

	Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half term 5	Half term 6
Topic	Devising Drama (exploring different strategies)	Monologues	'Teachers - Leavers 22' by John Godber	'Teachers - Leavers 22' continued	Exploring Political and Social Voice through Drama	
Key Concepts	To create variety of different dramas from a range of stimuli	To explore how a character's choice of words and delivery can shape the audience's perception of them.	<p>Research the men John Godber references in the play to help understand the basis of 'Godber-esque'.</p> <p><u>Godber's theatrical conventions:</u> Actors play multiple roles Direct address to audience Social commentary as humour Colloquial language Quick paced scenes Frequent changes of direction Use of different styles of text</p>	<p>Research John Godber and his work, and its impact on British culture.</p> <p><u>Godber's theatrical conventions:</u> Actors play multiple roles Direct address to audience Social commentary as humour Colloquial language Quick paced scenes Frequent changes of direction Use of different styles of text</p>	To use a variety of stimuli to explore how writers express tackle the notion of social conscience and to question the ideas of those in the communities around them.	
Learning Objectives	Apply theatrical skills to realise artistic intentions in live performance	To create monologues that suggest or imply a character's feelings or traits,	To explore the role of the arts in the curriculum; to understand 'Godber-esque' and the	To explore the role of the arts in the curriculum; to understand 'Godber-esque'	To use non and non fiction texts e.g. Brecht's 'The Caucasian Chalk Circle', Causeley's	

		rather than stating them in an obvious way.	influence of other practitioners.	and the influence of other practitioners.	'Timothy Winters' and accounts of the Suffragettes to explore developments in political and social conscience.	
Scaffolding for SEND to ensure quality first teaching	Glossary of key skills / devices covered (Knowledge Organiser); targeted questioning; choice of challenges; tasks modelled e.g. teacher in role	Glossary of key skills / devices covered (Knowledge Organiser); targeted questioning; choice of challenges; tasks modelled e.g. teacher in role	Glossary of key skills / devices covered (Knowledge Organiser); targeted questioning; choice of challenges; tasks modelled e.g. teacher in role	Glossary of key skills / devices covered (Knowledge Organiser); targeted questioning; choice of challenges; tasks modelled e.g. teacher in role	Glossary of key skills / devices covered (Knowledge Organiser); targeted questioning; choice of challenges; tasks modelled e.g. teacher in role	
Careers input	To develop collaborative skills and their ability to adapt to challenges they may face to reach while engaged in the process of creating a drama.	To recognise the significance of verbal and non-verbal cues when communicating with others, especially when feelings are expressed.	Roles in theatre production: Costume, set and lighting design; director	Roles in theatre production: Costume, set and lighting design; director	To develop collaborative skills and their ability to adapt to challenges they may face to reach while engaged in the process of creating a drama, particularly in developing ways of expressing their social and political voice.	

Links (prior knowledge, future knowledge)	This unit builds upon students' knowledge of freeze frames, thought tracking, marking the moment and to prepare them to apply a range of dramatic techniques to dramas they have devised.	This unit build upon students' knowledge of characterisation and to prepare them to write a monologue for a character of their own creation.	This unit builds upon students' knowledge of: Role playing Still image Thought tracking Narrating Direct Address It will prepare them to apply the skills developed to multi-role playing and to interpret a script.	This unit builds upon students' knowledge of: Role playing Still image Thought tracking Narrating Direct Address It will prepare them to apply the skills developed to multi-role playing and to interpret a script.	This unit builds on and consolidates students' knowledge so far this year: freeze frames, still image, thought tracking, narrating and direct address, marking the moment - applying a range of dramatic techniques to dramas they have devised.	
Key Vocabulary	Proxemics, charactersiation , hot-seating, narration, cross-cutting, forum theatre	monologues, direct address, narrative devices, unreliable narrator	Intertextuality Role-on-the-wall Multi-role playing Hot seating Forum Theatre Breaking the Fourth Wall / direct address	Intertextuality Role-on-the-wall Multi-role playing Hot seating Forum Theatre Breaking the Fourth Wall / direct address	Intertextuality Role-on-the-wall Proxemics Characterisation Hot seating Forum Theatre Breaking the Fourth Wall / direct address	
Review and Assessment (including opportunities for retrieval practice)	FORMATIVE ASSESSMENT: Group work that utilises a range of stimuli and theatrical devices. Knowledge Organiser Test SUMMATIVE ASSESSMENT:	FORMATIVE ASSESSMENT: Pair and group work to explore characterisation through speech. Knowledge Organiser Test SUMMATIVE ASSESSMENT: The delivery of dramatic	FORMATIVE ASSESSMENT: Pair and group work to explore characterisation through speech. Knowledge Organiser Test	SUMMATIVE ASSESSMENT: Choose a scene from the play where you will be able to use multiple characters; develop the scene using the following mediums of drama: set, music, props, mime, multi-role,	FORMATIVE ASSESSMENT(S): Extended role play in which the social workers have called a meeting to discuss Timothy Winters' future. Knowledge Organiser Test PEER / SUMMATIVE ASSESSMENT	

	<p>In groups, create a performance of a known story in a creative way, using a variety of the explorative strategies studied.</p>	<p>monologues to their peers (teacher, peer and self-assessment).</p>		<p>and use of voice and spoken language</p> <p>EXTENSION: Improvise one of the scenes we hear about but never get to witness.</p>	<p>Having read the information about the Suffrage Movement (role play cards from Beamish Museum), create characters and participate in a role play of a Suffrage Rally in Beamish, 1913.</p> <p>EXTENSION: Caucasian Chalk Circle: Create a scene where Grusha asks one or more strangers for food and shelter for the night, adopting several of Brecht's devices e.g, thought tracking, direct address, narrators, placards etc</p>	
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