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| **Subject : Performing Arts - Year 10 Medium Term Plan/SOW** | | | | | | **The Academy of St Francis of Assisi** | |
| **UNIT 1** | **Title : Verbatim Theatre (Repertoire 1 of 3)** | | | | | **Number of lessons in sequence** | **15** |
| **Overarching Curricular Goals (Aims)** (What do you intend students know about and be able to do by the end of the topic, or scheme of learning. Critical knowledge needed to inform later learning and wider contexts.) | | **By the end of this unit students will have:**   * Researched, recorded, edited and performed a series of witness statements as a piece of Verbatim Theatre to an audience * Developed their drama devising repertoire from specific material * Worked collaboratively to improve drama skills * Explored ideas to make drama. * Understood the requirements of being a performer and/or designer in the verbatim style * Examined elements such as roles, responsibilities and the application of relevant skills and techniques. * Broadened their knowledge through observing existing repertoire and by learning about the approaches of practitioners, and how they create and influence performance material. * Developed transferable skills, such as research and communication, which will support progression a Level 3 vocational or academic qualifications. | | **Links to National Curriculum**  **Links to & building upon prior learning Including KS2 if Yr7** | * *Role-play and other drama techniques can help pupils to identify with and explore characters. In these ways, they extend their understanding of what they read and have opportunities to try out the language they have listened to.* * *Drama and role-play can contribute to the quality of pupils’ writing by providing opportunities for pupils to develop and order their ideas through playing roles and improvising scenes in various settings.* * *In years 3 and 4, pupils should become more familiar with and confident in using language in a greater variety of situations, for a variety of audiences and purposes, including through drama, formal presentations and debate.* * *Reading, re-reading, and rehearsing poems and plays for presentation and performance give pupils opportunities to discuss language, including vocabulary, extending their interest in the meaning and origin of words. Pupils should be encouraged to use drama approaches to understand how to perform plays and poems to support their understanding of the meaning. These activities also provide them with an incentive to find out what expression is required, so feeding into comprehension.* | | |
| **Outcomes/**  **Success Criteria** | | **Knowledge:** Learners will examine live and recorded performances in order to develop their understanding of practitioners’ work in acting, with reference to influences, outcomes and purpose.  Learners will gain a practical appreciation of practitioners’ work in using existing performance material in acting, and how they may respond to or treat a particular theme or issue, how they use/interpret/modify a pre-existing style, and how they communicate ideas to their audience through stylistic qualities.  Learners will explore and participate in workshops and classes to develop their knowledge and understanding of the interrelationships between processes, techniques and approaches that contribute to performance repertoire.  **Skills:** Learners will practise physical, vocal and music skills used by performers; managing and directing skills; communication skills used to liaise, direct and perform by a director, actor, designer, ; creative skills, such as designing set, costume, lighting or sound, writing scripts; organisational skills used to put on a performance by a director. | |
| **2/3 tier vocabulary.** | | **Differentiation/Scaffolding/Support.** | **Stretch and challenge opportunities in class, enrichment and home learning.** | **Opportunities for wider reading/Listening/watching.** | | | |
| Verbatim, site specific, documentary theatre, docu-drama, street theatre, protest theatre, agitprop, political theatre, nudge behaviour theatre, oral history, narrator, narrator-in-role, teacher-in-role, chorus, testimony.  **Oracy:**  Opportunities for this in every lesson  Component 1 KO | | **Knowledge Support:**  Use KOs to frequently check correct vocabulary is being used;  Youtube as research – note-taking in lesson to support planning performance piece and subsequent C1 Workbook  **Reading support**:  Students highlight any difficult vocabulary they encounter in documents/ research  Use visualiser to showcase good work/ show how to annotate texts  **Skills support:**  Teacher always on hand to help students hone skills and techniques in performance pieces | Teacher will sense good moments in a session to ask the most able to work with the least able; to multi-role; to lead on peer assessment; to be far-reaching on self-evaluation; to direct, act and design the same piece.  Students actively encouraged to extensively research the topic outside of lesson, and bring findings back to inform planning.  **Scholarship:**  See ‘Opportunities for Wider Reading’  Also: [Disrupting Narratives and Narrators: A](https://scholar.dominican.edu/masters-theses/329/)  [Case for Anna Deavere Smith's Work](https://scholar.dominican.edu/masters-theses/329/)  [in the High School Classroom](https://scholar.dominican.edu/masters-theses/329/) | 1. ***Verbatim Theatre speaks for itself loud and clear*, intro article on the theme of verbatim, with some well-known examples: http://www.davidporter.co.uk/2012/02/verbatim-theatre-speaks-for-itself-loud-and-clear/** 2. ***Verbatim Theatre*, Drama Online, good introduction: http://www.dramaonlinelibrary.com/genres/verbatim-theatre-iid-2551** 3. ***What is Verbatim Theatre?* Out of Joint, foremost UK practitioners: http://www.outofjoint.co.uk/education/verbatim-theatre.html** 4. ***Verbatim Theatre: The People’s Choice?*: https://www.theguardian.com/stage/theatreblog/2010/jul/15/verbatim-theatre-aftermath** 5. **Verbatim Theatre: Oral History and Documentary Techniques, Derek Paget: https://www.cambridge.org/core/services/aop-cambridge-core/content/view/S0266464X00002463** 6. ***A Voice for the Voiceless*, Untold Theatre: http://www.untoldtheatre.co.uk/wp-content/uploads/2015/01/political-effectiveness-of-verbatim-theatre.pdf** 7. ***Verbatim Theatre*, TES Resources; free download of a lesson using scripted extracts from *Curious Incident*: https://www.tes.com/teaching-resource/verbatim-theatre-11227598** 8. **Archive Learning Day, National Theatre, useful ideas: https://www.nationaltheatre.org.uk/content/archive-learning-day-verbatim-theatre aimed at KS5** 9. **National Theatre Verbatim Introduction, YouTube: https://www.youtube.com/watch?v=ui3k1wT2yeM** 10. ***V is for Verbatim Theatre*, Michael Billington: https://www.theguardian.com/stage/2012/may/08/michael-billington-verbatim-theatre** 11. ***Verbatim theatre: plays without playwrights, Oxford Student*: https://www.oxfordstudent.com/2015/01/16/verbatim-theatre-plays-without-playwrights/** 12. **Oberon booklist on Verbatim Theatre: https://www.oberonbooks.com/books/subjects/verbatim-theatre** 13. ***Does documentary theatre get away with murder?*: https://www.theguardian.com/stage/theatreblog/2011/apr/21/verbatim-theatre-misleading-audiences** | | | |

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| **Unit Title** | **Sequence of learning Lesson title, theme, big question.** | **Key concepts/outcomes/knowledge and skills.**  **(Could also add lesson vocab here)** | **Assessment/ including specific content/ knowledge/skills tested.**  **Green=assess/Blue=improve** | **HWK. Add**  **Hyperlink**  **To be in books clearly marked** | **Furthering Cultural Capital.**  **&**  **Opportunities for reading** | **Recall of prior or future topics –** | **Lesson resources including or hyperlink to supporting websites/resources/books/texts & individual lessons.**  **5xT+L essentials to be included in individual lessons,** |
| 1 | What is Verbatim Theatre? | Recap on range of theatre genres  Introduce verbatim as a genre  Experiment in groups with converting one of the witness statements into a short performance.  What is the message from the piece to be? What are the circumstances of each statement. Who is speaking? Who is listening? What are they talking about?  How could you make a short scene from one of them?  Teacher leads discussion on Verbatim – students take notes. | Students identify genres from youtube clips, giving reasons.  Groups allocated a witness statement, to devise a scene.  Share and discuss  Take notes in books. | **Flipped Learning**  Watch the News: Start assessing what people say, why they say it, what are the circumstances?  Are they credible?  Tell us what caught your attention next lesson. |  | Y9 – Verbatim used as a way-in for NOW festival piece | [**Verbatim Full Unit**](file:///\\asfa-fs03\StaffShared$\Performing%20Arts\Performing%20Arts\2020%20-%202021\Verbatim%20Year%2010\Term%201%20-%20Verbatim%20Theatre%20-%20Paper%20Birds\Verbatim%20Theatre%20FULL%20Year%2010%20Work%20In%20Progress.pptx) **(hyperlinks embedded in each lesson’s PPT)**  [**Identify the style sheet**](file:///\\asfa-fs03\StaffShared$\Performing%20Arts\Performing%20Arts\2020%20-%202021\Verbatim%20Year%2010\Term%201%20-%20Verbatim%20Theatre%20-%20Paper%20Birds\Identify%20the%20style.docx)  [**Witness Statements**](file:///\\asfa-fs03\StaffShared$\Performing%20Arts\Performing%20Arts\2020%20-%202021\Verbatim%20Year%2010\Witness%20Statements%20L1.docx) |
| 2 | Choosing Our Theme  (*NOTE:*  *Teacher may steer the project with an issue in mind at the outset – civil rights/ BLM; Covid. Or they may see what arises. Extensive research in and out of lessons will be needed.)* | Recap on Verbatim Theatre – meaning and purpose  Examples of Verbatim Theatre pieces:  Twilight (Race Riots, LA 1992)  The Laramie Project (Homophobic Hate crime)  Mobile (Social Mobility) | Low stakes quiz in books  Groups (teacher decides) pick a theme/ topic/ event they would like to cover.  Brainstorm, using Who, What… A3 sheet  Feedback – share and discuss ideas | Research online an event, mishap, crime, celebrity with local connections, about which they would like to develop a piece of verbatim theatre. | <https://www.theguardian.com/media/mind-your-language/2015/jun/26/verbatim-theatre-is-like-good-reality-tv-on-stage>  <https://www.theatrefolk.com/blog/classroom-exercise-verbatim-theatre/>  <https://burtsdrama.com/2016/02/09/verbatim-theatre-links/> |  | See above |
| 3 | Recorded Delivery Method | What is recorded delivery? Reminder that we used it last year!  In pairs, students interview each other on Internet Safety.  Firstly, using recorded delivery, perform.  Then, using transcribed responses  What are the differences? Which method is better? Why?  Watch clips of 20 Stories High ‘Tales from the MP3’ – how do they use recorded delivery? | Group discussion  Interviews in pairs  Students use recordings to exactly to perform responses.  Perform, assess, discuss  In books, recount, WWW, EBI. |  |  | Y9 – Interviews with classmates recorded | 20 Stories High Resource Pack – Tales from the MP3:  <https://www.20storieshigh.org.uk/wp-content/uploads/2018/02/20SH-Tales-from-the-Mp3-Resource-Pack-small-version.pdf>  Students’ own phones for audio recordings |
| 4 | The ethics of Verbatim Theatre | Youtube clip on ethics – students take notes  Discuss ethics in a performative context  Groups create a statement of ethics. It must include:   * Details of why you are conducting these interviewing. * What you plan to do with their statements and responses. * Why it is important to approach research in an ethical way. * How you will make sure that you keep your research ethical. | Take notes in books  Discuss: Why is it important to consider the ethics of verbatim theatre? What do you need to consider when approaching interviewing people and for using their statements as part of your production?  Groups create a statement of ethics |  |  |  | <https://www.youtube.com/watch?v=39JSv-n_W5U#action=share>  Ethics in theatre/ drama education: <https://link.springer.com/chapter/10.1007/978-94-6091-332-7_12>  An actor’s code of ethics: <https://centrevillepres.com/wp-content/uploads/2011/06/Actor-Code-of-Ethics-and-Theatre-Etiquette.pdf> |
| 5 | Highlighting our Message | Groups devise a short scene on one of the following:   * Discrimination of LGBTQ+ community * A family struggling with digital detox * Teenage problems/ issues * Lack of representation for BAME young people – e.g. teachers, police, on tv, etc.   Use the creativity cards to structure your scene.  Discussion: Topic/ person//event students researched for homework. Are there any common themes? Any material that is useful? Any research sources that will help with whatever theme is chosen?  This verbatim doesn’t *have* to be political.  Options:   * Choose overarching theme, and sub-topics, e.g. Discrimination – race/ gender/ sexuality/ religion * Choose 4/5 themes/ topics, and students sign up for what interests them (limit group numbers) | Teacher-assigned groups 6/7 per group – 15 mins prepare and share – discuss  Students discuss themes emerging  Students regroup, and revisit Who, What, etc. with new theme in mind | Solo or in pairs, start on allocated research – where, who, when, why, what happened? |  | Brecht (Y9) ‘it’s not enough to understand the world, it’s necessary to change it.’ Some of his theories of actors ‘demonstrating’ their roles may be helpful. | See above  Theatre Creativity Cards |
| 6 | Conducting Research | Interviews with Alecky Blythe and National Theatre on making Verbatim Theatre  Verbatim doesn’t just have to mean oral testimonies – where else can information be found? Newspaper articles? Online interviews? How do we know we can rely on the source? If in doubt, can we show some balance?  Video on creating semi-structured interviews  Using some of your research from H/W, devise a scene, using a style of your choosing. | Students watch videos, take notes in actor’s logs  Groups decide on 6 questions for research/ interviews  Groups create scene from existing material – share and discuss  WWW/ EBI in books | H/W The Pitch  Conduct your research by interviewing the people on your list. Ideally record these interviews. |  | Y9 – what does ‘belonging mean to you?’ interviews | <https://www.youtube.com/watch?v=ui3k1wT2yeM> – An Intro  <https://www.youtube.com/watch?v=-a0qNEhCly4> - A guide  Conducting Research: <https://www.youtube.com/watch?v=u21hmi7O6xE>  Choosing questions:  <https://www.youtube.com/watch?v=8z8XV1S7548> |
| 7 | Reviewing our Research | * Groups sort research under various headings: * Useful to creating and telling a story. * Useful to creating characters * Useful to establishing backstory * Useful to wider plot but not directly related to focus   Big questions for each group:   1. Who are the key characters that have started to emerge? 2. What are the key themes that have started to emerge? 3. What story is starting to emerge? Is there are natural flow to the story you’ve got so far? 4. How do you think you’ll structure this story based on what you’ve got so far? 5. What more research do we need to do? | Groups share research and sort into categories  Groups make links, looking for the following:   * Where people are talking about the same thing * Where people are the same age, gender or background * Where people have similar viewpoints on an issue as others * Where people disagree over issues * Link in chronological order as well, earliest * memory to most recent.   Groups discuss big questions, and feedback to teacher/ rest of class | * H/W – Fact checking; Find numbers, statistics, facts; explore a range of media reports to avoid bias |  |  |  |
| 8 | Structuring your piece | Groups revisit links from previous lesson – where are patterns emerging?  Take one juxtaposing idea, e.g two people with differing opinions – place them in a context – supermarket/ café, etc – devise a scene  Groups decide on sequence of scenes & overarching message – add to flip chart – write into books | Groups find patterns which will dictate form:  Linear/ non-linear/ episodic  Devise scene based on interview – share and evaluate  Discuss limitations of scene – explore alternatives  In books – recount, WWW, EBI | H/W Actor’s Logs |  |  | Dawn King: Writing Dialogue: <https://youtu.be/7xx7bfcE9U0>  Rising Action in a story:  <https://youtu.be/sGsLnX24-yc>  Lucy Kirkwood: Stagecraft: <https://youtu.be/IFDZzbWGfKI> |
| **9** | Choosing a style for your piece | Groups discuss which styles are best suited to their particular piece (each group will differ)  Watch this playlist of styles: <https://youtu.be/ibvOXmXUA6k?list=PLCt_OIq6e24R6ZY-w8hygtDGUmk2dINP9>  Groups discuss pros and cons of each one  Choose one scene, and rehearse it in a particular style  Share and evaluate success – elicit feedback – could it be delivered more effectively using a different style? | Brainstorm possible styles of performance – flip chart  Write notes in books on styles from playlist  Groups revisit scenes from previous lesson – assign a style to each one  Groups devise a scene in a particular style | H/W Actor’s logs |  | Recap on range of styles already studied – physical theatre, epic theatre, naturalism… | Alecky Blythe: Style: <https://youtu.be/HFSoMNJepCA> |
| 10 | Finding a performance space (SITE-SPECIFIC) | Identify possible locations (if possible), other than in school/ drama studio  (*Paper Birds – Mobile – takes place in a caravan)*  Teacher leads a discussion of types of performance space: include proscenium, thrust, in-the-round (or circle in a square), black box theatre, traverse or public area. | Discuss alternative locations/ performance spaces, with justification.  Students continue to rehearse their piece | Actor’s Logs |  |  | [Mobile trailer](https://www.youtube.com/watch?v=RYNIn_IyE2c) |
| 11 | Rehearsal - Polishing and refining | Vocal and physical warm-up  Groups break away to rehearse (with focus) | Groups decide on focus – one scene/ transitions/ following one character – this will inform how rehearsal proceeds  Share and discuss – set targets for next rehearsal | Actor’s Logs |  |  |  |
| 12 | Rehearsal | Vocal and physical warm-up  Groups break away to rehearse (with focus) | Groups decide on focus – one scene/ transitions/ following one character – this will inform how rehearsal proceeds  Peer-assess  Share and discuss – set targets for next rehearsal | Actor’s Logs |  |  | [DIRT and peer assessment sheet](file:///\\asfa-fs03\StaffShared$\Performing%20Arts\Performing%20Arts\2020%20-%202021\Verbatim%20Year%2010\Term%201%20-%20Verbatim%20Theatre%20-%20Paper%20Birds\new-dirt-sheet-and%20peer%20assess.pptx) |
| 13 | Rehearsal | Vocal and physical warm-up  Groups break away to rehearse (with focus) | Groups decide on focus – one scene/ transitions/ following one character – this will inform how rehearsal proceeds  Share and discuss – set targets for next rehearsal | Actor’s Logs |  |  |  |
| 14 | Performance | Prepare performance space – lights, sfx, props, costumes if appropriate  Half the groups will perform in this lesson | Studio/ Performance space prepared  Students perform – video-recorded by teacher |  |  |  |  |
| 15 | Performance | Prepare performance space – lights, sfx, props, costumes if appropriate  The remaining half of the groups will perform in this lesson | Studio/ Performance space prepared  Students perform – video-recorded by teacher | End-of-unit evaluation |  |  |  |