

Kesgrave Drama

WHO, WHAT, WHERE, WHY WHEN.

March – April Lesson 1 out of 7

Aims:

To Introduce the Practitioner Stanislavski and his theories on developing character

- Introduce the students to basic improvisation
- To build group cohesion and trust in order to develop confidence
- To get pupils to understand Accepting and Blocking in terms of improvisation

LESSON NOTE: This whole lesson is about Improvisation. Getting the pupils to ACT and to spontaneously make things up on the spot. This lesson is full of games and exercise. Rattle through them, spending time where you feel fit. It is important the pupils feel safe and confident in the class. This lesson should build up trust and whole group confidence. The main point to remember for this lesson and really for the whole scheme is that nothing can be wrong, that they should explore and make it up! Enjoy!

- 1. Starter:** Fact finding – give students 1 minute to shake hands with as many people as possible, while maintaining eye contact. Each person should exchange their own name, 1 fact and 1 lie (implausible as possible) about themselves. In 1 minute each person should be able to do this 4 or 5 times. (Teacher should demo this). Stress that students keep to same fact and lie throughout. Return to circle, ask some to come out one at a time and be identified with fact and lie.
- 2. Body Parts** – get the pupils to move around the room at random, constantly filling gaps as they appear. Call out a number. Students must get into groups of that size as quickly as possible, grouping with those closest to hand. Repeat a couple of times. Then introduce so many numbers of feet, elbows, toes etc. Develop into calling out visible characteristics e.g.: short hair, pierced ears, white socks (that'll catch the boys out!!) Move on to clusters that require background knowledge or conversation like birthdays in January? Favourite Football team? Favourite Sport etc. **GO BACK TO A COUPLE OF BODY PARTS AND END WITH TWO HEADS TO GET THEM INTO PAIRS – This is who they will work with for the next exercise!**

Have a quick discussion on what they think IMPROVISATION means? What about Spontaneous Improvisation? Spontaneous improvisation requires the pupils to act off-the-cuff, thinking on their feet, saying the first thing that comes into their heads and to have the trust to go with that first thing, they must not wait to think of a better idea otherwise the Drama won't work.

1. '1, 2, 3' In pairs A + B they count up to 3 one at a time A says 1, B says 2, A says 3 B says 1 and so on. Watch, get them to start slowly and build up speed when they get confident. After a short time, replace to '2' with a random word 'Bodge', then 1 with a nod of the head, and 3 with a whispered 'Flubber!' **2. 'Happy Birthday'** In Pairs A + B. It's A's Birthday and B has bought them a present. In an over the top voice 'Happy Birthday A' and mimes some sort of present. The only cue they can give is the size, weight and shape. They could cup their hands, they could drag something in they could hold a heavy box etc. Its then up to A to decide what it is they have bought them; it can be anything they want. They should say in an over the top voice 'Oh Thank You B, I've always wanted a Great Big Television...a pen...or whatever suits the mime that B did. **Swap over, do quite a few and spotlight a couple.**

Development: 4. Yes Let's: Teacher Model: Exercise "Yes Lets". Ask for a volunteer to come up and to perform a short improvisation with you. The rest of the **CLASS TO SIT DOWN IN A CIRCLE** you ask them to watch specifically at the content of the Drama – What happens? Why? Outside you brief the volunteer. Tell the pupil to refuse anything that you say. The pupil can say what they like but must refuse to participate, therefore stopping the Drama happening. E.g. T – Do you want to go to the park? P – No, nothing to do there! T – Well, err, shall we go swimming instead, I'll pay for you? P – How Boring? Anyway I've just washed my hair... The point of this model is to show that by refusing to join in and **'BLOCK'** the improvisation by saying No, which pupils often do, the Drama does not develop. **Perform and Question** what was happening and was it a successful piece of improvisation? No? Why? **Re do model** after discussion except this time you both have to say something to do followed by **Yes Let's**. E.g. T – Do you want to go to the park? P – Yes Lets, and then we can swim afterwards! T – Yes let's and I'll pay and we can then go for some food...It should get more and more exciting as the piece goes on. The point is that the scene develops because of **'ACCEPTING'** and saying YES! **5. In NEW Pairs redo "Yes Lets" model**, accepting all ideas and see where the Improvisation goes to!

6. Same Pairs 'In the Bag' A's and B's again, this time A has a magic bin bag. A pulls out objects non-stop, describing what they are, whilst B offers some comment on each one. E.g. - A: 'Oh look, a computer, a magazine, a cabbage, Shakespeare, the moon!' Whilst **B:** 'Can I go on the internet? Give us a read, hmm lovely any kids there too? I've read all his plays' etc... Swap over and spotlight strong candidates, the point is to get conversations going, it's not the content it's the communication between the two!

Consolidation: Whole Circle: 'AND THEN...' Start of a story...One day I went for a walk in the forest when it started to rain and then...Go round the circle, a pupil at a time who furthers the story in any way they wish finishing off their part with and then...The story must finish back with you. Finish the lesson at that point, summing up Improvisation, Accepting and not Blocking re enforcing the notion to go with first ideas. END LESSON.

By the end of the lesson the pupils will have...

- Improvised
- Used their imagination
- Participated in Group Discussion and evaluation
- Performed in front of others
- Understood who Stanislavski is and his impact on Drama and Theatre
- Performed in Pairs
- Developed confidence

Vocab:

- Stanislavski
- Improvisation
- Spontaneous Improvisation
- Rehearsed Improvisation
- Accepting
- Blocking

Resources: Whiteboard

Kesgrave Drama

WHO, WHAT, WHERE, WHY WHEN.

March – April Lesson 2 out of 7

Aims:

To Introduce the Practitioner Stanislavski and his theories on developing character

- Introduce the pupils to the notion of KNOW and GUESS in developing a character
- To devise a character from a stimuli
- To introduce the term GENRE and NATURALISM

Starter: All sitting in a circle quickly recap skills learned last lesson, If you can ask as many closed questions as possible, giving out 2 house points for correct answers, I would really like to reinforce vocabulary as in important aspect to the subject and their development.

1. 'Fortunately + Unfortunately' developing on from last lesson, tell another story except as you go around the circle, pupils start with Fortunately or Unfortunately. E.g. I was cleaning out the toilet one day when suddenly I slipped – (next pupil) Fortunately I had my super protective kit on which enable me to breathe underwater as I slipped along the sewage works (next pupil) Unfortunately I came across an enormous man eating pooh (next pupil) Fortunately...and so on. The story can go anywhere, be prepared for lots of dying and fortunately coming back to life again!!!

2. CREATING A CHARACTER: Waxworks (Solo work) Pupil walk round (avoiding each other) and on 3, 2, 1 command **freeze** Repeat but this time they freeze as a given character *Policeman, teacher, Doctor, Waitress* etc. Teacher chooses certain pupils to 'come to life' and improvise what they are doing! Pupils then choose their favourite waxwork, which must be recognised by others. Now write on whiteboard Stanislavski's second theory of acting: **Three-dimensional characterisation. (Means not stereotyping, digging deeper into the character)** Discuss with the class what this could possible mean; get them to question some of the improvisations of Doctor, Policeman, Waitress etc. Question them to think of a burglar: what do they see? Man with a mask, in Black and White strips with a swag bag over his shoulder? What is this? **Stereotyping (2 dimensional characters)** Discussion: What is a **stereotype?** Give definition: *A standardised image that leads to Assumptions and generalisations made according to limited information you have regarding a person or groups of people.* Question why did Stanislavski believe that actors should have a three dimensional Character? So it would become more real and Naturalistic. Introduce the GENRE of **NATURALISM, (USE GODDESS TO REINFORCE THIS)** slice of life, Eastenders, compare back to the MACBETH scheme and when the created Act 1 Scene 1 what Genre would that be? Was it realistic acting? Was it like Eastenders? That was **NON – NATURALISTIC.**

Development:

1. CREATING A THREE DIMENSIONAL CHARACTER - 'CHARACTER BAG' ROLE ON THE WALL Get the class to sit in a circle around you, place the bag in the Middle of the Room. (you can either do this in Teacher in Role as Chief Inspector and the pupils are general police people) or just talk about it from a Teacher's point of view in a 'made up school' Explain this Bag was found on the playing field in a school. Empty the contents of the bag and piece together the character from the contents. Whatever their thoughts. What can you work out? The name? Where they Live? Why is the bag there? How many possibilities? Write them all up. What kind of person where they? Anything else revealed from the contents? The pupils can pass around the contents and look at it...hopefully they will notice in the exercise book that this person is being bullied!

2. Go around the circle and number them 1, 2, 1, 2 and so on and split the class into 2 large groups, 1's on one side of the studio, 2's the other. Group 1 are to GUESS things about the character from the contents and Group 2 are to come up with what they KNOW about the character from the contents. Each group must choose a Captain, who will write every idea down on the sugar paper, ready to report back. After they have had a good discussion they are to go around the group, each pupil contributing something from their list that you can then write up on the whiteboard. **IMPORTANT:** Write everything that Group 1 Guesses outside the body and everything that Group 2 Knows inside the body.

After you have all the information, you can discuss the idea of how, already just from the contents of a bag we have a three dimensional character emerging. It's this extra detail that will help us when we act this character out.

3. In groups of 5/6 (YOU NEED 5 GROUPS – NO MORE NO LESS) pupils are to create a Still Image of the last moment that character had the bag before it was left on the playing field. One person must be the character that we have just developed. The one whose bag it is.

Consolidation: Quickly get the pupils to do this, and one group at a time, analyse the still image. Get the rest of the group to question what they KNOW and what they can GUESS from the still image. They may not be right but the point is they are just looking and questioning. What time of day is it? How many people are there? Is the character all alone against a gang? Once you have looked at them all, recap Three Dimensional Characters and explain that over this scheme they will each be creating three dimensional characters all based around this one character so they must remember everything from today! **END LESSON**

By the end of the lesson the pupils will have...

- Improvised
- Used their imagination
- Participated in Group Discussion and evaluation
- Performed in front of others
- Understood who Stanislavski is and his impact on Drama and Theatre
- Understood what a Genre is and what Naturalism means.
- Created a character from a stimuli
- Created a still image

Vocab:

- Stanislavski
- Improvisation
- Spontaneous Improvisation
- Rehearsed Improvisation
- Naturalism
- Non Naturalistic
- Genre

Resources: Whiteboard
Character Bag
Sugar Paper and pens

Kesgrave Drama

WHO, WHAT, WHERE, WHY WHEN.

March – April Lesson 3 out of 7

Aims:

To develop the theories of Practitioner Stanislavski of how to develop a character.

- To introduce the notion of Character Justification and using this to create a more three dimensional character.
- To develop a character, creating a real background
- To develop improvisation skills

Sitting in a circle quickly recap skills learned last lesson, again ask as many closed questions as possible, giving out 2 house points for correct answers. Reinforce Genre, Naturalism, and Stanislavski – even to the point where they can call him Stan the Man!

Starter: Get out the award and question the class if they watched the Brits or the BAFTA's last week? Have they ever seen an award ceremony? Question what goes on. Have any pupils seen Robbie William's acceptance speeches? Ask for a volunteer who will come up and improvise in front of the group. The volunteer is to give a brief acceptance speech. At least two sentences, thanking a couple of people. They must mention the title of the film / play and what award they have received. Watch a couple.

Extension 'One Up!' Put pupils into pairs A + B and get them to find their own personal space. In the same vein as the first game accept they start off quite normally yet as the impro develops their characters are to get more and more lovvie and over the top! A's go first, "Look at my fab watch my mate bought me, its 24 carrot gold you know? B's react positively and loves it but then tries and get one up on A's. "Oh it's smashing, But can it talk to you like mine can? Look Mines a special futuristic watch, I got it when I went on holiday" A's React positively and then try to get one up on B. "Really? I can remember as I was on Holiday all of last year, I went to Italy." And so on...It's a fun exercise that within a couple of minute's pupils should be getting bigger, and louder!!

Development: Recap the content of last week's lesson and remind them of the character they developed from the contents of the bag – Go through the sugar paper sheets if needed.

1. Recreate Still Images from last week's lesson. As they are still, remind them of how to improvise, spontaneously making things up and if someone makes something up to **ACCEPT** and go with it to create new Drama rather than **BLOCKING** it by saying No, or Don't Know...Explain that when you count down from 3 and click fingers they are to bring to life their image and improvise what's going on. **NB: THEY SHOULD NOT TALK AND BEGIN TO PLAN! THEY SHOULD BE QUIET AND STILL - HOLDING THEIR IMAGE** and when you count down again they are to FREEZE and stop the impro.

2. 'Bring to Life' a couple of still images that look quite challenging and exciting.

3. Discuss how similar and different they were. In their groups they are now to discuss and develop their characters and the story line. Tell the class that the character we developed has been bullied and picked on in school for the last 6 months. In Your groups you must develop in more detail your character. Write the following up on the whiteboard: Your Name? (**Must not be their own**) Age? Why you are there? Whose side are you on? And most importantly **WHAT LINK DO YOU HAVE WITH THE CENTRAL CHARACTER?**

Give the groups enough time for them to discuss, all agree, and to help each other come up with the basic facts of their character.

3. Justification exercise: Discuss what Justification means and what it means in relation to an Actor developing a character. Reiterate the notion of Stanislavski's three Dimensional Character. Lead them to the idea that when they are acting they must justify everything that there character is doing to help create a believable three dimensional character. Why is there character there? What is their character feeling? The more they Question their character, the better and more natural their acting will be!

4. Get the groups to re create their still image again. In silence, thinking, every pupil must justify to themselves, why they are there, what are they doing and there feelings on what is going on. Give them a few minutes to justify to themselves first. Tell the groups that you will count down and bring them to life again and they should improvise the scene again like they did before but at any time you will call FREEZE and question them. Do it firstly with all the groups at the same time. Freeze them a couple of times and ask all pupils' questions like 'What are you feeling at this precise moment?' 'Do you agree with what is going on?' 'What time should you be home?' 'What are you doing?' Pupils justify to themselves, keeping it in their heads why they are in the position they froze in.

5. Now relax the class and get them into performance positions, having a chance for last checks and queries. Go through all the groups one at a time. Do exactly the same, bring the still image to life, the group improvises the scene and at any time you will shout FREEZE, Except this time, ask individuals to speak to you and justify their actions to you and the rest of the class, Try and really push the questions you ask, making them quite difficult, as this will help the pupils to think hard about their characters and the scene that they are beginning to develop.

Consolidation: Question and Discuss. How did you feel? How do you think that this exercise helps actors? Why do you think it is relevant? When performing a devised piece or text work, do you ever move just for the sake of moving? Any action or movement must have a **WHY?** You should never move just for the sake of moving. As an actor you must be able to **JUSTIFY** what you are doing. Set the notion up of 'What would I do if I was in that position?' This will lead to more true characters being created.

By the end of the lesson the pupils will have...

- Improvised
- Used their imagination
- Developed a character
- Developed a scene using improvisation
- Learned a new technique
- Used Character Justification to make a more 3D character.
- Participated in Group Discussion and evaluation
- Performed in front of others
- Understood who Stanislavski is and his impact on Drama and Theatre

Vocab:

- Stanislavski
- Improvisation
- Spontaneous Improvisation
- Rehearsed Improvisation
- Justification

Resources: Whiteboard
An Award – like a shield,
or Victor Ludorum
Sugar paper sheets with
Know and Guess on
from last lesson.

Kesgrave Drama

WHO, WHAT, WHERE, WHY WHEN.

March – April Lesson 4 out of 7

Aims:

To help pupils to Stay in and sustain a role.

- Introduce the Drama Technique HOT SEATING
- To get pupils to understand the notion of RESEARCHING their characters background to create a believable 3D Character.

Starter: 'What Are You Doing?' Before you start the lesson, take the register and do this Drama exercise. You start in the circle. Explain to the pupils that you will perform a simple mime. E.g. Digging. The pupil who was next to you clockwise enters the circle into the middle, looks inquisitively at what you are doing and ask **'What Are You Doing?'** You, in reply give a completely different answer to the actual mime that you are doing! E.g. Walking the Dog! That pupil must then walk the Dog. Let them perform the mime for a couple of seconds before the next pupil goes in and asks **'What Are You Doing?'** Some of the things that they come up with are very funny! After you have been round the whole of the group, sit down and discuss the exercise. Why? Talk about the usual impro techniques but they should mention Justification and getting used to thinking about what they are doing, rather than just doing it! RECAP last lesson and their characters that they created get them thinking of them.

Development: Number off the class, 1, 2, 1, 2 etc and get 1's to line up at one end of the room, 2's are to form performance positions to watch 1's. Place a stool in the middle of the room. Give pupils a couple of minute to recap their characters that they have created. Get them to remember their names, how old they are and the link to the main character. Going down the lines 1, 2, 1, 2 and so on each pupil will walk in, sit on the stool, and say their name, age and their link to the created bullied character. Then walk out to the other side. See all pupils and swap over groups.

Discuss characters and what was just produced. Get pupils into their groups from last lesson and number each group 1 – 5. Then get all the 1's to sit together, all the 2's to sit together and so on to create brand new groups for this exercise

HOT SEATING:

Give each small group a stall and introduce the Drama Technique HOT SEATING. Question why this technique is called what it is? Discuss Hot Seat as in Quiz Shows, Mastermind, Prison and Interrogation. The idea is that the interview deepens the character role - all answers given should therefore be plausible and consistent with what has been seen. It should develop their characters a lot as they have to think up answers on the spot, there and then. Each member of the group will take it in turns to be hot seated. Start with factual questions (What's your name? How old are you? What's your favourite subject) to emotional/personal (Why were you so upset when...? How do you feel about...? Why do you think he did it? Why where you there? What are you going to do about it?)

EXTENSION: Bring the whole class back into performance positions and set up a Massive whole class Hot Seat. Put out one stool and choose a couple of volunteers to go in one at a time. You start off the questioning and allow the audience to put up their hands and ask questions. The pupil being hot seated has the right to choose who to speak to and if they actually want to answer the question!

Consolidation: Get the pupils to go back to their original groups that they created the still image in and discuss there new and developed characters. They should share who they are and their backgrounds. Has this affect their still image anyway, do you need to change anything? Does this affect the story of this bullied character in anyway? Does this change you or build on your relationship with this bullied character?

As a final exercise get the pupils who are playing the bullied character to stand in the middle of the room, get the rest of the class to justify to you which side they think there character is on? Do they like the bullied character or not? Have a good and bad side and perhaps a don't know side. Compare and Rap up. END LESSON.

By the end of the lesson the pupils will have...

- Improvised
- Used their imagination
- Participated in Group Discussion and evaluation
- Asked open and closed questions
- Answered questions on the spot
- Used the Hot Seating technique to develop their character
- Mimed

Vocab:

- Stanislavski
- Improvisation
- Spontaneous Improvisation
- Hot Seating
- Questioning

Resources: Whiteboard

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WHO, WHAT, WHERE, WHY WHEN.

March – April Lesson 5 out of 7

Aims:

To develop pupils ability to develop characters by teaching the notion of STATUS

- To understand how Status can affect your character and the story
- To develop further the pupils own characters
- To continue to develop pupils impro skills

Sitting in a circle quickly recap skills learned last lesson, again ask as many closed questions as possible, giving out 2 house points for correct answers. Reinforce Hot seating as a technique to develop characters further. They can use it anytime to develop characters!

Starter: Get pupils into groups of three and give out the following roles, BOSS – OFFICE WORKER – CLEANER. Get them to improvise a scene in the office, where all 3 characters interact. Spotlight a couple of good, funny examples.

Question the class about who had power? Why? Talk about Body language, Gestures, Pointing etc. Where did the cleaner spend most of their time? On the floor? What about eye contact? Did the cleaner look at the Boss? Introduce the notion of STATUS and that in every scene you play and every character you act you need to know their status. Write up the Status scale 1 – 10 on the whiteboard. 1 being low status and 10 being the highest. Question where they think the Boss is? 10? The Cleaner? 1. Refer back to Stanislavski's 3Dimensional characters and challenge them would this be true in every office scene? No. Challenge a group to see if they could come up and improvise exactly the same scenario but with a different Status each that you will give to see how Status can change a scene and characters and also more importantly to see if the rest of the class can guess your status level? Take a group outside and re issue the status to Cleaner 10 Boss 1 and Worker 10. Brief the group and give them a few hints if they are stuck, like the Cleaner will boss the worker around, get him to move so he can hover etc. The Boss will be just as demanding to the worker who will make little eye contact with the pair of them.

WATCH RESULTS: If they do it well and successfully – award Positive referrals for performing.

THE DEVELOPMENT IS THE SET UP FOR THEIR PERFORMANCE PIECE (ASSESSMENT) ON CHARACTER DEVELOPMENT: TAKE SOME TIME WITH THIS SET UP.

Development: In their groups that they have been in all term based on the still image of the Bag belonging to the Bullied Boy.

Give out the scripts (resources sheet 1) to each group. Remind the groups of the still image they made of the Bullied Character and the bringing to life of the scene; explain that this piece of script is what happened just before the bag was left.

You can read this out or hand it out as a resource for the next two lessons. (Resource sheet 2)

OBJECTIVE: In your groups you are to create the Whole of the event that led up to bag being left. Using the Still image, the spontaneous improvisation you did 'bringing it to life' and your developed 3 Dimensional Characters you are to PLAN and REHEARSE the Scene into a perfect polished performance piece. It will be a slick scene that shows ALL of your CHARACTERS CLEARLY and REALISTICALLY. ALL PARTS SHOULD BE EVENLY DISTRIBUTED. If you only say one line then you need to sort something out!!! Every move and action needs to be JUSTIFIED and the STATUS of all your characters should be clear. You are to include the script in any way you wish it is to form the basic structure of the scene but your scene MUST START with the first line in your script and END with the last line of the script as these are cues for other groups. Be clever with your scene, think about how you can stage it, Remember levels and remember to use everything we have looked at this term. Look at the Goddess of Performing for clues. Overall we want brilliant, real, strong characters that come across clearly, that we can love or hate! Good Luck!!!

Write the following up on the Whiteboard to remind pupils of what they can use to help them.

- Make sure your Character is 3 Dimensional
- Hot Seat the character to help develop your character in even more detail
- Justify every move the character makes during the script so you are aware of why you say the words you say and why you make the moves you do.
- Mention the following: They need to think about how they are going to stage this piece in accordance to what ever status level they will give themselves. Therefore they will have to think hard about justifying every move so it fits in with their Status Level and their character as a whole. Pupils should think about how this will affect their Voice, Eye Contact, Body Language, Tone, Movements, Speech, and Volume etc.

They have the rest of this lesson to discuss and plan and the whole of next lesson to rehearse. Obviously pupils will learn lines; you can not have a 3 Dimensional character otherwise. Good Luck.

Consolidation: Remind the class of the standards expected and the objectives set.

END LESSON

By the end of the lesson the pupils will have...

- Improvised
- Used their imagination
- Understood how status can be used to act and develop characters
- Used Status to act
- Used Body Language, eye contact and gestures to enhance their acting
- Participated in Group Discussion and evaluation
- Performed in front of others

Vocab:

- Status
- High and Low
- 3 Dimensional Improvisation
- Improvisation
- Rehearsed Improvisation

Resources: Whiteboard Scripts

(Resource sheet 1)

And Objective Sheet to help pupils achieve their aim **(Resource sheet 2)** All these are available in the Drama Filing Cabinet

Kesgrave Drama
**WHO, WHAT, WHERE,
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March – April Lesson 6 out of 7

Aims:

To allow pupils time to devise and rehearse for their performance project

- To devise and rehearse a monologue
- To devise and rehearse a Duologue
- To produce a strong 3 dimensional character
- To act with confidence

NOTE:

The whole of this lesson should be given to pupils allowing them full time to devise, and rehearse their piece. Instead of showing some halfway through I recommend just going around and checking on progress to keep all characters 'secret' until performance!

By the end of the lesson the pupils will have...

- Improvised
- Used their imagination
- Devised a piece of Drama
- Devised a monologue
- Worked together as a team
- Directed each other
- Implemented techniques learned through out the term
- Developed a 3 Dimensional Character

Resources: Whiteboard
Scripts
(Resource sheet 1)

Kesgrave Drama
**WHO, WHAT, WHERE,
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March – April Lesson 7 out of 7

Aims:

To Introduce the Practitioner Stanislavski and his theories on developing character

- Introduce the students to basic improvisation
- To build on group cohesion
- To get pupils thinking of how to build a character

Starter: Discussion of the standards expected. Recapping all techniques so far, and reminding pairs of the task set and the criteria that you will use for marking.

Development: Allow 5 / 10 minutes for a quick run through of their piece whilst you prepare performance space and assessment

Consolidation: PERFORMANCE ASSESSMENT: Watch all groups and Feedback quickly after every group. Discussing the Characters and how REAL they were, what went on, The STATUS of the characters, The Monologues, How did they go in and out of them? Did you feel for the characters during the monologue? Did the monologue reveal any new information about the character? Discuss the GOOD, CLEVER things that each pair did and perhaps a couple of areas that each group could have expanded on or changed.

After watching all performances, SUM UP. What worked well? Why? What did they enjoy best? What did they find difficult? Why? What would they change in their piece if they had more time? Get them to analyse each others work, what was good and what could they change and why.

END LESSON AND SCHEME. END OF TERM

By the end of the lesson the pupils will have...

- Improvised
- Used their imagination
- Participated in Group Discussion and evaluation
- Performed in front of others
- Questioned and Analysed fellow peers' performances

Vocab:

- Stanislavski
- Improvisation
- Spontaneous Improvisation
- Rehearsed Improvisation

Resources: Whiteboard

WHO, WHAT, WHERE, WHY WHEN.

Character Performance Piece Resource Sheet 1

SECTION A

A: Hey You!

B: Who me?

A: You. I'm talking to you

B: What?

A: Who do you think you're staring at?

B: You What?

A: Who do you think you're looking at?

B: I'm not looking at anybody

A: Yes you are! You're looking at me.

B: I'm not.

A: You are. You're doing it now.

B: Only 'cause you shouted. I wasn't looking before

A: You were. You were staring

B: I wasn't

A: You were

B: I wasn't

SECTION B

A: Are you calling me a liar?

B: No.

A: You are

B: I'm just telling you. I'm just saying.

A: So you're saying I'm a liar then?

B: No.

A: Just watch who you're calling a liar

B: I'm not.

A: You'd better look out that's all

B: What for?

A: For me. You'd better look out for me!

B: Why?

A: Because I said so

B: But I haven't done anything

A: Yet

B: What do you mean?

SECTION C

A: Give us your cash?

B: But I need it

A: What for?

B: To get home I catch the...

A: Well you can walk

B: Its too far, I'll be late

A: You could do with the exercise

B: It's all I've got

A: That's fine...for now

B: What do you mean?

A: For a first instalment!

B: What? I haven't any more

A: No, but tomorrow you will have

B: But what about

B: Shut it. Same time, same place

SECTION D

A: But you said not to look for you?

B: What?

A: Look at you?

B: Are you trying to be funny?

A: No.

B: Don't try and be funny with me.

A: I wasn't at all it was just a joke,

B: You'll not be laughing now

A: I'm not laughing, who's laughing?

B: You'll be crying soon so shut it

A: I'm sorry, I'm sorry

B: Pathetic

A: I know

B: Surprised you got any mates at all

A: More than you

Kesgrave Drama

WHO, WHAT, WHERE, WHY WHEN.

Character Performance Piece Resource Sheet 1

SECTION E

A: Right! Down the woods after school

B: What woods?

A: What you mean which woods? The Woods

B: I don't go home that way

A: You'd better be there

B: But I've got a bus to catch

A: No you're haven't, remember?

B: I'll get told off if...

A: Be there!

B: Ok!

A: Right!

B: Right.

Kesgrave Drama

WHO, WHAT, WHERE, WHY WHEN.

Character Performance Piece Resource Sheet 2

OBJECTIVE

- Create and act the scene that led up to bag being left.

Using the Still image, the spontaneous improvisation you did 'bringing it to life' and your already developed 3 Dimensional Characters PLAN and REHEARSE the Scene into a perfect polished performance piece.

It **will** be a slick scene that shows...

- ALL of your CHARACTERS CLEARLY and REALISTICALLY.
- ALL PARTS SHOULD BE EVENLY DISTRIBUTED.
- If you only say one line then you need to sort something out!!!
- Every move and action needs to be JUSTIFIED
- The STATUS of all your characters should be clear.
- You are to include the script in any way you wish
- The Script must form the basis of your scene but obviously you will add much more dialogue and speech.
- Your scenes MUST START with the first line in your script and END with the last line of the script as these are cues for other groups.
- Be clever with your scene, think about how you can stage it, Remember levels and remember to use everything we have looked at this term.

Look at the Goddess of Performance for clues.

Overall we want brilliant, real, strong characters that come across clearly, that we can love or hate! Good Luck!!!

TECHNIQUES TO BE USED TO HELP YOU DEVISE and REHEARSE

Hot Seating – use it to help develop and deepen your character

Justification – What you are doing and Why? Why did you Move?

STATUS – Is your character high or low status? This will help you speak your lines.

ASSESSMENT CRITERIA

You will be assessed on the following criteria

1. Character: How well you act and Perform
2. Status: How well put across the status of your character
3. The Realness and Naturalness of the character – Do you know your character inside out?
4. Justification – Where you are supposed to be and Why? – Why did you move across the stage?

GOOD LUCK and I look forward to seeing some brilliant Acting!!!