

Term1:
Introduction to Drama
Drama tools and skills

Term 2:
Voice and speech
Morphing objects

Term 3:
creation of a character and script

YEAR 7 RATIONALE

TEACHING OBJECTIVES What do I want pupils to:

Understand/Know

- The expectations and aims of Drama at Alt Bridge
- What is Drama?
- Ground rules for Drama lessons and rules of room/leisure area
- The importance of trust and co-operation in Drama
- The 'Freeze' rule.
- A basic Drama vocabulary
- Rules for performance (as actor and audience)

Be able to do

- Work imaginatively alone. In pairs, in groups and as a whole class
- Work confidently and constructively on own or as part of a group
- Develop physical control
- Recognise the importance of, and put into practice, gesture, movement and expression in communicating meaning to an audience
- Recognise the need for context to emotion in order to portray believable characters
- Develop vocal control by understanding pitch, pace, volume, tone and emphasis
- Improvise spontaneously from a given stimulus
- Begin to understand and work with script
- Understand the importance and use of silence/pause
- Begin to explore ideas and feelings sensitively
- Respond to the work of others
- Begin to formulate methods of self evaluation

ASSESSMENT OPPORTUNITIES

MAKING. Are pupils

- Responding to expectations for behaviour in Drama?
- Co-operating with others in the shaping of Drama?
- Demonstrating and sharing imaginative ideas?
- Able to work confidently and constructively individually, in pairs and in groups?

PERFORMING. Are pupils

- Able to communicate a mood, place and person through gesture, body language and movement?
- Displaying physical control?
- Able to perform with confidence individually, in pairs and in groups?
- Able to perform spontaneously from a given stimulus?
- Concentrating when in role?
- Able to alter pitch, pace, volume, tone and emphasis of voice to change meaning?
- Using space effectively?

RESPONDING. Are pupils

- Contributing sensitive and/or imaginative ideas about the work they observe?
- Listening to other people's ideas?
- Using appropriate Drama vocabulary?
- Beginning to comment on their own work?
- Able to write about work they have seen/participated in?

Term1:

Introduction to Drama

& Drama tools

LESSON 1

AIM To provide an introduction to Drama

OBJECTIVES :-

Understand/Know

- Expectations and aims of Drama at Alt Bridge
- Ground rules for Drama and rules for use of room /Leisure area
- The Freeze rule
- Importance of listening, co-operation and teamwork in Drama
- More about the people in the group

Be able to do

- Work independently, in pairs and groups
- Speak with some confidence in front of the class
- Begin to develop physical control

ACTIVITIES

- 1) What is Drama? Quick discussion – what do I/pupils expect? What will they be able to do by the end of Year 7?
- 2) Names around the circle (“I packed my bag ...”) to help learn names. End with teacher reciting all names.
- 3) Name game – to get group to work together/support one another. Pairs A+B have to find out 3 INTERESTING facts about partner.
- 4) Walk around studio with partner and introduce partner to another pair. You are not allowed to talk about yourself. Each member of group of 4 should now know 9 facts about the people in their group. When all know 9 facts sit down in silence and 1 person raise hand. Ask one member of the class to repeat these instructions before they start!
- 5) Choose one person from each group to quickly introduce their group and facts to class.
- 6) Select one person and ask for volunteers from outside their group to tell you the facts about this person

This leads on to the importance of listening carefully in Drama.

- 7) Why is it important to listen in Drama and in the Studio/Hall?
 - Safety, accidents etc.
 - Further instructions to be given
 - Co-operation, listening to other people's points of view
 - Respect other people's performances

- 8) Introduce the Freeze rule. When teacher raises hand or shouts 'Freeze' everyone must stop what they are doing IMMEDIATELY and look at the teacher.

- 9) Freeze game – Walk around the room weaving in and out without touching or talking to anyone. Change direction and vary speed according to teacher's commands. When hear freeze pupils stop still, anyone moving is out. Depending on group add shapes or types of people to freeze into.

- 10) Game – Hotcakes. As above, but when hear freeze must wait for a number, get into groups of that size and sit on floor in silence as quickly as possible.

Drama will often involve group work in a variety of different sized groups. Must be able to get into groups quickly and sensibly.

- 11)) Re-cap on lesson with reference to importance of co-operation, control etc. Each lesson will close with a discussion about the lesson, what has been learned, achieved etc.

LESSON 2

AIM To provide an introduction to Drama

OBJECTIVES :-

Understand/Know

- The basics of mime
- A basic Drama vocabulary
- Importance of focus/control in Drama
- Importance of trust, co-operation and teamwork in Drama

Be able to do

- Work with as many people as possible
- Develop physical control
- Perform basic mime skills
- Work confidently and trust other members of the group

ACTIVITIES

1) Stretching and loosening in a space (Arms, legs, waist, neck etc.)

2) Chewing gum. In a space, individuals mime chewing a piece of gum, take it out of mouth, get it stuck on fingers, feet and floor. In a circle chew gum then stick it person next to you. They pick it off, then chew, then stick it onto person next to them and so on.

3) Discussion – What is mime? When is it used? When have you seen it? Refer to Eastenders' background characters etc. Importance of focus and concentration when miming. Why? To ensure that performance is believable, e.g. when drinking a cup of tea, mouth must be open or tea will spill down front!

4) Name Drawing – stand in space with eyes closed. Write your name. Start with finger, wrist, elbow, whole arm, whole body, roller covering the whole floor.

5) Mirror Exercises. Pairs. A+B.

B starts off with some very small movements which A must mirror. Concentrate on each other, really focus. Object not to lose partner, but to be so together that you cannot tell which person is leading. Swap and repeat. Depending on time and group add specific activities such as brushing teeth, hair etc.

6) Hypnosis – Working with partner A+B. Sit facing one another. A focuses on B's hand. B moves hand and A follows with eyes. Exercise in co-operation, focus and control as if a wire between hand and eyes. Swap and repeat.

7) Change pairs. Same exercise as 6, but standing. A+B face one another. A leads B around the room by B focusing on A's hand. A's responsibility not to let B's bump into anyone – **SILENT ACTIVITY!**

8) Leading the Blind. Change pairs again. A+B. A closes eyes and puts hand out flat in front of them. B places finger on palm of A's hand and leads A around the room in silence. Swap and repeat. Discuss how did it feel? Did you know where you were in the room?

9) As exercise 8, but this time A closes eyes, is led by B. This time Bs carefully swap partners as many times as possible. When teacher shouts Freeze A must not open eyes, but try to guess who is now leading them.

10) In groups of 3 or 4, A has eyes open, B, C and D have eyes closed. A leads B as in Exercise 8, B leads c and C leads D. Swap over leader. Discuss how each position felt.

LESSON 3

AIM To provide an introduction to Drama.

OBJECTIVES – What do I want pupils to:

Understand/Know

- Importance of teamwork, discussion, listening and co-operation in Drama
- Vocabulary: movement, gesture, tension
- Importance of concentration and focus in Drama

Be able to do

- Work imaginatively and co-operatively in a group
- Develop physical control
- Perform confidently in front of an audience
- Discuss the work of others

ACTIVITIES

1) Re-cap on work and skills employed over last two weeks.

2) Lie in a space on the floor with eyes closed. Relax and tense muscles alternately 3-4 times.

3) Curl into a ball and then uncurl to a beat (Call out numbers from 1-10). Pupils have to control movements to end up standing by 10. Vary speed of the count and repeat the exercise several times.

4) In pairs make the smallest shape possible, then the largest. Double the size of the groups repeatedly until the whole class is working together. Ask them to cover as much of the floor as possible and then as little. (NB They just need to hold hands and stand on one leg to do this, but they rarely get it!)

5) Points and Patches. Points = heads, hands, elbows, bottom, knees and feet; Patches = back, shins, forearms and chest. Pupils stand in space, teacher calls out a number of points and patches, e.g. 3 points and 1 patch. Pupils have to have the correct number of points and patches touching the floor. Pupils then get a partner, groups of 3, 4, 5 .. until class is divided in two and have to have the correct points and patches touching floor between them.

6) Working in same two groups as exercise 5. Tell them that they have to imagine they are trapped on desert islands and there is only one plane to save one group. They have to attract the plane's attention. (Best way is to either take off jumpers

and 'write' SOS with them, or do same with bodies), Discuss what they did, how and why.

7) Whole class are given instruction to get themselves into order of height, tallest to shortest, in a line. They then have to get into order according to age, oldest to youngest. Try other ways of ordering e.g. shoe size, alphabetically for names etc. Discuss techniques employed and reasons for choices made. Importance of communication, teamwork and leadership in Drama.

8) Groups of 4/5/6. Each group must create a machine of their choice. Label ABCDEF, each member of the group has his/her role to play in the machine and must have an action and noise which s/he constantly repeats. Rehearse and perform to class. All A's watch A's, B's watch B's and so on., so that different A's can be swapped in and out during each performance. The object is that a machine can be performed by an entirely different group of pupils. Importance of concentration to detail.

9) Spot the Change. Volunteer stands in front of class for 1 minute. S/he goes outside and changes something about his/her appearance. Group has to work out the change.

10) As exercise 9, but in pairs. A studies B, then A closes eyes while B makes change. Swap over and repeat.

11) Band Leader. Group stands in a circle. Volunteer to be a detective, goes outside the room. 2nd volunteer leads the group in a n action. S/he must change the frequently for detective to guess who leader is.

12) Re-cap on skills learned today.

LESSON 4

AIM To provide an introduction to Drama

OBJECTIVES :-

Understand/Know

- Vocabulary: body language, context, character, role, stereotype
- Difference between role and character
- Need for context to emotion in order to portray believable characters/situations
- Importance of gesture, movement, facial expression in communicating meaning to an audience
- How to create an effective and impressive tableau

Be able to do

- Perform confidently and believably on own and in groups
- Develop physical control
- Develop imaginatively and creatively
- Improvise spontaneously from a given stimulus
- Create interesting and impressive tableaux
- Recognise and move away from stereotypes in performance
- Begin to portray believable characters
- Develop skills of evaluation

ACTIVITIES

1) Warm-up: 'GIANTS, WIZARDS, DWARVES'. Movement game which follows along the lines of 'paper, rock, scissors.' Split class in half, each group decides what they are going to be without other group knowing. Giants stand with arms up and roar, wizards point hands and shout 'ZAP!' Dwarves crouch and say 'hee hee hee.' When groups have decided what they are going to be they face each other spread out in a line about two metres apart. Teacher calls '1, 2, 3 action!' and groups spring into action. Giants beat wizards, wizards beat dwarves and dwarves beat giants. The losers have to run to their side of the studio/hall, but if they are tagged by a winner before they get 'home' they have to join the other side. Sounds complicated, but dead easy once they get the hang of it. Play 5/6 rounds.

Working on expressing ourselves without using words, refer back to how we indicated the characters of giants, wizards and dwarves.

Often how we move, or how we look, says more about how we really feel than what we actually say – body language/non-verbal communication. We read meaning into everything we see, often sub-consciously. It is often so natural that we do not even realise, but as actors it is important to recognise what movements, gestures and facial expressions you use to create different characters, emotions etc.

Discuss how you indicate a particular type of person or character. Facial expressions, gesture, movement, tensions, eyes, body language.

2) WAXWORKS. Pupils in a space. Briefly introduce idea, just as with waxworks at Madame Tussauds the group will be given a role and should freeze in the position. (If in studio, this could be done by taking lights down for ten seconds and then bringing them back up to reveal the images) Brief demonstration from a volunteer: boxer. Teacher, pop star, king/queen, old/ mad man/woman, 3 year old, market stall holder etc. Freeze in pose, comment on quality and possibly show class most impressive performances.

What did waxworks have in common? They were types of people, not real characters. How did you become an old person? Often use stereotypes. What is stereotype? Use example of a librarian: middle-aged woman, specs, bun, old fashioned clothes, always reading and saying 'ssh'. How would a character differ? A role is a type, whereas a character has a name, personality, background etc. We need a CONTEXT to perform believably.

3) SCULPTOR AND STATUE. Pairs A+B, A = famous sculptor, B = clay/rock to be sculpted. Neither is allowed to speak, but A must mould/carve B into various figures. Not creating types of people, but people expressing emotions. Brainstorm emotions around the class. Write up on board. Then begin, swap over and show some to group. Discuss effective sculptures.
HAPPY, SAD, TERRIFIED, ANGRY, LONELY, BORED, TIRED, IN LOVE etc.

The emotions created were superficial (just expressing an emotion on the surface without a reason or CONTEXT). As actors, we must know the reason for particular emotion. Refer to sadness, do we feel the same type of sadness when we have something stolen as when somebody dies? Why not? How are they different? Actors need to know in order to perform believably.

4) WALK AROUND THE ROOM. Pupils sit alone in some space and think of an emotion, or pick one from the board, then think of a context for that emotion. Walk around the room expressing that emotion. Teacher asks individuals questions as they walk around, they must answer in role. Discuss.

5) WHAT IS TABLEAU? Explain – frozen picture which captures important moment, feeling, situation etc. of a performance. Actors must not have backs to audience, must use space with thought to show relationships between characters, must remember that facial expressions, body language, eye lines, gestures and heights are vital in communicating meaning, as there is no movement or speech in tableau. Actors should take it in turns to step out of the tableau and look for ways to improve it.

6) EMOTION TABLEAUX. Groups of 4/5 must create a tableau which shows one of the emotions on the board. Should show frozen image of the situation where the emotion occurred (CONTEXT). Give example, e.g. Excitement – opening presents on Christmas morning.

See some, guess emotion and situation. Discuss – encourage positive, but critical and constructive evaluations

7) WALKING THROUGH. Class in a circle. Put them in 4 or 5 groups. Give each group a different 'Walking Through' card (PHOTOCOPY FROM FOLLOWING PAGE). Each group must rehearse a performance to show the class. They are not allowed to speak, only make sound effects, if necessary, but must make it clear where they are.

- A forest at night with only one torch
- Crossing the desert, desperate for a drink
- Crossing the Arctic in a snow storm
- Crossing a rope bridge between two high cliffs
- Crossing a swamp with sinking mud and flies

Perform and discuss effectiveness of groups. Ask groups how they worked together, how they made the decisions they did etc. Focus on discussing Making and Performing.

8) Re-cap on skills learned and achievements this lesson.

WALKING THROUGH

A forest at night with only one torch

The desert, desperate for a drink

Arctic in a snow storm

A rope bridge between two high cliffs

A swamp with flies and sinking mud

LESSON 5

AIM To provide an introduction to Drama

OBJECTIVES :-

Understand/Know

- Importance of eye contact, NVC, body language and facial expression in communicating meaning to an audience.
- How to use space effectively in performance
- Spontaneous Improvisation
- How to project circumstances and establish setting in performance

Be able to

- Communicate meaning through facial expressions and body language
- Project circumstances and establish setting in performance
- Use space effectively in performance
- Improve and develop mime skills
- Spontaneously improvise from a given situation
- Begin to formulate methods of self-evaluation

ACTIVITIES

1) Re-cap on skills from last lesson

2) WALKING AROUND ROOM. Individuals in a space, walk around room, not touching or talking to anyone and not making eye contact with anyone else. The try to make eye contact with as many people as possible – try to make it look realistic, not ridiculous!

Pupils to imagine they are in a night club and there are lots of people they fancy. Walk around the room and try to catch as many different people's attention as possible. (Emphasise the importance of taking this activity seriously, as actors should be able to perform any situation believably)

Same situation, but this time with people they hate, walk around the room and give people 'evils'. When eye contact is broken, e.g. someone else gets in the way, move onto someone else.

Discuss how meaning was communicated and its effectiveness.

3) FRIENDS AND ENEMIES. In a space, without anyone knowing, pupils decide on another person in the room to be a 'friend', (could be anyone, not necessarily a real friend) then select an different person to be their 'enemy'. Walk around room trying to stay close to friend but away from enemy. The object of the game is to try to guess if ther is anyone trying to be your 'friend' or 'enemy', but trying not to let on to your 'friend' and 'enemy' who you are.

Play game for a few minutes and discuss.

4) WALK AS IF Individual spontaneous improvisation, pupils walk and behave in a particular manner, making the context clear. Remember work on emotions from previous session. Emphasise the importance of individual focus and concentration and believable mime work.

- Very late for an important meeting. (*Stop them if OTT – not believable, but acting like the White Rabbit in Alice in Wonderland*)
- Just been fired from your job for something you didn't do
- Getting ready for an important date. Still have half an hour until being picked up, but have spent ages getting ready. (*After a few minutes tell group to answer the phone, when they do, it is their date who has rung to say that they won't be able to make it*)

Move on to use voice in following situations with imaginary partners.

- Have just found out that younger brother/sister has broken something precious of yours
- Have broken your mum's favourite ornament
- Argument with your best friend over whatever you want
- Accused of doing something you know you are not guilty of

Discuss effectiveness in performance.

Everything we do, use and say on stage must be for a reason. As an actor, you must know exactly **who** you are, **what** you are doing and **why, where** you are and have been/are going etc. **CONTEXT.**

5) TREAT THE CHAIR. Each pupil gets a chair and places it in space in the studio/hall. Spontaneously react to the following situations. Imagine that the chair is:

- A throne
- A comfy armchair
- An electric chair
- A fierce dog

Rush through these, spending only a few moments on each.

- Pupils are to spontaneously improvise with the chair, using it in as many different and imaginative ways as possible. Teacher shouts change every 15 – 20 seconds (any longer and they become self-conscious), continue for as long as possible, until they seem to have difficulty thinking of original ideas or are constantly looking round at each other. Comment and possibly ask individuals to show original/interesting/amusing ideas.

6) PAIRED CHAIR IMPRO. In pairs pupils are to devise and rehearse a scene using 1 or 2 chairs, the chairs must change their use at least 3 times during the scene, but there must be a continuous narrative. Perform and discuss effectiveness. Encourage constructive criticism from audience and performers alike.

7) SPONTANEOUS SITUATIONS – CREATING CONTEXT. Individuals in space with chair again, this time a variety of situations for which pupils must create contexts and mime believably. Teacher will ask individuals questions whilst performing, which they must answer in role. It is important that they have already thought of the answers in their performance, rather than simply responding to the teacher's questions spontaneously! Questions should provoke thought about context.

- Trying on a jacket – **Questions: Where are you? Describe your surroundings. Are you alone? What is the jacket like? Does it fit? Etc.**
- Reading – **Questions: Where are you? Describe your surroundings. Are you alone? What time is it? What are you reading? What are you wearing? Etc.**
- Writing a letter- **Questions: What are you writing on? What does the room smell of? What is the weather like outside? Etc.**

8) BELIEVABLE ENTRANCES. Put pupils into 4/5 groups, give each group a believable entrance card (photocopy from following sheet). They have to rehearse a performance which establishes setting and atmosphere through mime, facial expressions, gesture, movement, body language and use of space. No speech allowed!

- A nervous patient enters a dentist's waiting room
- Someone arrives late into a packed cinema for a horror film
- A new pupil arrives in the school dining room
- A teenager arrives home late from a party and tries to get to bed without parents finding out
- Person returns to a busy office after being ill for a long time.

Perform and discuss techniques employed as well as effectiveness of performances.

9) Re-cap on skills learned.

BELIEVABLE ENTRANCES

Nervous patient enters a dentist's waiting room

Person arrives late into a packed cinema to see a horror film

New pupil enters school dining room

Teen returns late from party and tries to go to bed without being seen

Person returns to busy office after having been ill for some time

LESSON 6

AIM To provide an introduction to Drama

OBJECTIVES :-

Understand/Know

- Vocabulary: pitch, pace, volume, tone, emphasis
- Importance of vocal control in communicating meaning to an audience
- How to alter meaning using vocal skills

Be able to do

- Project context using vocal techniques
- Employ improve. Techniques from previous lessons
- Develop physical and vocal control
- Prepare a polished improvisation from a given stimulus
- Respond constructively to the work of others

ACTIVITIES

1) Re-cap on skills and exercises from previous lesson

2) Work today on communicating using voice, so what can we alter about our voices to change meaning? Pitch, pace, tone, volume, emphasis, intonation – explain. Ask for examples from volunteers.

3) SPEAKING IN NUMBERS. Pairs A+B stand facing one another on opposite sides of room to form 2 lines. They have to walk into centre, greet one another and cross to opposite side of room. They are not allowed to greet in normal way, however: A's are allowed to use '1,2,3,4' and B's use '5,6,7,8'. They are to focus on pitch, pace, volume, tone and emphasis to make themselves understood. Demonstrate with one pair, and then give them roles to greet one another using the numbers:

- Best friends who are in a hurry, but have a juicy piece of gossip for later
- Business colleagues in a hurry, but rely on each other for lots of work
- Long lost friends who haven't seen each other for years
- Life long enemies
- Old women/men out side a bingo hall
- 3 year old children trying to chat in a shop but being dragged away by parents
- A's are annoyed because B's have upset them, B's want to apologise because they feel guilty, but A's are not prepared to forgive
- B's try to sell A's something in the street, A's don't want it

Can do loads more if they are good at/enjoying it – make sure they are only using numbers!

Discuss – how did they make it clear how they were feeling – voice, body language, facial expressions, gestures, posture, eye contact etc.

4) NURSERY RHYMES. Split class into 4 groups (A,B,C,D). Put them in different parts of the studio. Give each group a Nursery Rhyme (sheet that follow Lesson Plan if they can't remember them)

The group must rehearse a reading of the rhyme. (They should NOT sing) Their reading should be so precise that it sounds like one voice. Remind them that they have to learn the words exactly as they are on the card. Circulate to ensure that they all are participating fully, are standing and have all learned their words. Take cards away after a few minutes. Freeze. All standing in groups in different areas, teacher stands in centre. At same time they must recite their rhyme. Then give them different ways to perform:

- Horror
- Newsreader
- Sing, like an opera

Groups sit and secretly number themselves from 1 – 5. They must keep numbers secret from other groups and remember them for later.

Pupils spread out around studio/hall but must be able to see other group members. Pupils are to move around room, weaving in and out, keeping an eye on other group members. Freeze. Then must recite rhyme twice, whilst moving AND keeping recitation in time with group. Freeze and discuss – did they manage to do it? How?

Pupils sit in space, remembering their number. Tell them what the numbers represent:

- **1=SUSPICIOUSLY**
- **2=HAPPILY**
- **3=RUDELY**
- **4=REGALLY**
- **5=ANGRILY**

Pupils are to move around the room reciting their rhyme (not in time with other group members any more) in the style given by their number. Must use body language, facial expressions, gestures, posture etc. to make style clear. The object is for all the 'angrys', 'regallys' etc to find one another. Obviously they are not allowed to ask 'Are you angry?' etc. They must focus on analysing movements, expressions, voices etc. of others to find their group. When 1 'angry' finds another they are to team up until they have found all of their number, then must sit together with hands up.

If there are a few individuals who cannot find their group, stop the action and get them to recite the rhyme for the rest of the groups to decide where they belong.

When complete, each group explains to the class how they found one another. Discuss techniques employed and effectiveness.

5) BANANA BANANA. Another exercise in making sense out of nonsense. In pairs pupils are given 5-8 minutes to create a brief prepared improvisation, but the only word they are allowed to use is 'banana'. They can use fragments of the word, e.g. ba, ban, nan, na, banan etc. It is worth demonstrating a scene with a good improviser from the group. At the hairdressers works quite well!

Discuss, rehearse, perform and evaluate. Focus in particular on situations that were successful and try to get the group to analyse why.

6) Get class into largish (5/6/7) groups and ask them to create a prepared improvisation using only one word and its fragments as a script. they can decide on their own words, or: chrysanthemum, rhinoceros, taramasalata, historical, deliciously. If you find any others, let me know!!

Rehearse, perform, evaluate.

7) re-cap on skills learned today.

LESSON 7

AIM To provide an introduction to Drama

OBJECTIVES:-

Understand/Know

- Importance of silence and pause in communicating meaning to an audience
- How to employ all skills learned this term
- Simple Drama vocabulary
- How to impose a context on a simple script

Be able to do

- Identify skills learned this term in Making, Performing and Responding
- Use silence and pause effectively in performance
- Impose a context onto a simple script
- Create, perform and evaluate own 4 line play and impose 2 different contexts
- Formulate methods of self-evaluation in order to complete self-evaluation sheet

ACTIVITIES

HOMEWORK to be completed for next lesson: brainstorm all skills learned/used so far this term. **Pupils are to design a poster of a Drama technique or associated skill. This is to be completed on the A3 paper and handed in next lesson.**

1) WINDOW DRESSER. Pairs A+B together in space around room. A's imagine that they are dressing a window in a High Street store. B's are passers-by who have an important message to communicate to their partners, but as they are behind a window they're unable to hear. B's must mime actions for A's to guess. If A guesses correctly, they swap roles and A must rush back to the teacher for the next message. Game continues until all messages successfully delivered.

2) SILENCE AND PAUSE. Why are silences and pauses important in Drama? What people don't say can often mean more than what they do say. The pauses between sentences can often speak more than the sentences themselves.

3) BRIEF PREPARED IMPROVS. Pairs A+B. Only A is allowed to speak, B must remain silent, but still communicate effectively. A accuses B of something, A speaks aloud and B:

- Silently admits guilt
- Protests forcefully, but silently

Rehearse both, show some discuss and evaluate.

4) IMPOSING CONTEXT AND USING SILENCE AND PAUSE. New pairs A+B.

Write the following on the board:

A: What are you doing?

A: I said what are you doing?

A= parent, B= child. They must use the script and impose a context. (Who, what, when, where, why etc)

Swap over so that B speaks, but both stay in same role – so this time child asks parent..

Rehearse, see some, discuss and evaluate.

5) New pairs, A+B. A's form a circle in centre of room. B's stand behind A's to form second circle. A's turn to face B's. Sit. Go through the script they have to learn.

A: Hello.

B: Hello.

A: You're late.

B: I know.

Each time they say their lines they will have to impose a different context, play a different role, say the lines in a different way. Explain what you mean by demonstrating different ways of saying hello and asking pupils what sort of person would say hello in that way, or what mood/situation did the hello indicate etc. A's are basically in control and B's have to react, but B's are able to thwart A's intentions by behaving in an unpredictable way. After each 'turn' teacher calls 'Freeze!' then 'Move!' and all A's move around one place clockwise. Do one practice run to make sure they understand.

6) In pairs pupils are to create their own 4 line play and rehearse it in 2 different contexts. The script must remain the same but the characters and situations must be different.

It is worth examining 'Hello. Hello.....' with pupils first to emphasise the fact that the script must not be limiting, but open ended to allow for a variety of interpretations.

Plan, rehearse, perform, evaluate.

7) Refer back to the board, which should have a brainstorm of the skills from the poster exercise, in order for the pupils to complete a self-evaluation sheet. They

should also fill in their entitlement grids. Obviously some pupils will need more help and time than others, but it is important that at least 15 minutes is devoted to this, so don't start too close to the end of a lesson!

WINDOW DRESSER

Quick, go home! Your house is on fire!

I really like your shoes. Where did you get them?

Would you like to go out for a drink tonight?

You've spilt something down your front.

Help! There's a lion coming down the road!

Could you tell me the time please?

Lesson 8

AIM To provide an introduction to Drama

OBJECTIVES :-

Understand/Know

- Importance of freeze frame as a means of communication meaning to an audience
- To understand thought tracking.
- How to employ all skills learned this term
- Simple Drama vocabulary

Be able to do

- Identify skills learned this term in Making, Performing and Responding
- Use silence and pause effectively in performance
- Impose a context onto a freeze frame
- Formulate methods of self-evaluation in order to complete self-evaluation sheet.

ACTIVITIES

WARM UP. Focusing: Invisible balls. In silence-no calling for the ball-pass an invisible ball to someone in the circle. Reinforce the weight of the ball, must be focused. Add more balls. Keep stopping and check that right number of pupils have right number of balls.

1) PAIRS. Talk to your partner about your holidays for a few minutes. Any volunteers to tell the group briefly about what your partner has been doing.

2) As a whole class: brainstorm (and record on the board) what pictures you might find in a family photograph album e.g. birthday party, Christmas, holidays etc.

3) Storytelling techniques **INTRODUCE FREEZE FRAMES**

What is a freeze frame? (A large, exaggerated picture to enable the audience to focus upon a specific moment in time)

Groups 4/5 Run through the list of family photos and give the groups 1 minute to create a freeze frame that illustrates each picture. Make sure they hold freeze. Show good ones commenting on posture, facial expression, levels, etc.

4) Same groups. Select one of the photos that they particularly liked. Give the group 1-2 minutes to discuss who they are in the picture, what they feel, why they are there etc. (CONTEXT)

5) Same groups THOUGHT TRACKING.

Each group shows their photo.

Peers comment on what they think the character may be saying. Tap some people on the shoulder, and that character will say what they are thinking. E.g. in Christmas photo– ‘I wish I hadn’t eaten so much!’

Is this the same as the audience thought? The image should communicate a clear message to the audience.

6) Evaluation as whole group: Why do we use Freeze and Thought Tracking in Drama?

LESSON 9

AIM To provide an introduction to Drama

OBJECTIVES :-

Understand/Know

- Importance of Role Play as a storytelling technique
- How to employ all skills learned this term
- Simple Drama vocabulary

Be able to do

- Identify skills learned this term in Making, Performing and Responding
- Use silence and pause effectively in performance
- Employ Role play in a performance and be able to formulate methods of self-evaluation in order to complete self-evaluation sheet.

ACTIVITIES

1) Physical theatre: as whole class walk around the room. Teacher calls out a number (which is the number of people to have in a group) and an object (which they will have to produce). The object must be a working/moving object (washing machine, fire, motorbike, bacteria)

2) Re-cap on last lesson FREEZE FRAME AND THOUGHT TRACKING

3) Story telling techniques: **INTRODUCING ROLE PLAY.**

In groups (4/5) talk about a memorable event that happened in recent holidays. Doesn't have to be extraordinary – could be shopping or cinema with friends, picnic etc.

Groups select one event discussed.

Create a freeze frame to start the performance.

Bring it to life, but only for 1 minute then freeze again. Approx 3-4 minutes preparation time then volunteers to show.

4) Same groups. **EXTENDING ROLE PLAY.**

Chose 3 stories and think of ways to present them.

Start with a freeze and bring three of the stories to life for 1 minute. Stopping with a freeze frame after each scene.

It is important to find ways to link the stories together. Things can't happen 'by magic'. Use physical theatre as much as possible.

Peer assessment

5) Reflect/evaluate as whole class.

What have you learnt today? What rules do you feel are necessary for Drama to work? Maybe record any they feel particularly strongly about.

LESSON 10

AIM To provide an introduction to Drama

OBJECTIVES :-

Understand/Know

- Importance of physical skills as a means of communication meaning to an audience
- To understand the rules and objectives of Mime.
- How to employ all skills learned this term
- Simple Drama vocabulary

Be able to do

- Identify skills learned this term and be able to respond to the task through Making, Performing and Responding to creating a Mimed performance.
- Use silence and pause effectively in performance
- Formulate methods of self-evaluation in order to complete self-evaluation sheet.

ACTIVITIES

1) WARM UP. Whole class in circle. Mime a small object then pass it to the person on your right who has to guess what it is. They then mime something new. Etc.

2) Story telling techniques: **EXTENDING THE MIME (Still in circle)**

Place a chair in the middle of the circle (any object), ask volunteers to mime picking it up. Then repeat whilst actually picking it up. What are the differences (weight, engaging more muscle groups, focus, arms taking the strain, speed). In pairs mime picking up the object whilst partner comments. Swap over. Show examples.

3) Imagine that there is a box in the centre of the circle. I am going to open it and take something out. Can you guess what it is? Teacher shows then ask for volunteers.

4) Groups of 3: Role play using mime and gesture.

You find a box and have to show with mime how big and heavy it is and what it's like (it might be wet or sticky). Start with a freeze and then search for 30 seconds

before you find the box (buried, on a shelf, falling from the sky) In groups discuss context: where are you? How did you find the box? Etc.

In your mime you have to give clues that there is something special or strange about the box.

Once you have found the box you see that it says on it DO NOT OPEN THIS BOX! How do you react?

Groups have to work carefully together to create a convincing piece.
Stress: Accuracy of mime is vital and silence. Must stay focused. If you believe the object so will the audience.

Prepare and show.

EVALUATION; What makes a successful mime? Which mimes were most effective? Why?

Term 2

1st half:

Radio play

(Voice & speech)

AIMS To introduce the use of the voice

OBJECTIVES To reinforce previously learned skills. To emphasise the use of voice in Drama. To develop improved vocal skills.

LESSON 1

Aims:

To be aware of their voice and its versatility.

ACTIVITIES

Lesson aim: Vocal Control/Breathing

ACTIVITIES

1) **Lesson aim:** BREATHING EXERCISE. (Whole Class)

- Pupils stand relaxed and slowly, following teachers direction, breath in through nose and out through mouth. Establish a relaxed rhythm of breathing – not too deep or shallow, not too intense: don't want the little darlings to hyperventilate!
- Continuing rhythmic breathing, to a slow count of 10, they stretch up on their toes, arms reaching upwards until they can stretch no further. Keep breathing steady.
- To same count of 10 they now bend slowly forwards from waist and allow body and arms to hang forward relaxed. Keep breathing steady.
- Repeat stretches 4 times. This should help relax diaphragm, neck and throat for voice work.

2) CREATING ONE SOUND. (Whole group)

Stand in circle quite close together. On teacher's instruction the group make a sound and attempt to make it as uniform as possible. Stress importance of co-operation –Teacher should start and stop sound and control volume using hand gestures. Track through the following sounds: **whispering; hissing; mumbling; groaning; praying; munching; muttering; roaring; shouting.**

- **Pupils should use sounds, not words.**

3) Q: Why must actors explore their voices? (tool to be used)

Exercise: Communicate a short story in pairs only using sounds. Perform and evaluate

4) CONTROLLING WITH CODE. Pairs. Between the two of you devise a code that is specific to you. Choose four words to replace 'forward, stop, turn left, turn right.' E.g. 'toast, jam, butter, marmalade.' Take it in turns to be director and subject. Try for a few turns each and then try with subject having eyes closed.

Discuss differences and between eyes open and shut, trust, how it felt directing and being subject.

4) SOUND STORIES. Groups of 3/4/5.

Groups select a well known story, or nursery rhyme. Act it out using movement and sound, but no words. Remember to include sound that helps tell the story.

Rehears, show, evaluate. Can the audience work out what all the stories were?

LESSON 2

Aim:

To develop group work in the creation of a story with reduced physical action.

ACTIVITIES

Storytelling requires a good use of imagination. When you are creating your own stories you also need to be able to think on your feet and be creative.

1) CLASS STORY. In a circle, teacher starts a story and every now and then points to a person for the next word. They must listen carefully and attentively. After a while ask for a volunteer to take over as storyteller and you join the circle. e.g. 'There once was a who lived in a It was very....etc.

2) SHARE A STORY. Pairs. 1 person starts telling a story until teacher claps for a change at which point their partner takes over. Teacher signals again and swap back. Continue for several changes.

3) LOST MEMORY Groups of 3/4. One of the group has lost their memory. They have no recollection of anything that has ever happened to them. The others in the group know all about their life (fictional) and take it in turns to recount it. The person who has lost their memory can ask questions if they want the group to provide further detail. E.g.

- When you were 5 you broke your arm
- What was I doing?
- You were climbing a tree
- Why? Etc.

4) THE GREAT ADVENTURE. Alone.

"I want you to imagine that you are about to start on a great adventure. It is midnight and you are standing outside an enchanted forest. In a minute you will enter the forest because you have a very important job to do. Decide on the job now. (**pause**) You must be very careful because your journey could be very difficult and dangerous. Good luck!"

Individuals are to mime their adventure for 2-3 minutes.

5) RECOUNTING THE STORY. Pairs.

One at a time. You have returned from your adventure and a reporter has come to visit you. Tell them the story, but you may exaggerate some of what you have done to make you sound even more heroic. Swap over.

6) WHOLE CLASS

- Discuss how certain parts of their stories became exaggerated.
- Why do stories get changed when they are recounted?

Evaluate.

LESSON 3 **Introduction of assessment.**

ACTIVITIES

WARM UP: GROUP CO-OPERATION IN SILENCE!

The following must be completed without any sound or speaking:

- Get into a group of: people with the same hair colour; 3/4/5 odd numbers/ even numbers
- Changing shape: all join hands in a line and get into the following shapes: square, circle, star, semi-circle.
- Drop hands and form the following letters: O, Z,W,X,B,G

Discuss how they coped without communicating orally

- 1) Listen to sounds outside the studio.
- 2) Group tries to reproduce them. What was difficult?
- 3) Assessment criteria explained.
- 4) What do we expect from a radio play? (Clear characters, defined environment)

Students listen to: Branagh and David Tennant on the art of Radio Drama (BBC Radio 4) (3mins long-youtube)

<http://www.youtube.com/watch?v=4laqWCqZ2ww>

Discuss advantages of working in radio. (use of voice, varied, limitless budget, but voice work must still be accurate and detailed)

Students work in pairs to present start of radio play

Listen to short old Radio Drama play science fiction [davidszondy.com](http://www.davidszondy.com)

http://ia600500.us.archive.org/8/items/XMinus1_A/xminusone_560222_Junkyard.mp3

or if that link doesn't work: <http://www.youtube.com/watch?v=Sya1djiXDow>

(30 mins long)

Evaluate

Q: How was setting reproduced?

Q: How was age / status suggested?

Assessment: In groups 4/5. You will present a radio play on the title **'The Suitcase'**. We will use the Level sheets to assess the success of **the performance. It will be performed with the audience facing away from the stage. You are to use a range of SFX (Sound effects) that are**

necessary to tell the context and characters. You can use recorded sound or vocals.

Lesson 4

Aim:

Devising:

Activity:

Students in circle: suitcase/bag placed on stage. Parcan overhead to isolate it.

Students sit and look at it in silence.

Q: What is the story of the bag/case?

Q: Who left it there?

Q: What is in it?

Etc.

Then, teacher plays various SFX for mood (wind, air-raid siren, river, etc.)

Q: Has anything changed? How have SFX affected the mood and object.

10 mins:

In groups of 4/5: Discuss how the suitcase came to be there. Why was it left? By whom? It should be realistic, there are to be no guns involved!

Teacher asks for feedback.

Q: What happened an hour before the bag/case was left?

Think-pair-share

20 mins

Task:

Devise a story of how the bag ended up where it did.

Group rehearsal, students to have level sheets in hand as they rehearse.

10 mins before end of lesson:

Listen to 1 min of a radio play from one of the groups.

Evaluate

Repeat

Lesson 5:

Aim:

To develop a suitable character.

In groups, pick one of the characters from your play of 'The Suitcase'

Students to fire questions at them and the character must respond as the character, they can't say 'I don't know'

Q: what did you get for Christmas last year?

Q: what is your favourite food?

Q: Do you have any pains/aches anywhere?

Spotlight good examples.

Creation of a personal history.

Students lie down, eyes closed and go through their day as their character. Where are they going, what did they have for breakfast? Etc.

Task: Reflect upon how your character became involved with the story of the suitcase.

Q: Why is your character there?

Q: Do they have an ulterior motive? Doesn't have to be evil. What is the sub-text?

Task:

In groups, feedback your findings.

Group rehearsal

.

10 mins before end of lesson:

Listen to 1 min of a radio play from one of the groups.

Evaluate

Repeat

Lesson 6:

Aims:

Re-cap of context (background) and character.
Characters must be believable, ref to Archers

It will be performed next week.

Rehearsal

After 10 mins

Listen to 1 min of a radio play from one of the groups.

Evaluate

Repeat

Rehearsal

10 mins before end of lesson,

Listen to 1 min of a radio play from one of the groups.

Evaluate

Lesson7:

Aims: Radio play performed

Q: How do we know if we have a successful performance?

Recap of assessment criteria.

10 min of rehearsal

Performances presented

Level sheet used for assessment

Term 2-Second half

Morphing objects & Improvisation

AIMS

- Re-visit and reinforce skills learned during year and develop from mime to morphing.
- Introduce new skills and ideas for expanding improvisations
- Expand confidence and abilities of pupils
- Introduce more complex ideas and extend work

OBJECTIVES

- Pupils to become more secure in skills
- Build confidence
- Develop insight and thoughtful approaches to dramatic situations
- Learn new ways of approaching improvisation
- Continue to work effectively in pairs, groups and alone

LESSON 1

Lesson aim: Redefining objects

ACTIVITIES

1) Redefining the object: Two teams, trying to battle to other, first one to dry-up looses. Each team has a separate object which is to be given as many different meanings as possible. (i.e., with a key, it's the world's smallest guitar, or a magnifying glass).

2) Re-defining objects.

This demands a focused mind. If you believe it, so too will the audience.

Pass around a bottle/coat hanger, etc. around the circle. Tell them it is baby. They must make it believable. Hold it the right way, see the head, hold it gently, pass it with respect, smell it, etc.

Discussion. Scale doesn't matter, a bottle can be a spaceship.

3) With the prop, use it in 3 different ways. The title of the piece is: 'The journey'

4) DISCUSSION: How much variety was there in the pieces they came up with? Remind them that they all started from the same positions. Stress that imaginative development from a stimulus is the basis for good improvisation.

LESSON 2

Lesson aim: BEGINNINGS

ACTIVITIES

1) WARM UP (Pairs) STARTING SOUND

Class makes a two large circles, one inside the other so that the pairs are facing each other. The inner circle stays still, the outer circle moves around from one to the other.

The inner circle starts off each conversation with a SOUND, i.e. pairs use a sound to start their conversation. Again, consider: pace, tone, volume, pitch etc.

Starting sounds e.g.: 'Ahhh/Boo/WOW/Huh'.

Remind them to be imaginative and not to obstruct in conversation. Share good examples and get them to say what is good about them.

2) Entering a space:

How we enter a space tells us a lot about the character (old, dominant, fearful, lost, nervous, etc.)

A chair is placed in the centre of the stage.

How many different ways can people enter the space whilst still conveying a full character and objectives to the audience. They can interact with the chair in as many ways as they like, or ignore it completely.

However, they must not speak

Importance placed upon movement and focus.

3) GROUP IMPROV. (4-5)

Groups create an improv that includes a character who is unseen (on a telephone, down a well/hanging outside from a window ledge/a ghost 'off stage'. Characters can begin on or off stage.

Show work and evaluate.

4) Discussion – ask for suggestions of other original ways for starting a scene. Are there any bad ways?

LESSON 3

Lesson aim: ENDINGS

Just as beginnings are important in Drama, so are endings. A scene should never be allowed to just peter out – the ending should always be well planned.

ACTIVITIES

1) WARM UP – Cops and Robbers

2) (Pairs) LAST LINE

Pairs prepare a short conversation to conclude with the line:

‘It’s all over now.’

Show examples. Swap partners. New ending:

‘Well, I didn’t think that would happen!’

Show examples. Swap partners. New ending:

‘You’ve never done that before!’

Show examples. Swap partners. New ending:

‘Thank goodness he didn’t see you!’

3) (Groups of 4-5) GROUP IMPROV: Ending point.

Each group is to create a scene – consider very carefully how the scene will begin and end. The ending point of the scene is:

Only one person left on stage who says a monologue to end the scene.

The group decide what happens before this ending point. Why did the other characters leave, it must be believable. They to consider context carefully – who, what, where, why etc.

4) EVALUATION: How effective were the endings of the scenes they devised?

LESSON 4 Lesson aim: _BELIEVABLE CHARACTERS **ACTIVITIES**

1) WARM UP: Alphabet characters (In circle)

Each person chooses a letter of the alphabet, and choose a NAME, ACTION and EMOTION e.g. Alice Answering the telephone Angrily.

Someone says their idea and then points to the person who has to spontaneously enact the scenario, briefly! That person then says their idea and passes it on.

2) MOVEMENT (Individually)

Walk around the room, experimenting with movement. Teacher calls out instructions, (extend toes, bend knees, lead with your nose, don't bend elbows, etc.)

Create a history for the character, as last week.

Morph into an animal up to level 10, (fully the animal) and back to level 5

3) DEVELOPING A VOICE

How would your character speak? Pitch, pace, volume, tone, use of pauses.

Experiment with grunts and mumbles.

4) **Teacher in role, read out instructions, but characters cannot interact with you**
The characters were all on an aeroplane, it has crashed landed on a deserted island. Everyone speaks different languages, so you cannot speak to each other.

- One character (tap that person on the shoulder) has found a way of creating fire,
- Demonstrates the ability to make fire with SOME of your companions.
- Suddenly, you hear the sound of a savage beast approaching. React!
- It is eventually killed, who kills it?
- But, someone has eaten too much of the meat who had nothing (or very little) to do with the killing. Who is it and how does the group react to this?

Everyone FREEZE. Suddenly, you can understand and communicate.

Remember the tone of voice, pace that you used to grunt, but now chose the right vocabulary, what words would they use?

- The group need to drag a heavy animal back to their cave. They are unable to do so. Together they experiment with better ways of transporting the load.

- There is a need for a chief to delegate tasks, choose one. What are the other people's reaction to the new chief.
How does the chief keep control (use of fear, religion, promise of food, shelter, riches, rescue, etc.)

5) DISCUSSION and evaluation.

What is important to remember about voice as a character. Often voice and movement are linked. Your actions should have been dominated by your character, not by you!

LESSON 5

Lesson aim: FOCUS

ACTIVITIES

1) WARM UP: Wizards, Dwarfs, Giants, / Kabish-Kaboo

2) To be focused we need an **objective**, why are we watching/interacting with that person/object.

A chair is placed on stage. Everyone is to react to it in a different way. (A chair made by their dead grandfather, a throne, an electric chair, a seat on a train that will take them away/to the one whom they love, etc.)

3) GROUP IMPROV (4-5)

Each group in a separate part of the room. Give them an event/situation that they are watching. The audience won't see the event, so the group will work hard to convince the audience that the event is taking place. Use clear movement, speech, facial expression. Give a different event to each group.

- Adults watching a children's party
- Watching a fashion show
- Watching an accident happen
- Watching a parade/carnival
- Watching a competition
- Watching a fight

5) Evaluation, what worked? What didn't? Why?

6) re-cap on redefine object (total focus and belief. Scale is unimportant).

The class is to be given a bottle. This is passed round the circle and everyone reacts to it as if it is a bomb. What else could it be?

5) ASSESSMENT Into groups.

Using the bottle/rope/blanket in 3 different ways, produce a performance that uses:

- Clearly focused and defined character movement, vocabulary, and objectives
- A clear beginning and end
- The object used in 3 different AND creative ways.

- 3 mins long.
- 5) In groups, discuss what the objects could be.
 - 6) Feedback
 - 7) Find a linking story between them, what characters could there be?
 - 8) Rehearsal, teacher to spotlight good examples and ensure students are on task

Lesson 6

Aim: To prepare students for their final performance next week

Re-cap of assessment criteria: **ASSESSMENT**

Using the bottle/rope/blanket in 3 different ways, produce a performance that uses:

- Clearly focused and defined character movement, vocabulary, and objectives
 - A clear beginning and end
 - The object used in 3 different AND creative ways
 - 3 mins long.
- 1) In groups, students to re-cap on last lesson (objects and characters).
 - 2) With ref to starters and endings, do you need to have words to start a scene? Can you have silence, or fillers (ers, umms, etc.)
 - 3) What dramatic skills are you going to use (freeze frames, direct address to audience, mime, etc.)
 - 4) Student up and rehearse
 - 5) Teacher to walk around and spotlight good examples
 - 6) 10 mins before end of lesson, watch 1 min of various performances and evaluate them with the level sheet.

Lesson 7:

Students reminded of success criteria.

10 mins rehearsal time

Then performances presented to the class. Students peer assess.

Term 3:

Development of a Script

Lesson 1:

Aim: To explore the role of the narrator

Starter:

Olympic bathroom games: 2 sports presenters introduce 2 competitors, as if it's a big Olympic

They are flatmates who are late for work. They start off polite to each other. Before they enter the bathroom the narrators introduce the competitors. The competitors slowly spin as if it's a TV graphic, have their stats read out, triumphs, etc.

Then they go off stage.

They re-enter in VERY slo-mo, but they are still seemingly in a rush. They will do anything to get to the tap/shower/brush their teeth as possible.

As tension increases, they use anything as a weapon, loo brush, shower head, etc.

The narrators describe the action (or even suggest what might happen).

Just like the TV, they can get different angles, bird's eye, reply, fast-mo, etc.

Q: What did the narrators do in this game? (engaged the audience, explained the action, etc.)

Watch Dragons' Den (Youtube)

Q: Where do we see narrators? (star-trek –Captain's Log, Newsreaders)

Q: What is the objective of a Narrator? (Direct address to the audience, to give them information)

10 mins Task:

In groups of 3/4 improvise a scene where the narrator has to cheer up someone who has just had an invention rejected by the Dragons. It must include direct address to the audience.

Spotlight good examples

10 mins: Task

Same scenario but this time the narrator knows one of the inventors but hates the other. Obviously, he can't be too mean to him otherwise he would lose his job.

Spotlight good examples

Feedback,

What do we need for a good narrator (he must be real, have a relationship with the audience, describe what is happening, make it exciting)

Lesson 2:

Aim: Creation of a Dragon

Starter: QVC. For one minute you must talk without repeating yourself, or pausing on an object found in the room (watch, chair, student, etc.) and sell it to a TV audience who are watching.

Task:

Walk around the room as a Dragon. How does your posture change?

What happens if you meet someone you used to go to school with?

What happens if you meet someone who is richer than you?

What happens if you are at a World premier of a film and your favourite actor sits next to you? (Do you show excitement?)

Re-cap from Dragons' Den, what do we know of the Dragons? What 3 adjectives sum them up?

Task:

In groups of 4/5 think of three key moment in his life. One before he was rich, one as rich and one showing what happened next.

You will present these as Freeze frames.

One group member will act as a narrator describing what is happening as if it's to a TV audience and we're looking at photos.

Think: What words would be used to describe your Dragon?

How did they become (selfish, rude, aggressive, powerful?) were they always like that?

Rehearsal:

Presentation of performances.

Q: Did the audience get an impression of why the dragon turned out the way he did? Was a character shown to DEVELOP?

Task:

Lesson 3:

Aim: Creation of an inventor

You have just unveiled your invention (house-plant that grows real houses, chocolate real buttons, etc.) and now the press are asking you questions. You cannot say 'Yes', 'No', or 'Erm'.

Q: What characteristics does an inventor have, how would you describe one?

Q: Walk around the room as one. Freeze, how is it different from the Dragon last week?

Q: Think of mannerisms the inventor has (rubbing hands, playing with glasses, etc.)

Silently, you are at an 'Inventor's conference' and you are meeting other inventors. Using your mannerisms walk around the room. Are you shy? Nervous, excited?

Q : What would your voice sound like? What tone/pitch would you have?

Now interact with speech.

Stop, spotlight good examples.

Task:

In groups of 4/5 improvise how you came to invent your object. Where were you? Was it an accident? Did you actually invent it?

Presentation of performances.

Q:

What characteristics did we get from the inventor?

How might this contrast with the Dragon

What might the effect of this be (contrast=conflict=drama)

Lesson 4:

Aim: To explore the role of tension.

Starter:

Without saying any character names, you have to present a character from a TV show. Audience have to guess what show it is.

Task:

2 chairs placed facing each other. One person is the interviewer, the other the interviewee.

First, the interviewer dominates the interview. Not aggressively
Freeze, next, the interviewee does, but again, not aggressively (think body position, eye contact, use of voice)

Then repeat and repeat and repeat, each time the other person trying to out do the other.

Hopefully they will ultimately stand up on the chairs but without shouting! The idea is to think of various ways of creating tension on stage.

Re-cap

Last lesson we looked at the contrast between the Dragons and the Inventor. That contrast = tension = drama. This is what TV executives want.

Q: What else do they want from a programme?
(excitement, suspense, tension)

Task:

In groups of 4/5 you are to have a Board meeting, where they came up with Dragon's Den. You must show a hierarchy. Who is the big boss and who the lowest. (Is it an executive or someone bringing in the tea)

In your performance you must create a moment of tension.

How can you show tension (silence, eye-contact, tone of voice, pace, etc.)

What other ideas did they have?

Does the big boss always come up with the good ideas?

Presentation.

Q: Was tension successfully created?

Lesson 5:

Aim: To introduce the students to the role of lighting and how it effects a performance.

As students enter, overhead Parcan set up and one row of strip lights at the back of the classroom

One student enters the beam of light which is directly above.

Q: What is the effect? (Defines space, Shadows under eyes, Mood eerie/threatening)

Lights usually work in 4s lighting all areas of the stage. 2 from the front and 2 behind.

What would a different gel colour suggest? What does red suggest? Blue?

Q: Why? (powerful, punchy, not subtle)

Q: How can shadows be used? (to define a space, mood can be created=scary, surprises)

Q: How might you suggest different times/areas (backstage, in front of the Dragons) with lights.

Dragons Den logo projected

Q: how can this be used in your performance? (show time passing, set the context, mood, etc.)

Feedback: what lighting effects are used (backlighting, isolated spots)

Plenary: range of lighting and SFX are used to create mood and tension. It's important to use a range that is applicable and has a specific effect.

Lesson 6:

Aim: To understand what is needed in a script

Today we're going to look at the choice of words and who says them.

How does the Narrator's choice of words contribute towards the script?

Feedback on choice of words and mannerisms (accent, tone, pace, 'make or break the dreams of budding entrepreneurs' 'that's not a business plan')

Q: What costume is worn by the characters (suits, smart, narrator less formal)

H/W to write a specific part of the script from your character's point of view.

Choose a character and then look at when they appear. There are 5 main sections.

You are to write a scene. Your group is in charge of creating the script. DO NOT leave it up to one person to do all the work. You must share ideas, monologues (share on Edmodo, google plus). Some bits may be like a monologue, it's up to you how you write it. Remember, you should use as many theatrical techniques as necessary (freeze frames, etc.)

Start scripts. Teacher walk around spotlighting good examples.

Lesson 7:

Aim: Development of a script

Re-cap from last lesson.

H/W was to create your character's scene.

Task:

Now try them out, give them to the group.

Read through of scenes and group gives feedback.

Q: Is tension created?

Q: How can lights aid the performance?

Group go back to rehearsal and improvisation process.

H/W to add to the script from your character's point of view.

Lesson 8:

Aim: Development of a script and development of character

Re-cap from last lesson.

H/W was to add to your character's scene.

Task:

Try them out, give them to the group.

Read through of scenes and group gives feedback.

Q: What mannerisms/ characteristics can be included (use of glasses?)

Task:

Hotseating:

Characters are hot seated by rest of group. This information will make up your character.

Add any relevant information to your script.

Task: Thought Tracking:

Continue with the read through of the script as before. But this time, the director/designer or any member of the group can say 'Freeze' and the character speaking has to say what they are really thinking. i.e. an inventor may say, 'Hello, it's a pleasure to be here' but if someone says 'freeze' the inventor may say 'I'm really scared and my invention is silly'.

Task:

Return to run through of the script with teacher spotlighting good examples.

Lesson 9:

Aim: To explore the role of SFX and LFX

In groups

Look at range of different locations you have. How can you differentiate them?

Q: How can you suggest that each room has a different mood?

Q: How can SFX /LFX (lighting effects) be used to create mood/tension?

Level sheets to be used to assess their attainment.

Group go back to rehearsal and improvisation process.

H/W to add to your character's script and to bring in costumes

Lesson 9 and 10.

Aim: Dress rehearsal

Costumes worn and technical run gone through

Students to do full run through without scripts

Groups present 3 mins of their work.

Peer assessment using level sheets

What worked, even better if

Lesson 11:

Presentation of play

Groups to present their final performances.

Peers mark them with level sheets