BEATBOTZ EDUCATION

SPEAK TOGETHER

The Studio

Eight-week teaching & facilitation plan

Find your voice.
Build confidence.
Communicate your way.



Drama gives communication a purpose.
Technology creates more ways in.

A complete teacher guide with real Studio screenshots, practical drama facilitation, accessible participation routes and teacher reflection.

SYSTEM-ALIGNED VISUAL EDITION | 21 OCTOBER 2026

Prepare the people, then the tools

Delivery model

Plan a starting group of around 4-6 pupils with a trained lead and support matched to communication, access and regulation needs. Group size is a practical planning choice, not a fixed staffing ratio. For a class of 30, repeat the full lesson across separate group slots, or use shorter supervised practice stations. An eight-minute station is not equivalent to a 55-minute lesson. Each core lesson totals 55 minutes; split into shorter turns while preserving check-in and reflection. Continue, Consolidate or Extend from evidence, not a calendar deadline.

The Studio agreement

Speech, AAC, symbols, signing, gesture, writing, recorded voice, character, communication partner and listening first are valid routes. No pupil is required to make eye contact, speak live or share publicly. Watching, passing and returning later are participation choices. Respond to meaning rather than accent, fluency, speed or performance style.

Professional roles and staff learning

A trained lead models drama, ensemble safety, physicality, character distance and improvisation. An access lead prepares AAC, local device speech and optional recording. School staff practise, adapt and review delivery. Each modelled session leaves a repeatable exercise, an observation and one adult facilitation target.

Suggested preparation before Week 1

25 min | Welcome and choice: experience an accessible invitation and pass/return routes.

45 min | Drama: model ensemble, expressive choices, character and improvisation; practise safe facilitation.

35 min | Access: prepare AAC, local speech fallback, optional recording and ethical media capture.

35 min | Around the Table: rehearse a puppet café through AAC, partner and food-free routes; plan everyday transfer.

25 min | Impact: moderate an invented observation, practise a matched pair and a changed-condition exclusion.

15 min | Delivery: agree roles, individual access, resources, starting tasks and review dates.

Allow 2.5-3 hours. This 180-minute outline includes transitions and can be split. Agree a 10-minute staff huddle after weekly sessions.

Privacy and permission

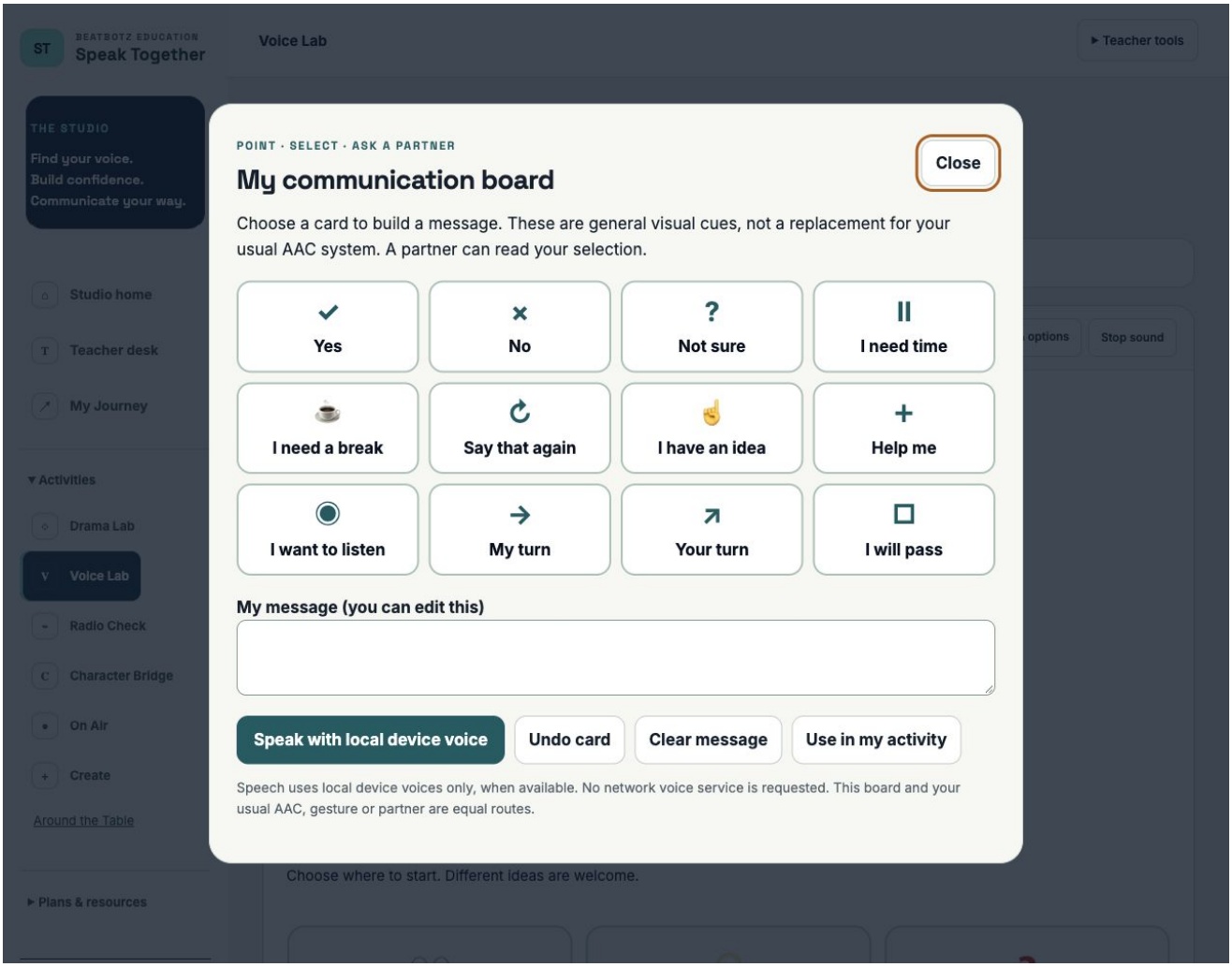
Use anonymous adult examples for demonstrations. Do not type identifiable pupil data into this demo or unapproved services. Confirm school permissions before recording; agree approved storage, access and deletion. Notes stay in this tab using sessionStorage and may be restored by the browser. Export only if useful, then Clear session on shared devices. Downloads are not deleted by Clear session. Recordings stay in memory and must be downloaded before leaving Character Bridge if you want to keep them.

WEEK 1 | SEE IT IN THE STUDIO

Welcome to The Studio

Safety, choice and a starting point

Choose a way to join, communicate in two familiar tasks, and agree one small goal.



REAL STUDIO SCREEN | Welcome to The Studio. Anonymous demonstration state; screen labels and media controls can vary by device.

Use this screen with the lesson

01 · Make an offer Choose a communication card or invite a pupil to point. Their usual AAC remains available.

02 · Give time Read the selection as a partner, or use a local device voice if one is available.

03 · Carry the choice forward Use the chosen route in two familiar tasks, then notice what helped.

WEEK 1 | 55 MINUTES

Welcome to The Studio

Safety, choice and a starting point

Outcome: Choose a way to join, communicate in two familiar tasks, and agree one small goal.

Observe: Confidence and participation; communication choices; expressing ideas

Before the session

Familiar picture prompts, objects, usual AAC system and vocabulary, a quiet observe space and two activity stations. Open Voice Lab and the communication board. Use anonymous notes; check school recording permissions before offering audio.

5 min	**Radio Check: arrive and choose** Show a feeling or energy cue and ask how each pupil wants to join. Accept a point, sign, gesture, device selection, speech or watching. Agree pause, pass and return signals; model the communication board without requiring its use.
8 min	**Name + Action** Adult offers a fictional name or neutral greeting with one movement, symbol or sound. Invite the ensemble to mirror once. Pupils can offer, choose for an adult to perform, or watch. Avoid requiring names or personal disclosure.
10 min	**Explore communication choices** Model the same idea by gesture, text and a device. Pupils choose helpful methods and supports; ask what is useful today, rather than making a permanent label. Make an optional plan in the facilitator tools.
22 min	**Choose two stations** Offer share a favourite fictional object, select a question, describe a picture, or respond to a surprising classroom prop. Model one turn. Pupils choose two tasks, each with a clear listener. Wait, invite a check and change support if needed.
5 min	**Notice the experience** Ask Easy / I could have a go / I needed help / Not yet. Accept nonverbal selection and exact pupil words where offered. Notice route and support, not whether speech occurred.
5 min	**Choose one next step** Complete 'This week I would like to try…'. Identify a familiar context and support role. End with the same calm gesture or sign-off. Offer a private reflection and the right not to share.

System entry: /speak-together-studio/index.html?week=1#voice. Use the digital plan for clickable links.

WEEK 1 | ACCESS, SYSTEM & REFLECTION

Make the lesson work for this group

Follow the lesson into The Studio

1. Radio Check: arrive and choose: Voice Lab: communication choices; board: I need time / I want to listen.

2. Name + Action: Room-based drama; a puppet, object or seated gesture can carry the action.

3. Explore communication choices: Open planning tools: choose methods and supports. Symbols, partner and listen-first routes remain available.

4. Choose two stations: Use Picture talk for a shared prompt, or physical objects. Start / Build / Finish can hold a short message; a partner can scribe.

5. Notice the experience: My Journey: starting-task rating, strength and barrier; these are not scores.

6. Choose one next step: My Journey: starting task, route, next goal and context. Download an anonymous snapshot only if useful.

Supported route

Observe first; offer two choices; adult models or voices the pupil-selected message. Use 1:1 partner, symbol, gesture or familiar AAC.

Independent route

Choose two stations and communicate with the displayed prompt sequence. Request support when wanted.

Challenge route

Add a less familiar listener, one reason or one agreed follow-up question while retaining access supports.

Drama facilitation

Model invitation, safe mirroring and noticing reluctance without lowering expectations. Staff practise waiting rather than filling silence.

Teacher language

You can join in your way. Watching first is joining. Would you like to say it, show it, choose it or use a character?

Evidence worth keeping

Record the starting task wording, chosen route, support, one strength, one barrier and the pupil's task rating. Enter separate baseline strand descriptors only where observed. Do not invent a complete baseline.

Choose the next step

Continue: Repeat the station structure with new familiar prompts.
Consolidate: Keep partner and task familiar; reduce choices and preserve the quiet return route.
Extend: Invite an unfamiliar listener or one spontaneous follow-up, with pupil agreement.

Between sessions & reflection

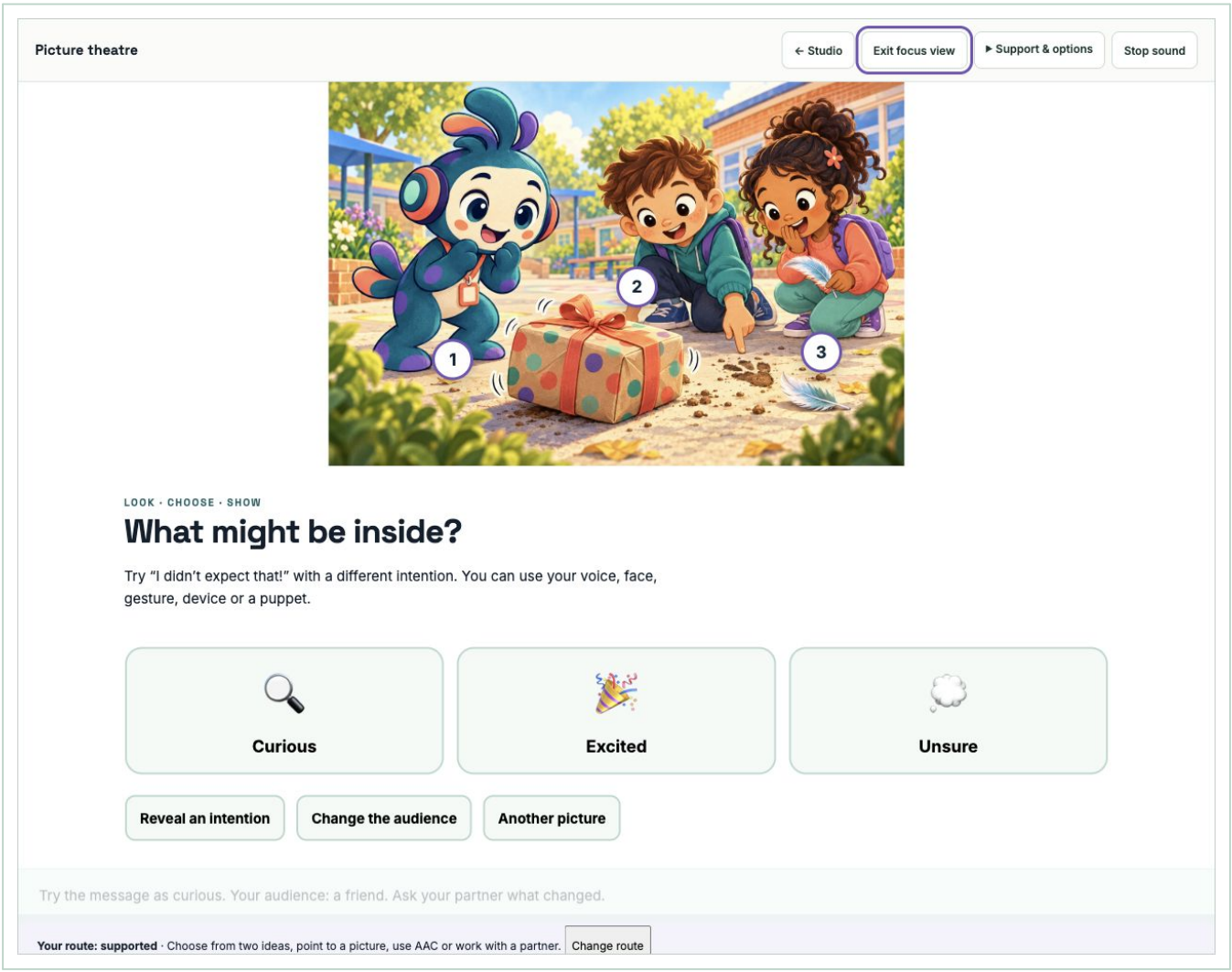
Offer a communication choice at the start of a normal classroom discussion. Notice one invitation that preserved agency. Rehearse the same invitation with a colleague and decide who prepares the next AAC vocabulary.

WEEK 2 | SEE IT IN THE STUDIO

Drama Lab: Body, Voice and Confidence

Meaning lives in movement, pace and pause

Deliberately change one expressive feature and select or explain its effect on a listener.



REAL STUDIO SCREEN | Drama Lab: Body, Voice and Confidence. Anonymous demonstration state; screen labels and media controls can vary by device.

Use this screen with the lesson

01 · Model first Show one small change in intention, gesture, pace or pause.

02 · Invite an interpretation Use the picture or an intention choice; pupils may direct an adult or puppet.

03 · Keep it playful Change the audience and ask what changed in the meaning, not who performed best.

WEEK 2 | 55 MINUTES

Drama Lab: Body, Voice and Confidence

Meaning lives in movement, pace and pause

Outcome: Deliberately change one expressive feature and select or explain its effect on a listener.

Observe: Confidence and participation; presentation and performance

Before the session

Clear personal-space spots and a seated/object route. Prepare ‘That's brilliant’, intention cards and audience choices. Open Drama Lab. Avoid prompts that imply feelings can be known from appearance alone.

5 min	**Radio Check** Choose energy and participation route. Revisit the kind-audience agreement: no copying a pupil outside the activity, no forced eye contact, and pass-and-return is available.
10 min	**Walk the Room** Model moving as an expert, unnoticed, excited or confused; then move a puppet/object or use seated hands. Invite one chosen quality. Freeze and notice what the movement suggests without claiming to know the performer's feelings.
8 min	**Model expressive choices** Say or show the same neutral line twice. Change one feature: pace, pause, gesture, face, position or volume. Pupils select what changed. With AAC, vary timing, prepared wording or gesture alongside the device; do not demand a different voice.
20 min	**Same Words, Different Meaning** In pairs, choose an intention and rehearse ‘That's brilliant’. The pupil may act, direct an adult, use a puppet, select a response or use prerecorded audio. Listener describes the message they received; performer can repair or try again.
7 min	**Shift the audience** Repeat for a friend, younger listener or someone who is unsure. Change only what helps meaning. Invite a reason for the choice through the pupil's communication route.
5 min	**Playback and notice** Name one expressive tool and one thing to try next. Give specific feedback: ‘You paused before the important word’. Avoid judging polish, volume or theatrical talent.

System entry: /speak-together-studio/index.html?week=2#drama. Use the digital plan for clickable links.

WEEK 2 | ACCESS, SYSTEM & REFLECTION

Make the lesson work for this group

Follow the lesson into The Studio

1. Radio Check: Communication board and route choices; an adult checks usual AAC is ready.

2. Walk the Room: Room-based drama is central; use the Drama Lab picture as a discussion prompt if useful.

3. Model expressive choices: Drama Lab: expression and audience prompts; device speech is optional.

4. Same Words, Different Meaning: Picture theatre: select an emotion/intention or clue. Planning tools offer further drama prompts and an optional timer.

5. Shift the audience: Audience prompt in Drama Lab; pupils can pass and return.

6. Playback and notice: My Journey: record a concrete expression choice and the support available.

Supported route

Mirror an adult; choose one intention; direct a puppet or use a prepared recording. Work beside a trusted adult.

Independent route

Choose an intention and alter two features while keeping the message clear.

Challenge route

Try a new audience card and justify three choices, including device timing or physical choices if useful.

Drama facilitation

Lead physicality, vocal variety, modelling and ensemble safety. Demonstrate a confidence ladder with manageable, reversible steps.

Teacher language

Make it clear, not big. Show the meaning in one part of your body or voice. You can perform beside me or through an object.

Evidence worth keeping

Record one deliberate expressive change, the listener's interpretation, any repair and willingness to repeat. Record route and scaffold; do not rank acting ability.

Choose the next step

Continue: Use the same line with new intentions.
Consolidate: Work on one expressive feature with a familiar partner.
Extend: Add audience shifts, status changes or a brief improvised exchange.

Between sessions & reflection

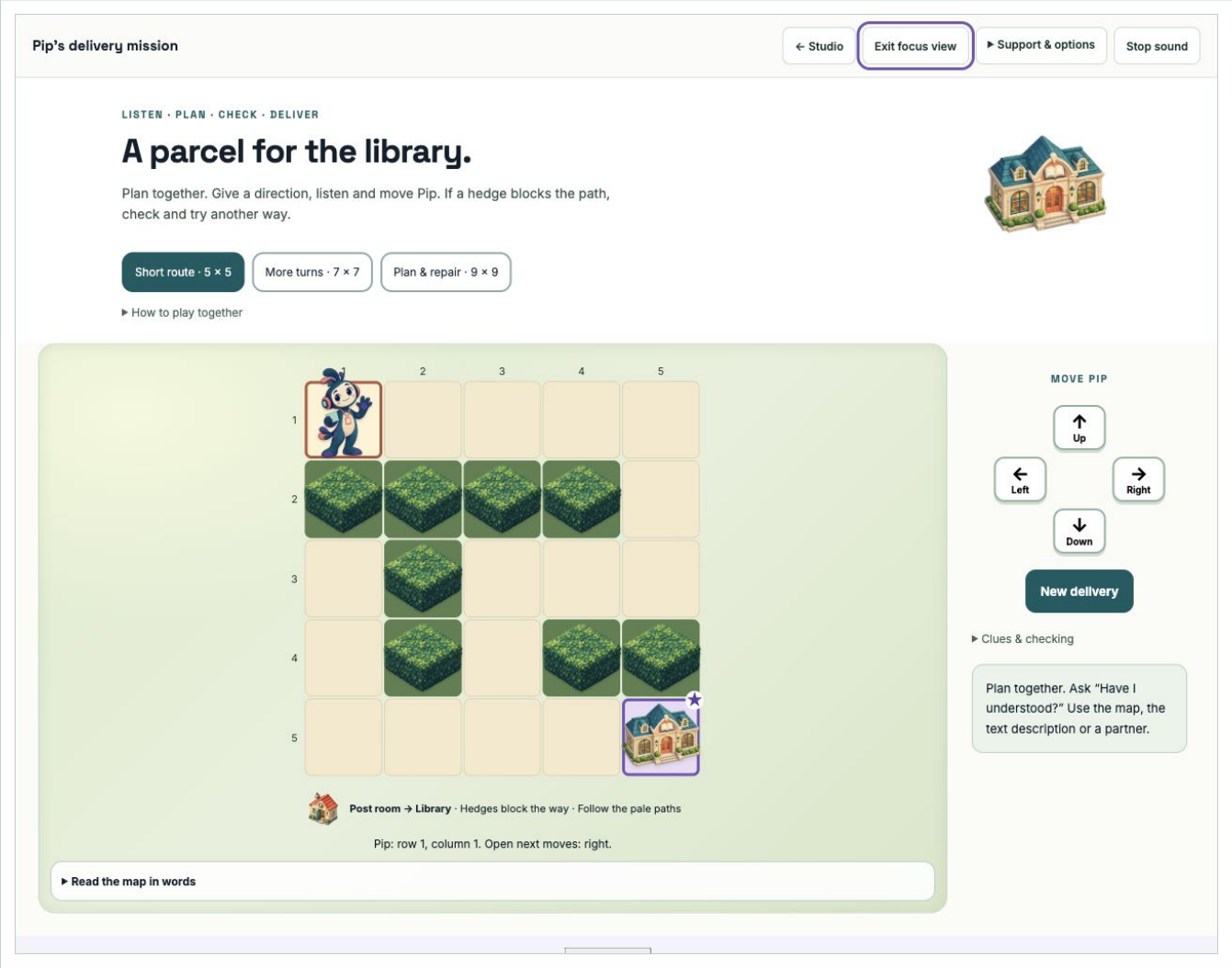
Try two ways to deliver a neutral curriculum instruction and ask what made the meaning clear. Name one modelling move and one way you reduced exposure. Practise offering the object/seated route without presenting it as a lesser option.

WEEK 3 | SEE IT IN THE STUDIO

Radio Check: Listen, Respond, Check

Both people build the message

Give or receive information, use a checking question and repair a misunderstanding with a partner.



REAL STUDIO SCREEN | Radio Check: Listen, Respond, Check. Anonymous demonstration state; screen labels and media controls can vary by device.

Use this screen with the lesson

01 · Give listening a purpose Choose a maze challenge. One partner gives a direction; the other moves Pip along paths around walls.

02 · Pause for a check Use a repair question and thinking time before the next instruction.

03 · Swap the roles Move to the hidden-model task in the facilitator tools for the full information gap.

WEEK 3 | 55 MINUTES

Radio Check: Listen, Respond, Check

Both people build the message

Outcome: Give or receive information, use a checking question and repair a misunderstanding with a partner.

Observe: Listening and responding; expressing ideas; communication choices

Before the session

Matched physical blocks or the Studio hidden-model board, a screen between partners, repair phrase cards and AAC vocabulary for position, shape and clarification. Plan how to keep the target hidden and swap sender/receiver roles. Pip's delivery now offers 5×5, 7×7 and 9×9 mazes with walls, a text map and next-step clue. Choose any challenge; it is not a pupil level.

5 min	**Radio Check** Choose a route and rehearse a repair signal when pace is too fast. Model 'Say that again' and 'I need time'. Let pupils choose device, symbol or partner routes.
8 min	**Copy That** One person gives a two-part action, movement or object sequence; the partner copies. Repeat without a visual model. Ask what information was missing; keep sequence length manageable.
8 min	**Model a respectful repair** Adult gives a vague direction and another adult makes a plausible error. Model listen > ask/check > act. Make the misunderstanding a shared problem rather than a listener's failure.
24 min	**Can You Build It?** Sender views a hidden 3×3 target or physical model; receiver cannot see it. Sender describes one part. Hide the target before the receiver rebuilds. Pause to ask a checking question, then continue. Swap roles halfway through. An adult can operate the shared screen.
5 min	**Compare and repair** Reveal both models and compare. Use feedback to find a position worth discussing. Identify a helpful detail or question, then repair together. Do not turn this into a speed contest.
5 min	**Playback** Pupils choose whether sending, receiving or checking felt easier. Name one repair phrase to use elsewhere. End with a familiar calm sign-off.

System entry: /speak-together-studio/index.html?week=3#radio. Use the digital plan for clickable links.

WEEK 3 | ACCESS, SYSTEM & REFLECTION

Make the lesson work for this group

Follow the lesson into The Studio

1. Radio Check: Communication board plus Radio Check repair phrases.

2. Copy That: Room-based paired drama. A pupil can direct an adult's action.

3. Model a respectful repair: Pip's maze mission can model one direction and a checking question. Choose a challenge; a partner can operate the controls. Position, walls and open moves are available in text.

4. Can You Build It?: Open facilitator tools for hidden target and rebuild board. Use Show/Hide model, shape controls and cells. This is a shared-device task, not a two-device network link.

5. Compare and repair: Check models identifies differing positions; feedback is a discussion prompt, not an attainment score.

6. Playback: My Journey: record one real checking or repair moment, route and support.

Supported route

Use two shapes or objects, one position at a time, a familiar adult and prepared position vocabulary. Adult may voice the pupil's chosen instruction. For Pip's delivery, use the short maze, one direction, the text map or next-step clue.

Independent route

Describe a small model, ask for clarification and swap roles.

Challenge route

Use a more complex model, unfamiliar partner or an ambiguous instruction that must be clarified. Keep AAC and thinking time. In the larger maze, plan two directions or recover from a dead end; keep the same access supports.

Drama facilitation

Coach reciprocal listening, purposeful waiting and responsibility for repair on both sides. Model errors without blame.

Teacher language

Have I got this right? Which detail would help your partner? A useful question can change the message.

Evidence worth keeping

Record a specific checking question, changed instruction or successful repair. Note opportunity, partner, communication route and support rather than only a matching model.

Choose the next step

Continue: Repeat with a new target and swap roles.
Consolidate: Reduce model complexity and keep partner and vocabulary familiar.
Extend: Add a route map, more detail or a less familiar partner with agreement.

Between sessions & reflection

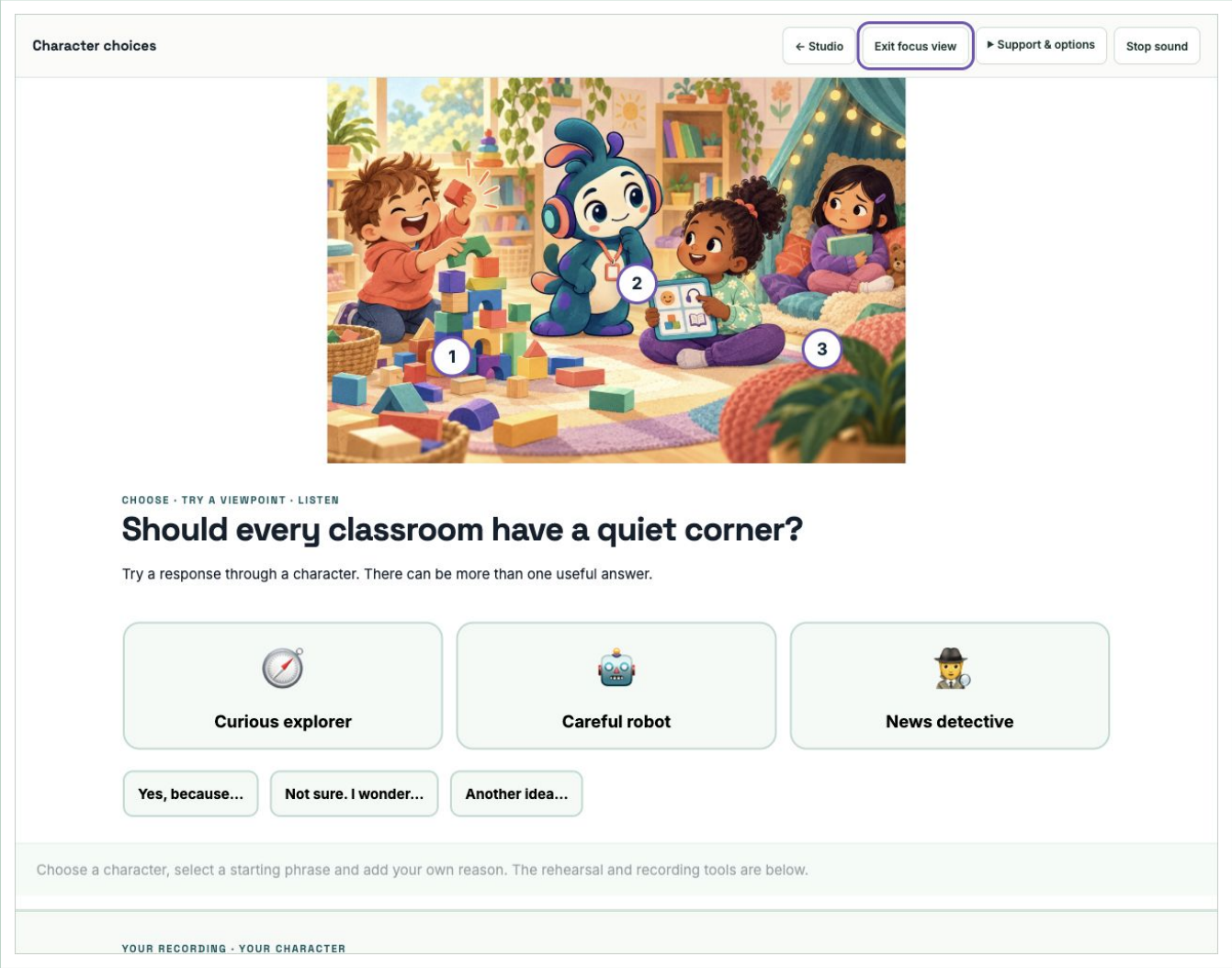
Use 'Have I got this right?' before acting during paired curriculum work. Discuss whether you waited for a question or supplied the answer. Practise modelling an unclear instruction and a neutral repair.

WEEK 4 | SEE IT IN THE STUDIO

Character Bridge: Try It Through Somebody Else

A character can carry the message

Communicate a viewpoint through a character and choose the message, route and audience.



REAL STUDIO SCREEN | Character Bridge: Try It Through Somebody Else. Anonymous demonstration state; screen labels and media controls can vary by device.

Use this screen with the lesson

01 · Choose fiction Agree the character, message and audience before any sharing.

02 · Rehearse privately Use text, a partner, AAC audio or an optional permitted recording.

03 · Step out The character's view need not be the pupil's. Leave the role whenever wanted.

WEEK 4 | 55 MINUTES

Character Bridge: Try It Through Somebody Else

A character can carry the message

Outcome: Communicate a viewpoint through a character and choose the message, route and audience.

Observe: Confidence and participation; communication choices; presentation and performance

Before the session

Character portraits or physical puppets, neutral dilemma about a quiet corner, AAC starters and headphones if wanted. Explain the fiction boundary. Test optional audio with an anonymous adult clip and agree recording permissions first.

5 min	**Radio Check** Choose live, recorded, partnered, AAC, character-led or listening participation. Agree who may hear a rehearsal. Public sharing is not the default.
8 min	**Who Am I Today?** Adult chooses a fictional character and offers one movement, sound, symbol or phrase. Pupils choose a character or direct an adult. Practise a clear 'back to myself' action.
8 min	**Step into and out of role** Model how a character changes stance, rhythm or language. Make clear that the character may hold a view the pupil does not. Rehearse stepping out before trying the dilemma.
22 min	**A character viewpoint** Introduce 'Should every classroom have a quiet corner?' Choose yes, not sure or another idea and add a reason. Respond in role to a partner. The pupil can compose text, use AAC audio, ask a partner to voice it, or perform live.
7 min	**Choose a comfortable rung** Offer choose > rehearse > record privately > one listener > optional group. Stop at a stretching but manageable point chosen with the pupil. Adding a live voice is optional.
5 min	**Step out and reflect** Use the agreed exit action. Ask what the character made easier or harder and whether the audience choice felt right. Listen to a nonverbal or partner response without turning it into a score.

System entry: /speak-together-studio/index.html?week=4#bridge. Use the digital plan for clickable links.

WEEK 4 | ACCESS, SYSTEM & REFLECTION

Make the lesson work for this group

Follow the lesson into The Studio

1. Radio Check: Character Bridge sharing choices in the rehearsal tools; communication board available.

2. Who Am I Today?: Character choices and portraits, or a real puppet; choice need not reveal anything personal.

3. Step into and out of role: Use Step out of role to stop sound and clear in-role text. The adult still explains the fiction boundary.

4. A character viewpoint: Character Bridge: viewpoint starters, editable response and optional local speech; record/load audio only when permitted. The mouth overlay is a rehearsal effect, not video export.

5. Choose a comfortable rung: Play/pause character audio; save the original audio before leaving if agreed. No upload or automatic sharing occurs.

6. Step out and reflect: Step out of role, then My Journey: record agency, route and support.

Supported route

Choose character and response cards; adult voices the pupil-selected message. Keep a trusted partner and private rehearsal.

Independent route

Create a short in-role introduction and opinion; choose whether to record or share.

Challenge route

Sustain a two-way interview or answer one unplanned fictional question with permission and an exit route.

Drama facilitation

Teach role protection, status, hot seating and entry/exit from fiction. Coach calibrated challenge without exposing pupils or requiring disclosure.

Teacher language

The character can carry the message for now. Step out whenever you choose. What might this character notice or believe?

Evidence worth keeping

Record whether the pupil chose character, message and audience; describe the highest comfortable sharing step without treating a higher rung as automatically better.

Choose the next step

Continue: Keep the character and explore a new safe topic.
Consolidate: Use prepared character speech and one familiar listener.
Extend: Try contrasting characters or a brief hot seat, retaining prepared questions and the right to step out.

Between sessions & reflection

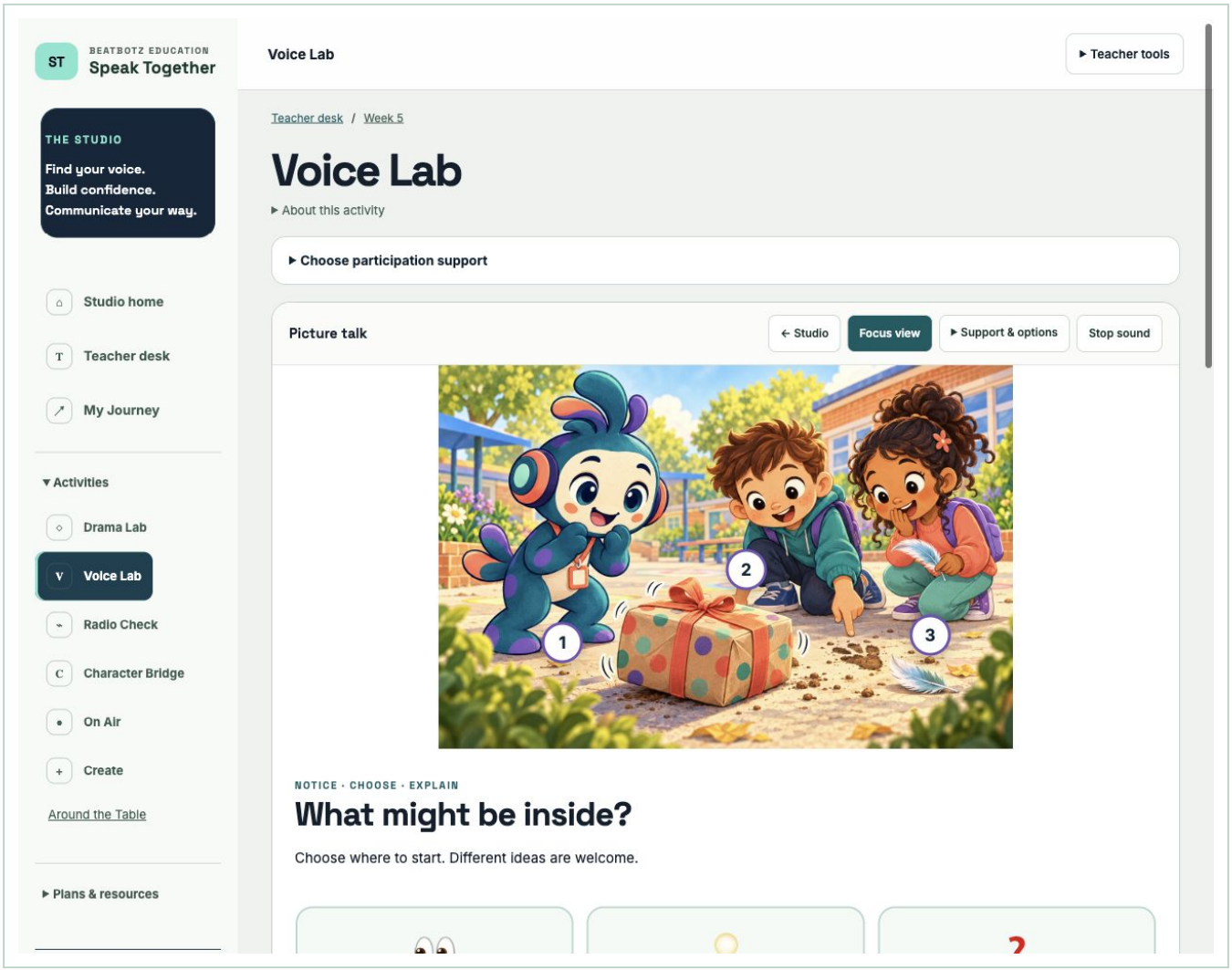
Answer a curriculum question as an expert, reporter or fictional witness. Discuss what role protection changed. Rehearse an invitation to step out and a response that accepts refusal without public persuasion.

WEEK 5 | SEE IT IN THE STUDIO

Build Your Idea

Start, build, finish

Plan and communicate a short contribution with a recognisable opening, development and ending.



REAL STUDIO SCREEN | Build Your Idea. Anonymous demonstration state; screen labels and media controls can vary by device.

Use this screen with the lesson

01 · Start Choose the idea the listener needs first. A symbol or keyword is enough.

02 · Build Add one detail or reason, through the pupil's chosen route.

03 · Finish Choose what the listener should remember; rehearse before deciding who hears.

WEEK 5 | 55 MINUTES

Build Your Idea

Start, build, finish

Outcome: Plan and communicate a short contribution with a recognisable opening, development and ending.

Observe: Expressing ideas; presentation and performance; communication choices

Before the session

Three-picture sequences, objects or keywords; familiar topic choices; usual AAC and relevant vocabulary. Open Voice Lab for the message planner and Create for the optional picture storyboard. A 60-second target is a flexible frame, not a timed test. Prepare a predictable story stimulus: a familiar object, picture, sound or puppet. Preview it; surprise is optional.

5 min	**Radio Check** Choose ready / need ideas / choose for me and a route. Check the audience and whether preparation should be private.
8 min	**Yes... and...** Teacher offers a previewed object, picture, sound or puppet and opens a fictional story. Model “Yes... and...” to accept an imaginary detail and add one idea. Pupils build through speech, AAC, gesture, a sound, an object choice or directing a partner; allow thinking time, pass and alternative ideas. Shape the shared story into Start, Build and Finish. Accepting fiction never means agreeing to an unsafe action or unwanted participation.
8 min	**Teach story shape** Model a muddled explanation, then rebuild it with three anchors: Start - my idea; Build - detail or reason; Finish - what to remember. Ask the listener what became clearer.
24 min	**My World in 60 Seconds** Choose a familiar, safe interest or fictional idea. Plan three anchors, rehearse privately or with a partner, listen once and improve one thing that affects meaning. Pupils may communicate through AAC, symbol sequence, partner, text or live/recorded voice.
5 min	**One agreed question** Listener asks one prepared question. Presenter can answer now, prepare, pass or ask a partner to help. Model a thinking pause.
5 min	**Playback** Pupil chooses the strongest anchor and one useful change. Praise a specific sequencing or audience decision, not fluency or speed.

System entry: /speak-together-studio/index.html?week=5#voice. Use the digital plan for clickable links.

WEEK 5 | ACCESS, SYSTEM & REFLECTION

Make the lesson work for this group

Follow the lesson into The Studio

1. Radio Check: Voice Lab methods/supports and communication board.

2. Yes... and...: Voice Lab: gather chosen details in Start / Build / Finish. Create's three-picture storyboard is an optional visual scaffold.

3. Teach story shape: Voice Lab planning tools: Start / Build / Finish. Use one word, symbol or phrase per anchor if appropriate.

4. My World in 60 Seconds: Voice Lab keeps draft text and offers local speech or voice-plan download. Recording, if wanted, uses the school's approved recorder or Character Bridge under agreed permissions.

5. One agreed question: Communication board: I need time / Say that again / Help me.

6. Playback: My Journey: record structure, route and support; download a plan only if useful.

Supported route

Sequence three images; adult scribes selected ideas. Use one idea per anchor and share privately or through a partner.

Independent route

Plan three anchors and communicate to a pair or small group with chosen support.

Challenge route

Use only three keywords/objects, adapt for a novice listener or answer one agreed unexpected question.

Drama facilitation

Guide imagination by accepting a fictional detail and adding one useful possibility. Model, wait, then follow the pupil's idea. Keep contributions optional and preserve authorship.

Teacher language

What does your listener need first? Choose three anchors; you do not need a full script. A clear ending helps the audience.

Evidence worth keeping

Keep the planner if useful; record independence in sequencing, the scaffold used and how the pupil responded to a question. Notice whether adult help replaced the pupil's contribution.

Choose the next step

Continue: Use the same structure for another familiar topic.
Consolidate: Reduce to one idea per section and rehearse privately.
Extend: Change audience, shorten preparation by agreement or add a counter-view.

Between sessions & reflection

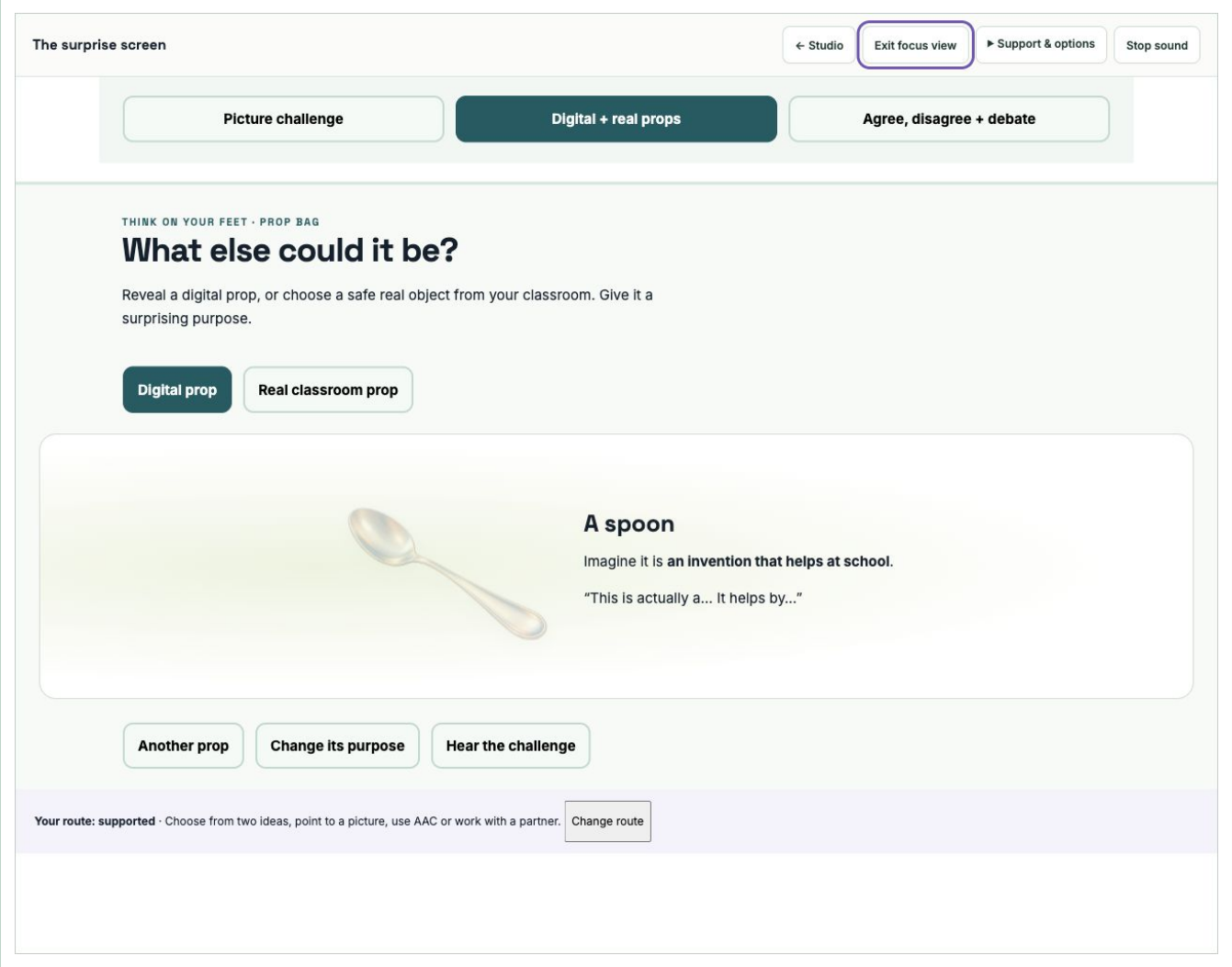
Use three anchors before a science or history explanation. Practise feedback that names message clarity. Discuss when a scribed word supports access and when it substitutes an adult's idea.

WEEK 6 | SEE IT IN THE STUDIO

On Air: Think on Your Feet

Pause, choose a direction, continue

Respond to a manageable unplanned prompt and use a recovery strategy through a chosen communication route.



REAL STUDIO SCREEN | On Air: Think on Your Feet. Anonymous demonstration state; screen labels and media controls can vary by device.

Use this screen with the lesson

01 · Choose a prompt Select a digital or real prop; preview it when predictability supports access.

02 · Pause and invent Offer one new use and a reason. Partner, gesture and AAC routes are equal.

03 · Recover Use a visible recovery phrase, take time or pass and return.

WEEK 6 | 55 MINUTES

On Air: Think on Your Feet

Pause, choose a direction, continue

Outcome: Respond to a manageable unplanned prompt and use a recovery strategy through a chosen communication route.

Observe: Confidence and participation; listening and responding; presentation and performance

Before the session

Funny picture, spoon/box/scarf/ball or digital props, recovery phrases and optional timer. Preview prompts for pupils who need predictability. Choose a manageable audience; unplanned prompts and timed challenges are optional.

5 min	**Radio Check** Choose challenge level, audience and one recovery phrase to keep visible. Agree a pass or pause signal.
8 min	**Fortunately / Unfortunately** Build a fictional ensemble story one offer at a time. Model adding to a partner's idea. Invite a gesture, prepared phrase, AAC contribution or pass.
8 min	**Teach the recovery loop** Model pause > interpret > invent > communicate > continue. Make a deliberate mistake and restart calmly. Allow processing time; do not equate fast thinking with quality.
10 min	**Level 1: picture challenge** Reveal a picture, then invite one observation, possibility or character line. Ask what in the picture supported the idea. Rehearsing a previewed prompt is an equal route.
10 min	**Level 2: Sell It** Choose a real or digital prop. Imagine it has a new purpose for a chosen audience. Offer a short claim and one reason; a partner can perform the pupil's selected idea.
9 min	**Level 3: a surprise contribution** Choose one route: surprise slide deck in facilitator tools, a short partner pitch, or agree/disagree with a reason. Preview or rehearse if needed. Listener asks one useful question before offering a counter-view.
5 min	**Playback** Name where the plan changed and what helped recovery. Accept requesting more time or passing as an access choice; ask whether the pupil wants to return.

System entry: /speak-together-studio/index.html?week=6#air. Use the digital plan for clickable links.

WEEK 6 | ACCESS, SYSTEM & REFLECTION

Make the lesson work for this group

Follow the lesson into The Studio

1. Radio Check: On Air supports; communication board remains available in expanded activities.

2. Fortunately / Unfortunately: Room-based improvisation; adult scribes or voices a selected contribution if wanted.

3. Teach the recovery loop: Help me recover offers a phrase; use Pause / listen first or Stop sound when needed.

4. Level 1: picture challenge: On Air: Picture challenge, next question, new picture and recovery controls.

5. Level 2: Sell It: On Air: Digital + real props; select spoon, box, scarf, ball or own object. No shopping or real sales take place.

6. Level 3: a surprise contribution: On Air: surprise presentation or Agree/disagree + debate. Use reason/example/question before inviting a counter-view; native fullscreen is optional.

7. Playback: My Journey: record a concrete recovery or listening moment and the support available.

Supported route

Preview prompts, choose response cards, work with a partner or record privately. Keep processing time unhurried.

Independent route

Choose a level and respond after around 20-30 seconds of preparation, adapting the interval to the pupil.

Challenge route

Try an unknown prompt, a live question or a chairing role with pupil agreement. Keep recovery phrases and exit choices.

Drama facilitation

Lead improvisation, productive failure and presence under pressure. Coach when to wait, prompt or reduce demand.

Teacher language

A pause looks thoughtful. Use the prompt; you do not need the perfect answer. Build on what your partner offered.

Evidence worth keeping

Record a recovery strategy, request for repetition or time, listening response and re-entry after a pause. Distinguish pace from communication quality.

Choose the next step

Continue: Repeat the chosen level with a new prompt.
Consolidate: Preview prompts and practise recovery with a familiar partner.
Extend: Add a host role, live question panel or constrained format only when manageable.

Between sessions & reflection

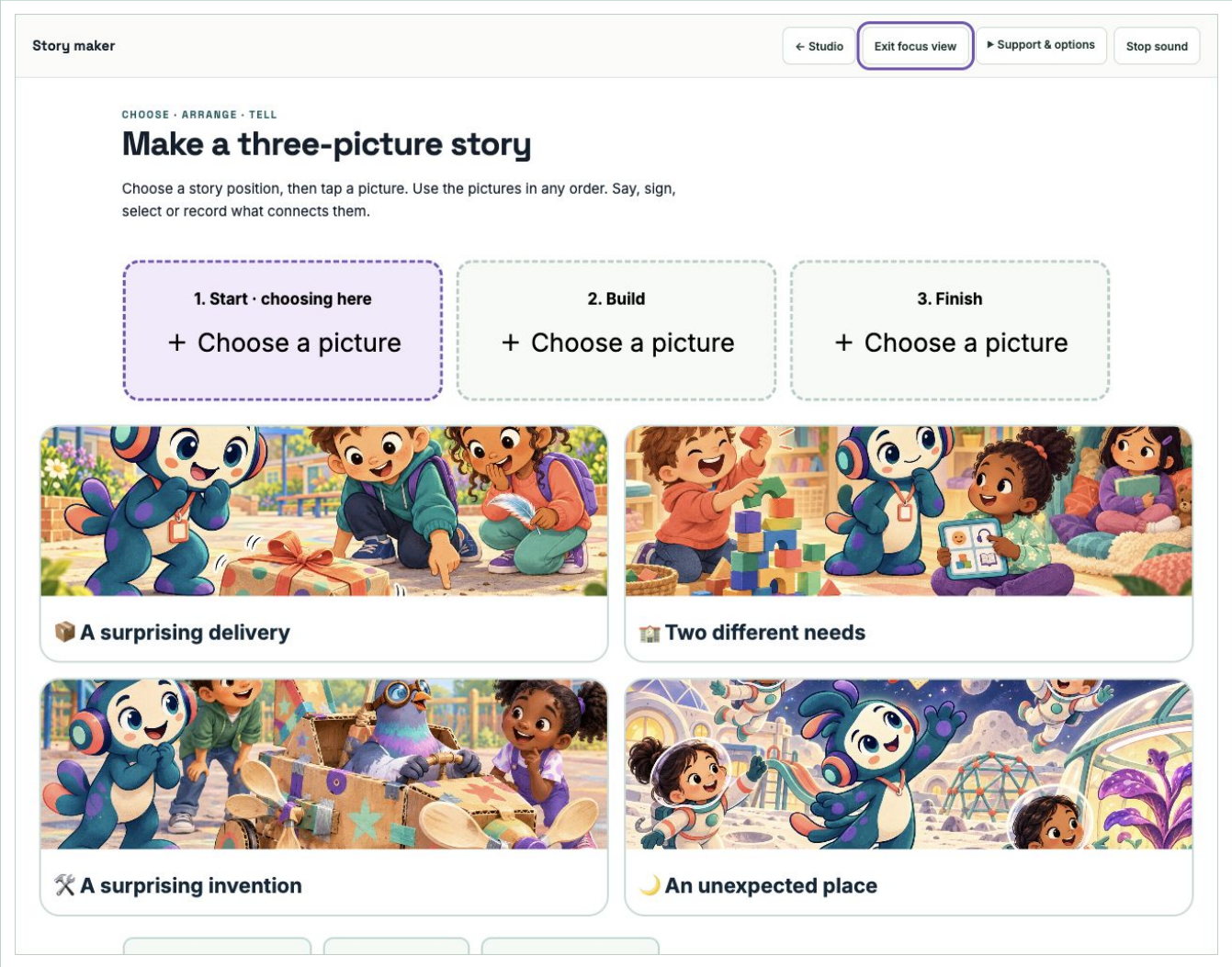
Keep one recovery phrase visible during ordinary classroom presentations. Practise making a mistake and restarting. Identify a moment where you could wait longer rather than rescue the pupil's contribution.

WEEK 7 | SEE IT IN THE STUDIO

Create: Make a Studio Project

Every role communicates

Complete a role-specific communication goal and contribute to a short collaborative draft.



REAL STUDIO SCREEN | Create: Make a Studio Project. Anonymous demonstration state; screen labels and media controls can vary by device.

Use this screen with the lesson

01 · Give the story shape Choose pictures for Start, Build and Finish.

02 · Name each contribution Give sound, direction, writing and AAC roles a communication goal.

03 · Make one useful draft Use the production planner; finished editing uses the school's approved tools.

WEEK 7 | 55 MINUTES

Create: Make a Studio Project

Every role communicates

Outcome: Complete a role-specific communication goal and contribute to a short collaborative draft.

Observe: All five communication strands, observed separately

Before the session

Offer Podcast, Newsroom, Radio drama, Character show, Presentation show or Mini documentary. Prepare role choices, AAC scripts and a three-beat structure. Agree audience, permissions, approved tools, storage and deletion before recording.

5 min	**Radio Check** Choose energy, role preference and one support. Remind the group that speaking on camera or into a microphone is optional.
8 min	**Project pitch** Choose one route, one audience and one purpose. Keep the scope small enough to finish a rough draft. Model a brief idea, then wait for pupil choices.
8 min	**Roles and goals** Allocate meaningful roles such as question writer, AAC contributor, actor, director, sound operator or accessibility lead. Each pupil chooses a communication goal: ask, check, cue, explain, listen or contribute a prepared message.
24 min	**Production sprint** Plan Start / Build / Finish, rehearse, then make a short rough performance or recording. Listen/view once and choose one change that improves meaning or access. A live room-based performance is a complete route.
5 min	**Team review** Ask ‘What is clear?’ and ‘What is the next useful change?’ Check whose contribution is missing. Include technical and offstage roles in the conversation.
5 min	**Playback** Each pupil identifies their own contribution and the communication choice that helped. Save only a useful artefact with permission.

System entry: /speak-together-studio/index.html?week=7#projects. Use the digital plan for clickable links.

WEEK 7 | ACCESS, SYSTEM & REFLECTION

Make the lesson work for this group

Follow the lesson into The Studio

1. Radio Check: Communication board; Create role choices in planning tools.

2. Project pitch: Create: six worked examples can seed a plan; teachers explain that examples are fictional briefs, not saved pupil projects.

3. Roles and goals: Create production planner: choose format, roles and role goal. Use shared planning without names in this demo.

4. Production sprint: Create is a working storyboard and production planner, not an audio/video editor. Use the school's approved editor or recorder for final media; no external account is required by the Studio.

5. Team review: Production checklist and downloadable plan; add captions/transcript or visual sequence in the chosen approved tool.

6. Playback: My Journey: one concise observed moment per pupil in the school's approved records; anonymous demo snapshot if appropriate.

Supported route

Prepared contribution, paired role, symbol/AAC script, private recording or a technical role with a communication goal.

Independent route

Complete a defined role and contribute to a planning or review decision.

Challenge route

Lead transitions, interview, edit for an audience or solve a production problem while retaining access supports.

Drama facilitation

Direct groups without taking over; allocate equitable roles and coach authentic ensemble delivery rather than imitation.

Teacher language

Every role communicates; name how yours does. Make the message clear before making it polished. Whose voice is missing?

Evidence worth keeping

Collect one useful artefact plus one short observation of a pupil's contribution. Notice collaboration, decisions and repair as well as the final output.

Choose the next step

Continue: Keep roles and goals and continue production.
Consolidate: Narrow the scope and finish one strong section.
Extend: Add a specific audience need, host role or peer production responsibility. External sharing requires separate school approval.

Between sessions & reflection

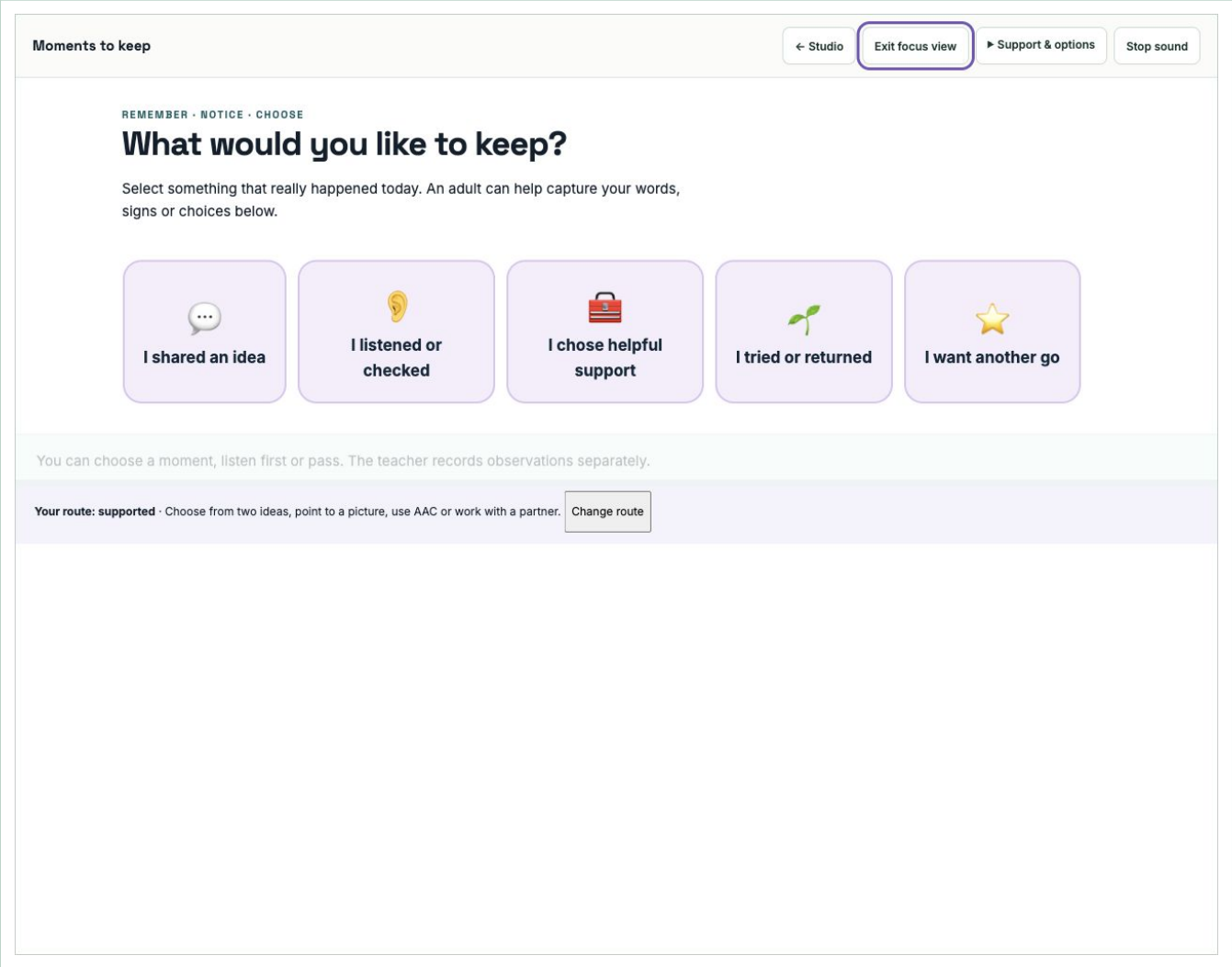
Use role-specific communication goals in another collaborative curriculum task. Discuss how roles were allocated and whether a quieter or AAC contribution changed a group decision. Choose one directing move to hand back to school staff.

WEEK 8 | SEE IT IN THE STUDIO

Studio Showcase and My Journey

Recognise progress without compulsory performance

Choose evidence, compare with a personal starting point and agree a meaningful next communication goal.



REAL STUDIO SCREEN | Studio Showcase and My Journey. Anonymous demonstration state; screen labels and media controls can vary by device.

Use this screen with the lesson

01 · Select real evidence Capture an actual communication moment, not a completion score.

02 · Compare with myself Repeat a starting task with comparable route, support and opportunity.

03 · Choose a next step Agree one goal, everyday context, support role and review date.

WEEK 8 | 55 MINUTES

Studio Showcase and My Journey

Recognise progress without compulsory performance

Outcome: Choose evidence, compare with a personal starting point and agree a meaningful next communication goal.

Observe: All five communication strands, observed separately

Before the session

Original Week 1 task wording and route/support notes, pupil-selected evidence from Weeks 1/3/4/6/7, private/public sharing choices and a calm audience protocol. Keep identifiable evidence in school-approved storage.

5 min	**Radio Check** Choose visibility for today: private, one listener, partner share, small group or no public share. Identify one support. A pass does not erase progress.
8 min	**Return to a starting task** Repeat one Week 1 task with the same wording and comparable support. Ask what feels different. A changed environment, opportunity or communication system should be noted, not ignored.
12 min	**My Journey** Pupil selects real moments: 'I used to... / Now I can... / Next I would like to...'. Use exact words, signs or selections where possible. Teacher compares each strand separately and records uncertainty or not-yet-observed.
20 min	**Chosen showcase** Share a pupil-selected piece or contribution with an agreed audience. Options include live drama, audio, transcript, device output, partner presentation, private reflection or no public showing. Audience notices meaning, listening, recovery or ensemble contribution.
5 min	**Evidence-based recognition** Name a specific change with evidence and the support that helped. Avoid rankings, superlatives or praise that increases unwanted exposure.
5 min	**Agree the next step** Choose a next goal, everyday context, support adult/role and review date. Confirm who will revisit it. End with the familiar sign-off and clear shared-device notes after any agreed export.

System entry: /speak-together-studio/index.html?week=8#journey. Use the digital plan for clickable links.

WEEK 8 | ACCESS, SYSTEM & REFLECTION

Make the lesson work for this group

Follow the lesson into The Studio

1. Radio Check: Communication board; adult confirms audience choice before opening recordings or notes.

2. Return to a starting task: Return to Voice Lab or Drama Lab as appropriate; My Journey stores the starting-task description and route.

3. My Journey: My Journey: moments, baseline/current descriptors, strength, barrier, next goal and readable export. No combined score is generated.

4. Chosen showcase: Reopen the chosen Studio activity or approved saved media. This app does not publish or broadcast a showcase.

5. Evidence-based recognition: Record an actual communication moment, not a fabricated completion badge or score.

6. Agree the next step: My Journey next-step fields, Continue / Consolidate / Extend, snapshot and readable journey download. Clear session does not delete downloaded files.

Supported route

Private review with a trusted adult, adult presents pupil-selected evidence, or no public share.

Independent route

Share selected evidence with an agreed audience and use reflection prompts through a chosen route.

Challenge route

Host, introduce others, answer a question or explain access choices with agreement and a clear exit route.

Drama facilitation

Coach evidence-based confidence feedback and a showcase that celebrates manageable risk, recovery and ensemble contribution.

Teacher language

You choose what is shared and how. What can you do with more choice, less support or a different audience? Your next step should matter beyond today.

Evidence worth keeping

Repeat a comparable Week 1 task and pupil rating. Compare five strands separately, retain pupil voice, and agree one goal, context, support role and review date. Not yet observed is not zero.

Choose the next step

Continue: Carry the next goal into classroom routines and revisit at the agreed date.
Consolidate: Repeat a successful route with stable support and a smaller audience.
Extend: Offer a supported host, ambassador or mentor opportunity with pupil agreement and school safeguards.

Between sessions & reflection

Revisit the goal in ordinary learning and ask whether the support increased agency. Review pupil evidence and teacher facilitation changes separately. Identify what staff can now lead, which access barriers remain and what an arts/technology partner could help develop next.

Notice change. Keep the pupil's choice.

Five strands, no total score

Keep five strands separate: confidence and participation; expressing ideas; listening and responding; presentation and performance; communication choices. Record Not yet observed, With substantial support, With a prompt or familiar scaffold, or Independently / transfers. Not yet observed is not zero. These are descriptive observations, not a validated scale. Compare context, opportunity, regulation, route and support; never total the strands or rank pupils.

Minimum useful evidence

Week 1: starting task and wording, route, support, strength, barrier and pupil rating. Weeks 2-7: one useful moment per pupil; keep an artefact only where it helps and permissions allow. Week 8: comparable task, selected evidence, pupil reflection and a next goal with context, support role and review date.

A repeatable observation

Context/task: _____
Route and support: _____
What happened (specific action): _____
Pupil reflection or selection: _____
What helped / access barrier: _____
Continue / Consolidate / Extend, with reason: _____

Next step

I would like to: _____
Where I will try it: _____
Support role: _____
Review date: _____

Staff huddle | 10 minutes

Name one evidence-based moment of progress. Identify one barrier in environment, task or support. Choose Continue, Consolidate or Extend. Confirm who prepares the next vocabulary/resources. Name one adult facilitation move to practise independently.

End-of-cycle review

What changed for pupils and what evidence supports that? Which practices transferred? Which supports increased agency? What can staff now lead? Which barriers remain? What will be repeated, adapted or extended?

A working demonstration, with clear boundaries

What the system provides

Picture and drama prompts; communication choices and a visual cue board; hidden-model reconstruction and repair; character text, local audio import/playback and optional recording; improvisation/prop/debate prompts; storyboarding and production planning; observations, separate strand descriptors, next steps and local exports/imports; eight weekly teacher schedules and staff reflection.

What remains a proposal or uses other tools

Create is a planner, not a media editor. The character mouth effect is a rehearsal visual, not phoneme lip sync or video export. There is no live broadcast, automatic publication, multi-user school database, automated assessment or accredited training. Final media production uses school-approved tools; no third-party account is required by The Studio.

Device and access checks

Recording needs HTTPS/localhost, a microphone and browser/school permission. Device speech uses explicitly local voices only; partner/AAC/text routes remain available when none exist. Audio formats, playback effects and native fullscreen vary by browser. Test actual school devices with adults: keyboard/switch, screen reader, zoom, touch, AAC audio, microphone grant/denial, local voice and pause/exit routes. Automated checks are not an accessibility certification.

Data and retention

Use anonymous adult examples for demonstrations. Do not type identifiable pupil data into this demo or unapproved services. Confirm school permissions before recording; agree approved storage, access and deletion. Notes stay in this tab using sessionStorage and may be restored by the browser. Export only if useful, then Clear session on shared devices. Downloads are not deleted by Clear session. Recordings stay in memory and must be downloaded before leaving Character Bridge if you want to keep them.

Snapshots contain plans and observations, not audio or live picture-game state. One tab is one anonymous working session. Use school-approved records for identifiable pupil evidence. Browser session restore can retain sessionStorage. Closing a tab is not a guaranteed deletion procedure.

Review the programme

What will teachers learn to facilitate? What choices will pupils control? How will modelling, practice and reflection support independent staff delivery? What evidence will show changed adult practice and transfer into ordinary learning? How will access and pupil voice shape the next cycle?

Using this guide

Follow the weekly sequence, then adapt the examples to your pupils, available staff and communication systems. Use the linked practice and policy references to inform planning. Review delivery through pupil feedback, staff reflection and comparable observations. The programme review prompts are not a validated assessment.

Around the Table

Make a place. Share an idea.



An optional 10-minute routine between the 55-minute lessons. Rehearse welcoming, opinions, stories and repair through a café, picnic or gathering; carry one habit into an existing everyday moment.

1 | Welcome and choose - 2 minutes

Offer host, guest, puppet director, communication partner or observer. Pupils choose their route, audience and time to join.

2 | Rehearse - 5 minutes

Model one exchange, then wait and follow the pupil's topic. Practise comments, humour, questions, disagreement and repair as well as requests.

3 | Notice and step out - 3 minutes

Leave the role. Offer accessible feedback or pass. Choose one habit to try elsewhere. Keep rehearsal and everyday transfer observations separate.

Food is optional

Use pretend food, pictures or a food-free gathering equally. Follow existing school allergy, feeding and sensory arrangements. No tasting, speaking or personal disclosure is required. Keep usual AAC accessible.

Eight weeks around the table

A connected practice strand

1 | Welcome to the table

Pip arrives at an imaginary café. Offer a place, a greeting or time to watch.

Focus: Joining, greeting and choosing a route. Transfer: Choose how to join a familiar snack or lunch moment.

2 | Preferences welcome

Two characters prefer different picnic places. Show a preference and make room for both.

Focus: Commenting, agreeing and disagreeing. Transfer: Model an opinion and wait for a response; a different preference is welcome.

3 | Plan the picnic

Partners plan a pretend picnic. One instruction is unclear: ask, check and repair together.

Focus: Checking understanding and repairing messages. Transfer: Use a checking phrase during an ordinary shared table task.

4 | An invitation for everyone

A puppet has been left out of the café conversation. Try an invitation, then step out of role.

Focus: Perspective and belonging. Transfer: Notice who has an accessible invitation and who needs more time.

5 | An unexpected guest

An imaginary visitor arrives with a mysterious basket. Build a story together: start, build, finish.

Focus: Collaborative storytelling. Transfer: Share an optional fictional story starter; follow the pupil's topic.

6 | Café radio

Interview a fictional café guest. Respond to their idea before choosing a follow-up.

Focus: Reciprocal questions and responses. Transfer: Try a pupil-selected follow-up in a familiar conversation.

7 | Our gathering

Plan a café, picnic or food-free welcome gathering. Negotiate roles and one shared decision.

Focus: Collaboration and agency. Transfer: Let pupils choose an authentic hosting or planning role.

8 | Welcome and reflect

Host a small pretend celebration. Repeat the welcome task and notice what helps everyone join.

Focus: Transfer and reflection. Transfer: Agree one routine to continue and review it in 4-6 weeks.

Use the working tool

Open /speak-together-studio/around-the-table.html?week=1 (change 1 to the selected week). Choose a weekly scene, a phrase or your own invented message. Local device speech is optional; partner reading and familiar AAC remain available. Pass and Stop sound are visible. No recording or uploads occur.

A shared purpose for communication

Why use a table?

A café, picnic or gathering gives a group something to organise together: welcoming someone, choosing a role, sharing an opinion, telling a story or repairing a misunderstanding. Use this as an optional setting for genuine interaction.

Begin with an invitation

Offer a place, a role or time to watch. Model a short comment yourself and leave room for a response. Avoid compulsory turn circles, food quizzes or repeated testing questions. Follow the pupil's idea, even when the topic moves away from food.

Keep drama central

A puppet or character can try an invitation, a disagreement or a repair. Rehearse a manageable exchange, step out of role and choose one habit to try in an ordinary gathering. Rehearsal and everyday transfer are different observations.

Keep the gathering accessible

Usual AAC stays available. Prepare relevant vocabulary, offer partner reading and give composition time. Food can be real, imaginary or absent. Eating, tasting, speech and personal disclosure are optional. Follow the school's existing access, sensory, allergy and feeding arrangements.

Try and review

Notice accessible invitations, pupil choice, peer responses and successful repairs. Ask pupils what helped. Use a consistent short observation window where useful, recording context, route and support. If the setting creates pressure or sensory barriers, adapt it or choose another shared activity.

Keep claims proportionate

Around the Table is an optional educational routine. Its effects within The Studio have not been established. Describe what was observed and reported; do not present the activity as a proven communication intervention.

Review together

One response. One useful next step.



Use /speak-together-studio/impact.html#quick-review. This quick route can replace lengthy closing notes. Keep real names and any code key in approved school records.

1 | Ask

Offer participant-selected feedback. Pupils: Easy / I could have a go / I needed help / Not yet / pass. Teachers: Need a model / Can try with support / Can facilitate independently / Can adapt and explain choices / pass.

2 | Agree and attribute

Choose one small target and assign an invented code: P01 for a pupil or T01 for a teacher. Choose where to try it, a support role and review point. Do not assign a target without the participant's involvement.

3 | Review

At the next agreed point, choose Keep practising, Adapt together, Achieved in this context, or Not yet reviewed. Add a separate observation where evidence is available. A target or self-reported achievement is not automatically an observed outcome.

Examples

Pupil: ask one checking question; respond to one peer idea; use my pause signal. Teacher: wait before repeating; model one AAC comment; adapt one access barrier. Export targets as CSV or include them in the impact JSON snapshot.

An impact structure staff can use

Separate pupil experience, communication and adult practice

Choose two pupil priorities and two teacher-practice priorities before Week 1. Keep each dimension separate and use real observations. The descriptors are programme review prompts, not validated assessment scales.

Review cycle

Starting point / Week 1: a familiar task, communication route, access conditions and optional feedback. Weeks 2-7: one useful moment in My Journey and a staff huddle. Week 4: review access and moderate observation definitions. Week 8: repeat a comparable task. Follow-up after 4-6 weeks: check ordinary classroom or table practice separately.

Pupil focuses

Choice and agency; peer initiation/response; checking and repair; expressing a viewpoint; everyday transfer. Self-directed communication can include AAC, partner support, gesture and a meaningful choice to pass.

Teacher focuses

Safe modelling/invitation; waiting and responding to meaning; AAC/access preparation; adapting from evidence; independent facilitation. Pair confidence feedback with observed practice.

A structured observation

Participant code: _____ Review point/week: _____
Focus: _____ Repeatable task: _____
Context/partner/access/route: _____
Descriptor: Not observed / substantial adult scaffold / prompt or familiar scaffold / self-directed with chosen supports
Participant feedback, if chosen: _____
Conditions comparable / changed / unsure: _____
Optional five-minute invitations offered/taken up and peer initiations: _____

Moderation and delivery

Before Week 1, two adults independently observe the same invented example and compare descriptors. Repeat briefly at Week 4. Keep attendance, delivery, adaptations and identifiable records in school-approved storage. Do not convert no opportunity into a zero.

Use the desk, then review responsibly

The impact desk exports CSV, blank templates and validated JSON snapshots. Comparable starting/Week 8 pairs require matching code, focus, task, context and route; Week 8 must be marked comparable, with both observations present. Changed or missing conditions are excluded and counted. Follow-up is separate. No total score or causal conclusion is generated.

Report what is known and missing

Report participants observed, sessions attended, matched pairs per focus, missing data, pupil feedback including decline/pass, adult practice and confidence separately, everyday transfer, access barriers and next decisions. Consider familiarity, other teaching, maturation, attendance and observer expectations. A before/after difference does not prove programme effectiveness.

Data boundaries

The desk stores anonymous coded records and targets in this tab's sessionStorage. Export before leaving; clear the impact desk separately from the Studio session. Browser restore can retain data; downloaded files need separate deletion. This is not a school database.

Puppets, props and AAC

A practical resource basket

Use familiar materials already in school. These suggestions are optional; keep each pupil's established communication system and access method available.

WEEK 1

Puppets & props: Pip picture or familiar puppet; fictional objects; a simple visual agenda; a quiet observe place.

AAC options: Everyday choices and Voice Lab boards; pupil's usual yes/no, help, pause and participation vocabulary.

Prepare: Preview the meaning of each cue; offer two familiar choices and a partner route. Agree a starting task and accessible feedback.

WEEK 2

Puppets & props: Hand/sock puppet or object character; scarf; intention cards; floor spots or a seated stage area.

AAC options: Drama Lab board; familiar feeling/intention symbols; a prepared neutral line on usual AAC or permitted adult recording.

Prepare: Offer directing, object movement and seated routes. Keep expressive choices small and purposeful.

WEEK 3

Puppets & props: Two matched sets of blocks/shapes; cardboard divider; simple position cards; a 3×3 physical grid if helpful.

AAC options: Radio Check board; position, shape, again, which one and checking vocabulary on usual AAC.

Prepare: Check physical or digital input access, keep the sender's target hidden and plan the role swap.

WEEK 4

Puppets & props: Two contrasting puppets or character pictures; neutral dilemma card; a visible step-out-of-role cue.

AAC options: Character Bridge board; viewpoint/reason starters; chosen audience cues; optional approved pre-recorded fictional message.

Prepare: Explain fiction boundaries, agree who hears and rehearse stepping out without public sharing.

Puppets, props and AAC

A practical resource basket

Use familiar materials already in school. These suggestions are optional; keep each pupil's established communication system and access method available.

WEEK 5

Puppets & props: Three story cards or object photographs; Start / Build / Finish mat; a mystery basket with safe familiar props.

AAC options: Voice Lab and Create boards; familiar describing, sequencing and because vocabulary; partner scribing if chosen.

Prepare: Choose a shared fictional prompt; let pupils replace pictures with familiar symbols or objects.

WEEK 6

Puppets & props: Spoon, cardboard tube, hat or other familiar safe props; optional pretend microphone; question and recovery cards.

AAC options: On Air board; agree/disagree, reason, thinking-time and change-prompt vocabulary.

Prepare: Preview props where needed. Give an equal real-prop or picture route; no forced surprise or live performance.

WEEK 7

Puppets & props: Storyboard mat; role cards; simple sound-making objects; optional school-approved recording device.

AAC options: Create board; role, cue, ready, change and do-not-share vocabulary.

Prepare: Give every role a communication purpose. Plan the audience and permissions; final editing uses approved tools.

WEEK 8

Puppets & props: A selected anonymous example or object from earlier work; starting-task resources; simple feedback choices; next-step card.

AAC options: My Journey and Everyday choices boards; a pupil-selected reflection route; usual AAC vocabulary for the next goal.

Prepare: Repeat a comparable task, give a pass option and choose one target together. Use the impact desk's quick review.

Nine printable topic/core boards

Use /speak-together-studio/aac-boards.html or downloads/Studio-Communication-Boards.pdf. Original labelled pictograms are starter cues, not a validated symbol set or an individual prescription. Preview meanings, adapt grid size and offer familiar symbols, photographs, objects or text. Use licensed resources only within the school's permissions.

Partner practice

Model one selection without requiring imitation. Give time, confirm the pupil's choice and accept rejection or pass. Do not move a pupil's hand or choose a message for them. Support should preserve authorship. Coordinate with the usual communication team.

Small groups. More room to join.

Choose the delivery format before the activity

Start with around 4-6 pupils for guided drama and communication. Adapt to access, communication, relationships, regulation, staff and space. This is a planning suggestion, not a fixed staffing ratio.

A class of 30 | full lesson across group slots

Five groups of six can each receive the full 55-minute sequence in separate timetable slots across the week. Other pupils follow the school's planned provision with appropriate supervision. This preserves modelling, rehearsal, purposeful practice and reflection for each group.

A class of 30 | short practice circuit

One possible 55-minute practice session: welcome/model 5 minutes; five familiar stations of 8 minutes each (40); transitions 5 minutes total; reflection 5 minutes. A teacher-led station gives 8 minutes to each group. It is not equivalent to a full 55-minute group lesson.

Possible stations

1. Teacher-led drama or a checking exchange.
2. Familiar puppet scene in pairs/trios.
3. Picture/object and AAC message preparation.
4. Pip's maze: director, operator and listener/checker.
5. Storyboard, prop or food-free table routine.

Prepare the adults, access and routines

Use only suitable familiar independent tasks and plan supervision/support. Introduce stations gradually. If staffing, space or access do not support the circuit, choose fewer stations or separate small-group slots. A whole-class welcome/closing is optional and can be adapted.

Roles are participation choices

Act, direct, communicate through usual AAC, operate a prop/device, check meaning or observe. A partner can carry a pupil-selected message. Rotate by agreement and keep stable access roles where helpful. Speaking and public performance are optional.

Keep evidence manageable

Plan one focus, a few useful observation opportunities and quick pupil feedback. Rotate detailed observations across sessions. Record task, context, duration and supports; do not compare an eight-minute station with a full lesson as if exposure were the same.

In the system

The teacher desk defaults to Guided group and offers Pairs/trios or Class with breakaway groups. See /speak-together-studio/groups.html for planning examples. The arrangement is saved with the anonymous Studio session.

Drama games and puppet moments

Weeks 1-4

WEEK 1 | Name + Action

At the warm-up, offer a fictional greeting and one movement. Pupils can mirror, select a movement for an adult, or observe. Use a seated/object route.

Puppet moment: Use a puppet as the welcome host. It can offer a place, model a pause/pass signal or carry the pupil's selected greeting.

Group: Guided group of 4-6; offer a turn without a compulsory circle. A partner can rehearse beside the pupil first.

WEEK 2 | Same Words, Different Meaning

In pairs, try the neutral line "That's brilliant" with two intentions. Change gesture, timing, pace or position; the listener describes the meaning received.

Puppet moment: During rehearsal, the pupil can direct a puppet or ask an adult to perform their selected intention. Compare interpretations without judging acting ability.

Group: Model to a small group, then practise in pairs or trios: performer/director, listener and optional observer.

WEEK 3 | Copy That

At the warm-up, give a manageable action or object sequence. The partner copies, then checks missing detail. In Pip's maze, separate the director and device operator.

Puppet moment: A puppet can model an unclear instruction and a respectful repair before pairs try. Pupils may direct the puppet's moves on a physical map.

Group: Pairs or trios within a supported group: sender/director, receiver/operator and optional checker. Swap roles by agreement.

WEEK 4 | Who Am I Today?

At the warm-up, choose a fictional character and one movement, symbol or phrase. Rehearse stepping into role and a clear "back to myself" cue.

Puppet moment: Use puppets in the main viewpoint task so fiction can carry an opinion. The pupil chooses the message and audience; the puppet's view need not be their own.

Group: Small group modelling, then pairs/trios with a trusted listener. Keep public sharing optional and step out whenever wanted.

Drama games and puppet moments

Weeks 5-8

WEEK 5 | Yes... and... story circle

Teacher offers a previewed object, picture, sound or puppet and opens a fictional story. Model "Yes... and..." to accept an imaginary detail and add one idea. Pupils build through speech, AAC, gesture, a sound, an object choice or directing a partner; allow thinking time, pass and alternative ideas. Shape the shared story into Start, Build and Finish. Accepting fiction never means agreeing to an unsafe action or unwanted participation.

Puppet moment: A puppet introduces the stimulus or carries a pupil-selected story addition. Confirm the idea with the pupil; the adult supports access without inventing the pupil's contribution.

Group: Pairs/trios with shared objects and one listener; a guided group can model the story first.

WEEK 6 | Object Transformation

Choose a familiar safe prop and imagine another purpose. Model "This could be..." and a reason. Preview the prop where predictability helps.

Puppet moment: Let a puppet introduce the prop, offer a deliberately playful idea or model "I need thinking time". Pupils may direct the puppet instead of performing live.

Group: Small group with one prop at a time, then paired rehearsal. Offer two prepared ideas or a pass; no speed or surprise requirement.

WEEK 7 | Ensemble radio scene

Build a short scene with Start, Build and Finish. Assign purposeful roles: idea, cue, sound, character or listener/checker. Rehearse once before any recording.

Puppet moment: Use a puppet as narrator or character in the production. The pupil can voice, select a recorded/AAC line, direct the action or give a cue.

Group: A production group of 4-6, using pairs for rehearsal. Give each role a communication purpose; no pupil must perform publicly.

WEEK 8 | Replay and notice

Repeat a familiar starting task or brief scene with comparable access and support. Invite the pupil to choose a moment, say what helped or pass.

Puppet moment: The pupil may choose a puppet to carry their selected reflection or next goal. Confirm the message; do not use the puppet to pressure disclosure.

Group: A familiar small group or trusted partner. Agree an audience and keep feedback private when preferred.

Oracy policy & curriculum

A separate teacher reference

England · primary / SEND · checked 20 October 2026. This reference sits alongside the teaching plan. Check the original documents again when planning a new cycle.

CURRENT | Spoken language is already part of English

The current statutory English programmes of study include listening, questioning, explanations, collaborative discussion, role play and adapting communication to an audience. Schools should check the requirements that apply to their setting.

English programmes of study · spoken language, Years 1-6

PLANNED | A new national framework and curriculum

The November 2025 government response committed to a primary oracy framework, formative assessment guidance and professional development. It aimed to publish the revised national curriculum by spring 2027, for first teaching from September 2028. These are published plans, not a replacement curriculum already in force.

Government response to the Curriculum and Assessment Review · pp. 26 and 52

ANNOUNCED | A stronger place for oracy

On 15 October 2026, the Education Secretary announced that oracy would become a new strand of the revised English curriculum, with equal status to reading and writing. Treat this as a policy announcement; use the published requirements currently applicable to your school.

Education Secretary speech at CST Conference 2026

OPTIONAL | A professional lens for reflection

The Voice 21 framework, developed with Oracy Cambridge, describes physical, linguistic, cognitive, and social and emotional dimensions. It is a separate professional framework, not the promised DfE framework. Read the original for its full definitions.

Voice 21 / Oracy Cambridge · The Oracy Framework

Read the documents, then plan the access

This is an independent programme, with no government or framework-provider endorsement. Its review descriptors are not national attainment standards or a validated assessment. The full linked reference is at /speak-together-studio/oracy-policy.html.

Where it fits in The Studio

Plan a focus, activity and observation

Use these examples within your school's wider spoken-language curriculum. Choose the focus and communication routes that suit your pupils.

Listen, question and clarify

Week 3 · Radio Check · Direct Pip's delivery in pairs; check a missing direction and repair it.

Notice: Notice a pupil-selected checking question or repair, with route and support.

Explore meaning through drama

Weeks 2 and 4 · Drama Lab / Character Bridge · Rehearse an intention or fictional viewpoint; a puppet can carry the chosen message.

Notice: Describe the intention conveyed and the listener's interpretation, not acting quality.

Explain and shape a narrative

Weeks 5 and 7 · Voice Lab / Create · Build Start, Build and Finish with objects, symbols, text or chosen audio.

Notice: Keep a selected sequence and note how a listener followed the idea.

Respond to viewpoints and audience

Weeks 4 and 6 · Character Bridge / On Air · Choose a trusted audience, hear another idea and give a reason or response.

Notice: Record an authentic response to a peer; speech and public performance stay optional.

Sustain collaborative interaction

Weeks 1-8 · all spaces · Model invitations, waiting, shared roles and meaningful replies; try a food-free table gathering.

Notice: Separate rehearsal from everyday transfer; record opportunities, context and pupil feedback.

Teacher development and access

Model a purpose through drama or a puppet. Rehearse with familiar AAC and manageable groups; invite, wait and adapt. Review one exchange with the pupil, then agree a small next step. Compare like tasks and supports later. Keep everyday transfer separate. Eye contact, live speech and public performance are optional; respond to meaning. Around the Table is an optional practice setting, not a policy requirement or a proven food-based intervention.

Yes… and…

Week 5 | guide imagination together

An eight-minute warm-up within the existing lesson, not an extra session. Prepare a familiar object, picture, sound or puppet. Preview the stimulus; a surprise is optional. Use a pair or group of 4-6.

Offer a fictional beginning

Show a spoon: “This spoon has arrived from the moon.” Model a build: “Yes… and… it has brought a tiny parcel.” Invite a pupil-selected addition, then wait.

Follow and confirm the idea

A pupil chooses a star symbol. Check: “The parcel is a star?” Confirm before making it part of the story. Contributions can be speech, AAC, gesture, sound, object selection or a direction for a partner or puppet.

Guide without taking over

Ask “What could happen next?” Offer two possibilities only if helpful, or return to the stimulus. Accept another idea, thinking time and pass. Do not complete the story in place of the pupil.

Shape and revisit

Gather the selected details in Voice Lab’s Start / Build / Finish planner or Create’s optional three-picture storyboard. Retell the story and check that pupils recognise their own ideas.

Agreement stays within the fiction

Accepting an imaginary detail does not mean agreeing to unsafe actions, disclosure or unwanted participation. Model a respectful redirection and preserve each pupil’s choice.

Notice a meaningful build

Describe a response to a peer’s idea, a new detail, a checking exchange or a choice to change direction. Record route and support rather than speed or an adult judgement about imagination. See the staff training page for the worked example.

Everyone has a purpose

Drama, responsibility and the imagined team

Dorothy Heathcote's Mantle of the Expert places pupils within a fictional team with responsibilities, a client and a task. Studio scenarios draw on purposeful participation; this guide is not a complete Mantle of the Expert scheme or accredited training.

A Story Rescue Team | Week 5

A fictional puppet librarian needs a missing story ending. Invite: "Could we be the team who helps the library?" Agree the fiction, show a stimulus and build possibilities through Yes... and... . Let pupils choose how they contribute.

Roles with communication decisions

Story finder: chooses a detail, picture, object or sound.
Sequence keeper: arranges the selected Start, Build and Finish.
Message maker: composes a line using a chosen route.
Puppet director: decides how a character carries the idea.
Listener/checker: checks the story makes sense to the librarian.
Sound/prop curator: selects a cue for the audience.

Invite, combine and adapt

Combine roles in a smaller group or share them in pairs. These are invitations, not ability labels. Pupils can direct an adult, listen first, pass or change role. AAC, gesture and nonverbal choices remain meaningful contributions.

Teacher as colleague, then teacher again

Model the request or join as a team colleague. Clearly pause the fiction to check understanding, access or choices. Step out and reflect. The teacher retains responsibility for safety and learning. Week 3 can use a delivery team, Week 6 prop curators and Week 7 a radio production team.

Further reading

Mantle Network: step-by-step guide

BERA: Dorothy Heathcote's Mantle of the Expert approach

Freeze frames in practice

Week 2 expressive warm-up, or Week 4 character rehearsal



Illustrated teaching example: actors create a still fictional moment; a pupil director chooses the puppet action; a listener checks the meaning. Use familiar props and adapt the arrangement to your group.

Where it fits

4-6 minutes within the existing stage. Replace the warm-up or use part of existing rehearsal; keep the 55-minute lesson total.

Teacher prompt

Can we make the moment when the parcel reaches the castle?

Try it

1. Model one still pose, then invite a pair to choose the next moment. 2. Use bodies, puppets or objects. A pupil can direct an adult, choose a cue or watch first. 3. Ask what meaning the picture suggests. Change one detail and check what the listener notices.

Notice: Notice a selected intention, a clear direction or a listener's interpretation. Avoid judging stillness or acting quality.

For all five games, lesson links and access adaptations: /speak-together-studio/drama-games.html

Soundscapes in practice

Week 2 expressive warm-up, or Week 7 production rehearsal



Illustrated example: sound-makers choose a cue, an AAC user selects an idea, and a pupil conductor guides the sequence. Quiet directing and listening roles are equally purposeful.

Where it fits

5-8 minutes within the existing stage. Replace the warm-up or use part of existing rehearsal; keep the 55-minute lesson total.

Teacher prompt

What could we hear in our imaginary forest? Who will cue the sounds?

Try it

1. Preview a quiet forest setting and agree start/stop cues. 2. Choose a shaker, rustling cloth, selected audio, movement or listening role. The conductor cues one contribution at a time. 3. Try a short sequence, stop together and ask which cue helped the audience imagine the place.

Notice: Notice a shared cue, purposeful selection or response to a partner. Preview volume and offer quiet visual or conducting roles.

For all five games, lesson links and access adaptations: /speak-together-studio/drama-games.html

Choose a picture. Practise a purpose.

Twelve situations in Drama Lab and Voice Lab



Eight new fictional teaching illustrations extend the original four scenes. Use the picture chooser in either lab; each situation has its own questions and clue prompts.

Choose, repeat, then try elsewhere

For early practice, try joining a game, helping a visitor or sharing a shelter. For a story, try the missing bridge, museum footprint, giant seed or mixed-up invention. Drama Lab varies the intention and audience; Voice Lab invites noticing, explaining and questioning.

Keep the communication purpose stable

Use Practise this scene again to revisit a useful exchange. Try a new situation when you want another context. For formative review, record the task, picture, route, partner and supports; changing the picture can change the demand.

Week 3 | compose, hide, listen and repair

Radio Check now offers matching visual shapes or picture props. Choose a ready-made sender target or build one with the symbol tray. Empty clears a space. Hide the sender target before the listener builds. The listener sees a preview of the chosen piece, then places it. Compare together to identify an instruction worth checking, not to grade communication.

Practical route

Choose a director/sender, operator/listener and optional checker. Start with one manageable instruction. Keep usual AAC and familiar positional language available. New symbol sets start a new round.

A playful presentation, with support

Week 6 | On Air and Presenter's playground

Choose an idea and a trusted audience. The five presentation parts guide an opening, development, reason, audience question and ending. A pupil can share privately, with a friend, with staff support or listen first.

Agree what the co-presenter does

Share the lines; read the pupil's selected AAC/text; cue pictures and sounds; or take over at an agreed signal. The pupil authors the meaning. A support partner confirms it and gives a clear opportunity to return.

Let the setting change the possibilities

Prop purposes and playful turns can move between a school workshop, another planet, a museum, a tiny explorer's world and a pigeon market. Each has a matching background and short original local sound cue. Backgrounds can be switched off. Sound starts only when Play sound cue is selected; written cues remain available.

Preview a turn, or reveal when ready

Invite an unexpected audience, an object from space, a museum invitation or a plan that needs changing. Use one manageable turn, then ask what helped the message. Thinking time, passing a prompt, returning to the original idea and partner take-over are visible choices. There is no score, vote or compulsory performance.

Mirror, notice and play

Weeks 1-2: use mirroring with slow movements, objects or a pupil-directed puppet. Swap by agreement and notice cues that helped a partner respond. Week 6: Pip's playful mistakes offers a gentle fictional misunderstanding to notice, reinterpret or repair. Eye contact, exact copying and being funny are not success criteria.

Practice references

University of Texas: Mirrors

National Theatre: clowning and physical-comedy practice resource

Preview audio, access and the agreed audience with pupils. Use the same lesson time; these are options within rehearsal. Hardware playback still needs checking on school devices.

Build the story. Rehearse the choices.

Weeks 5 and 7 | Create

Use one story part at a time, through pupil-selected words, symbols, objects, gesture, AAC or partner scribing. Suggestions are starting points; pupils can choose their own ideas or leave a part open.

Beginning | who, where and why

Choose who is in the story, where it begins and what a character wants or needs. Offer one useful detail at a time. Use an optional picture anchor from the twelve-scene bank.

Middle | a problem and an attempt

Choose what changes or gets in the way: something missing, different needs, a failed plan or an unexpected visitor. Decide what the character or team tries. Asking for help, listening or changing the plan can move the story.

Ending | several directions are possible

Resolve the problem, resolve part of it, leave it unresolved, introduce a twist or finish with a question. Describe what changes-or remains open-and choose a final line, image or question. A happy ending is not required.

Rehearse my story together

Move through beginning, middle and ending with the pupil-selected picture and plot details. Pause for an audience idea or a checking question. A puppet, partner or local device voice can carry the chosen line. Nothing plays automatically.

Try another ending

Return to the ending planner, keeping the existing idea available. Choose a different direction together and rehearse what changes. Notice whether the ending connects to the problem and attempt, and what helped the pupil make a decision.

Keep a useful record

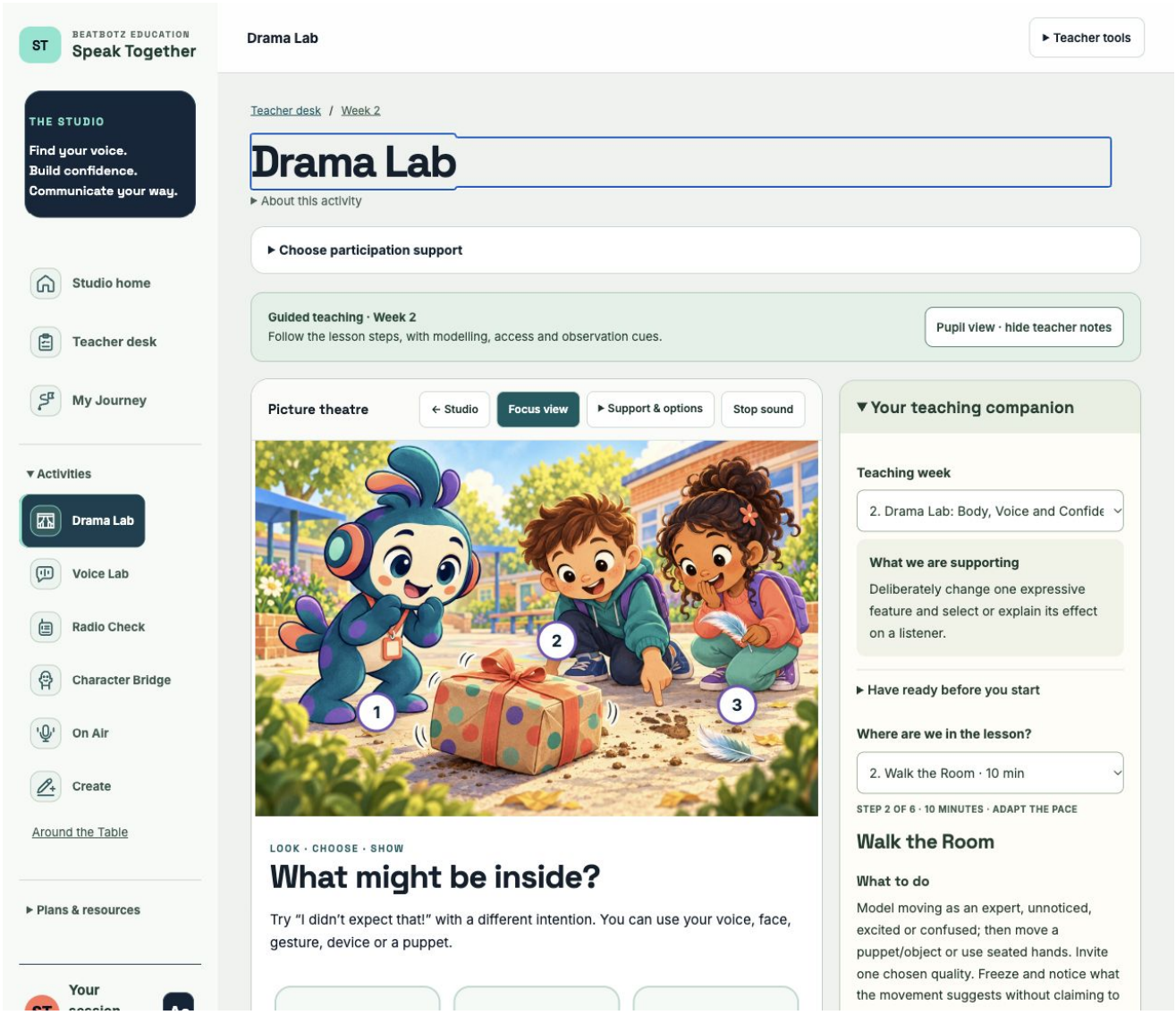
Download story plan includes all three picture choices, beginning, problem/attempt, ending direction, outcome and final question. The Studio session snapshot retains these planning fields and picture choices. Keep identifiable evidence in school-approved records; these remain local planning and rehearsal tools, not a media editor.

Teacher next step

Record one authored choice, one meaningful response to a listener and the support used. Choose a small next rehearsal focus: clearer sequence, a reason for the attempt, a checking question or a different ending.

Your teaching companion

The manual stays with the activity



From Teacher desk, choose a week and Start guided week. The companion appears beside the activity on a larger screen and above it on smaller screens. Choose the teaching step; Previous and Next preserve the activity idea.

Prepare, model, practise and notice

Have ready includes grouping, puppets, props and AAC. What to do and Run it with your group describe delivery. Model an invitation offers usable language. What to notice keeps the focus on communication and support. Access and challenge options help you adapt.

Use Pupil view when projecting

Pupil view hides adult notes. Exit focus view restores the companion. Use the complete weekly manual for the full sequence; the screen is a shared prompt, while drama and partner exchanges can happen away from it.

At the closing step

Ask the pupil what helped. Review an observed example separately from self-report, then choose continue, consolidate, extend or try elsewhere. Agree one small target in Review together.