

What is didactic theatre?

Drama, Year 8, Unit 1 of Year

What previous learning am I building on?	What am I learning that is new?
Year 7 focused on storytelling, plot structures, characters and creating worlds. Here, we keep a very simple storyline but introduce the idea of didactic theatre – drama which raises moral/political questions and teaches the audience something.	By the end of this unit, I will: - Understand what didactic theatre is. - Know how to use a simple storyline to develop a piece of didactic theatre. - Be able to create a simple sequence of stage combat in an effective, safe and thoughtful way.
Learning Journey – lesson title and main activities	
1 Controversy Sports themed freeze frames as a warm up. Discuss statements about sports, gender and boxing – scale in the room, students explain their opinions. Read story opening – boy wants to start boxing but one parent forbids it – students improvise what happens next, ensuring drama is thoughtful and uses our discussions.	
2 Positives and Negatives Freeze frames in groups – moments in a boxing club. Share facts about boxing – some positive, some negative. Read on – boy sneaks into a boxing club, parent finds him. Must use facts in an organic way to make the drama didactic . Discuss what audience learn/understand by watching the drama.	
3 Debating Boxing 'Boxing is a dangerous sport and should be banned' - do now discussion statement. Watch debate about boxing. In groups, create an informative, engaging and thoughtful TV chat show debate about boxing – does this change any of our minds?	
4 Knock Out! Whole class improv – boxing match. Assign roles to all students, regularly freeze to discuss and thought track. Ends with a knock out... reactions? Step by step instruction of stage combat punch. In pairs, create a simple boxing match – step by step adding in: thought tracking, slow motion, ending with someone being seriously hurt. End with discussion – whose fault is it if someone gets knocked out?	
5 Who's To Blame? Just a Minute – boxing, responsibility, justice. Hot seat club manager, referee, boxer after a boy is left unconscious and in hospital. How do they feel? In groups, put one of these characters on trial – discuss roles and structure of 'court scene', and risk of boring drama! Challenge – use 'video evidence'. End with discussion – what could be done to prevent this from happening?	
6 Should young people box? - Assessment lesson Discuss what we know about boxing. Watch clip of Sugar Ray Leonard discussing boxing. In groups, create a Youtube video about the benefits OR dangers of boxing. Must be educational and discuss moral implications. Written reflection – what have we learnt about boxing?	
How will I be assessed at the end of this unit?	
Assessment lesson: Should young people box? Assessed on quality of acting, stage combat skills and knowledge of didactic theatre. Written reflection about what has been learnt this unit.	

How will my literacy skills be developed?	What homework will I be set?	How can I learn more/stretch myself?	Where can I go for more help?
Reading aloud from prepared text Drama key words used throughout lesson but particularly when giving peer feedback. Written reflection.	Key words Satchel quiz.	Take on leadership/directing role Conduct more research on didactic theatre (Brecht?)	Each other – developing skills of collaboration within mixed ability groups

How do we build suspense to engage our audience?

Drama, Year 7, Unit 2

What previous learning am I building on?	What am I learning that is new?		
We used a simple story to create drama last unit, now we are taking a story and allowing students to shape it their own way by being part of whole class improvisations. We are also introducing the idea of suspense, and how to use drama techniques (mime, physical theatre, soundscape) to do this.	By the end of this unit, I will: - Understand how to build suspense by using mime, physical theatre and soundscape - Know the meaning of key words (physical theatre, soundscape, suspense) and how to use them effectively to engage an audience - Be able to take part in whole class improvisations with their teacher in role.		
Learning Journey – lesson title and main activities			
1 Introducing Darkwood Manor Advert on board – introduces idea of staying one night in Darkwood Manor for £10,000. Whole class improv with teacher in role as Mrs Johnson – they ask questions. Discuss how trustworth Mrs Johnson is... Group task – discussion with local people surrounding ‘rumours’ of Darkwood Manor.			
2 Creating Characters – who is going to Darkwood Manor? Mime skills warm up – create character packing, getting ready for and travelling to Darkwood Manor. Whole class improv, arriving. Group task – two people bump into each other on the way and get talking. Introduce suspense – what could happen on the way? Surprise audience.			
3 Visiting Darkwood Manor Warm up – quick improv, walking towards the door of Darkwood Manor. Discuss sightlines, speed, silence to create suspense. Some improv – a face appears at the window. Group task – use physical theatre to create a room of the house. It comes to life... Teacher in role as visitor to the house, students come to life.			
4 Exploring the Attic Freeze frames – creepy portraits of previous inhabitants of Darkwood Manor. Come to life. Introduce soundscapes and add in, using lighting/torches to build atmosphere. Monologues.			
5 Surviving the Manor Create nightmare – after experiencing the horrors of Darkwood Manor. Introduce abstract techniques and recap physical theatre/mime/soundscape.			
How will I be assessed at the end of this unit?			
Surviving the Manor lesson is ‘assessment lesson’ - nightmare piece at the end to be assessed as incorporates elements of whole term learning.			
How will my literacy skills be developed?	What homework will I be set?	How can I learn more/stretch myself?	Where can I go for more help?
Oracy skills throughout – students constantly speaking during rehearsals, performance and giving feedback.	Skills quiz at the end of the unit.	Reading recommendations – Gothic genre. Drama club.	Peers in groups tasks, teacher.

How can I use an old story to ask new questions?

Drama Year 7 Unit 3

What previous learning am I building on?	What am I learning that is new?		
We are using another story, but this time using it as a way in to discuss issues (parent/child relationships, gender, being ‘a man’). Students will use the Odyssey to create drama, but will use these issues as a lens.	By the end of this unit, I will: - Understand how to use narration, physical theatre and acting skills (voice/movement) to create drama which raises questions. - Know what happens to Odysseus and the impact that would have on his son. - Be able to perform with the intention of allowing the audience to question character choices.		
Learning Journey – lesson title and main activities			
1 My Father, Odysseus Discussion of ‘being a man’. Read beginning of story (apple, Helen, war) and use as a starting point in creating drama – Telemachus (Odysseus’s son) explains what he thinks his dad will be doing on his trip. Question feelings of fathers leaving/not being present, and expectations/pressures on sons.			
2 The Trojan Horse Unison activity. Read next part of story (Trojan war/horse) and use to create drama with Odysseus as narrator – discuss what kind of narrator he would be (bias/arrogant). Use unison. Discuss Telemachus’s feelings if he heard about this part of the story.			
3 Kalypso and the Wave Vocal warm up. Read next part of story (Kalypso) and discuss, focusing on gender and how women are perceived in the story. Image of wave as stimulus, group task in using it to create the next part of the story. Focus on how voice is used. Discuss Telemachus’s reaction to this part of the story.			
4 Circe and the Lotus Eaters Focus on non-verbal communication. Read next part of story and discuss. Whole class improv – Scylla and Charybdis, then develop into a group piece – Odysseus narrates, but no other language, focus on non-verbal comm. Discuss – what have Penelope and Telemachus been doing over the last 20 years? Why do we not focus on their story?			
5 Odysseus and the Cyclops Use image of Cyclops and other related images to improvise next part of story. Everyone in group must narrate – how would narration differ depending on character?			
6 Odysseus Returns Home Read end of story – discuss gender and roles (Penelope and her admirers...). Group task – members of family reunite and catch up, let’s hear about Telemachus and Penelope’s story. How would Telemachus react to his father’s return? Discussion of fathers.			
How will I be assessed at the end of this unit?			
Odysseus Returns Home lesson used as assessment – using narration and considering father/son roles. Assessed on rehearsal, performance and giving feedback to peers.			
How will my literacy skills be developed?	What homework will I be set?	How can I learn more/stretch myself?	Where can I go for more help?

“How can we use drama to question our world?”

[Drama, Year 7, Unit 4]

What previous learning am I building on?	What am I learning that is new?
World-building and whole class improvisations in unit 2. Using a stimulus – we have used stories previously but now we are using characters and ideas.	By the end of this unit, I will: - Understand to how use a character and idea to develop an interesting piece of drama which provokes thought about our world - Know how to create drama using subtext to given the audience clues as to what is really going on. - Be able to explain my acting choices verbally, using key words such as gesture, body language, posture and facial expressions.
Learning Journey – lesson title and main activities	
1 Spears Sports – Bashton-on-Sea's Saviour? Discuss concept of struggling seaside town, and large company opening new factory. Whole class improvisation – families struggling, wanting a job. A peek into the factory – physical theatre and soundscapes to make the factory machines. Paired work – job interviews.	
2 First Day at Spears Sports Whole class improv – first day meeting with Martina Spears, owner of company. Questioning – is she being honest? Is she a trustworthy character? Group task – make phony advert about the company.	
3 Spears Sports a Huge Success! Stimulus given – a memo about poor conditions and working hours. Whole class improv – workers discussing conditions and how to raise it. Paired work – meeting with Martina. How to communicate that Martina is being dishonest? Tie in our world.	
4 A Secret... Stimulus given – anonymous note about toxic waste being spread by Spears Sports. Whole class improv with whistleblower – what to do? Group drama performance – sneaking into factory to collect evidence – caught by Martina, cliffhanger. Person caught offered promotion if the give up names of others... what to do?	
5 Problems in Bashton-on-Sea News has been leaked – whole class improv of press conference. Create news report using split stage and cross cutting (new concepts).	
6 What's Next? Assessment lesson – using split stage and cross cutting, what is next for Bashton-on-Sea? Open ended task. Consider subtext – what might we hint at...?	
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How will I be assessed at the end of this unit?	
Students will use the ideas and characters they've created this unit to create their own piece of drama based on what happens next. Fewer constrictions – beginning to allow more ownership over ideas. Must include split stage and cross cutting, and some subtext (main concepts this term).	

How will my literacy skills be developed?	What homework will I be set?	How can I learn more/stretch myself?	Where can I go for more help?
Reading in every lesson – text based stimulus. Oracy throughout all lessons	Key words quiz.	Take on lead roles throughout, approach challenge tasks set.	Peers, teacher.

“How can we use drama to communicate a moral lesson?”

[Drama, Year 7, Unit 5]

What previous learning am I building on?	What am I learning that is new?		
Using a story to create drama and develop characters.	By the end of this unit, I will: - Understand how to structure my drama in a way which engages an audience and makes them think. - Know how to embed morals and intentions into drama. - Be able to use narration, unison and slow motion to mark interesting moments in drama		
Learning Journey – lesson title and main activities			
1 The Root of All Evil is the Love of Money Discussion of this ‘moral’ or idea. Using beginning (introduce), middle (conflict) and end (resolution) structure, group performances based on this moral.			
2 The Pardoner’s Tale part 1 Introduce idea of story through freeze frames. Read first half of story. Group performance to bring it to life using narration to emphasis most important moments. Watch back considering role of narrator.			
3 The Pardoner’s Tale part 2 Discuss moral of story so far – what can we learn? Read rest of story and create drama focusing on slow motion and unison to mark the moment. How can we multi-role? Watch back and consider mark the moment techniques.			
4 Stories with a moral (2 part lesson) Discuss idea of morals and introduce ‘intentions’ for drama. In groups, choose a moral and plan the structure of a new piece of drama which intends to share the moral with the audience. Continue rehearsing, and perform the following lesson. In the second lesson – students are asked to mark significant moments with a narrator, unison and slow motion, and to be ready to explain the reasons for using each one.			
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How will I be assessed at the end of this unit?			
Performance with a moral – group tasks. Assessed on ability to use mark the moment techniques, and how effectively the ‘intention’ is communicated.			
How will my literacy skills be developed?	What homework will I be set?	How can I learn more/stretch myself?	Where can I go for more help?
Challenging text stimulus. Oracy used throughout.	Key words quiz and justification of intentions.	Research the Pardoner’s Tale or other moral-based old stories.	Peers, teacher.

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“How can we use Shakespeare’s Macbeth to create polished drama?”

[Drama, Year 7, Unit 6]

What previous learning am I building on?	What am I learning that is new?		
Still building on work with a story stimulus, and learning how to build atmosphere.	By the end of this unit, I will: - Understand what happens in the play Macbeth. - Know how to use the story to create interesting, atmospheric pieces of drama - Be able to use Shakespeare’s language to explore relationships between characters.		
Learning Journey – lesson title and main activities			
1 Atmosphere Discuss three initial settings in play (moor, palace, battlefield) and create using freeze frames and soundscapes. Read first part of plot summary and use to create a scene, focusing on soundscapes to set the scene/location and build atmosphere.			
2 Persuasion Discussion of how to persuade/manipulate others. Read next part of plot summary (M and LM discussing killing of Duncan) - paired work in improvising the conversation, using four lines from the play.			
3 Nightmares Read the next part of the story and improvise what Macbeth’s nightmares might look like. Read on and create drama based around this section (D’s body discovered, his sons escape) - use cross cutting and unison.			
4 Betrayal Read next part of story and explore using freeze frames and thought-tracking. Group work – bring the two moments to life and link cleverly. Focus on multi-role – how to make it obvious we have changed role?			
5 Final Battle – assessment lesson Read to end of plot summary, broken up with spontaneous improvisation (slow motion sword fight, discuss Macduff’s reaction to family being killed, preparing for battle). Bring end of the play to life with battle cross-cut with Lady Macbeth’s ending. Discuss- what might Shakespeare have wanted us to understand by watching the play?			
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How will I be assessed at the end of this unit?			
Final lesson – students to be assessed in how they rehearse, perform and evaluate drama. Knowledge of key skills (atmosphere, cross-cutting, multirole) and understand of language/characters of the play.			
How will my literacy skills be developed?	What homework will I be set?	How can I learn more/stretch myself?	Where can I go for more help?
Challenging text used as stimulus	Key words quiz.	Read the ‘proper’ version of the play –	Teachers/peers.

Oracy throughout		watch performances/film versions.	
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