LJMU **Lesson Plan**

Phase 1 (orientation phase) and **Phase 2** (developing and consolidating learning phase)(Sept - March).

Lesson Details

Teacher	Mr McCartney			**Class**	Yr 7	**Size**	25	**Date**	6/6/6/26
Lesson	3	**Subject**	Drama					
Sequence of learning	Lesson 1 of 6			**Lesson topic**	Introduction to Naturalism / Characterisation			

Prior learning:	**Learning outcome(s):** *no more than two*	**Formative Assessment** (assessment method) What will provide evidence to indicate the extent to which pupils have met the learning outcome? What strategies have I built in?
Pupils had completed prior Schemes of Work on: • Introductory Sequence: 'All the World's A Stage'. • Fundamentals of Story-telling. • Introduction to Mime / Physical Theatre. • Early Script Writing. • Victorian Melodrama. Informative – but I now realise no need to list all the prior Sequences from the year. Focus on recent prior learning and retrieval.	Pupils will learn that: • What **'Naturalism'** is, and that it's but one theatrical style. • There are many aspects of **'Characterisation'** upon which to build through this predominant style eg props / costume / Psychological depth eg the use of **'Subtext'** through such characterisation. Mentor praised clarity and limited number of objectives here in the plan, with retrieval of Key Words highlighted as the class successfully builds its Drama Glossay ('language is power'). Ambitious, but the stretching of expectations and link of practice with the theoretical terms worked well too, elevating the subject for many pupils through this theoretical base. The historical context also worked well, nurturing pupil interest, and the gender issues I feared did not arise: The Drama had purpose for the class.	e.g. retrieval activity / teacher questioning / decision making / extended writing / short tests / peer & self-assessment etc. • Targeted questioning. • Shadow Modelling. • Paired Practical work. • Whole Class discussion. • Peer review of 'Performance'. • Teacher observational assessment. Formative assessment is built through the Sequence to the Summative Task to come (performing the opening scene of *Journey's End*). Previously I over- emphasised Summative assessment with another class too early, given the concern they immediately expressed about the 'test' to come!
Potential misconceptions (related to this lesson/topic) • Given pupil TV / Film viewing, the idea that 'Naturalism' is somehow the only form of theatre. • Misconceptions about the Great War and over-focus on historical context?		
Weekly meeting focus for teaching this class:	**Resources** Teaching and learning materials, equipment, etc.	**Pupil Grouping / classroom design:** How are the pupils organised in the classroom e.g. in groups, individuals? What is your rationale for these groupings?
• Given previous disruption by XXX and his group, reiteration of Drama Studio rules, regulations and conventions. • Use of the historical context while avoiding excessive. detour away from the Drama itself.	• Computer and projector. • Powerpoints / Back-up 'Big Slide' hard copies. ▪ Countdown Timer / Clock. ▪ WW1 artefacts eg Princess Mary box / Ribboned Medal / Poppy / Teddy Bear.	▪ Chosen Pairs - to split up XXX grouping. ▪ Alphabetical Drama Circle maintained to reiterate name learning as new group to me. Imposed pairings here given the previous lesson's disruption but still scope to move towards more mixed ability and friendship grouping in time.

Adaptive teaching: what strategies will you use to ensure all pupils can attain the learning outcome for this lesson?
▪ Modelling Paired Work with xxx to illustrate to whole class. ▪ Aspects of 'Mantle of the Expert' in introducing WW1 artefacts, shared through tactile approach to 'props'. ▪ Retrieval of our three Key Terms as we build our Drama Glossary. ▪ Extended activities if necessary for XXX (ADHD). ▪ Praise and appreciation to XXX (ASD) but reiteration of time-limits given previous 'detour'. ▪ Monitoring, attention and praise for XXX pair especially given prior disruption and peer influence. ▪ In Pre-Studio line-up and reminders, remember personable tone in building relationships. ▪ Keep the pace as the major lesson for teaching this new-to-me class! Getting more specific with such targeted approaches to individual pupils proved much more effective!

* A detailed risk assessment may be required for specific subjects and lessons.

Addressed in consultation with my Mentor for the Sequence as a whole. At least the roof didn't cave in given the Hall's aerated concrete, crumbling like my confidence before Xmas. Hall therefore out of action for the time being, but Ms Harrison kind enough to move her lesson to outside so I could have the Drama Studio to be observed.

Lesson Schedule

Including start/end of lesson routines, each learning episode (e.g. review of knowledge / concepts required for the lesson, retrieval activity, how new concepts / knowledge presented, modelling/explaining, scaffolding, opportunities for practice, questioning, group work, transitions, assessment, etc.), building on the learning outcome for the lesson, including expected teacher and learner activity…

The Teacher *Concepts, subject knowledge, skills, teaching methods used to lead learning and classroom management e.g. routines & timings*	**The Learners** *Activities to connect concepts, subject knowledge and skills.*
Pre-Studio Entrance (5 mins) ▪ Teacher conversations with individual pupils as class line-up outside along the Drama Studio front wall. (My Mentor says they are used to this and the time can be spent on personal greetings until everyone arrives. This will also help as I am still getting to know them as individuals). ▪ Teacher reiteration of our three key Drama Studio rules, asking the class what these are by way of reminders: Hands up to speak and contribute in discussion / Freeze activity on teacher countdown / Mutual respect and positive feedback for each other's work. ▪ Register. This took twice as long as planned – not least as half the class were coming from Science the other side of the campus. My Mentor says to persevere and it will get quicker as the class do understand the routine and that they will see my expectations remain consistent with her's. (She will have a word with Mrs Starkey as pupils are supposed to be released in time to start the next lesson.)	▪ Pupils are asked the Drama Studio established rules and conventions, greeted individually as they arrive to line-up, and then invited into the Studio, bags at back as usual, sitting down in a circle on the floor, alphabetically (I am still learning their names and want to get to know them individually). ▪ Pupils respond to class register. Still some grudging responses here from XXX and his friends but important to continue to establish my authority, and it will come, my Mentor says. This is a new class for me – and I am new to them. One step forward…Disappointing after my previous successes with other classes but I guess this is why I've been given this more challenging group of individuals now.
Continuity 'Starter': Retrieval (5 mins) ▪ Teacher questions for retrieval of five key aspects of the previous sequence on Victorian Melodrama, with open whole-class questioning. ▪ Teacher listing of key characteristics of Victorian Melodrama by way of comparison with what is to follow on 'Naturalism'.	▪ Pupils respond to prior learning on Victorian Melodrama to understand the notion of theatrical style. This worked well as pupils had clearly understood key elements form the previous sequence under my Mentor, and I was able to catch up with the timings here.
Introduction: 'Naturalism' (5 mins) ▪ Lesson heading on Powerpoint: *Naturalism* and *Characterisation.* ▪ Teacher asks if anybody knows what these terms mean? (Really a convergent question at this stage, looking for simple definition.) ▪ Teacher focus on 'Naturalism' as but one of several theatrical styles, (contrasting with 'Melodrama'): 'As close a representation to reality as possible' - yet still 'The *illusion* of reality'. ▪ Powerpoint 1 / 2 on contrasting posters and sets for *Journey's End* and *Oh! What a Lovely War!* ▪ Three key words for the lesson:: **'Naturalism'**, **'Characterisation'**, and **'Subtext'.**	▪ Pupils individually respond to questions on definitions for Teacher to gauge pupil prior knowledge. ▪ PP1 / 2: The images show due representational contrast between the naturalistic *Journey's End* and the abstract *Oh! What a Lovely War!*. ▪ Pupils edge towards understanding the contrasts with Victorian Melodrama from their prior learning. This worked well, with a paced introduction to the terminology and quicker understanding than I had anticipated. Good to see XXX interested in the subject matter and contributing positively. The PPs were an improvement on previous use, capturing pupil interest, now effectively succinct and illustrated with contrasting images. A pity further delay due to the computer link problem, but, fortunately my Mentor was on hand to fix this while I used my printed 'Big' hard copies to continue. Must remember to check all the equipment immediately beforehand, as not reliable and can change after the pre-School check!.

The Teacher *Concepts, subject knowledge, skills, teaching methods used to lead learning and classroom management e.g. routines & timings*	**The Learners** *Activities to connect concepts, subject knowledge and skills.*
Context: Artefacts (5 mins) ▪ Teacher introduces the Princess Mary box (a 'golden tin' box of chocolate given to each soldier at the Western Front in 1914); 'Great War for Civilisation' ribboned medal; and Xmas card, asking that if these were props for *Journey's End*, when and where might the play be set? Teacher asks the meaning of the poppy and why this might be a different kind of prop ie symbolic. ▪ Teacher asks divergent questions, targeted at those who have yet to contribute, about the use of props to enhance the 'representation of reality' for production, and for a play set in WW1 in particular. ▪ ['Quick Fire' round on pupil knowledge of WW1, to both include every single pupil, and to keep the lesson focussed on learning *about* Drama rather than *through* Drama.] Taking on board Tutor and Mentor advice, while I did not want to curtail discussion on such an important theme, and about which pupils knew much (worth collaborating with History given this) – I recognise the need to keep the focus on the theatrical aspects ie on the Drama rather than the History. Really pleased with the balance maintained here, having dropped the 'Qucik Fire' round to get on with the Drama itself. Difficult cutting the content planned mid-lesson, but I'm becoming more clinical in the priorities I need to pursue with the class, and subsequently more flexible.	▪ Pupils will be intrigued by the real-life artefacts, handed around the class still in their Drama Circle, for them to touch and explore. The physicality of these, as props, important in understanding the production imperatives of 'Naturalism'. ▪ Pupils to contribute what other aspects of might make the production seem more like real life eg costumes, lighting, sound, etc. ▪ [Pupils to exhibit their well-founded prior knowledge of WW1 from their History unit, but ensure this is both inclusive and time-limited by using the Countdown Timer, to keep up the pace.] I was pleased both in anticipating pupil prior knowledge here, and in keeping the lesson on track as Drama context rather than Historical survey. Praised xxx while ensuring we moved on, so the others were not side-tracked by his impressive but over-detailed historical knowledge and pedantic attention to irrelevant detail (ASD).
Workshop Warm-Up: Adaptation of Boal (5 mins) ▪ Teacher reminds class of Studio conventions and that the ONLY referee remains the Teacher! ▪ Physical warm-up using contextualised adaptation of Boal's 'The Bear of Poitiers' game. ▪ NB Position of Teacher in relation to Whole Class during warm-up activities - which will create due enthusiasm and, for some, too much excitement! 'Monitor to Maintain' as my Tutor reminded me last time. What I call the 'Panopticon' approach, pardon the expression! The most fun part of the lesson – and Drama should be fun! – but - note to self - always *purposeful*. Maybe get to the physical action sooner? Will discuss with Mentor and Tutor.	▪ Pupils must crawl as if unseen by 'Guards' on the other side of the Studio as if towards the opposite trench. The 'Guards' can only look round at 3 second intervals to catch any movement. Of course, the class enjoyed this – and wanted to play again. Perhaps I spent too much time with the background discussion and definitions – but my Mentor reminds me that we are teaching concepts and ides as well as practical Drama skills. At this school, the combination with foundation theoretical concepts does seem to ensure the subject is taken more seriously by the (so-called) higher-flyers, while I try to simplify duly for the more practical-based pupils. Pre-ITE I just did not realise there was so much to think about all the time, but that's what makes Drama so potentially all-inclusive: It's cerebral *and* practical; intuitive *and* rehearsed: Just like teaching itself!
Workshop Stimulus: *Answers* (5 mins) ▪ Teacher introduces Powerpoint 3: WW1 adaptation on '**Subtext' f**rom the Mark Strand poem: I call this *Answers*. ▪ Teachers models a reading of this, and asks for volunteers to so do again. ▪ Discussion of the difference between the Sergeant's first answer, and his second ie between Text and '**Subtext'.**	▪ Pupils listen, ask any questions about the meaning of the dialogic poem, and volunteer to read aloud after teacher modelling. ▪ Pupils ask any questions on the notion of Subtext ('The meaning *under* the text'). Again, given the English work with the class, this did not take much time, but perhaps I should have started with this stimulus to immediate focus the class? Pupils need to know why we do what we do together, but I also need to think further about the chronology of the lesson.

The Teacher *Concepts, subject knowledge, skills, teaching methods used to lead learning and classroom management e.g. routines & timings*	**The Learners** *Activities to connect concepts, subject knowledge and skills.*
Workshop: Naturalistic Characterisation (10 mins) ▪ Teacher asks pupils to repeat how we can portray character *externally* eg Costume / Props. ▪ Teacher asks pupils in pairs how we can portray *internally* eg job pre-war / most loved ones, etc. ▪ Teacher ask pupils in pairs how the Captain and the Sergeant might appear *externally* eg facial hair; uniform; voice,etc. (Powerpoint 4) ▪ Teacher then asks pairs to build the *internal* characterisation eg back-story back home. Teacher introduces the Teddy Bear, asking pupils to imagine to whom this belonged, and why one of the characters brought this to the Front. ▪ In pairs chosen by the Teacher, pupils adopt the role of Captain and Sergeant in the Western Front trenches repeating the single line exchange, the question from the Captain reaching on repetition the Sergeant's 'Subtext' ie truth here, as illustrated by the short poem. The Captain asks *'How are the men feeling?'* and the Sergeant replies twice. ▪ Teacher to 'Rove and Till' the class, monitoring and supporting each pair. ▪ [Extension Activity: Introduce this as an example of Stanislavski's 'Psychological Drive' in terms of 'Naturalistic Characterisation' – and add a gesture or two to develop the scene.]	▪ Pupils in pairs discuss character *external* aspects: uniform, costume etc. ▪ Pupils in pairs discuss *interna*l aspects eg create back story for the Captain and the Sergeant - whom they have left behind; job back home, etc. ▪ Pupils determine to whom the Teddy Bear belongs; why; and what for? ▪ Pupils in pairs rehearse the exchange, the Sergeant delivering 'Text' for his first response ie what he thinks the Captain wants to hear, and 'Subtext' ie what he actually means for his second. Then back to the 'Text' of the first response but with the 'Subtext' of the second response for the final 'Performance', the character saying one thing but meaning another. The class enjoyed getting into role and rehearsal as Captain and Sergeant, and the brevity of the given line meant they focussed on the notion of 'Text' and 'Subtext' rather than laborious line-learning. There was unfortunately no time for the Extension Activity, but xxx and xxx were sufficiently occupied. I think *not* introducing Stanislavski and more terminology at this stage was actually a good thing: 'Less is More' here. As my Tutor suggests, we learn most effectively what we most immediately need to know.
'Performance' / Assessment (15 mins) ▪ Teacher brings the class back to the circle, reminding them of their role not only as performers but as audience, and the associated rules and conventions in their role as audience members. ▪ Teacher asks initially for volunteers, every pair to perform as Teacher goes round the circle, this brief dramatic exchange showing 'Naturalistic Characterisation', including 'Psychological Subtext'. ▪ Teacher gives one line feedback per pair (Positive and 'To Progress') and takes two peer assessment comments from the audience.	▪ Pupils in chosen pairs perform their exchange. ▪ If pupils want to 'go again' to improve, they can. ▪ Any pupils not 'in role' will repeat their performance ie no self-conscious silliness. ▪ Pupils as audience give initial feedback, reminded to be positive. Pupils took the task seriously, including xxx, which was very rewarding – but the 'go again' provision above slowed down the process, meaning the later performances – the pairs who had not initially volunteered – were unfortunately the most rushed.
Plenary / Summary and Close (5 mins) ▪ Synoptic questions on what we mean by **'Naturalism'**, **'Characterisation'**, **and 'Subtext'**. ▪ Teacher reiterates these Kay Words with Powerpoint 5 and thanks the class. Any final questions, then Teacher asks them to pick up their bags and reform the circle, ready for dismissal. ▪ Close / Exit.	▪ Pupils to respond to questions on key terminology to reiterate understanding from today's lesson. ▪ Orderly close and exit. Due to timings, this was rushed and the latter, an orderly close and exit, did not happen. Were we trying to complete too much? If the opening had been tighter, the ending would have been OK. I must learn from this, as it was a disappointing end to an otherwise effective lesson in terms of pupil progression, understanding our newly introduced Drama Glossary and associated concepts.

Learning evaluation:

Every lesson: annotate your lesson plan for discussion in weekly meeting

Two formally observed lesson a week from Phase 2a: Complete the reflective practice proforma (Gadsby, 2021) below.

Focus - insert focus here:	
Step 1 - Deconstruct the lesson This is a description of the main points of the lesson. How effective were the teaching strategies that you used? Did the pupils make progress? Were the materials suitable for all learners? What subject knowledge did you develop?	**Step 2 – Reflect on the lesson** Prior to discussion with your mentor reflect on the lesson. What aspects of your practice do you need to now explore to improve pupil progress and understanding? What elements of the lesson were you happy with?
My Mentor liked my Lesson Plan and from pupil response I felt it was an effective mixture of due theory – with the building of our Drama Glossary – and practical example and engagement achieved. However, the fluency of the lesson was interrupted, both by the computer glitch (rescued by my Mentor) and by the crucial beginning and ending: Most of the Learning Episodes proved effective, as we moved from a useful Continuity 'Starter', successfully retrieving key characteristics from the prior learning of Victorian Melodrama, to my introduction of 'Naturalism' by way of contrast. The sharing of the WW1 artefacts proved especially interesting to the class. The Boal adaptation was fun and the dialogic exchange easily mastered by the class, but in 'chasing the game' the closing Plenary / Summary was rushed: I shall extend the 'Synoptic Close' reiterating our Key Words next time, to verify *everyone* understands the three key concepts.	The major issue was one of timing, both due to extraneous factors (pupil late arrival; the computer link failing) and because of my own lesson timings. There were a few 'Five Minute' Learning Episodes which built the pace effectively and kept the class fully occupied. I was happy with these; the clarity of the objectives; the linking of theory and practice; and the PowerPoints especially (much less packed than before and with effective illustrative material). However, the start and close were not satisfactory: A more experienced teacher might have caught up, as I thought I had through the lesson – but I still found myself running out of time. I'll discuss with my Mentor what could have been cut, but, on reflection, as the class were already raring to enact what we'd discussed, I don't think now that the Boal adaptation warm-up was really necessary at all.
Step 4 Key priority areas to transform practice What do you now need to consider/ explore in more detail to help you to transform your practice? What further reading can you do to deepen your understanding?	**Step 3 Reconstruct the lesson** Based on your own reflection and your post lesson discussion with the mentor and extra reading how would you change the lesson if you were to teach it again? Make sure you explain why.
I think Fleming's highly practical ideas in *Starting Drama Teaching*, on the distinction between teaching and learning *through* Drama and *about* Drama, have proved very influential for me, so I want to get hold of his *Art of Drama Teaching*. The Core Curriculum Framework has some useful ideas and a decent bibliography, so that will also help, and I find Helen Nicolson engaging. I am also learning to be much more flexible, responding to in-lesson pupil needs: It's always better to have too much content than too little – but key to this class continuing to progress in Drama is my mastery of timing and due flexibility: I need to keep that eye on not only what pupils enjoy, but what they find most *purposeful* and lasting.	My Tutor says, the 'shape' of the lesson remains important: The start was problematic (although the reiteration of rules and conventions vital), so I would have cut the warm-up, fun as it was, to hurry along to the dialogic exchange to enact that 'Naturalism' and 'Characterisation' essentials. This would have meant for a more orderly Plenary / Summary, Close, and Exit. I continue to clarify Objectives and even the PPs. I am also developing my teaching 'persona', so I no longer see a contradiction – or at realise that pupils don't - between clearly reiterating the rules / conventions of the Drama Studio, and building my relationship with them as we progress.

Notes and action	***Questions for the mentor***
1. ***The Lesson Plan is a vital and necessary road map – but not the road itself.*** 2. ***Be confident enough, therefore, to be flexible within the lesson itself.*** 3. ***Build on what you did well as well as not.***	1. ***What does she think I should have cut in the lesson to maintain its 'shape'?*** 2. ***Why, does she think, were xxx engaged rather than disruptive as before?*** 3. ***Was the 'pitch' of the lesson inclusive?***

Note: lesson plans for observed lesson must be **printed** and handed to the observer at the beginning of the lesson.