Key Stage 3: Year 9 (Ages 13-14yrs)

Title: Stanislavski, Boal & Brecht

Title: Stanislavski, Boal & Brecht.
Yr 9 (Ages 13-14 Yrs)

Contents

Title: Stanislavski, Boal & Brecht.
Yr 9 (Ages 13-14 Yrs)

Lesson Title: **Introducing Stanislavski's System**	**Lesson No**: 1/6

Organisation of Learning
- Role on the wall sheets (Appendix 1).

Learning objectives	**Intended learning outcomes**
• Students to begin to understand and apply the system created by Stanislavski to help create and develop characters.	• I can work individually. • I can work in a small group. • I can hot seat/ be hot seated. • I can develop my vocal skills. • I can create and develop a character. • I can stay in role.

Starter/Introduction:
- Take register and introduce the learning objectives for the module.
- Individual exercise - students sit in a space and close their eyes. The teacher takes them through the following questions which the students respond to in their head initially, using their **imagination**:-
  o Who are you?
  o What is your name?
  o How old are you?
  o Where do you come from?
  o What do you want?
  o Why do you want this?
  o Where are you going?
  o What will you do when you get there?

Development:
- Individual exercise
  o Teacher countdown from 10 to 1.
  o Students mime being in a place that is appropriate for their character to be in. Ask the students to consider – 'if I were there, what would I be thinking?' and 'if I were my character, what would I be thinking?' This is the **'Magic If'** theory.
  o Teacher says 'freeze'.
  o Teacher thought taps several students.
- Group activity (groups of 4 or 5)
  o Groups take it in turns to hot seat each other using the above questions as a starting point but then asking different questions to start to develop the characters. Students should focus on the way they speak and their mannerisms or shadow movements (movements that they make subconsciously) so that they are appropriate for the character to help them develop **truth and belief** in the character.

Plenary:
- Students write down 4 new pieces of information that they have learnt about their character.

Extension / Differentiation: Amount of teacher help; Tasks differentiated

Big Picture links:		**Assessment**
☑ SEAL	☐ ICT	• Teacher Assessment
☑ PLTs	☐ Citizenship	• Q & A
☑ Literacy	☐ Business and Enterprise	• Evaluation of peers
☐ Numeracy	☐ Languages	

Homework: Complete a role on the wall character using their ideas from the starter exercise and from the points they have written down in the plenary. Gifted and talented students can add further points.

Evaluation: *(Teacher to record how well the lesson went i.e. students' responses to exercises)*

Title: Stanislavski, Boal & Brecht.
Yr 9 (Ages 13-14 Yrs)

DRAMA Lesson Plans

Lesson Title: **Applying Stanislavski's System to Text**	Lesson No: 2/6

Organisation of Learning
- Copies of Monologue from Easter by August Strindberg (Appendix 2)

Learning objectives	Intended learning outcomes
• Students can understand 'objectives' and 'units of action' and how to apply them to text to further their performance of it.	• I can work individually. • I can work in a pair. • I can identify what an objective is. • I can identify what a unit of action is. • I can use emotion memory to develop a character.

Starter/Introduction:
- Take register and introduce the learning objectives for the lesson.
- Teacher hand out copies of text and asks volunteers to read.
- Discuss initial observations.
- Teacher asks- 'What are the character's **objectives?'** (To tell her story/ to leave the house).

Development:
- Group work (in pairs)
  - Go through the text and decide where the first **unit of action** ends. (Where the first thought process ends and a new one begins- the first end of unit is after 'child'- as Eleonora is remembering her childhood, before then rallying her strength together.)
  - Teacher asks pairs to feed back thoughts and then decide where the second unit of action ends. (The second unit is at 'Do you know what I find hardest to part with?' as she is about to go into the story about the bad clock).
  - Ask the groups to complete units of action for the whole speech.
- Teacher asks the class "What emotions is the character of Eleonora going through as each unit of action changes?" (Teacher could draw a flow diagram on the board to show this response from the students/ get students to draw a flow diagram individually or as a pair.)
- Teacher asks "Have you ever felt loss about an item/ object/ person/ or felt a need for a fresh start?" (Don't ask for details- students could just raise their hands to show this.) How did this make them feel? Did this manifest itself physically? (Butterflies in their stomach, wringing their hands, tapping their leg etc). This is **emotion memory.**
- Individually (or in pairs with A directing B and vice versa)
  - Students block the speech physically recalling how they felt at the appropriate/ relevant times.
  - Spotlight 1 or 2 to the class.

Plenary
- Teacher asks- ' What is an objective? What is a unit of action?

Extension / Differentiation: Amount of teacher help; Tasks differentiated

Big Picture links:		Assessment
☑ SEAL	☐ ICT	• Teacher Assessment
☑ PLTs	☐ Citizenship	• Q & A
☑ Literacy	☐ Business and Enterprise	• Evaluation of peers
☐ Numeracy	☐ Languages	

Homework: Create a character time-line for Eleonora using what you know about her from the speech plus your own imagination.

Evaluation: *(Teacher to record how well the lesson went i.e. students' responses to exercises)*

Title: Stanislavski, Boal & Brecht.
Yr 9 (Ages 13-14 Yrs)

Lesson Title: **Boal's Theatre of the Oppressed**	**Lesson No**: 3/6

Organisation of Learning
- Situation cards (Appendix 4)
- Family objective cards (Appendix 5)

Learning objectives	**Intended learning outcomes**
• Students will be introduced to the ideas of the Theatre of the Oppressed.	• I can take part in a whole class activity. • I can work with my peers. • I can stay in character. • I can give ideas about how a role or situation could be played effectively.

Starter/Introduction:
- Take register and introduce the learning objectives for the lesson.
- Whole class activity - Situation Cards
  - Divide the class into 2 teams, two lines facing one another with a space between for performing in.
  - Ask for one person from each team to step into the performance space and read out the first situation on the card (Appendix 4). This pair in the middle improvise the discussion. If a member of their team think that they are losing the argument/ not being resolved appropriately for their character, then they can call 'Swap'- they then step into the middle as the character and replace the previous student to continue the scene.
  - When the teacher feels they have explored that scene enough, they call 'freeze' and ask for 2 new team members to step in for the next situation.
  - This can be done with the teacher awarding points to the side they feel have best resolved the situation each time.
  - Discuss what strategies worked well/ didn't work well.

Development:
- Whole Class activity - Objective Cards
  - Ask for 4 volunteers. They are going to play the roles of Mother/ Father/ Daughter/ Son.
  - Sit them in a square as if at a dining table, facing one another.
  - Ask for 8 more volunteers. They sit behind each of the characters, 2 behind each one. They are advisors.
  - Sit the remainder of the class behind different characters as evenly as possible. These are the rest of their character team.
  - Give each student playing the role their character card (Appendix 5) with their objectives on it. Give class 2 minutes for the characters to discuss how to play the start of the scene.
  - Start the role play. They are at the dining table having a meal. They start conversations/ discussions with each character trying to achieve their objectives. If at any point they feel they are not achieving this, anyone in the team can call 'Time out'. All teams stop the improvisation and the character can discuss with the advisors the next step.
  - The teams can also swap people around in the team to have a new person playing the role or as advisors at any point during the improvisation when a 'Time out' is called.
  - The teacher can keep the role play going as long as is possible or appropriate. At the end they call 'freeze' and the action stops. They can then discuss with the class the objectives and how successful or not, the teams have been at achieving them.

Plenary
- Ask students what they think the Theatre of the Oppressed is. (People who are feeling oppressed who try to resolve situations so they are no longer oppressed.)

Extension / Differentiation: Amount of teacher help; Tasks differentiated

Big Picture links:		**Assessment**
☑ SEAL	☐ ICT	• Teacher Assessment
☑ PLTs	☐ Citizenship	• Q & A
☑ Literacy	☐ Business and Enterprise	• Evaluation of peers
☐ Numeracy	☐ Languages	

Homework: Invisible Theatre- research what it is and then if able, try it out e. g have a row on a bus with a friend that you are acting out and see how others around you react.

Evaluation: *(Teacher to record how well the lesson went i.e. students' responses to exercises)*

Title: Stanislavski, Boal & Brecht.
Yr 9 (Ages 13-14 Yrs)

Lesson Title: **Boal's Forum Theatre**	**Lesson No**: 4/6

Organisation of Learning
- 6 x objective cards (Appendix 6)

Learning objectives	**Intended learning outcomes**
• Students will devise part of a scene. This will then be performed and work-shopped using Forum Theatre.	• I can work in a group. • I can work in a whole class exercise. • I can suggest ideas to help resolve a situation. • I can use Forum Theatre.

Starter/Introduction:
- Take register and introduce the learning objectives for the lesson.
- Group activity (groups of 4).
  - o Give each group a situation card (Appendix 6).
  - o They then devise this as a scene, but they do not resolve it.

Development:
- Whole class activity:-
  - o Take it in turns for each group to perform their scene. After each do the following steps:-
    - ▪ Divide the audience into sections. Each is then given a character that they are going to help.
    - ▪ Give them one minute with their character to discuss their characters objectives and how they could continue the scene to try and achieve them. The audience can suggest dialogue.
    - ▪ The group then continues the scene, now improvising what the audience has suggested to them. At any point the audience can call 'Time out' to stop the action. All characters can go back to their section of the audience to discuss the next step.
    - ▪ Allow this 2/3 times and then move on to the next group.

Plenary
- Individual task
  - o Students write their own definition for Forum Theatre.
  - o Share 2/3 definitions to the class.

Extension / Differentiation: Amount of teacher help; Tasks differentiated

Big Picture links:		**Assessment**
☑ SEAL ☐ ICT		• Teacher Assessment
☑ PLTs ☐ Citizenship		• Q & A
☑ Literacy ☐ Business and Enterprise		• Evaluation of peers
☐ Numeracy ☐ Languages		

Homework: Students think of a situation they have been involved in that they didn't resolve well. What could they have done to resolve it more effectively?

Evaluation: *(Teacher to record how well the lesson went i.e. students' responses to exercises)*

Title: Stanislavski, Boal & Brecht.
Yr 9 (Ages 13-14 Yrs)

Lesson Title: **Brecht's Epic Theatre**	**Lesson No**: 5/6

Organisation of Learning
- Sugar paper and pens
- Images (Appendix 7)

Learning objectives	**Intended learning outcomes**
• Students to be introduced to the key ideas of Brecht's Epic Theatre	• I can work as a whole class member. • I can work in a group. • I can thought shower ideas. • I can create a stereotype. • I can use frozen pictures, body language, facial expressions, captions and narration in my performance work.

Starter/Introduction:
- Take register and introduce the learning objectives for the lesson.
- Whole class activity- Warm up-
  - Do some stretches but exaggerate them.
- Teacher start to do exaggerated movements. Class copies this. Introduce gestures into this and repeat them.
- Teacher call out the following stereotypes:- Model, Old man, Vicar, Police officer, Chav, Royalty.
  - After each, students freeze in a an image they think represents the stereotype.
  - The teacher chooses one person's position that is really exaggerated or asks for suggestions about how to make it more exaggerated so that whenever this character is used this is how they are played. **(Brecht's actors didn't play the emotions of a character but a representation of them so they were clear to the audience allowing them to make their own judgements about them.)**

Development:
- Group activity (groups of 4 or 5).
- Give each group an image (Appendix 7). Write down their immediate emotional responses to the image using single words.
  - Write one sentence as a group about what truth is being revealed in this photograph. (Brecht's idea of revealing **'humanity to humanity'**.)
  - Devise a story about an incident that has taken place. The group needs to devise a scene before the photograph, during and after. This should be narrated. (To begin to introduce students to the **alienation effect.**)
  - Before each scene add a frozen image. Write on a piece of sugar paper a title or caption that is held up during the frozen image to introduce what will happen in the scene that follows.(To further development of the **alienation effect** and the idea of the piece being **episodic**.)
  - Perform work created so far and evaluate.

Plenary
- What are their reactions so far to the work and the style? Discuss.

Extension / Differentiation: Amount of teacher help; Tasks differentiated	

Big Picture links:	**Assessment**
☑ SEAL ☐ ICT ☑ PLTs ☐ Citizenship ☑ Literacy ☐ Business and Enterprise ☐ Numeracy ☐ Languages	• Teacher Assessment • Q & A • Evaluation of peers

Homework: Research Brecht- Epic Theatre

Evaluation: *(Teacher to record how well the lesson went i.e. students' responses to exercises)*

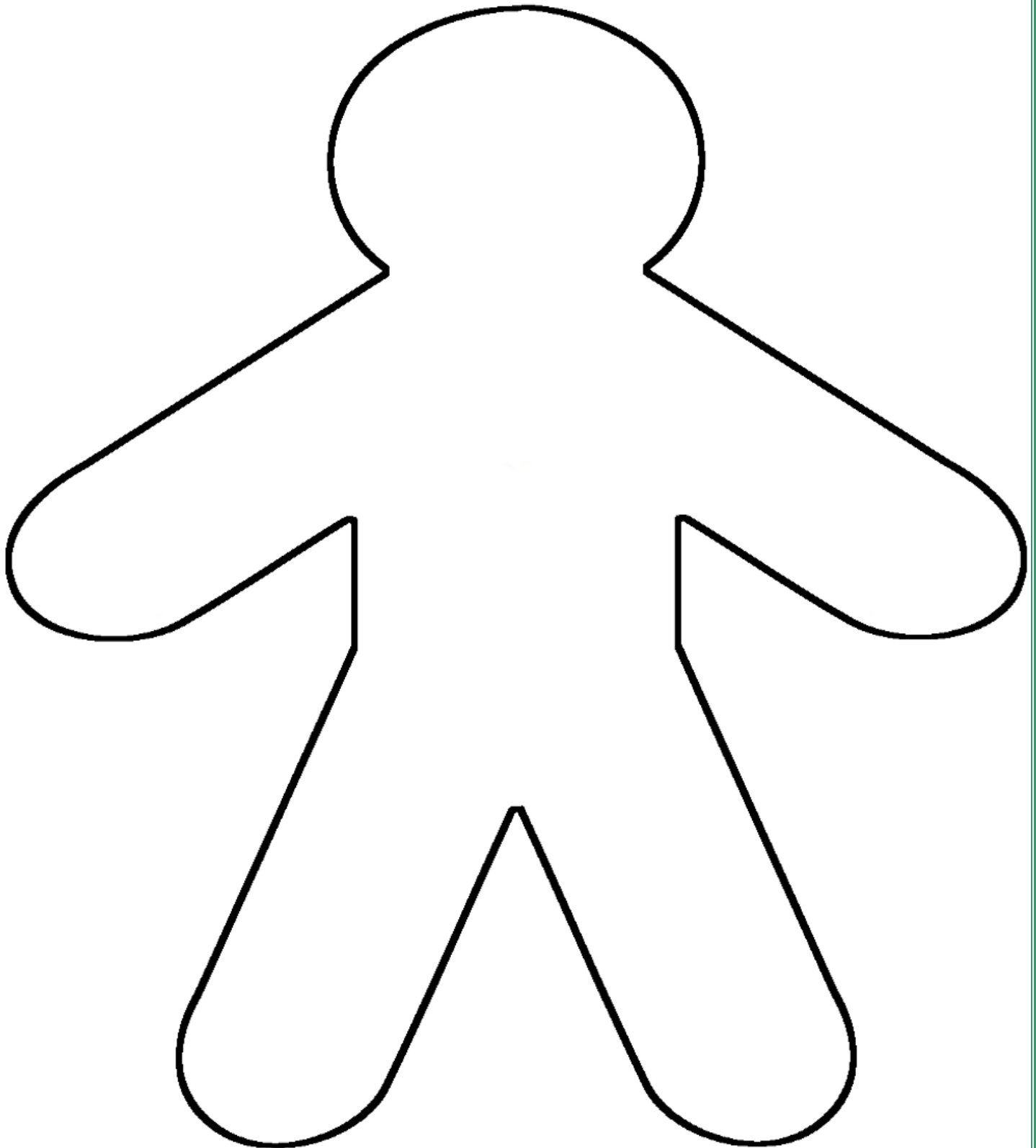# Title: Stanislavski, Boal & Brecht.
Yr 9 (Ages 13-14 Yrs)

Lesson Title: **Brecht (continued)**	**Lesson No**: 6/6

Organisation of Learning
- Copy of Gandhi speech (Appendix 8)

Learning objectives	**Intended learning outcomes**
• Students to develop their Brechtian style piece of work using the key elements of Epic Theatre.	• I can use slow motion, frozen picture and gestures in my work. • I can work in a small group. • I can identify the climatic moment in a story.

Starter/Introduction:
- Take register and introduce the learning objectives for the lesson.
- Class Activity
  - Give out copies of the speech (Appendix 8).
  - Read as a class with volunteers. Ask for volunteers to read it in different styles
    - A Dictator
    - Weather reporter
    - Game show host.
  - What do they notice by doing it in different ways? (**Alienation effect** through introducing humour, allows the audience to make their own judgements and not base these on emotional responses.)

Development:
- Continue work from previous lesson- in groups.
- Re-cap work so far in their groups-
  - 3 scenes (before/ during/ after the original photographic image), frozen image before each with a caption. Story told by a narrator.
  - After each scene introduce a frozen gesture- the same gesture will be used after all 3 scenes so needs to be about the incident rather than that specific moment e.g a character freezes in a scream and looks at the audience (Brecht's idea of **gestus**.)
  - The group decides what is the climatic point of the story and devise a nursery rhyme for it. When they get to this moment in the story, they add the nursery rhyme and perform the scene/ moment in slow motion.
  - Finally, rather than act the scenes, the actors now narrate the action for their character as they physically carry out the scene. (They are no longer acting as the character, but distancing themselves from it.)

Plenary
- Perform/ evaluate.

Extension / Differentiation: Amount of teacher help; Tasks differentiated	

Big Picture links:		**Assessment**
☑ SEAL ☐ ICT		• Teacher Assessment
☑ PLTs ☐ Citizenship		• Q & A
☑ Literacy ☐ Business and Enterprise		• Evaluation of peers
☐ Numeracy ☐ Languages		

Homework: Complete self- evaluation sheet and/ or produce a piece of research/ display work based on one of the practitioners studied.

Evaluation: *(Teacher to record how well the lesson went i.e. students' responses to exercises)*

Appendix 1: Role on the Wall Sheet
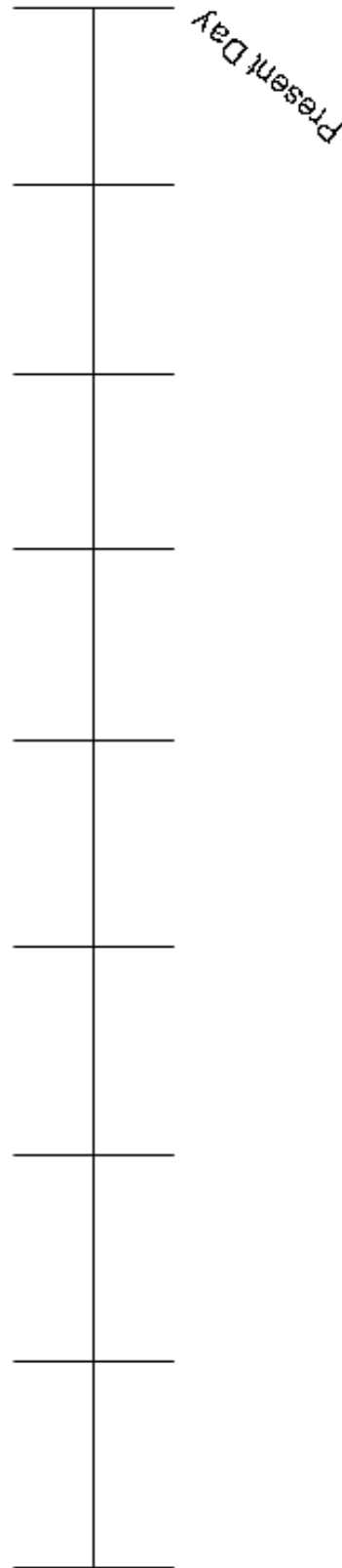
Character name:_____

Appendix 2: Monologue from Easter by August Strindberg

ELEONORA: He may come, and we can go--from everything! -- from all the old furniture which father has been accumulating for us, and which I have seen ever since I was a little child. One should not own anything that binds one to earth. Go out on the stony highways and wander with bleeding feet, for that way leads upwards, therefore it is difficult. *[Pause]* Do you know what I find hardest to part with? It is the old clock over there. That was here when I was born, and it has measured my hours and my days. Hear how it beats, exactly like a heart. It stopped on the hour that grandfather died -- for it was here even then. Farewell, little clock, may you soon stop again! Do you know that it used to hasten when we had ill-luck in the house -- as though it wanted to get past the evil, for our sakes, of course. But when the times were bright, it slowed down, that we might enjoy them all the longer. It was the good clock. But we had a bad one too. It has to hang in the kitchen now. The bad clock couldn't tolerate music, and as soon as Elis touched the piano, it began striking. Not I alone, but all noticed it; and that is why it has to stand in the kitchen. Lina does not like it, either, for it isn't quiet at night, and she can't boil eggs by it because they always become hard-boiled, she says. Now you are laughing!

Appendix 3: Timeline

August Strindberg: Easter

Timeline for Eleonora

Present Day

Instructions: Add 10-15 points based on the class exercise and personal research for the character to build up her history.

Appendix 3: Situation Cards

(Print on card, cut out and laminate)

Traffic Warden vs Motorist Parked on double yellow line.	**Mechanic vs Car Owner** Repairs made, still going wrong.
Mother vs Daughter/ Son Tidy your room.	**Bus Conductor vs Passenger** No ticket.
Husband vs Wife Watching football vs mowing lawn.	**Dentist vs Patient** Tooth needs filling.
Student vs Teacher No homework handed in.	**Dog vs Cat** Arguing over territory.
Customer vs Shopkeeper Wrong change given.	**Hairdresser vs Client** What style to have?

Appendix 4: Objective Cards

(Print on card, cut out and laminate)

<u>**Father**</u>	<u>**Mother**</u>
1. Wants to enjoy a peaceful family mealtime. 2. Doesn't want the daughter to stay at the sleepover**.**	1. Wants the son to stay in after dinner to do his homework. 2. Doesn't want to raise the son or daughter's pocket money**.**
<u>**Daughter**</u>	<u>**Son**</u>
1. Wants to go to her friend's sleepover party at the weekend. 2. Wants a raise in pocket money.	1. Wants to go to his mates house after dinner. 2. Wants a raise in pocket money.

Appendix 5: Objective Cards

(Print on card, cut out and laminate)

Characters: Mother, Father, Daughter & Son. **Objectives**: <u>Mother</u>: Has been to parents evening at school and wants to sit down and discuss it. <u>Father</u>: Wants to sit down and watch the football match without being interrupted. <u>Daughter</u>: Wants to buy a new pair of shoes online. <u>Son</u>: Wants to go to his friends house to play on the Xbox.	**Characters:** Explorers 1, 2, 3 and 4. **Objectives:** <u>Explorer 1</u>: Wants to turn back as believes the group is lost. <u>Explorer 2</u>: Wants to carry on as wants to become famous for making a new discovery. <u>Explorer 3</u>: Wants to be democratic and take a vote on it. <u>Explorer 4</u>: Wants to make a film about their adventures and sell it, doesn't want a vote as it doesn't make for good drama.
Characters: Shop Assistant, Manager, Customer 1 and Customer 2. **Objectives:** <u>Shop Assistant</u>: Wants to get a payrise. <u>Manager</u>: Wants to reach their targets for the month so they get their bonus. <u>Customer 1</u>: Wants to complain about an item they bought which doesn't work and wants a refund. <u>Customer 2</u>: Wwas going to buy two of the items that are being returned but hearing them being returned now isn't sure.	**Characters:** Father of the Bride, Bridegroom, Guest and Photographer. **Objectives:** <u>Father</u>: Wants nice photos of his daughter's special wedding day. <u>Bridegroom</u>: Hates the guest who is uninvited. <u>Guest</u>: Has gatecrashed the wedding reception and is bitter as he wanted to marry the bride years ago. <u>Photographer</u>: Wants to get the photos done quickly as has another wedding to go to.
Characters: Head Teacher, Teacher, Parent and Student. **Objectives:** <u>Head Teacher</u>: Wants to stop the poor behaviour of the student. <u>Teacher</u>: Wants to stop being on the receiving end of the poor behaviour by the student. <u>Parent</u>: Wants her child to stop doing things that get her called into school but on this occasion believes the student to be wrongly accused. <u>Student</u>: Believes they're innocent and doesn't want to be punished.	**Characters**: Singer, Lead Guitarist, Drummer and Bass Guitarist. **Objectives**: <u>Singer</u>: Wants to sign with one record label. <u>Lead Guitarist</u>: Wants to sign with a different label. <u>Drummer</u>: Wants to have a rehearsal of their new song as they are performing it later live on T.V. <u>Bass Guitarist</u>: Wants to quit the band.

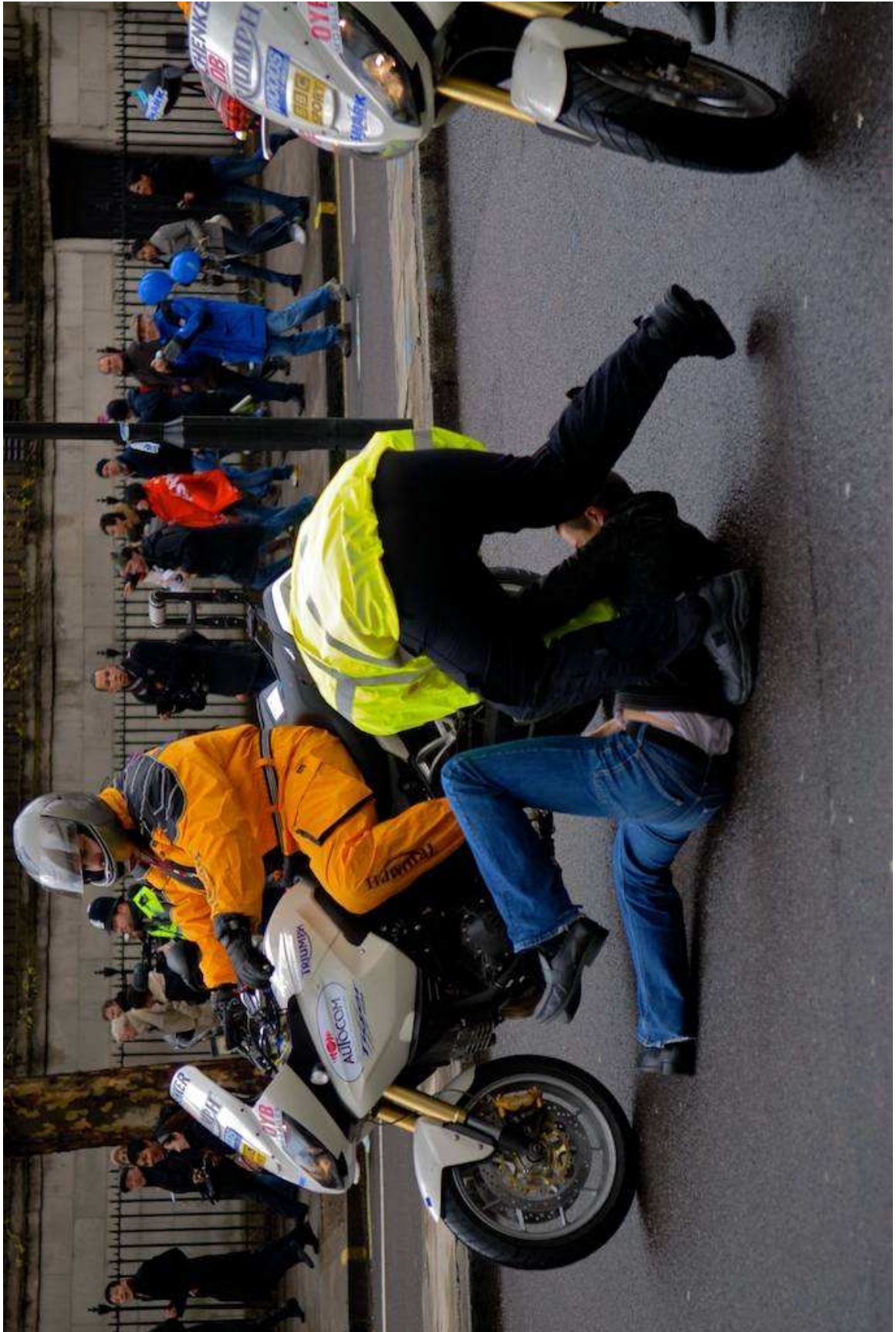## Appendix 6: Situational Photographs

Appendix 7: Gandhi Speech

Quit India Speech, Aug 8th 1942 (extract)

I have noticed that there is hatred towards the British among the people. The people say they are disgusted with their behaviour. The people make no distinction between British imperialism and the British people. To them, the two are one This hatred would even make them welcome the Japanese. It is most dangerous. It means that they will exchange one slavery for another. We must get rid of this feeling. Our quarrel is not with the British people, we fight their imperialism. The proposal for the withdrawal of British power did not come out of anger. It came to enable India to play its due part at the present critical juncture. It is not a happy position for a big country like India to be merely helping with money and material obtained willy-nilly from her while the United Nations are conducting the war. We cannot evoke the true spirit of sacrifice and velour, so long as we are not free. I know the British Government will not be able to withhold freedom from us, when we have made enough self-sacrifice. We must, therefore, purge ourselves of hatred. Speaking for myself, I can say that I have never felt any hatred. As a matter of fact, I feel myself to be a greater friend of the British now than ever before. One reason is that they are today in distress. My very friendship, therefore, demands that I should try to save them from their mistakes. As I view the situation, they are on the brink of an abyss. It, therefore, becomes my duty to warn them of their danger even though it may, for the time being, anger them to the point of cutting off the friendly hand that is stretched out to help them. People may laugh, nevertheless that is my claim. At a time when I may have to launch the biggest struggle of my life, I may not harbour hatred against anybody.

Title: Stanislavski, Boal & Brecht.
Yr 9 (Ages 13-14 Yrs)

Appendix 8: End of Unit Self-Assessment

Name	
Form	
Date	

Unit Number		Title	

Keywords:_____
_____
_____
_____
_____
_____
_____

During this unit I have enjoyed:	I have not enjoyed or had difficulty with:
The skills I have developed are:	**My target to improve my work is:**
Extra-curricular/Special Events record:	