



# Essential Skills in Drama

## KS3 Scheme of Work

Update v1.1 – April 2024



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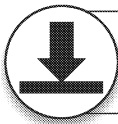
# Teacher's Introduction

**AIM:** This scheme of work introduces basic drama conventions, theatrical devices and drama terminology to KS3 students and teachers new to Drama. These particular techniques will encourage students to explore, develop and improve improvisations, devising techniques and character development and will result in giving students a firm foundation to build on for further development.

Demonstrating their ability to identify **Frozen Pictures, Staging & Proxemics** will teach students to highlight key moments in story/improvisation. The **Body Language & Facial Expressions** lesson will help students to communicate a character's attitude, age, status and class to an audience through the use of body language. Through **Stereotypes** students will learn to create a stereotype character both physically and vocally to perform to class. **Teacher in Role** will help students understand drama devices when exploring issues in drama and to present the viewpoints of different characters through dialogue and role play. Through **Assessment** students will demonstrate and consolidate their basic drama skills.

The simple format makes it easy for teachers to know exactly what their lesson should entail with very little or no preparation: there is even a basic PowerPoint for each lesson to make things easier. Teachers will encourage students to develop character-acting skills and the specially designed attainment and self/peer/teacher's assessment sheets included will help students to examine and gauge their own skills and the skills of others. I designed and created the attainment levels sheet based on hundreds of others I had looked at – it should be particularly useful to teachers now there is not one available for KS3 Drama. Each class is roughly one hour long depending on the class sizes and the scheme of work also includes resources and handouts which can be used easily as part of the lesson, quick revision or prompt sheets. For those teachers who are able to access YouTube there are useful links.

*S Fogarty, March 2016*



Seven supporting PowerPoint presentations are provided on the ZigZag Education Support Files system, which can be accessed via **[zzed.uk/productsupport](http://zzed.uk/productsupport)**

## Update v1.1, April 2024

References to CD removed – files provided as digital download.

## Overview

Lesson	Overview
Lesson 1: Frozen Pictures	This lesson will teach students to identify key moments in stories.
Lesson 2: Staging and Proxemics	Students will demonstrate and identify staging and proxemics.
Lesson 3: Body Language and Facial Expressions	Students will communicate using body language and facial expressions.
Lesson 4: Stereotypes	Students will learn to identify and challenge stereotypes.
Lesson 5: Teacher in Role	Students will explore character roles through role play.
Lesson 6: Assessment Performance	Students will demonstrate their understanding of drama through a final performance.

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# Glossary of terms

<b>Posture</b> – A position of the body which can convey a mental, physical or emotional attitude (he stood defiantly)	<b>Teacher in role</b> – Teacher improvisation either as a character or improvisation forward
<b>Facial Expression</b> – Helps to portray emotions and attitude (surprise, disgust)	<b>Articulation</b> – Clarity of speech
<b>Poise</b> – The way a character moves (her poise was self-assured, she moved gracefully across the stage)	<b>Role Play</b> – The acting out of a person's behaviour and feelings
<b>Characterisation</b> – The way in which an actor has portrayed a character	<b>Repetition</b> – Repeating an action, sound, phrase or effect
<b>Pacing</b> – The tempo of the performance	<b>Cueing</b> – When to speak or act
<b>Status</b> – The importance of power on stage of a performer in relation to their circumstances	<b>Volume</b> – How loudly or softly a sound is made
<b>Body Tension</b> – How tense or relaxed a performer is	<b>Accent</b> – A distinctive way of speaking that is particular to a place or group of people
<b>Gestures</b> – A movement which expresses meaning, emotion or communication (she placed her hands over her face in frustration)	<b>Stereotype</b> – The attribute or quality of a group of people
<b>Action Verbs</b> – What characters might be doing on stage (to cajole, to bully, to seduce, to tease, to incite, to mock, to intimidate, to impress, to provoke, to hurt)	<b>Improvisation</b> – Something created spontaneously or without preparation
<b>Frozen Pictures (Tableau)</b> – Creating a still image	<b>Pause</b> – To delay speaking or acting for a moment
<b>Mime</b> – Movement and actions without speech	<b>Articulation</b> – The clearness of speech
<b>Gait</b> – A way of walking, or moving across the stage (he trotted across the stage)	<b>Tone</b> – The feeling or emotion conveyed by a sound or speech
<b>Objective</b> – A character's intention or goal	<b>Proxemics</b> – Body position and movement to convey meaning about a person or situation
<b>Repetition</b> – Repeating an action, sound, phrase, word or movement	<b>Inflection</b> – The rise and fall of the voice during a sentence
<b>Blocking</b> – The actor's planned movements on stage	<b>Pitch</b> – How high or low a sound is
<b>Cue</b> – A verbal or physical signal that indicates that dialogue or an action is about to happen	<b>Projection</b> – Speaking loudly enough to hear the voice at a distance
<b>Interactions</b> – How a character communicates with other characters	<b>Volume</b> – Loud or quiet

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## Lesson Plan One: Frozen Picture

<b>Resources</b>	Attainment Level Sheet Self-Assessment Sheet IT & Screen Glossary Lesson One PowerPoint
<b>Objective:</b> This lesson will teach students to highlight key moments in story/improvisation.	
<p><b>Explain/Introduction (10 mins)</b></p> <p>Teacher gives each student a copy of the attainment levels sheet and reads through which level they should be working at (this is detailed on the attainment sheet). The class to gauge which level they are working at and what they need to do to improve.</p> <p>Teacher hands each student a learning objective / self-assessment sheet explaining beginning and end of each class.</p> <p>Teacher explains that creating 'frozen pictures' (creating a still image) highlights a moment, which demonstrates important moments in a scene or story. A frozen picture using bodies, facial expressions, levels and characters interaction on stage. It is in a strong focal point and that the dramatic moment highlighted is clear to an audience.</p> <p>Below are some examples.</p> <ul style="list-style-type: none"> <li>• <a href="http://zzed.uk/6515-tableau-project">http://zzed.uk/6515-tableau-project</a> (3.19 mins)</li> <li>• <a href="http://zzed.uk/6515-drama-techniques">http://zzed.uk/6515-drama-techniques</a> (2.39 mins)</li> <li>• <a href="http://zzed.uk/6515-class-tableaux">http://zzed.uk/6515-class-tableaux</a> (4.28 mins)</li> </ul> <p><b>Activity One (Whole-class activity – 12 mins)</b></p> <p>In small groups students choose a film they all know well and tell that story in the form of three tableaux. The three tableaux should have a beginning, middle and end. The frozen moment should gradually move from one to the next tableau.</p> <p>Students showcase each others work and teacher prompts students to evaluate. Did each tableau have a focal point? Use targeting questioning to find out how they explored.</p> <p><b>Activity Two (Whole-class activity – 12 mins)</b></p> <p>In small groups students choose a well known fairy tale and highlight the three moments of the story through tableau (Cinderella, Sleeping Beauty, Red Riding Hood). Care to make the characters clear and easily identifiable.</p> <p>Students showcase each others work and teacher prompts students to evaluate. Did each tableau have a focal point? How do they think the work could be further improved?</p> <p><b>Activity Three (Whole-class activity – 12 mins)</b></p> <p>In small groups students choose a recent news story or historical event highlighting dramatic moments of the story through tableau.</p> <p>(5 mins) Students showcase each others work and again teacher prompts students to evaluate. How did each group was; did each tableau have a focal point? How the work could be further explored?</p> <p><b>Plenary (5 mins)</b></p> <ul style="list-style-type: none"> <li>• Teacher asks students to recap on work achieved in class and asks how tableaux have been met.</li> <li>• Teacher asks if the learning objectives have been met.</li> <li>• Teacher talks through the self/teacher assessment form asking the students to complete it. They have achieved their class. Students should use their attainment sheet to help them.</li> <li>• Teacher asks for homework.</li> </ul>	
<b>Differentiation:</b> Differentiation by outcome, targeted questioning developed for	
<b>Homework:</b> Write down three key moments in your life which you would use to create three tableau moments.	<b>Due:</b>

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## Lesson Plan Two: Staging and Proxemics

### Resources

Attainment Level Sheet  
Self-Assessment Sheet  
Pens  
Paper  
Staging Handouts  
Lesson Two PowerPoint  
Lesson Handout and Teacher Answer Sheet

Ability level of pupils (or GCSE target levels or exam targets)

**Objective:** Students will demonstrate their ability to identify **STAGING & PROXEMICS**

### Explain/Introduction (2 mins)

Teacher hands each students a learning objective / self-assessment sheet explaining beginning and end of each class.

### Activity One (Whole-class activity – 5 mins)

#### Stages

Teacher asks the group to mind map different types of staging used in drama. Students answers on the whiteboard. Teacher shares examples of staging with students (using the diagrams prompting students to point out where the audience sit and where the

### Activity Two (Whole-class activity – 15 mins)

#### Making Stages

Teacher splits the class into two groups. It is explained that they have **one minute** to create out. They can use their bodies, chairs or articles of clothing to create the stage. The correct staging is awarded a point. The groups must make clear where audiences enter, exit and perform. The group to achieve three points wins.

Teacher asks students to think of the staging they have seen in plays in school or on TV. They write the name of the play next to the staging where they think applicable on the

### Activity Three (Whole-class activity – 20 mins)

#### Stage Areas

Teacher marks out in the space a large basic thrust stage area; this can be done with clothing. Teacher informs students that specific areas of the stage will be called out and which area they are being instructed to walk to. Each student begins the exercise as the audience. Teacher (using the handouts) calls out various stage positions, e.g. upstage. Any student who stands in the wrong location must sit out of the rest of the game. As students get more confident only the initials will be called out, e.g. UL, DR, C, UR, etc. to identify stage locations.

### Proxemics

Teacher explains to students that body positions on areas of the stage can convey meaning about a character in a play; this is called 'Proxemics'.

Proxemics is how a character is placed on a stage, for example two characters could be placed close together to show they have a close relationship, if one of them stood on a high platform it would show they were of a high status.

To create intimacy with an audience a character might stand downstage; to create distance a character might stand upstage; if an actor stands in a corner it can create a sense of

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#### Activity Four (Whole-class activity – 15 mins)

##### Proxemics

Ask for a small group of volunteers and instruct them to create a 'frozen picture' or tableau using **proxemics** to show one of the following stage pictures: Status, Fear, Conflict. The tableau teacher asks students watching if the 'tableau' created conveyed the teacher's eyes drawn to in the scene and why? 'What stands out in the scene?' 'What is the most important in the scene?' And finally, 'What is the focus of the scene?'

Teacher prompts students to make reference to productions they have seen either in class or on film and discuss specific scenes where characters have used **proxemics** to convey meaning.

##### Plenary (5 mins)

- Teacher asks students to recap on work achieved and asks if the learning objectives have been met.
- Teacher talks through the self/teacher assessment form asking the students to complete it and discuss what they have achieved in class. Students should use their attainment sheet to help fill in the form.
- Teacher gives out homework.

**Differentiation:** Differentiation by outcome, targeted questioning developed for individual students.

##### Homework:

Quiz Handout

##### Due:



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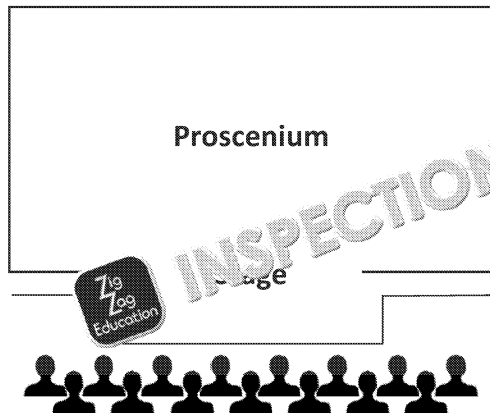
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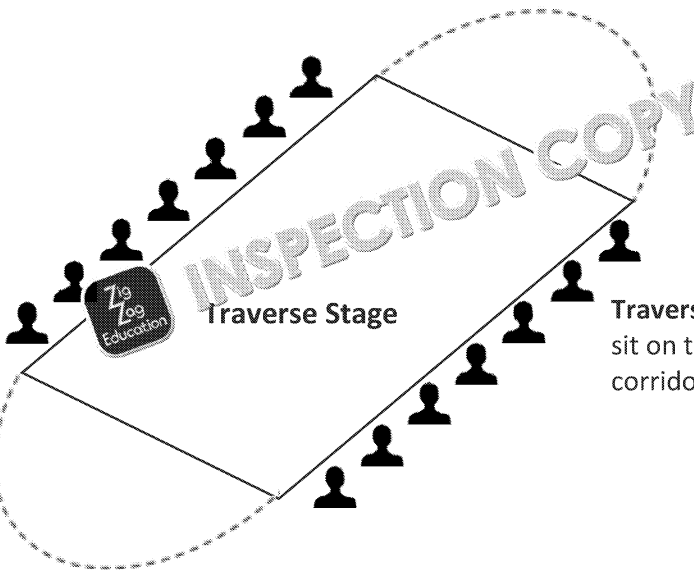
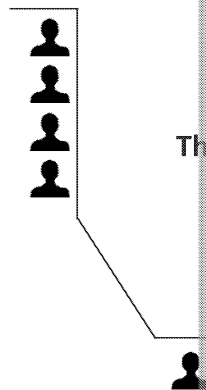


# Types of Staging



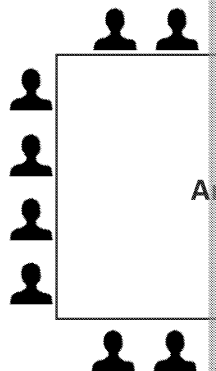
**Proscenium Arch** = The Proscenium Arch is a scale production, it helps mask the stage and is often necessary. The front of the stage is a visual picture frame and sometimes a smaller stage area, which juts out. There is also a back stage area.

**Thrust Stage** = A thrust stage has its audience seated on all three sides leaving the back wall for sets.



**Traverse Stage** = A traverse stage has its audience sit on two sides of the stage, creating a corridor performance space.

**Arena Stage** = The audience sit around all four sides of an arena stage. It can also be called in the round.



**Found Spaces** = Found spaces are spaces not originally built for theatre performance but can be adapted. Found spaces can include quarries, swimming pools, churches, etc.

**Flexible Spaces** = A flexible stage can be rearranged to form any design.

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# STAGING POSITIONS

BACKSTAGE	BACKSTAGE	BACKSTAGE
Up Stage Left	Up Stage Centre Left	Up Stage Centre Right
Centre Stage Left	Centre Stage	Centre Stage
Down Stage Left	Down Stage Centre Left	Down Stage Centre Right
AUDIENCE	AUDIENCE	AUDIENCE

**Note:** The USA and UK vary so it is usually left at the director's discretion if staging point of view. The diagram above is taken from the director's/audience's point of

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## Quiz - Teacher Sheet

No.	Quiz Questions	
1	Where are the audience seated when watching a performance on an 'Arena Stage'?	The audience are seated on all sides of the stage.
2	What stage is also known as an 'Alley' or 'Corridor'?	A 'Traverse Stage'
3	What are the disadvantages of 'Theatre in the Round'?	Sometimes actors are out of sight of the audience.
4	What effect on the audience does standing 'upstage' create?	1. Distance 2. Intimacy 3. Upstaging
5	What is a 'Found Space'?	Any space not originally designed for theatre, e.g. include churches, schools, pools and parks
6	What effect on the audience does standing 'downstage' create?	1. Intimacy 2. Awkwardness 3. Isolation
7	Where are the audience seated when watching a performance on a 'Thrust Stage'?	The audience are seated on three sides of the stage leaving the back open.
8	Which stage is most suited to large-scale productions where sets and actors can be masked?	A 'Proscenium Stage'
9	What stage can be arranged to form any stage arrangement?	A 'Flexible Stage'
10	What effect does standing in the extreme corner of the stage have on the audience?	1. Distance 2. Isolation 3. Dizziness

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# Quiz

No.	Quiz Questions	
1	Where are the audience seated when watching a performance on an 'Arena Stage'?	
2	What is a stage also known as an 'Alley' or 'Corridor'?	
3	What are the disadvantages of 'Theatre in the Round'?	
4	What effect on the audience does standing 'upstage' create?	
5	What is a 'Found Space'?	
6	What effect on the audience does standing 'downstage' create?	
7	Where are the audience seated when watching a performance on a 'Thrust Stage'?	
8	Which stage is most suited to large-scale productions where sets and actors can be masked?	
9	What stage can be arranged to form any stage arrangement?	
10	What effect does standing in the extreme corner of the stage have on the audience?	

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## Lesson Plan Three: Body Language and Facial Expressions

### Resources

Attainment Level Sheet  
Self-Assessment Sheet  
Lesson Three PowerPoint

**Objectives:** Students will communicate a character's attitude, age, status and class using body language and facial expressions.

### Explain/Introduction

Teacher hands out a learning objective / self-assessment sheet explaining the objectives of each class.

Body language is a very important tool in Drama. The way an actor uses their body to communicate to the audience about the character they are portraying. The way we use our body language enables us to communicate our attitude to everyone around us, how we are feeling. A newborn baby uses no words to tell us when it is hungry or tired and yet we understand. We are trying to communicate.

### Activity One (Whole-class activity – 10 mins)

Teacher explains students will experiment with facial expressions. Teacher asks students to stand. Teacher calls out emotions for students to express through body language. Teacher encourages them with ideas.

- **Fear:** Are your eyes wide open or closed shut? Is your mouth clenched shut? Are your shoulders caved in protectively?
- **Happy:** Are you smiling? Laughing? Are your eyes squinted and squinting? How much? Are your hands open and wide? How are you standing? Chest forward?
- **Sadness:** Are your eyes pointing down? Is your lip curled? Is your head down? Body hunched, shoulders slumped?
- **Surprise:** Eyes wide open? Mouth gaped open? Eyebrows arched high? Are you leaning back?
- **Anxiety:** Is your forehead wrinkled? Are you trembling? Are you biting your lip? Are you squinting? Are you wringing your hands? Are you fidgeting? Are you striding?
- **Anger:** Flared nostrils? Teeth clenched? Chin jutting out? Eyes wide staring? Straight? Chest forward ready to burst?
- **Boredom:** Lower bottom lip protruding out? Hand holding head up? Shoulders slumped?
- **Shame:** Head held low? Eyes down? Mouth closed tight? Do you stand with your back to the class?

Teacher to spotlight students.

Teacher explains the following activity will demonstrate how we can convey intention.

### Activity Two (Whole-class activity – 5 mins)

The class form a circle. Teacher taps a student on the shoulder and they have to show an emotion, no speaking is allowed. For example, a student flinging arms about, squinting, clenching fists. Those students watching must guess the emotion and justify their answer. The teacher can whisper to students what the emotion is (fear, happiness, envy, desire, relief). Justification of the body language used for each emotion will help students recognize the necessary body language to convey emotions with the body.

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### Activity Three (Whole-class activity – 20 mins)

Teacher explains actors send signals using different parts of their body to help communicate questions, inner and outward feelings. The head, face, chin, lips, teeth, eyes, forehead, neck, belly, hips, legs, knee and foot, etc. can all signal an emotion or message.

Teacher asks students to get into pairs and explains they both will pretend to be speaking *different* languages, so they have to communicate a message to each other in gestures, language and facial expressions. Situations can include: 'I am feeling sick and need to go to the toilet', 'I am bored – can you suggest entertaining things to do?', 'I am a vegetarian – where can I eat?', 'I am lost – where can I get it fixed?'.

Teacher selects some of the students.

### Activity Four (Whole-class activity – 15 mins)

Teachers asks students to pair up with a new partner. Each pair will work on a short scene about a baby. They can use a chair to represent a woman giving birth. They must use body language and facial expressions to create a tender and realistic scene as real and as natural as possible. They have time to rehearse and spotlights on students. Teacher prompts feedback from peers.

### Plenary (5 mins)

- Teacher asks students to recap on work achieved and asks if the learning objectives have been met.
- Teacher talks through the self/teacher assessment form asking them to fill in how they think they have achieved in class. Students should use their attainment sheet to help fill in.
- Teacher gives out homework.

**Differentiation:** Differentiation by outcome, targeted questioning developed for all.

### Homework:

Students must look up the word 'stereotype' and stick examples of stereotypes from their books.

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# CHARACTER 'GROUPS' HA

Shop Owner	King	Film Star
Shop Manager	Queen	Director
Experienced Shop Assistant	Prince	Producer
Inexperienced Shop Assistant	Princess	Agent
Checkout Attendant	Lord	Personal Assistant
Shelf Stacker	Lady	Hair and Make-up
Security	Butler	Reporter
Cleaner	Maid	Photographer
Bin Man	Cleaner	Fan

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## Lesson Plan Five: Teacher in Role

### Resources

Attainment Level Sheet  
Self-Assessment Sheet  
IT and Screen  
Paper and Pens  
Envelopes  
(WWI Props and Costumes if available)  
Lesson Five PowerPoint

**Objective:** Exploring issues in drama and to present the viewpoints of different characters through role play.

### Preparation

When I teach this class I ask students to dress in clothes that can get messy. Making safety guidelines I use lanterns, smoke bombs, water bombs and ketchup / fake blood. I turn the classroom dark, instruct students to make a trench using tables, chairs and desks or under. If none available get students to crouch under windows explaining outside is 'no man's land'; this is not necessary but highly effective. Use the following sound effects during the improvisation, lower the volume when speaking.

You can use the links below or find more on YouTube

- Life in the trenches:  
<http://zzed.uk/6515-trenches> (3.19 mins)
- Sound effects:  
<http://zzed.uk/6515-sound-effects> (3.03 mins)

### Explain/Introduction (5 mins)

Introduce new SOW and class objective.

Teacher hands each student a learning objective / self-assessment sheet explaining beginning and end of each class.

Teacher explains – 'Teacher in role' is when the teacher takes part in the improvisation and lead the improvisation for the class. Teacher in role encourages students to explore and change or create new ideas.

The First World War on the Western Front started in the autumn of 1914. A state of trench warfare set in. Life in the trenches for men on the front line was a death almost certain. There was no warning of incoming shell bursts or bullet fire which could prove fatal as a sniper's bullet could end your life. Many men died horrible deaths or injuries. You are going to try to imagine life in the trenches as a soldier and act it out.

### Activity One (Whole-class activity – 5 mins)

Teacher takes on the role as a strict Sergeant Major. Gets students to line up and give names. Teacher drills them, makes them march on the spot, turn left march, turn right march etc. until they are slightly breathless.

### Activity Two (Whole-class activity – 45 mins)

Let the students settle in to their make believe trenches. Teacher reads the following script to mime the instructions given, teacher is encouraged to embellish the following script.

(Teachers script)

*It is December 1917; you have just arrived in a trench in France. You have been in the trench for a while; are your feet sore; are they throbbing? Blimey! Is blood seeping through your socks? You have been raining for hours. Your uniform is wet through, making it very heavy and the mud is very itchy. Scratch, scratch, scratch. (Give students time to scratch.)*

*Now hungry, open up your small kit bag and pull out a small piece of chocolate. Eat it slowly, savouring every moment; how does it taste? How does it smell? You are alone in the trench.*

*It's very quiet.*

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In the corner of your eye you spot brown and black rats scurrying around the trench. A brown rat the size of a cat; it sniffs around a dead soldier close by, it slowly begins to move its eyes and you suddenly feel scared and fearful. It turns and scampers towards you, sniffing at your leg, what are you going to do? Club it? Shoot it? Stab it with your bayonet?

Settle down again.

The sound of gunfire has been constant, and the shelling is getting closer, you see a parapet, a bullet hits him right in the head, and he slumps down, dead.

You stay frozen to the spot, not knowing if you should move or not, the brown rats race over you.

Days and weeks pass; first the score, slugs and horned beetles cover the walls and exhaust you. Your body aches and your muscles and joints are stiff.

You think about your family, friends, loved ones and how much you miss them and how much you want to go home.

The itching from the lice has become unbearable; others have shaved their heads but your body is full of sores, scabs and blood from all the scratching. You have a fever, feeling hot, as soon as your clothes come off you feel a chill and put your clothes back on.

It has now been 30 days on the front line; you get up to do the daily chores.

You start to refill the sandbags; it's dirty, heavy work. The heavy rainfall has made mud making daily life even more intolerable, the trench walls are collapsing so you shore up the trench with pumps and buckets.

Don't forget to watch out for the snipers!

(Teacher shouts) Surprise attack! Positions! Get ready to shoot! Watch out for snipers!

Things settle down again.

The smell of creosol and chlorine help with the disease and the putrid smell of the dead, but the smell of the other soldiers' feet makes you want to gag and the toilets, which are full of excrement, make you want to vomit.

The gunfire has subsided, the chores are done and now you can settle back into your home (teacher hands out pencils, paper and envelopes). The light is fading but you write a letter to your family and loved ones. What are you going to write home? Will you tell them about the trench? Will you write a poem? A love letter? Will you describe to them the truth about the war?

(Teacher gives students time to write a letter home.)

Once the letters have been written teachers asks some of the students to read out their letters and posts the letters home after class.

### Plenary (5 mins)

- Teacher asks students to recap on work and asks if the learning objective has been achieved.
- Teacher talks through the self/teacher assessment tool, asking them to fill in the tool.
- Teacher gives out homework.

**Differentiation:** Differentiation by outcome, targeted questioning developed for individual students.

### Homework:

Get feedback from home about the letter you sent from the trenches.

Due:

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## Lesson Plan Six: Assessment

### Resources

Attainment Level Sheet  
Self-Assessment Sheet  
IT and Screen  
Lesson Six PowerPoint

**Objective:** Students will be assessed by the teacher on a short improvisation, which demonstrates the techniques used in the scheme of work.

### Explain/Introduction (5 mins)

Teacher hands each student a learning objective / self-assessment sheet explaining beginning and end of each class.

Teacher introduces class objective and explains students will be assessed on the work using their teacher/self-assessment sheets.

### Activity One (Whole-class activity – 25 mins)

Students are put into small groups, teacher writes the following instructions on the board on their task.

**A short, war-based themed improvisation, which must include at least three of the following:**

- A stage / performance space created with allotted audience space.
- Demonstration of their ability to use staging and proxemics.
- Stereotypes to communicate a character's class, age or status.
- The use of body language and facial expressions to communicate.
- Three frozen tableaux interspersed into the action to highlight key moments.

Students have 15 minutes to complete the task.

### Activity Two (Small group activity – 25 mins)

Each group presents their improvisation. Teacher and students discuss each improvisation.

### Plenary (5 mins)

Teacher talks through the self/teacher assessment form asking them to fill in the gaps of what was achieved in class. Students should use their attainment sheet to help fill it in.

**Differentiation:** Differentiation by outcome, targeted questioning developed for individual students.

### Homework:

On one A4 side write a report on the work achieved in class this term. Include what skills you feel you have developed, your most enjoyable moments and least enjoyable moments and where you think improvements in your work can be made.

### Due:

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# DRAMA ATTAINMENT LEVEL

By the end of **Year 7** pupils are expected to be at level 4 (below average is 3 and above is 5) 'a' the student is secure in  
 By the end of **Year 8** pupils are expected to be at level 5 (below average at 4 and above is 6) 'a' the student has a good  
 By the end of **Year 9** pupils are expected to be at level 6 (below average at 5 and above is 7) 'a' the student has 'just' a

Levels	Creating	Performance
<b>Level 3a</b> <b>Level 3b</b> <b>Level 3c</b>	<ul style="list-style-type: none"> <li>I work well with others.</li> <li>I sometimes put up my hand.</li> <li>I sometimes suggest ideas and respond positively to the ideas of others.</li> <li>I can communicate my work and share ideas.</li> </ul>	<ul style="list-style-type: none"> <li>I can act out improvised dramas.</li> <li>I sometimes offer ideas and take on other roles.</li> <li>I role-play and perform as a character.</li> <li>I can face the audience when performing voice on stage.</li> </ul>
<b>Level 4a</b> <b>Level 4b</b> <b>Level 4c</b>	<ul style="list-style-type: none"> <li>I can create improvisations from a range of stimuli.</li> <li>I usually put my hand up.</li> <li>I can build on other people's ideas when working in a group.</li> <li>I can develop roles by using drama devices such as hot seating, role on wall, etc.</li> <li>I contribute to ideas and the ideas of others.</li> </ul>	<ul style="list-style-type: none"> <li>I act out improvised drama creating characters both vocally and physically different from myself.</li> <li>I can learn lines.</li> <li>I can perform with confidence to an audience.</li> <li>I can experiment with voices and movement.</li> <li>I use body, face, voice, gestures, movement.</li> </ul>
<b>Level 5a</b> <b>Level 5b</b> <b>Level 5c</b>	<ul style="list-style-type: none"> <li>I can work sensitively with others to devise improvisations based on stimuli.</li> <li>I always put my hand up.</li> <li>I always contribute to class discussions.</li> <li>I can express ideas with confidence.</li> </ul>	<ul style="list-style-type: none"> <li>I can sustain characterisation skills with confidence and atmosphere effectively during a performance.</li> <li>I work alone and with confidence when improvising.</li> <li>I can use different techniques, slapstick, etc.</li> <li>I am aware of the audience.</li> <li>I can project my voice and create accents.</li> </ul>
<b>Level 6a</b> <b>Level 6b</b> <b>Level 6c</b>	<ul style="list-style-type: none"> <li>I help and encourage others to develop ideas when devising a play.</li> <li>I can create three dimensional characters.</li> <li>I can use props that communicate meaning.</li> <li>I always put my hand up.</li> <li>I understand how to use thought tracking, role of wall and hot seating.</li> </ul>	<ul style="list-style-type: none"> <li>I can perform drama that conveys clear intentions.</li> <li>I can communicate convincing interesting characters that have depth and are often multi layered.</li> <li>I remain focused and in role when performing.</li> <li>I am able to apply different ideas to enhance my performance.</li> <li>I am able to show a range of techniques with confidence and show depth and understanding of character.</li> </ul>

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Levels	Creating	Performance
<b>Level 7a</b> <b>Level 7b</b> <b>Level 7c</b>	<ul style="list-style-type: none"> <li>I can research and discuss ideas and create performances using various genres and styles.</li> <li>I can contribute creatively in the devising of my own drama.</li> <li>I am creative in my vocal range and create colourful characters on stage.</li> <li>I motivate others less confident and encourage them.</li> </ul>	<ul style="list-style-type: none"> <li>I work as part of an ensemble demonstrating subtly in my performances.</li> <li>I improvise, rehearse and perform, demonstrating understanding of the skills of the performer.</li> <li>I listen and encourage others.</li> <li>I respond in role when performing.</li> <li>I experiment and change as a result of suggestion by others.</li> </ul>
<b>Level 8a</b> <b>Level 8b</b> <b>Level 8c</b>	<ul style="list-style-type: none"> <li>I experiment and evaluate with prompting.</li> <li>I use a range of dramatic styles, techniques and devices.</li> <li>I demonstrate imagination when interpreting text.</li> <li>I can select and reject others ideas and justify myself.</li> </ul>	<ul style="list-style-type: none"> <li>I work productively as part of an ensemble.</li> <li>I demonstrate control and subtly in my performance.</li> <li>I improvise, rehearse and perform theatre demonstrating understanding of the skills of performer, technician or director.</li> </ul>

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# Drama Teacher- and Self-Assessment

Name	Date	Year
End-of-year target	My self-assessment grade?	Teacher's assessment

Learning objectives:

What did I do well today?

What could I improve on?

What drama terminology/vocabulary did I use in class today?

Homework:

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## Developing Ideas Further

1	Use a selection of stereotypes to create frozen pictures, which display a funny or interesting way.
2	Create instant theatre around the school using frozen pictures to tell a story. Expected: in assembly, the playground, dining hall, library, etc.
3	Experiment using text and frozen pictures.
4	Ask the head teacher if you can stay in character for a whole school day, sustaining a character vocally and physically.
5	Create characters from a period in time and have a tea party during class. Stay in character, play music from the period and bring in food and drinks. Expected: facial expressions, accents, tone, volume, body language, etc.
6	Make short flash mob adverts for school shows, products, upcoming events using frozen pictures, etc.
7	Work with English's department on a WWI day, use desks and chairs to create a trench, write letters, ask the Science department to get involved making smoke bombs, etc. Cross-departmental event.
8	Introduce <i>commedia dell'arte</i> with students where they can push and pull the boundaries further.
9	Find unusual areas around the school which could be used for staging a play (e.g. library? A selection of classrooms? The football field?)
10	Pretend to be foreign exchange students for a day.

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