

GCE

Drama Example Materials

Record of Work - Sixth Form

Edexcel

GCE Drama (6DR01 paper 01)

2009

Drama and Theatre Studies

Record of Work for Unit 1 – Explration of Drama and Theatre ‘Metamorphosis’ by Steven Berkoff

Assessment Objectives - Candidates will be tested on their ability to:

*Interpret plays and ideas using the medium of drama with knowledge and understanding

Time	Objectives	Resources	Activities	Outcomes
Week 1	<p>For the group to get to know me and each other and to begin to create a good working atmosphere</p> <p>To introduce the notion of ‘Physical Theatre’ in a lively way including team work, constant awareness, physical creativity etc</p>		<p>Name games</p> <p>Warm up games: Teams: touch toes, knees, backs etc prisoner/guards,</p> <p>Equidistant movement: different gears, forwards/backwards, Angel/devil,-</p> <p>In teams create throne, vase of flowers, bowl of spaghetti, electric toothbrush etc, football match – best view, trust games, seven states of consciousness- reflect on skills required and/or developed through these games – introduce notions of physical theatre/ total theatre</p> <p>Walk around room – freeze – call out emotion – students must represent it physically (greed, anger, fear, hatred, grief, jealousy) Do this on a scale of 1 – 5 where 1 = naturalism and 5 = grotesque. Add sound , work in pairs. Go on to move from one emotion to it’s exact opposite – freeze, movement, freeze, play with sound ,slow motion etc</p> <p>Reflect as a group on the work and the style of physical theatre and how it differs from naturalism</p> <p>HW: Research and make notes on Physical theatre, Total theatre, Brecht’s gestus</p>	<p>Group known to and comfortable with each other</p> <p>Practical understanding of aspects of physical and total theatre</p> <p>Research and notes on both of above</p>
Week 2	<p>To introduce the text and author. For students to begin to understand the style and some of the themes of the play</p> <p>Explore practically the physical and vocal challenges of the play</p>	Copies of the play	<p>Read introduction together and discuss. Give further background information on Kafka and Berkoff</p> <p>Begin reading the play together focusing on establishing the character types through voice: tone, pace, pitch. Tease out the hypocrisy of the family: loving/ parasitical. Read , discuss, explore up to ‘Next scene’.</p> <p>Draw together what we’ve learned so far about the style of the play, the themes and the characters.</p> <p>HW: Research Kafka and Berkoff</p> <p>Physical warm up. Voice warm up . Divide class into two groups. Group 1 to work on text from start to ‘dissolve’. Group 2 to work on ‘Dissolve’ to end Focus on process rather than product – acting as a means of exploring and playing with the text. Watch each</p>	

			<p>other's work and discuss HW: Read up to 'Next Scene - Evening'</p>	
<p>Week 3&4</p>	<p>To understand and Practice the use of choral sound and movement</p> <p>To demonstrate understanding for subject matter and interpretation</p> <p>To demonstrate skills of physicalisation and vocal awareness</p>	<p>Copies of play</p> <p>Digital camera to record</p>	<p>Group verbal recap on scene read and what we've understood so far about themes, characters, style Choral work warm ups: follow my leader, band leader, rainstorm Reflect on and discuss power of choral sound and movement – eg greek choruses In groups physicalise emotions/ states: anger, grief, shame . terror.. Move on to words such as power, authority and subjugation. Watch, discuss.</p> <p>Move on to non- verbal communication -images taken directly from text (p83 – breakfast, p84 – anguish, dismay/ fear/ wonderment, p85 fear and oppression by authority, p87 listen frozen with intent, p88 outrage and opposition, p89 frozen in anguish mixed with determination, p 90 Gregor's view, p91 toyal stillness, reflection of horror, p92 tormented silhouette, p93 image frantic eyes/ outstretched hands) Choose some or all of these to work with. Watch each other's work and discuss, comment, improve.</p> <p>Off text work – working individually to create a physical theatre routine: Work on morning routine: a)think for 1 minute b) perform for 1 minute c)repeat performance and select 5 key moments d) perform 5 key moments, repeat in slow motion, repeat in double time: e) choose one moment and break it down into 5 moves, perform to a drum beat f) perform to varied speeds of the drum beat</p> <p>Use this experience to work on pieces of choral movement from the play: p85 figure of 8, p86 Gregor, p89 family confusion, p90 Gregor emerges</p> <p>HW Begin to plot chart. Note down all uses of languages so far and all aspects of form and structure noted</p>	<p>Opportunity to make notes on students understanding for subject matter and interpretation</p> <p>Opportunity to begin marking students for physicalisation</p>
<p>Week</p>	<p>To ensure understanding of</p>	<p>Copies of play</p>	<p>Discuss notes made on 'plot', 'language', and 'form and</p>	<p>Consolidating of</p>

5	<p>structure and style of 'Metamorphosis' through comparison with 'Naturalistic' genre and the well made play</p> <p>To check and consolidate understanding of plot, language and form and structure</p> <p>Read, discuss and ensure understanding of play up to 'Optimism'</p>	<p>Own research notes</p> <p>'dramatic v epic theatre' notes</p>	<p>structure'. Discuss and share ideas to ensure understanding</p> <p>Notes on 'dramatic v epic theatre' and discuss with reference to 'Metamorphosis' and 'A Doll's House'</p> <p>Read together dramatically up to 'next scene'</p> <p>Discuss to elicit understanding of subject matter</p> <p>Read on in two groups up to 'scene entitled optimism' – discuss with groups their understanding of how the themes are being developed.</p> <p>In groups act out the beginning of the scene 'I liked hanging from the ceiling'</p> <p>Watch and discuss</p>	<p>understanding of aspects of plot, language and form and structure, Understanding of epic/dramatic theatre</p> <p>Reading of play</p> <p>Evidence for subject matter and interpretation marks</p>
Week 6,7 and 8	<p>To finish dramatic reading and discussion of play</p> <p>To watch video of 'Metamorphosis' and discuss</p> <p>Practical work on Brecht – working with a practitioner</p>	<p>Copies of the play</p> <p>Video of 'Metamorphosis'</p>	<p>Read 'Gregor's Dream and 'Phase three'</p> <p>Discuss to elicit understanding of themes and subject matter</p> <p>Watch video and discuss interpretation, style etc</p> <p>Exploration of features of Brechtian techniques apparent in Metamorphosis.</p> <p>Group improvise 'Goldilocks and 3 bears' Repeat incorporating Brechtian characteristics – narration / 3rd person/ placards/ monologues/ music/ gest/ episodic (non-linear) scenes etc. Relate to 'Metamorphosis' – identify where Berkoff uses similar techniques in his work</p> <p>HW C/work notes on Plot, Language and Form and Structure</p>	<p>Completion of reading of the play and watching the video</p> <p>Further evidence for subject matter, interpretation and physicalisation</p> <p>SESSION FORUM ON DVD</p>
Week	To demonstrate understanding	Copies of play	Divide group into two	

9 & 10	of 'Characterisation' in the play through discussion and practical work on one character	Video camera to record lesson	<p>Allocate each group the character of either Greta or Gregor</p> <p>The task is to create a 'physical timeline' depicting the development of the character over the course of the play. They can use extracts and key words/ lines from the play to overlay, underpin, weave together their pieces.</p> <p>Suggest that they begin by discussing and agreeing on key lines</p> <p>Show pieces and discuss/ evaluate their success. Probe decisions etc Make students justify their actions to show understanding of character and their own characterisation.</p>	Evidence of understanding of characterisation
Week 11,12	<p>To demonstrate understanding of the play and Berkoff's physical theatre style through detailed work on one scene.</p> <p>To demonstrate their ability to apply physical actions to a text and vocalise</p>	Copies of the play	<p>Divide group into two and explain task</p> <p>Group to decide on a scene from the play and rehearse it to performance standard in order to be marked for 'applying physical actions to the text' and 'vocalisation'</p> <p>Teacher to add notes on other aspects of the practical marks during the process of rehearsing</p> <p>Watch performances and discuss/ evaluate</p>	<p>Completion of reading of the play and watching the video</p> <p>Understanding of caricature and how it can be used in drama</p> <p>Further evidence for subject matter, interpretation and physicalisation</p>
Week 13	To focus on Visual, Spatial, Aural and Historical/Social/ Cultural	Copies of the play Notes made thus far on research and on video	<p>Work as a whole group and in two smaller groups to share research and ideas on Visual, Spatial, Aural aspects of the play. Work closely with text to examine Berkoff's directions but also bring in own ideas for how these ideas might enhance a performance.</p> <p>HW: notes for coursework on Visual, Spatial Aural</p> <p>As above on Historical, Cultural, Social. Bring in some information to aid and guide them to useful websites, books etc</p> <p>HW: notes for coursework on Historical, Social, Culture</p>	Final piece of coursework prepared

King Lear
Record of Work

Necessary background information to establish the play in its social, historical, cultural and political context should be given in blocks throughout the scheme.

Workshops will span one or more lessons

Resources

- **King Lear Text**
- **Video recordings of the play in performance**
- **RSC Directors' Resource material available on line**
- **Student generated research material**

Introductory Practical Session
Read Act 1, scenes 1 and 2

Focus on Characterisation and SHCP Context

Paired Activity

Discuss and make notes on the above in relation to Lear, Goneril, Regan and Edmund
Share notes with the rest of the group.

(Way into text/exploring possible character motivation - why might Goneril and Regan have such a poor sense of loyalty to their father: Improvised scene between a parent and a child)

Students should work in pairs

Characters: Father and daughter.

Situation : The daughter wishes to marry a worthy and wealthy young man who is not of her father's choosing. The outcome of the scene is that, despite protestation and reasoned argument from the daughter, she is forced to marry the man of her father's choice.

Add another sister into the situation who may or may not be able to support her sibling.

Allow students to work for a few minutes and look at problems they have encountered. These may include their resorting to stereotypes, not being able to generate dialogue from no prior knowledge of the characters and their relationship.

Create useful profiles for characters through discussion with whole group. Analyse characters' psychology etc in order to avoid stereotypes.

Discussion

Discuss dialogue/un-spoken interaction altered depending on the presence and identity of a possible third party who supports one or other of the main characters. Will this tip the balance re the outcome of the scene. (Discuss in the context of SHCP context re the authority of kings and males)

Workshop 1
Building a Realistic Character

Focus on Characterisation and Practitioner
Non-verbal Communication, use of space

The key to building a realistic character is to understand the character's motives (why they do what they do)

Lesson Focus

Exploring the identity of key characters at the start of the play:

Lear, Goneril, Regan and Edmund

And on the motives behind the filial ingratitude that is so evident in the behaviour of Goneril, Regan and Edmund.

Whole Group Discussion

Discuss the nature of IDENTITY, (what elements constitute identity

Personality (innate) Role: Social/Political function Status

Introduce practical activities in the light of discussion and improvisation-based character work in the this and the previous lesson

Practical Activity

Group 1

Act 1, scene 1, lines: 1-32

Gloucester, Kent and Edmund

Edmund for much of the scene is listening in on the conversation of the older men. Explore unspoken communication (with the audience) and his REACTION to their words spoken about him in his presence; how would this make him feel? If this is typical of how Edmund is treated, does it, in part, explain his resentment?

Also look at Edmund's Stand up for bastards speech inc Ed and Gloucs

Group 2

Act 1, scene 1, Line 33-119 (if 4 in group) or 185 (if 5 in group)

Again, focus on unspoken communication between characters when they are not speaking and on their REACTION to other speakers' lines.

Theory Lesson

Focus on Social, Cultural, Political Context

Looking at the play so far – what issues are important and how far do they reflect Elizabethan preoccupations?

- Unity
- Harmony and Discord
- Civil disruption

Think back to the time preceding Elizabeth 1st's reign: What do you know?

- Discuss and find out more (homework)

Workshop 2

Exploring the theme of madness, imagery and characterisation and character transformation through choral work.

Focus on Interpretation, Language, Characterisation, Vocal Awareness, Non-verbal Communication: stylization and use of symbol, Visual, Aural and Spatial Elements

Recap use of chorus with reference to work on Greek Drama earlier in the term

Recap background info:

- function
- style of performance (include ritualised aspects of Greek performance)
- Look at use of still image and stylised movement in contemporary theatre.

Interpretation

Look at the theme of madness:

- Edgar's monologue and subsequent entrance. Discuss and explore Shakespeare's exploration and representation of madness in the imagery within the monologue.

Practical Activity

Explore and interpret the monologue through choral presentation.

Make effective use of the Elements of Drama and the Drama Medium esp. sound and lighting

Record and analyse performance.

Workshop 3 Exploring Act 3

Focus on: Interpretation, Visual, Aural and Spatial Elements, Language, Non-verbal Communication, Vocal Awareness

NB. Ensure that the whole play has been read by all students by this point in the Scheme of Work

Theory input on the structure of this and other of Shakespeare's plays:

- Act 3 is the pivotal point.
- Discuss Medieval belief in the Wheel of Fortune with its continued relevance to the Elizabethan/Jacobean European cultural context.

Look at Lear's actual and Edgar's feigned madness at this point of the play.
Discuss similarities and differences between the characters' language and behaviour.

Look closely at the blinding of Gloucester and his reunion with Edgar and Lear

Students will adapt this section of the play rather in the style of the old spec. Unit 5 task.
They should make their thematic focus:

- Madness and Sanity
- Sight and Blindness
- Appearance and Reality

They should pay particular attention to their use of space and to a symbolic use of space and staging to reinforce meaning.