



Number of weeks (between 6&8)	Content of the unit	Assumed prior learning (tested at the beginning of the unit)						
11 Weeks (Spring Term) 5/6 Double Lessons	Reflects New GCSE Drama Specification (2016 Spec Edexcel) Component Two – Performance of a Scripted Play In the style of the component from the GCSE Drama specification, students will practically engage with, and explore, a set text (The Chrysalids – John Wyndham) within lesson time before delivering two assessed performances – one group performance and one duologue. The key learning will surround the following areas: Reading a Script, Character Analysis, Performance Skills, Explorative Skills.	Still image, hot-seating, thought tracking, narration in Ghost Stories and the Island. Basic characterisation from the previous scheme of learning - The Island.						
Assessment points and tasks	Written feedback points	Learning Outcomes (tested at the end and related to subject competences)						
Double Lesson 5 – Group Performance Assessment One Double Lesson 6 – Group Performance Assessment Two	Written feedback in the form of a PLC checklist returned to students after each performance. Verbal feedback given throughout scheme.	<table border="1"> <tr> <td data-bbox="1807 770 2783 846">You show a good basic understanding of the content of your drama.</td> </tr> <tr> <td data-bbox="1807 850 2783 888">Your use of basic drama forms is usually accurate.</td> </tr> <tr> <td data-bbox="1807 892 2783 930">You are usually committed and focused.</td> </tr> <tr> <td data-bbox="1807 934 2783 972">You contribute appropriate ideas.</td> </tr> <tr> <td data-bbox="1807 976 2783 1014">You use basic drama terms accurately.</td> </tr> <tr> <td data-bbox="1807 1018 2783 1056">You describe and evaluate your own and others work simply and accurately.</td> </tr> </table>	You show a good basic understanding of the content of your drama.	Your use of basic drama forms is usually accurate.	You are usually committed and focused.	You contribute appropriate ideas.	You use basic drama terms accurately.	You describe and evaluate your own and others work simply and accurately.
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Lesson	Clear learning intentions	Clear success criteria	Hook	Presentation of content	Guided practice	Independent practice (homework)	Closure
1	<p>To learn how to create an ATMOSPHERE using VOCAL SOUNDSCAPES.</p> <p>To apply the SOUNDSCAPE skills to the opening scenes of the play.</p> <p>To introduce to the context/background of the play and the main characters.</p>	<p>Appropriate & imaginative sound choices.</p> <p>Able to maintain repetition of the chosen appropriate sound.</p> <p>Basic understanding of opening plot and background.</p>	<p>Students lie on the floor in the space individually and listen to the background noise.</p> <ul style="list-style-type: none"> • What sounds can you hear? • What is going on? • What images are painted in your mind? • How does this make you feel? <p>Background noise – soundscape created by choir of a thunderstorm.</p>	<p>Introduce students to the component two structure and assessment format.</p> <p>Introduce the context of the play through the synopsis. Students to discuss unfamiliar and keywords from the synopsis.</p> <p>Present students with the discussion topic: <u>‘Rules are important in society and should be followed by everyone, no matter what.’</u></p> <p>In your working groups, discuss the following. You need to explore both sides of the argument and have answers for both. You will need to select one of your group to feedback your ideas.</p> <p>‘Sound orchestra’ exercise (whole class, teacher led). Using voice only (one sound per student) students represent the chosen places/moods, e.g. busy city, beach, forest, etc.</p> <p>Read the opening scene. Discuss the atmosphere/mood in Scenes 1 & 2. Differentiated Q: What is an atmosphere? What is the mood in scene 1 & 2? Describe it. What is the main difference between the two scenes? What sort of place is the city of Labrador? How did the music help in creating the atmosphere? Why is there so much hostility and tension between the people? What is the main problem? Describe the characters.</p> <p>Stage the first scene in groups of 4/5. Create the atmosphere to open your scene using sound/voice referring to the previous exercise.</p> <p>Add some simple choral movement/still images representing the children looking down onto the city.</p> <p>All groups share, T feedback.</p>	<p>Teacher lead.</p> <p>Teacher lead with students answering/asking questions.</p> <p>Student lead with teacher as facilitator</p> <p>Teacher to lead initially, students to then work independently from teacher.</p> <p>Teacher to facilitate. Students to volunteer to read in character parts. Teacher to question throughout reading.</p> <p>Students to work in groups with minimal teacher support. Teacher to work closer with less able groups.</p> <p>Teacher to lead on feedback and model ‘What is good feedback?’</p>		<p>Students to share what they think will happen throughout the play based on their initial understanding.</p>



2	To learn THOUGHT TRACKING technique, to deepen understanding the characters. Apply TT to SCENE 3.	Appropriate and imaginative Thought Tracking moments for the chosen character. Able to explain what TT is and what purpose it has in the scene.	Students think of a real life situation of when you said one thing, but were thinking something different. What was the reason for doing so? Discuss in pairs (or think of an example on your own.	<p>Present students with the discussion topic: <u>'If a character needs to do thought-tracking on stage, the actor isn't doing their job properly'</u></p> <p>In your working groups, discuss the following. You need to explore both sides of the argument and have answers for both. You will need to select one of your group to feedback your ideas.</p> <p>In pairs, students are to devise a scene in which we see somebody saying one thing, but clearly thinking the opposite.</p> <p>Explain what thought-tracking is and question students on the impact that it will have on an audience.</p> <p>Students return to their prepared improvisations and include moments of thought-tracking demonstrating what the character is really thinking/wanting to say.</p> <p>Read scene three with the students. Whilst reading the scene, students are to consider:</p> <ul style="list-style-type: none"> • What is being said in the scene? • How do the characters react to what is going on? • What doesn't get said but is clearly thought about? • How would you stage this scene? <p>Discuss the term 'SUBTEXT' with the students. Explain that this is the information that we understand from 'reading between the lines'. Students to discuss in their working groups what the subtext of Scene 3 is.</p> <p>Students to develop their own interpretation of the scene and include moments of thought-tracking that explain the subtext within the scene.</p> <p>Students to perform the scenes with the additional thought-tracking included. Students are assessed against the GCSE Component Two assessment criterion for 'Character and Characterisation'.</p>	<p>Students to discuss independently. Teacher to host/facilitate feedback.</p> <p>Students devising independently. Teacher to support less able students.</p> <p>Teacher lead.</p> <p>Students work independently without input from the teacher. Teacher to facilitate.</p> <p>Students to take on reading opportunities. Teacher to facilitate.</p> <p>Teacher to lead with questioning. Students to answer differentiated questions to gage understanding.</p> <p>Students to work in small groups independently from teacher. Teacher to facilitate/support.</p> <p>Teacher to host the performances and lead feedback against the assessment criterion selected.</p>	Sharing and teacher/peer feedback.
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<p>3</p>	<p>To learn what TENSION/ SUSPENSE is in drama and how to represent it in a performance.</p> <p>To identify moments of CLIMAX/ANTICLIMAX in the scene.</p>	<p>Imaginative, exaggerated and well controlled use of BODY & VOICE to represent moments of tension/suspense.</p> <p>Able to identify the moments of tension/suspense in scene 4.</p>	<p>Students to find a partner and stand opposite them. One person will begin to move their body and the other will try to mirror what is happening. Students to take it in turns to lead – directed by teacher.</p>	<p>Present students with the discussion topic: <u>‘Sometimes the build up so something is scarier than the actual thing.’</u></p> <p>In your working groups, discuss the following. You need to explore both sides of the argument and have answers for both. You will need to select one of your group to feedback your ideas.</p> <p>Share the definitions of ‘Tension’ and ‘Suspense’ with the students and ask them to come up with examples for both from Books, TV or films.</p> <p>Students to get into pairs and teacher to lead students through the scary alleyway exercise (Detailed on PP).</p> <p>Question the students using the following:</p> <ul style="list-style-type: none"> • Why did the moments of stillness help to build up the tension? • How did it make you feel as an audience member? • Which pair created the highest levels of tension or suspense? • How did you feel when the tension was broken? <p>Read scene three with the students. Whilst reading the scene, students are to consider:</p> <ul style="list-style-type: none"> • Where is the suspense? • How do we recognise it? • Describe the characters’ body lang. • How could we use our first exercise? • Where is the anti-climax? • How would you present the anti-climax? <p>Students work in small groups and create four still images that plot the tension and suspense from the scene. Students then add role play to link the still images together.</p> <p>Explore the GCSE assessment criteria for Character/Role and Voice and Movement with the students before the students perform their scenes.</p> <p>Audience to offer feedback against the two aspects of the assessment criterion for Component Two.</p>	<p>Students to discuss independently. Teacher to host/facilitate feedback.</p> <p>Teacher lead.</p> <p>Students devising independently. Teacher to support.</p> <p>Teacher lead.</p> <p>Students to take on reading opportunities. Teacher to facilitate.</p> <p>Students to work in small groups independently from teacher. Teacher to facilitate/support.</p> <p>Teacher to lead.</p> <p>Teacher to host the performances and lead feedback against the assessment criterion selected.</p>	<p>Discussion with class: is a climax more or less powerful if it follows an anti-climax?</p>
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4	To learn Flash Back technique and apply it in scene 5. Begin preparation for the assessment.	<p>Able to create clear FB using freeze frames, space and narration.</p> <p>Well-structured scene.</p> <p>Clear believable characterisations.</p>	Students are to create a short scene that shows a group of friends all arriving to school. Students should include flashbacks that show how each student got to school. The students should try to 'out-do' each other with their exciting journey to school.	<p>Display the definition of the term flashback from a theatre context. Question students on their prior-knowledge and understanding of the inclusion of flashbacks.</p> <p>As a class, read scene 5. Whilst reading, students to consider:</p> <ul style="list-style-type: none"> • Where would be the most suitable point to add a flashback? • What would the flashback consist of? • How would this effect the audience? • How could it be staged? <p>Work in groups of 5/6: characters in the scene – INSPECTOR & DAVID, characters in the Flash Back - DAVID, SOPHIE, ALAN.</p> <p>Develop the scene using 3 moments of Flash Back. Explain to students that David can become the narrator during the FB. Characters in the FB can also talk if necessary.</p> <p>Show work in progress, T feedback and continue rehearsing.</p> <p>All groups show their devised scenes and audience to offer peer feedback focusing on the success of the inclusion of a flash back in the scene and also the GCSE Component Two assessment criteria for 'Voice and Movement'.</p>	<p>Teacher to lead. Students to answer differentiated questions.</p> <p>Students to take on reading opportunities. Teacher to facilitate.</p> <p>Students to work in small groups independently from teacher. Teacher to facilitate/support.</p> <p>Students to work in small groups independently from teacher. Teacher to facilitate/support.</p> <p>Teacher lead.</p> <p>Teacher to host the performances and lead feedback against the assessment criterion selected.</p>	Take the assessment criteria home and highlight your strengths and areas you still need to improve.	Verbal T feedback, written peer feedback.
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5	<p>To follow GCSE assessment criteria, component 2.</p> <p>To present top band standard work.</p>	<p>GCSE assessment criteria:</p> <ul style="list-style-type: none"> • Voice and body • Characterisation, communication • Style/genre 	<p>Students to discuss the following question in pairs/threes: ‘What do you think happens at the end of the play?’</p>	<p>Explore assessment criteria with students looking at all the different areas:</p> <ul style="list-style-type: none"> • Character/Role • Voice and Movement • Realisation of Intentions <p>Teacher to read through the narration of the end of the text. Whilst reading, students to consider how the narration could be developed into a performance pieces.</p> <p>Explain to students that they will be performing the narration extract as their first assessment. All students should have a moment of speaking (in relation to the assessment criteria).</p> <p>Students to work in set groups to produce performance pieces of the narration extract.</p> <p>Students perform their assessment pieces and are assessed by the teacher using the Component Two assessment criteria.</p> <p>Encourage students to reflect on their performance pieces and then introduce second scripted extract for performance.</p> <p>Students to work in their set groups to produce a performance of the set extract for assessment two.</p> <p>Students to show work in progress.</p>	<p>Teacher lead.</p> <p>Teacher lead, students to ask questions.</p> <p>Teacher lead.</p> <p>Students working in collaboration. Teacher only as facilitator.</p> <p>Teacher to host the performances and lead feedback against the assessment criterion selected.</p> <p>Independent reflection by students. Teacher lead introduction to second scripted extract.</p> <p>Students working in collaboration. Teacher only as facilitator.</p> <p>Teacher to lead on feedback but encourage peer feedback against audience perception/understanding.</p>	<p>Meet as a group and rehearse the chosen scene for the assessment 2.</p>	<p>Assessment linking to GCSE criteria, component 2.</p>
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6	<p>To follow the GCSE assessment criteria, component 2.</p> <p>To present top band standard work.</p>	<p>GCSE assessment criteria:</p> <ul style="list-style-type: none"> • Voice and body • Characterisation, communication • Style/genre 	<p>Independent reflection time. Students to consider the following: ‘If you could repeat the assessment from the previous lesson, what would you do differently?’ Remind students that this assessment has the same assessment criteria.</p>	<p>Revisit the assessment criteria with students looking at all the different areas:</p> <ul style="list-style-type: none"> • Character/Role • Voice and Movement • Realisation of Intentions <p>Students to work in set groups to produce performance pieces of the narration extract.</p> <p>Students perform their assessment pieces and are assessed by the teacher using the Component Two assessment criteria.</p> <p>Encourage students to reflect on their performance pieces</p>	<p>Teacher lead.</p> <p>Students working in collaboration. Teacher only as facilitator.</p> <p>Teacher to host the performances and lead feedback against the assessment criterion selected.</p> <p>Independent reflection by students.</p>	<p>Assessment linking to GCSE criteria, component 2.</p>
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