

YEAR GROUP: 7: Darkwood Manor and The Tempest

		ROTATION PROJECT 1							ROTATION PROJECT 2							
		1	2	3	4	5	6	7	1	2	3	4	5	6	7	8
	Unit description	Pupils start their block of Drama by drawing upon a stimulus of which they will have some knowledge from Primary School: <u>Traditional Stories</u> . From this point we broaden students' storytelling skills by considering characterisation, body as prop and mood and atmosphere through the realisation of a ghost story in response to <u>Darkwood Manor</u> .							Pupils' learn about the conventions and practises within Elizabethan theatre. We then introduce students to the text: <u>The Tempest</u> . Pupils' explore a develop pieces of drama in response to the plot and characters using still image, role play, choral speaking and movement.							
	Assessment	<p><b>Assessment 1:</b> Pupils prepare and perform a devised piece in response to the Darkwood Manor stimulus. Pupils are marked on:</p> <ul style="list-style-type: none"> <li>Engagement with the process of collaboration, rehearsal and refinement.</li> <li>Ability to combine and apply vocal and physical skills.</li> <li>Delivery</li> <li>Characterisation</li> </ul> <p><b>Assessment 2:</b> Pupils are marked on spelling and knowledge 1-3.</p>							<p><b>Assessment 1:</b> Pupils prepare and perform a scripted extract from the text. Pupils are marked on:</p> <ul style="list-style-type: none"> <li>Delivery</li> <li>Understanding of style, genre, and theatrical conventions.</li> <li>Vocal control</li> <li>Physical control</li> </ul> <p><b>Assessment 2:</b> Pupils are marked on spelling and knowledge 4-6.</p>							

YEAR GROUP: 8: Blood Brothers / Naturalism and Non-Naturalism

Component 1: Devising	Component 2: Scripted	Component 3: Theatre Makers in Practise	Social, Moral, Spiritual, Cultural	Oracy
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		ROTATION PROJECT 1							ROTATION PROJECT 2							
		1	2	3	4	5	6	7	1	2	3	4	5	6	7	8
Unit description	Unit description	Following from the devising skills learnt in Year 7, Year 8 progress to the use of a play script. Pupils learn about the features of a play script whilst acquiring knowledge of the context, plot and characters of the play: <u>Blood Brothers</u> . <b>Intent</b> – To introduce the features of a play script. To learn about context, plot and characters of the play, establishing a foundation for GCSE <b>Component 2, Oracy</b> and <b>SMSC</b> Education. <b>Substantive</b> – Features of a playscript / Context – 1960-1980's Liverpool Characterisation. <b>Disciplinary</b> – Collaboration, Rehearsal, Refinement, Delivery.							In the second half of the block, students build upon their knowledge of theatrical styles, by learning about Naturalistic and Non-Naturalistic performance. Pupils learn about the context of both theories and practitioners. They identify the two styles within Blood Brothers, and use what they have learnt to create their own performance work of contrasting styles. <b>Intent</b> – To develop students' foundation of theatrical styles through the introduction of Naturalism and Non-naturalism in preparation for GCSE <b>Component 1</b> and <b>Component 2, Oracy</b> and <b>SMSC</b> education. <b>Substantive</b> – Features of Naturalism and Non-naturalism. Context theatre in 20 <sup>th</sup> century Russia and Germany. <b>Disciplinary</b> - Collaboration, Rehearsal, Refinement, Delivery, Devising.							
	Assessment	<b>Assessment 1:</b> Pupils prepare and perform a piece based upon the scene in which the brothers meet (age 7). Pupils are marked on: <ul style="list-style-type: none"> <li>Engagement with the process of collaboration, rehearsal and refinement.</li> <li>Ability to combine and apply vocal and physical skills.</li> <li>Delivery</li> <li>Characterisation</li> </ul> <b>Assessment 2:</b> Pupils are marked on spelling and knowledge test 1-3. Assessment details can be found in the Year 8 Drama Workbook.							<b>Assessment 1:</b> Pupils prepare and perform the climax to the play in a Non Naturalistic or Naturalistic style. Pupils are marked on: <ul style="list-style-type: none"> <li>Understanding of style and conventions</li> <li>Delivery</li> <li>Characterisation</li> </ul> <b>Assessment 2:</b> Pupils are marked on spelling and knowledge test 4-6. Assessment details can be found in the Year 8 Drama Workbook.							

YEAR GROUP: 9: Too Much Punch For Judy / History of Pantomime

Component 1: Devising	Component 2: Scripted	Component 3: Theatre Makers in Practise	Social, Moral, Spiritual, Cultural	Oracy
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		ROTATION PROJECT 1							ROTATION PROJECT 2							
		1	2	3	4	5	6	7	1	2	3	4	5	6	7	8
Unit description		<p>Having been introduced to working from play scripts in Year 8, Year 9 starts with the exploration of a verbatim play script: <u>Too Much Punch for Judy</u>. The play tells a true story about a drink driving incident with tragic consequences. Students respond to the text by learning about the social issues presented and using what they know and what they guess to shape their understanding of character and plot. They build upon their knowledge of Naturalism and Non-Naturalism from Year 8, to discover Stylised and Abstract theatre.</p> <p><b>Intent:</b> To further develop experience of playscripts through the introduction of verbatim theatre in preparation for <b>GCSE Component 2</b>. To develop <b>Oracy</b>, <b>SMSC</b> education through exploring the impacts of drink driving.</p> <p><b>Substantive:</b> Verbatim theatre, the dangers of a binge drinking culture, Set Design.</p> <p><b>Disciplinary:</b> Collaboration, Rehearsal, Refinement, Delivery, Characterisation</p>							<p>In the second half of the block, students build upon their exploration of theatre history by discovering the origins of the quintessentially British stage production: <u>Pantomime</u>. Students learn about Jacques Lecoq’s 7 stages of tension and stock characters from Commedia dell’arte. Their experiences of Commedia dell’arte further intensifies the students’ character work and their fundamental knowledge of theatre.</p> <p><b>Intent:</b> To further develop experience of theatrical styles through the introduction of Jacques Lecoq and Commedia dell’arte in preparation for <b>GCSE Component 1</b>. To develop <b>Oracy</b>, <b>SMSC</b> education through exploring the context and theatrical styles in performance.</p> <p><b>Substantive:</b> Jacques LeCoq (7 stages of tension), the history and characteristics of Commedia dell’arte leading to Pantomime.</p> <p><b>Disciplinary:</b> Collaboration, Rehearsal, Refinement, Delivery. Understanding style, genre and conventions.</p>							
	Assessment	<p><b>Assessment 1:</b> Pupils prepare and perform an enactment of the car crash in a stylised of abstract way. Pupils are marked on:</p> <ul style="list-style-type: none"> <li>Engagement with the process of collaboration, rehearsal and refinement.</li> <li>Ability to combine and apply vocal and physical skills.</li> <li>Delivery</li> <li>Characterisation</li> <li>Understanding of style and conventions</li> </ul> <p><b>Assessment 2:</b> Pupils prepare and present set design ideas for the play. Pupils are marked on:</p> <ul style="list-style-type: none"> <li>Impact of the design.</li> <li>Consideration of audience experience, key scenes and scene transitions.</li> <li>Understanding of the practical application of materials and production elements in performance.</li> </ul> <p><b>Assessment 3:</b> Pupils are marked on spelling and knowledge test 1-3.</p> <p style="text-align: center;"><b>Assessment details can be found in the Year 9 Drama Workbook.</b></p>	<p><b>Assessment 1:</b> Pupils prepare and perform the climax to the play in a Non Naturalistic or Naturalistic style. Pupils are marked on:</p> <ul style="list-style-type: none"> <li>Engagement with the process of collaboration, rehearsal and refinement.</li> <li>Ability to create character(s) that support the communication of creative intent to the audience, with focus, energy, confidence and commitment</li> <li>Delivery</li> <li>Understanding of style, genre and conventions</li> </ul> <p><b>Assessment 2:</b> Pupils are marked on spelling and knowledge test 4-6.</p> <p style="text-align: center;"><b>Assessment details can be found in the Year 9 Drama Workbook.</b></p>													

## KS3 >Something More?

Curriculums at BSS are designed to nurture not only intellectual and physical development but also the spiritual growth of students. This will be through:

Encouraging students to reflect on their experiences, beliefs and purpose and to contemplate the big Questions of Who am I? Why am I here? What is my purpose?

**Year 7 'Magic 7' - Exploration of character work encouraging students to draw connections between themselves and other people. Year 8 'Blood Brothers' and Year 9 'Too Much Punch For Judy' - Consideration of the impact of social, cultural, historical and political context upon characters and their actions.**

Highlighting extraordinary people, events, and discoveries that inspire awe or investigates how a sense of awe has led to breakthroughs and creativity.

**Year 8 'Naturalism and Non Naturalism' and Year 9 'Pantomime' - Exploration of theatre practitioners who have used theatre in an innovative way to challenge or make sense of the world around them.**

Using art, music, literature, and nature to inspire awe, wonder, and spiritual insight.

**Year 7 'Greek Theatre' - Exploration of the beginning of theatre in Ancient Greece including theatrical festivals to honour the gods.**

**Year 8 'Blood Brothers' and Year 9 'Too Much Punch For Judy' – Using music to create an emotive, reflective response from the audience.**

Encouraging creative expression to connect with the inner self and the transcendent.

**Year 9 'Too Much Punch For Judy' – Use of stylised and abstract theatre to focus upon emotional experience and to present life after death.**

Fostering a sense of belonging and interconnectedness with others, nature, and the universe.

**KS3 - Development of group work skills and building bonds with other class members.**

**Year 8 'Blood Brothers' – Considering the nature vs nurture debate.**

Encouraging self-awareness, emotional intelligence, and moral reasoning.

**Year 9 'Too Much Punch For Judy' – Considering the moral debate surrounding a drink driving incident.**

Promoting open-ended investigations rather than just seeking right answers.

**KS3 - Presenting students with tasks that invite a range of responses and forms of communication.**

Using hands-on activities, field trips and experiments to immerse students in learning and evoke wonder.

**KS3 - Engaging in practical activities in lessons. Experiencing live theatre in lessons and the opportunity to attend theatre trips and other events in professional theatre settings.**