

# Drama

## Y9

## John Godber 'Teachers'

**Name**

**Class**

**Teacher**

This booklet contains your homework tasks for this unit of work. In addition, material for class work such as scripts can be found in the back of the booklet.

Your homework will be set and reviewed on



Monday

Tuesday

Wednesday

Thursday

Friday

## Homework

During this scheme you will have a piece of homework each week.

It is important that homework is completed on time and done to the best of your ability. In a few cases, homework tasks will relate to the following weeks classwork, therefore, if you do not complete the work you will not be in as strong a position to start your learning the following week.

If you are struggling with any of the pieces of work please come and find a member of the drama department who will happily help you.

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	Task	Pg	Done
<b>1</b>	Using your knowledge organiser (pg 15-16), revise all information regarding John Godber and key spellings	1-2	
<b>2</b>	Answer the questions provided to show your understanding of the narrator characters.	3	
<b>3</b>	Answer the questions provided to show your understanding of the theatrical technique 'direct address'.	4	
<b>4</b>	Answer the questions about giving and receiving feedback	5	
<b>5</b>	Annotate your script with your vocal and physical choices	6	
<b>6</b>	Make detailed notes about your practical assessment	7	
<b>7</b>	Create a character profile for your Godber inspired character	8	
<b>8</b>	Finish writing your 'Teechers' inspired script.	9	
<b>9</b>	Start preparing for your performance and set yourself 2 targets for your performance.	10	
<b>10</b>	Make detailed notes about your practical assessment	11	
<b>11</b>	Complete your end of unit evaluation	12	

## Homework Task One: Key terminology

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Examining the practice of John Godber and learning the spelling of key words.

**For homework task one you must use your knowledge organiser (Pg 24-25) to revise information surrounding John Godber. In addition you should learn the spellings and definitions of the words below. You must be ready to answer questions about John Godber and spell these words for next week's homework check.**

Stereotypical characters

**A role based on one personality trait eg 'the geek' 'the bully'.**

Characterisation

**The act of changing your voice and body to represent a particular character.**

Over exaggeration

**Performing in a heightened or over the top way.**

Physicality

**The physical features of the body.**

Godber-esque

**The term used to describe John Godber's style of theatre.**

Direct address

**When an actor speaks directly to the audience.**

Minimalistic set

**Using basic set so that the audience focus is directed to the acting.**

Colloquial language

**Language that is used for casual conversation. It is an informal style of language.**

## Practise your spellings

Practice your spelling on this page. Write the word above the definition and the check you've spelt it correctly. If you get it wrong, try again.

.....  
**The act of changing your voice and body to represent a particular character**

.....  
**Performing in a heightened or over the top way**

.....  
**Language that is used for casual conversation. It is an informal style of language.**

.....  
**When an actor speaks directly to the audience.**

.....  
**A role based on one personality trait eg 'the geek' 'the bully'.**

.....  
**The term used to describe John Godber's style of theatre.**

.....  
**The physical features of the body.**

.....  
**Using basic set so that the audience focus is directed to the acting.**

## Homework task two: Character analysis

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**For homework task two, complete the tasks below to show your understanding of the characters in 'Teachers'.**

- 1- Write a character description for the character 'Salty'**
- 2- Write a character description for the character 'Gail'**
- 3- Write a character description for the character 'Hobby'**
- 4- Describe how you would use your voice and physicality to present Salty's character.**
- 5- Describe how you would use your voice and physicality to present Gail's character.**
- 6- Describe how you would use your voice and physicality to present Hobby's character.**

## Homework task three: Direct Address

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**For homework task three, complete the tasks below to show your understanding of direct address.**

**1– Write a definition for the term 'direct address'**

**2– List the skills that you need when performing using direct address.**

**3– List three reasons for using direct address.**

**4- To demonstrate your understanding of direct address, write a short scene involving three characters that makes use of dialogue between characters and direct address to the audience. The scene should take place in a school. Write this scene in your books.**

## Homework task four: Giving feedback

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**For homework task four, answer the questions below to highlight your understanding of giving feedback**

1– What is meant by the term ‘constructive feedback?’

2– How can receiving feedback help us when rehearsing for a performance?

3– What is the benefit of using questions as a form of feedback?

4– Rewrite the following sentence, framing it in a more positive and constructive way.

***‘The opening was a bit boring because nothing happened and I couldn't hear it, but some bits were good’***

5– Imagine you are giving feedback to someone who was playing both a ‘bully’ character and a ‘geek’ character. Their physicality was fantastic and helped distinguish their characters, however they needed to work on their voice because it didn't change from character to character. What feedback could you give them to help them improve? Be specific.

6– Write down one piece of feedback that you were given today and explain how you acted on this feedback.



## Homework task five: Annotating scripts

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**For homework task five you are going to annotate your script.**

**A useful technique when learning lines and developing your character, is to annotate your script.**

**When annotating your script you should make detailed notes about the way in which you would perform your lines. For some people, this will help when it comes to memorising lines, for others it can just be used a useful exercise when you are trying to focus on the characterisation of your characters.**

### Task

**Annotate your script. For each line you have, you should annotate your script with your vocal and physical choices. You may want to use different symbols to show different things. For example you may use a / to show where a pause should be. You may use an upwards facing arrow to show that you will increase your volume and a downwards facing arrow to show you will decrease your volume. When noting down how you will move, or what gesture you may use, it is often useful just to write the instructions down, possibly in different coloured pen. Use the space below to create your own key, then use the key to annotate your script. Listed below are all the elements that you should be thinking about when annotating your script.**

**Pitch**

**Pace**

**Volume**

**Tone**

**Emphasis**

**Pause**

**Orientation**

**Gesture**

**Movement**

**Posture**

**Gait**

## Homework task six: Assessment notes

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**For homework task six you should make detailed notes on your performance and the performances of others. These notes will help you when you come to write your evaluation. It is best to make your notes soon after the performance, to ensure you don't forget what happened. Your notes do not have to be in full sentences but they should be detailed.**

Make notes on the following

- 1– Elements of your individual performance that were particularly successful
- 2– Elements of your group performance that were particularly successful
- 3– Elements of your individual performance that could be improved
- 4– Elements of your group performance that could be improved
- 5– How you used your physicality to distinguish your characters from each other
- 6– How you used your voice to distinguish your characters from each other
- 7– Another successful performance that you saw– note what made that performance stand out

## Homework task seven: Character profile

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**For homework task seven you are going to investigate your character by answering the questions below. (note: this should be the character you made up in class) Next lesson you will be asked questions about your character, so it is important that you know who they are. This should be done in your books. It is up to you how you present the information- see how creative you can be.**

Name:

Age:

Birthday:

Star Sign:

Likes:

Dislikes:

Hobbies:

Biggest achievement in life so far:

Most embarrassing moment:

If you were to read their school report from their form tutor it would say:

If you were to ask a classmate to describe them, what would they say?

What are their aspirations/goals in life?

Physical build (use physical terminology):

Vocal traits (use vocal terminology):

## Homework task eight: Writing scripts

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For homework task eight you are to continue writing your script. You will need to liaise with your group and ensure that each group member has a copy of the script. It is up to you how you do this, you may want to make sure that each person takes responsibility for a section of the script or you may want to meet up outside of lesson time to complete the script.

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What should your script include?

**Central narrator characters**

**At least three additional characters**

**At least two different settings**

**Moments of direct audience address**

**Moments of narration**

**Elements of a Godber-esque performance**

**It should be no shorter than 3 minutes**

**It should be no longer than 5 minutes**

Elements of a Godber-esque performance

**Actors play multiple roles**

**Direct address to the audience**

**Quick pace**

**Episodic structure**

**Social commentary masked in humour** 9

**Colloquial language**

## Homework task nine: Preparing for performance

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**For Homework Task Nine you should prepare for your performance.**

**Preparing for a performance includes the following:**

- Learning any lines you may have
- Rehearsing any movement sequences you have created
- Setting yourself targets or goals for your upcoming performance

**You will be assessed on the quality of your performance. If you have not learnt your lines, you will find it difficult to access the higher band marks. If you struggle learning lines try:**

- Practising with a family member or friend
- Creating visual images in your mind or on paper of what is happening on stage
- Recording yourself and listening back to the recording.

Targets for my performance

**Set yourself two targets for your performance. These can be individual or they can involve the whole group. Write the targets in your book.**

## Homework task ten: Assessment notes

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**For homework task ten you are to make detailed notes on your performance and the performances of others. These notes will help you when you come to write your evaluation. It is best to make your notes soon after the performance, to ensure you don't forget what happened. Your notes do not have to be in full sentences but they should be detailed.**

Make notes on the following

- 1– Elements of your individual performance that were particularly successful
- 2– Elements of your group performance that were particularly successful
- 3– Elements of your individual performance that could be improved
- 4– Elements of your group performance that could be improved
- 5– How you incorporated elements of John Godber's style into your performance
- 6– How you managed to engage and maintain the audience's focus and attention
- 7– Another successful performance that you saw– note what made that performance stand out

## Homework task eleven: Evaluation

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**For Homework Task eleven, you are to complete the written evaluation that you began working on in class. The questions for this evaluation can be found on pages 36-37**

### Things to remember

**-Written evaluations should be completed in your exercise books**

**-You should use either a blue or black pen**

**-You should have the date in the top left hand corner and you should have a title that reads 'Teachers scripted evaluation'**

**-All questions should be answered in full sentences. This mean that the question itself must be embedded into your answer.**

**-Your written work should be neatly presented and reflect your abilities.**

**-Ensure you include a wide variety of vocal and physical skills.**

Vocal

Physical

**Volume**

**Facial Expression**

**Pitch**

**Body Language**

**Pace**

**Gait**

**Tone**

**Gesture**

**Volume**

**Orientation**

**Accent**

**Posture**

# Classwork material

**In this section of your booklet you will find all the material that you will need during your lessons. For example: the John Godber knowledge organiser, sections of script, your performance brief, a technical cue sheet and your evaluation questions.**





## WHO

**John Godber is one of the most performed playwrights in the English language. Born in 1956, he is the son of a mining family who went on to be a drama teacher at the school he went to as a child. He joined Hull Truck theatre Company in 1984 and has since won many prestigious awards for his productions. He has written 17 plays and has directed all of their first performances.**

## WHERE

**Originally from Upton, a working class part of West Yorkshire, Godber has made his place of birth a focal point for his plays. One of his aims is to reflect the lives of the people around him and so his subject matter often surrounds the challenges that working class people face. He aims to appeal to a diverse audience, particularly working class people who traditionally don't go to the theatre.**

## WHEN

**Godber wrote his first, and to date most successful play, 'Bouncers' in 1977 and continues to write and direct to the present day.**

**Godber sets his plays at the time of writing as he aims to reflect life as he sees it around him and to attract contemporary audiences.**

## INFLUENCES

**Godber claims that much of his influence comes from the world around him, his own experiences and the people that he meets and so the majority of his plays are set in the North West and are based around working class characters. He was greatly influenced by his time as a drama teacher, this is evident in his play 'Teechers'.**

**He had felt like an outsider since he failed his 11+ exam and this is a theme which he often explores in his work.**

**Many conventions of Brecht can be seen in 'Teechers' – multi role-play, direct address, music, minimal set and props, changing characters on stage. These are designed to keep an active audience**

## CONVENTIONS

His general performance style is heightened through the use of stereotypes or 'stock' characters, although his language and dialogue is largely realistic and conversational. Direct address is used to engage the audience and involve them in the action of the play. Multi role-play is used in some of Godber's plays and so the actors need to use precise vocal and physical skills to portray distinctive characters that the audience can recognise. Music is used to add atmosphere to a particular moment or to enhance the meaning of a scene.

## AIMS

- Godber believes in theatre for the masses and so explores universal themes in his plays.
- He believes in the theatre as an instrument of social change for the better.
- He aims to use comedy to engage the audience but also to make them think. He described 'Teachers' as a comedy that was 'deadly serious' as it made audiences laugh but then question the fairness of the education system.

## GLOSSARY OF TERMS

Stereotypical/stock characters– **A role based on one personality trait eg 'the geek' 'the bully'.**

Characterisation– **The act of changing your voice and body to represent a particular character.**

Over exaggeration– **Performing in a heightened or over the top way.**

Physicality– **The physical features of the body.**

Godber-esque– **The term used to describe John Godber's style of theatre.**

Direct address– **When an actor speaks directly to the audience.**

Minimalistic set– **Using basic set so that the audience focus is directed to the acting.**

Colloquial language– **Language that is used for casual conversation. It is an informal style of language.**

Narration- **Giving the audience information about plot and characters**

Breaking the fourth wall- **Breaking the invisible barrier between actor and audience**

Social commentary- **Where a character comments on the state of society**



Scan the QR code to be directed to the John Godber company website. Here you can develop your understanding of his work and his selection of plays.

## **'Teachers' - John Godber**

**Salty**– A school-leaver, bright and fresh faced, rather dirty in appearance

**Gail**– Loud-mouthed and bossy, attractive and full of enthusiasm

**Hobby**– Shy. Is doing the play despite herself.

**Nixon**– New drama teacher, young and casual

**Mrs Parry**– The Head Mistress, large and loud, a real eccentric

**Mr Basford**– The Deputy Head, a typical child hater, a nasty piece of work

**Miss Prime**– Dolly bird of a PE mistress

**Ms Whitman** -A fussy and hopeless teacher, desperate to leave

**Ms Jones**– A moaner, rather fat, someone who wants to leave but no-one will employ her

**Deanie**– A teacher who thinks all the kids love him, a bad dancer.

**Doug**– The caretaker, a miserable old man, he hates kids and drama

**Oggy**– The alpha male of the school, looks much older than he actually is, the school bully in a modern age

**Pete Saxon**– A large, frightening youth with tattoos, appears foolish

**Mr Fisher**– Head of PE

**Barry Wobschall**– A small boy who never brings his PE kit

**Piggy Peterson**– A boy who is always telling on others, he always runs to his lessons

**Ron**– A boy who never does PE

**Mr Hattob**– Helps with the youth club dance

**Dennis**– Oggy's side-kick

**Mrs Coates**– Head Mistress at Saint George's

**Mrs Clifton**– Head of Governors at Saint George's

'Teachers' Extract 1– Pg 1-3

***A comprehensive school hall***

***A wooden stage. There are two double desks US. UR is an old locker with a school broom leaning against it. DC is a chair; L and R two single desks and chairs angles DS, and three bags. A satchel, plastic bags and sports bags are near the chair and desks. They belong to Salty, Gail and Hobby respectively. Some music plays and Salty, Gail and Hobby enter, recline on the chairs and desks and look at the audience for a moment before speaking.***

**Salty No more school for us so you can knackers!**

**Gail Salty, you nutter?**

**Salty What?**

**Gail Swearing**

**Hobby Shurrrup**

**Salty It's true**

**Gail Just get on with it.**

**Salty Nobody can do us.**

**Hobby We've not left yet**

**Salty Knackers.**

**Gail Oh god he's cracked.**

**Hobby Shurrrup.**

**Salty I've always wanted to be on this stage. I've always wanted to come up here and say, "knackers". I bet you all have. Whenever I see Ms Hudson come up on this stage to talk about litter or being a good Samaritan or corn dollies or sit down first year stand up second year I think about that word. 'Cos really Mrs Hudson would like to come up here and say, "knackers school". She would.**

**Gail Are we doing this play or what?**

**Salty It's like when she get you in her office, all neat and smelling of perfume**

**And she says, “you don’t come to school to fool around, Ian, to waste your time. We treat you like young adults and expect you to behave accordingly. I don’t think that writing on a wall is a mature thing to do.”**

**Hobby That’s good that, Salty, just like her.**

**Salty Yeh, but really he wants to say, “Hey, Salty, pack all this graffiti in, it’s getting on my knackers.”**

**Gail Are we starting?**

**Salty Anyway why am I bothered. No more school, no more stick, no more teachers thinking that you’re thick...**

**Gail No more of Miss Jubb shouting like you’re deaf as a post “Gail Saunders how dare you belch in front of me.” Sorry, miss, didn't know it was your turn...**

**Hobby Brilliant**

**Salty Hey, no more full school assemblies sat on the cold floor of the sports hall freezing your knackers off...**

**Hobby No more cross-country running, and cold showers and towels that don’t dry you.**

**Gail Oh no more scenes in changing rooms where you daren’t get changed because you wear a vest and everyone else has got a bra...**

**Hobby No more Mr Thorn sending letter home about how I missed games and was seen eating a kebab in the *Golden Spoon*.**

**Gail No more sweaty geog teachers with Brylcream hush puppies**

**Salty No more trendy art teachers, who say “Hiya” and “Call me Gordon”...**

**Hobby We haven't had an art teacher called Gordon**

**Salty I know**

**Gail No more having to run the fifteen hundred metre with a heart condition.**

**Salty No more**

**Hobby ‘Cos today we’re off. Twagging it for ever.**

**Gail Let's start Salty**

**Salty Hang on, before we do start, we all want to thank Mr Harrison, our new drama teacher. Before he came to this school, last September, us three didn't do sod all, not a thing. He got us into this, he's a good bloke. You are, sir. I know that he's been offered a job at a better school... well good luck to him...Before Mr Harrison came here, the teacher had given us up for dead...We were average.**

**Hobby Lillian is average, she opens her book well, and likes a warm room.**

**Gail Gail is stagnant to inert, and fights when cornered. Average.**

**Salty I don't feel average today, I feel top of the class...thanks to sir.**

**Hobby I never thought I'd be doing this, I hated drama, only took it for a doss about...**

**Salty Right, don't forget to keep in character, and Hobby, always face the front.**

**Hobby I will do.**

**Gail And speak up.**

**Hobby I will do.**

**Salty A lot of the stuff in the play was told to us by Mr Harrison...**

**Gail And even though you might not believe it, everything what happens in the play is based on truth**

**Hobby: But the names and the faces have been changed.**

**Salty: To protect the innocent**

**Gail: We're going to take you to Whitehall High School. It's a comprehensive school somewhere in England... And they're expecting a new teacher to arrive.**

**Hobby: There's fifteen hundred kids at Whitehall and it's a Special Priority Area which means that it's got its fair share of problems...**

**Salty: All we want you to do is use your imagination because there's only three of us, and we all have to play different characters...**

Hobby: **And narrators...**

Salty: **And narrators...**

Hobby: **So you'll have to concentrate...**

Salty: **Oh yeh, you'll have to concentrate...**

Gail: **Title...**

Salty: **Oh yeh...And it's called Teechers**



## 'Teachers' Extract 2– Pg 1-3

Hobby **When you're a hardnut and fifteen you always have to give teachers a bad time. It's part of the rules of the game.. And when there's a new teacher you can be even tougher. In our class we have seen off three tutors in as many weeks.**

Gail **Miss Bell had a breakdown, but said she was pregnant.**

Hobby **Then we had a supply teacher who was always crying...**

Gail **And then they sent old Mr Willcox who was deaf so that was a laugh, we used to say anything to him.**

Hobby **And now they've sent us a new teacher. A brand-new sparkling clean, not even out of the box teacher...**

Teacher A **They're only going to be in school for two more terms... Send them the new bloke Nixon... he can cut is teeth on Seven YY. in Nine I.B...It's out of the way– if they eat him or burn him alive we can forget about him**

Salty **In seven YY there was me, Salty, Gail and Hobby who you know, Kevin Mears– who spoke funny.... All right, Kevin?**

Gail **Not bad, Salty, all right... I've been down to our Malcolm's, he's got a brilliant BMX. We had a great game of rally cross.**

Salty **Kev was fifteen going on three. There was John Frogett who never wore any decent shoes.**

Gail **Sally Wrenshaw...**

Hobby **Vicky Marshall.**

Salty **Walter Jones.**

Gail **Fancy calling a kid Walter ...**

Salty **And Trisha Foreshore who had been through nearly all the kids in the school...except me.**

Gail **Salty, that's not true...**

Salty **It is.**

Gail **It is not.**

Salty **Right you ask Benny Good.**

Gail **I wouldn't ask Benny Good what the time was...He's a big mouth and a**

Hobby **Oh come on get on with it...**

Salty **And Trisha Foreshaw who was known, but it might not be true, as being a bit of a goer.**

Gail **That's better ...**

Hobby **When the sent you a new teacher, it was like getting some foster parents...When Nixon arrived we were bored and disinterested.**

Nixon **Hi... Is this Nine.I.B...?I'm Mr Nixon ...It's a bit chilly in here isn't it? Can you two lads come down from the bookshelves, I don't think that they were meant for sitting on, were they? If you don't mind – just come down.. And if you could stop playing table tennis that would also help. And everybody sit on a seat and not on a desk? That's better... Right .... My name is Mr Nixon**

Hobby **I don't like him**

Gail **You've got to give him a chance.**

Hobby **Why, do you like him?**

Gail **No but... we even gave Miss Bell a chance.**

Hobby **He's trying to be too smart ... I hate teachers who call you by your nickname.**

Gail **Yeh, but you hate being called Lillian. Everybody calls you Hobby.**

Hobby **So what, that's no reason why he should, he's new.**

***A school bell rings. Each actor goes to a desk, as kids. The address the audience as staff. number of classrooms***

Whitman **Right quieten down, quieten down, said Maureen Whitman, scale two humanities, as she pathetically tried to control a class of thirty. Please be quiet. If you don't keep quiet I'll have to get Mr Basford..... Be quiet ....Shut up... Hush ...Shhhh!**

Nixon **As I walked through the maze of a school I heard and saw many different types of teaching .**

Whitman **Please, don't throw the books about, it's one between three, now everyone be quiet... BE QUIET**

Basford **Nobody speaks in Mr Basford's lessons. That's why I have the best maths results in the school. Nobody talks, you can't work and talk, nobody**

**Gail** During January the shine seemed to go off Nixon

**Salty** And once we heard that he was applying somewhere else we sort of drifted away for a bit ... But we had a laugh. One day he asked us in drama to do a play about corporal punishment in school, so we: Hobby, me and Gail did this thing about school killers.

**Hobby** Right, in the staff-room there's a red phone, like a bat phone and it glows really red when someone's on the other line.

**Gail** And in each classroom under the desk there's a buzzer, so if a teacher gets into some trouble or has a kid who is getting stroppy she can press the buzzer, and the phone rings.

**Salty** Right, in the staff room, just sat about all day drinking coffee, and reading ancient books are these ninjas. Japanese martial arts experts, who are trained to kill kids, with karate chops or sharp stars that they throw. And in the staff-room are a number of wires, so that these ninjas-

**Hobby** –When they get the call-

**Salty** – Can jump out of the window of the staff-room and be at the root of the problem in a few seconds...

**Gail** Right I'm the French assistant, and I'm teaching...

**Hobby** I'm Rachael Steele- and I throw something at the board.

**Gail** (*with a French accent*) Who was that... who was that who was throwing missiles towards my head? This is very dangerous and could be if someone gets hurt...was it you, Rachael?

**Hobby** What, miss?

**Gail** You know what?

**Hobby** No I don't, you frog...

**Salty** And then suddenly the French assistant presses the buzzer for insolence. The phone rings...

**Hobby** The ninjas are in action... Out of the staff-room window, coffee and over the place...

**Gail** Five seconds later...They arrive, kick the door down, tear gas all over the place

**Hobby** The teacher had a mask secreted in her desk.

**Gail** Merci Ninja

## Performance brief– Assessment One

**For your assessment you will be assessed in the following areas:**

- Your ability to use your voice and physicality to show heightened characters**
- Your ability to use direct address successfully**
- Your ability to multi-role play successfully**
- Your ability to entertain the audience**

## What will my assessment look like?

**You will perform one extract from the play ‘Teachers’**

**This will be a group performance**

**Each performance will be filmed and assessed**

**As this is a formal assessment , you are expected to have learnt your lines.**

**You are permitted to bring in any props or costume but you should aim to perform in Godber’s intended style and therefore any set, props or costume must be minimal.**

## Technical cue sheet

**You may wish to use music or sound effects during your performance. If you do need music or sound effects you need to complete the cue sheet so that the person operating your music knows when to start and end your track. On the day of your performance you need to have the sounds sourced and ready.**

Track	Cue line	End

## 'Teachers' - Assessment One mark scheme

<b>Performance Skill Individual</b>	There is no/little indication of character/s	There are moments when character is shown but this is not maintained throughout. An attempt to distinguish multiple character has been made but is not always successful	There is a good sense of character when performing. Appropriate use of vocal and physical skills for a range of characters. Characters are contrasting and entertaining.	Strong sense of character created when performing. Highly effective use of vocal and physical skill for a range of characters. Characters are thoroughly contrasting and entertaining.
<b>Application of Practitioner</b>	Limited application of practitioner's work. Features such as direct address and a fast pace are rarely evident and/or the application of practitioners work lacks effectiveness.	Reasonable application of practitioner's work. Features such as direct address and a fast pace are evident occasionally, The application of practitioners work is partially effective.	Good application of practitioner's work. Features such as direct address and a fast pace are evident frequently. The application of practitioners work is highly effective.	Excellent application of practitioner's work. Features such as direct address and a fast pace are evident throughout, The application of practitioners work is thoroughly effective.
<b>Confidence and focus</b>	Struggles to perform with confidence and self-discipline.	At times, confidence and self-discipline are evident.	Demonstrates a confident performance showing focus and discipline.	Performs with highly effective stage presence and excellent self-discipline.
<b>Group Co-operation</b>	Evidence that use of available rehearsal time is poor. The piece fails to run smoothly.	Some evidence that rehearsal time has been used with some moments running smoothly, this is not always maintained.	Students made good use of rehearsal time and have worked well together. Teamwork is evident in the performance. The performance is cohesive and runs smoothly.	Students made excellent use of rehearsal time, supporting one another fully. The group are completely cohesive and work as a unit in performance.

## Performance brief– Assessment Two

**For your assessment you will be assessed in the following areas:**

- Your ability to use your voice and physicality to show heightened characters**
- Your ability to use direct address successfully**
- Your ability to multi-role play successfully**
- Your ability to entertain the audience**
- Your ability to write a script in the style of John Godber**

## What will my assessment look like?

**You will write and perform your own original script that is inspired by the play ‘Teachers’**

**The performance should be in the style of John Godber**

**This will be a group performance**

**Each performance will be filmed and assessed**

**As this is a formal assessment, you are expected to have learnt your lines.**

**You are permitted to bring in any props or costume but you should aim to perform in Godber’s intended style and therefore any set, props or costume must be minimal.**

## Technical cue sheet

**You may wish to use music or sound effects during your performance. If you do need music or sound effects you need to complete the cue sheet so that the person operating your music knows when to start and end your track. On the day of your performance you need to have the sounds sourced and ready.**

Track	Cue line	End



'Teachers' - Assessment Two mark scheme

<p><b>Performance Skill Individual</b></p>	<p>There is no/little indication of character/s</p>	<p>There are moments when character is shown but this is not maintained through-out. An attempt to distinguish multiple character has been made but is not always successful</p>	<p>There is a good sense of character when performing. Appropriate use of vocal and physical skills for a range of characters. Characters are contrasting and entertaining.</p>	<p>Strong sense of character created when performing. Highly effective use of vocal and physical skill for a range of characters. Characters are thoroughly contrasting and entertaining.</p>
<p><b>Application of Practitioner</b></p>	<p>Limited application of practitioner's work. Features such as stereotypical characters, direct address and a fast pace are rarely evident in the work and/or the application of practitioners work lacks effectiveness.</p>	<p>Reasonable application of practitioner's work. Features such as stereotypical characters, direct address and a fast pace are evident occasionally in the work. The application of practitioners work is partially effective.</p>	<p>Good application of practitioner's work. Features such as stereotypical characters, direct address and a fast pace are evident frequently in the work. The application of practitioners work is highly effective.</p>	<p>Excellent application of practitioner's work. Features such as stereotypical characters direct address and a fast pace are evident throughout the work. The application of practitioners work is partially effective.</p>
<p><b>Confidence and focus</b></p>	<p>Struggles to perform with confidence and self-discipline.</p>	<p>At times, confidence and self-discipline are evident.</p>	<p>Demonstrates a confident performance showing focus and discipline.</p>	<p>Performs with highly effective stage presence and excellent self-discipline.</p>
<p><b>Group Co-operation</b></p>	<p>Evidence that use of available rehearsal time is poor. The piece fails to run smoothly.</p>	<p>Some evidence that rehearsal time has been used with some moments running smoothly, this is not always maintained.</p>	<p>Students made good use of rehearsal time and have worked well together. Team-work is evident in the performance. The performance is cohesive and runs smoothly.</p>	<p>Students made excellent use of rehearsal time, supporting one another fully. The group are completely cohesive and work as a unit in performance.</p>

## ,‘Teechers’ Evaluation

All questions should be answered in full sentences, the question itself should be embedded into your response.

1– What was John Godber’s aims when writing and producing theatre?

2– Read the quote below and explain why Godber found theatre of the time fairly limiting.

*‘I had become increasingly bored by the conventions of modern drama. Most of the plays I had read were set in realistic locations, and therefore fairly limiting in terms of how they could represent themselves to an audience. In some respects these plays amounted to nothing more than ‘big telly’- true they had good stories and incisive characterisation, but in terms of their theatrical scope, the four walls of the box set seemed to limit their vision’.*

3– Give details of three devices typical of John Godber’s style and explain the impact of them on the audience.

4– Godber was clearly influenced by the work of Bertolt Brecht, who used a range of devices to distance the audience from the action on stage. Why did Brecht chose to do this?

5– Describe how you used your voice and physicality to show the personality of your narrator character of either Salty, Gail or Hobby in your first assessment.

6- Evaluate how well you performed Godber’s script in his intended style. You should justify your answer by providing examples from your practical work. For example *‘we were highly successful as e maintained a fast pace throughout the performance, this helped to engage the audience.’*

**7– Describe how you used your voice and physicality to show the personality of your devised narrator character in your second assessment.**

**8– Describe two of the characters that you created in your second assessment. Analyse how you made them contrasting by using your voice and physicality.**

**9– Describe the moment that you think was the most effective in your second assessment. State what made it effective and explain the impact that it had on the audience.**

**10– Give the details of two pieces of feedback that you were given during your rehearsal time for either assessment one or two. Explain how you acted on this feedback and how this changed your overall performance.**

**11– Which other performance did you admire and why? In your response you should explain which skills the performers used and the impact they had on the audience.**

**12– Do you like the performance style of John Godber? Provide reasons to justify your opinion.**





