The KING’S Medium Term Plan - Drama

Y12 LC1 Programme – 2017-2018

<table>
<thead>
<tr>
<th>Module</th>
<th>Theory – Set text – Our Country’s Good – Timberlake Wertenbaker</th>
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<td></td>
<td>In this module students will explore the social, cultural, political and historical context for the play. In a practical way they will dissect the text to examine the themes, structure, language and dramatic content of the play. To gather a deep and purposeful understanding of the characters, students will use practical exercises to create their own versions of the characters and use their existing knowledge of naturalism to create gripping and immersive drama. In addition to the practical exploration of the play, the students will be challenged with high level undergraduate reading that links to understanding the characters in the text, the historical and social importance of the text and the contemporary views of the text.</td>
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**Further reading will include:**
“Subversion and Containment Theory” – Stephen Greenblatt
“Letters to George: the Account of a Rehearsal” – Max Stafford-Clark
‘Eye of the beholder: The stereotype of women convicts, 1788-1852’ – M Sturma
‘The rule of law in a **penal colony**: Law and politics in early New South Wales’ D Neal

| Building on prior learning | Students have a good understanding of how to create and play natural characters. They are good improvisers and can create characters quickly. The skills they have developed will be built upon with theoretical knowledge to help them gain a deeper insight into the role of an actor. |

| Overarching Challenge question | *Does our past shape our future?* |
| Lines of Enquiry | Week 1: Can a contemporary writer accurately recreate the past?  
|                 | Week 2: Should a contemporary writers own politics influence their writing about the past?  
|                 | Week 3: How were women treated differently in the penal colony?  
|                 | Week 4: Can history repeat itself?  
|                 | Week 5: Which character would you be?  
|                 | Week 6: Is 10 marks for an answer too few?  
|                 | Week 7: What does full marks look like?  

| Exam board links: | Weeks’ 1-7: (AQA 7262 – Component 1 – Written paper)  
|                  | Progress objectives: by the end of this modules students will be able to confidently respond to the demands of section B of the written paper. Students will achieve 80% or more in their written paper and will keep resitting the paper until they achieve this score  
|                  | AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed. (100%)  

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<th>Topic Progress Statement</th>
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| Scheme of Assessment | Students will be assessed by sitting section B of the written paper  

| Literacy: | Literacy will be present throughout every lesson. Every student will engage with a written workbook that will be updated every week. They will be assessed every week and any SPAG issues will be highlighted and corrected as an additional task.  
| Numeracy: |  

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<tr>
<th>Learning strategies</th>
<th>Students will use numeracy through good timekeeping during activities, organising group numbers and managing their time at home by using their homework planner.</th>
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<tr>
<td><strong>Cognitive Acceleration:</strong></td>
<td>Cognitive Acceleration strategies included in this learning cycle are:</td>
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<td>Socratic questioning</td>
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<td>Higher level reasoning</td>
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<td>Problematised discussions</td>
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<td>Developing metacognition through high level inference evaluation</td>
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<th>Knowledge and Skills</th>
<th>Understanding the cultural, historical and political importance of Commedia Dell’arte</th>
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<td>Improvisation</td>
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<td>Character creation</td>
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<td>Focus development</td>
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<td>Knowledge of commedia influences in modern comedy</td>
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<td>Development of team work skills</td>
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<td>Development of high levels of inference</td>
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<td>Development of evaluation and critiquing skills</td>
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<td>Development of movement and vocal skills</td>
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**Week 1 – 3 Hours**

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<th>Line of Enquiry - Week 1: Can a contemporary writer accurately recreate the past?</th>
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<td><strong>Students will learn:</strong></td>
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<td>• The history of colonisation with particular reference to the colonisation of Australia</td>
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<td>• Conditions for convicts during transportation and when resettled</td>
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<td>• The role of the army in society during transportation</td>
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<td>• The psychological effects of maltreatment on humans</td>
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<td>• Basic design elements that would be used in the opening sequence</td>
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**Weekly success criteria across 3 lessons:**

All students will:

• Understand injustice in the text and support it with theoretical knowledge
• Understand ‘Englishness’ in the text and support it with theoretical knowledge
• Understand containment in the text and the effects it has on character and can support it with theoretical knowledge
• Understand what death meant to a transported convict and back this up with theoretical knowledge

**Lesson Hypotheses:**

*Hypothesis 1 – No one can accurately recreate the past on stage*

**Home Learning:**

*Read and make notes on the hand out*
Week 2 – 3 hours

**Line of Enquiry - Week 2:** Should contemporary writers own politics influence their writing about the past?

Students will learn:

- The contemporary issues facing Wertenbaker at the time of writing
- The historical issues facing the UK in 18th Century
- The judicial systems failings that led to so many convicts being transported
- Clothing and how a designer would use costume to represent the period of a play

**Weekly success criteria across 3 lessons:**

All students will:

- Understand how Thatcherism influenced the writing of Our Country’s Good
- Debate the links between politics of the 18th Century and the 1980’s
- Understand the injustice faced by so many that were transported

**Lesson Hypotheses:**

**Hypothesis 1** – No one can distance themselves from themselves

**Home Learning:**

*Research 3 examples of gross injustice from the 18th century*
Week 3 – 3 Hours

**Line of Enquiry - Week 3:** How were women treated differently in the penal colony?

**Students will learn:**

- How gender was viewed in the 18th century
- How to direct and play female roles when you are male
- The psychological impact of being seen as a second class citizen
- How set and staging can be used to define status on stage

**Weekly success criteria across 3 lessons:**

All students will:

- Be able to write about how to play an 18th Century woman
- Understand the role of Liz Morden and describe her character in detail, using a subjective analysis of her lines
- Undertstand the difference between Liz Morden and Mary Brenham and by using a subjective analysis hypothesise about why their characters are so different.

**Lesson Hypotheses:**

**Hypothesis 1 –** *Men have always been more important than women*

**Home Learning:**

*Revise*
### Week 4

3 hours of lessons plus 1 hour of home learning each week

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**Line of Enquiry - Week 4:** Can history repeat itself?

**Students will learn:**

- How theatre and drama is represented in the play
- The historical importance of drama to show culture
- The methodology used to write the play by Timberlake Wertenbaker
- Rehearsal techniques employed by Max Stafford-Clark in the first production of the play
- How a designer would use historical artefacts to accurately recreate a set

**Weekly success criteria across 3 lessons:**

All students will:

- Understand how young offenders were used to create a sense of reality in the writing of the script
- Understand the importance of creating character is to the way Stafford-Clark works
- Be able to action sections of the script in the style of Stafford-Clark

**Lesson Hypotheses:**

**Hypothesis 1 – History is like one big circle**

**Home Learning:**

*Action the extract of the play – support ideas with subjective and objective analysis*
Line of Enquiry - Week 5: Which character would you be?

Students will learn:

- How to objectively and subjectively analyse a character in detail
- How to create a believable back story for a character
- How to support their ideas with psychology to create a robust understanding of emotions
- How a designer works closely with the director and actors to understand the style and themes of a play so they can accurately represent them in the design

Weekly success criteria across 3 lessons:

All students will:

- Create a character profile for each of the main characters
- Create a subjective and objective analysis for each of the main characters
- Support all of your assumptions with facts from context or psychology

Lesson Hypotheses:

Hypothesis 1 – Character is key

Home Learning:

Complete all unfinished profiles and revise for assessment
Week 6 – 3 Hours

Line of Enquiry - Week 6: Is 10 marks for an answer too few?

Students will:

- Revise for their exam and create notes to take into their exam
- Do their exam
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Weekly success criteria across 3 lessons:

The success criteria for these lessons will follow the assessment criteria for the exam

Lesson Hypotheses:

Hypothesis 1 – Rehearsals should be fun

Home Learning:

Find facts that support the scenes you have created
Line of Enquiry - Week 7: What does full marks look like?

Students will:

- Improve their responses so that they achieve full marks. Any student who gets less than 80% will resit the exam until they achieve 80%

Weekly success criteria across 3 lessons:

The success criteria will take the form of the exam boards assessment criteria

Lesson Hypotheses:

Hypothesis 1 – I am not content until it’s perfect

Home Learning:

N/A
**Extended Learning**

Students will consolidate their learning in their exercise books. All their not taking and all handouts will be stuck in their exercise books. Further reading will include:

- “Subversion and Containment Theory” – Stephen Greenblatt
- “Letters to George: the Account of a Rehearsal” – Max Stafford-Clark
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