



Age on Stage



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INTRODUCTION

Creativity is present in all people, regardless of their age. This course is aimed at older people, who are more likely to be affected by loneliness and isolation.

Through a series of structured units, it will encourage the participants to reflect on their lives and share their memories. It will provide them with the skills and knowledge to explore, evaluate, structure, and present their stories in a theatrical setting. The pathway will guide the participants in the disciplines of acting, performance, textual analysis, script writing and directing. This collaborative endeavour will improve their mental capacity, emotional well-being and develop personal means of self-expression.

It may take an Age to get on Stage, but it will be fun getting there.

UNIT 1: DIRECTING AND DIRECTING

UNIT DESCRIPTOR: Directing and Acting (Directing and performing short scenes for the stage)

Teaching Time	40 hours
Teaching Coordinator	Glasgow Clyde College and Passerelles Théâtre
Guidance	Unit Support Notes, which provide advice and guidance on delivery are available

Unit Purpose

The Unit is designed to provide learners with the skills and knowledge to create, rehearse and stage a short theatrical performance. Learners will respond to stimuli, generate ideas and use drama skills to structure and present a short theatrical performance. They will learn how to reflect on their use of drama skills and the drama skills of others.

Through the exploration and use of acting skills, improvisation and creative collaboration the candidates will practically experience the process of directing.

Outcomes

Learners who complete this Unit will be able to:

1. Create a positive and dynamic working environment using a range of exercises
2. Generate, explore, and develop creative concepts
3. Structure, rehearse and stage a short performance
4. Review and evaluate personal directing techniques and final performance.

Recommended Entry

Entry is at the discretion of the centre.

Core skills

There is no automatic certification of Core Skills in this Unit.

The Unit provides opportunities for candidates to develop aspects of the following Core Skills:

- Communication
- Working with others
- Problem Solving

Unit Specification: statement of standards

Outcome 1

Create a positive and dynamic working environment using a range of exercises

Performance Criteria

- (a) Lead group in physical and vocal warm-up
- (b) Lead group in spatial awareness and body consciousness exercises
- (c) Lead group in focus and concentration exercises
- (d) Lead group in ensemble building exercises

Outcome 2

Generate, explore, and develop creative concepts

Performance Criteria

- (a) Use improvisation techniques to generate and explore material
- (b) Use improvisation techniques to explore potential plot, characters and environment
- (c) Identify, select and develop scene material

Outcome 3

Structure, rehearse and stage a short performance

Performance Criteria

- a. Reflect, evaluate and refine potential script
- b. Rehearse scene. Concentrating on physical shape, environment, relationships and clarity of storytelling.
- c. Perform scene to an audience.

Outcome 4

Performance Criteria

- (a) Identify strengths and areas for development in own directing techniques.
- (b) Identify strengths and areas for development in the final performance.
- (c) Identify strategies for own development as a director.

Candidates with disabilities and/or additional support needs

The additional support needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments, or considering alternative Outcomes for Units. Assistive technology should be employed, where appropriate, especially in the generation of assessment evidence.

UNIT GUIDELINES: Directing and Acting (Directing and performing short scenes for the stage)

The aim of this unit is to enable learners to edit and structure the material they have collected, synthesise the core performance skills they have acquired and communicate clearly their creative intentions for the project in rehearsal and performance.

As an actor they can focus on portraying their character. As the director they must understand and effectively portray the story as a whole.

Each member of the creative ensemble will have the opportunity to take responsibility for directing a section of the performance.

Their main tasks will be to:

1. Create a Safe Environment for collective collaboration
2. Listen
3. Watch
4. Explore, and develop potential ideas
5. Structure and stage their scene

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

This project will be based on memories and life experiences. (Personal, social, cultural, political and historical.)

The catalyst to stimulate these memories may come from: stories in local newspapers/on websites, photographs, short/feature films, documentaries, music, lyrics, poetry, novels, art, photography, historical events, etc.

The initial stage of the process should involve a group discussion and be recorded in audio/written format to support the development of the project. It is crucial from the outset that the students take responsibility for the selection and development of the material. The students will be encouraged to identify the topics that move them and the group as a whole, to involve them as much as possible in the development and selection of what they will rehearse and perform in front of an audience.

Improvisation around memories will form the main basis for generating the material.

Improvisation will underpin all practical exploration. This should help to establish the collaborative process and the sharing of ideas. It will promote active participation and gradually reduce the need for discussion.

Students should be encouraged to enjoy the endless possibilities of improvisation and commit to wherever it may lead. It will generate characters, scenarios and new discoveries.

The director may help the students in this process by leading the group in highly framed improvisations at the start and, as the group progresses, giving the actors more and more freedom. The use of concrete physical exercises involving imaginary objects, places or situations can help to stimulate and enhance fantasy.

During the acting part of the unit, character work will have been explored in both individual and group exercises.

During the directing process the director may wish to re-establish character by asking the actor to consider

1. Who am I?
2. Where am I?
3. When is it?
4. Where have I just come from?
5. What do I want? (Objectives)
6. How will I get what I want?

Hot-seating is also a great way to get the actors to immerse themselves in the role.

The actors will be encouraged to consider their presence on stage and their text as ways of acting on the others (partners on stage and spectators). Reacting to their partners and giving them what they need.

Structuring the work will play a significant role in the success of the project.

For some groups, sessions benefit from being ritualised. Repeating the same exercises and making them progress depending on the context of the session. With repetition the participants know where they stand, what they are doing.

Sessions can begin with warm-ups. The students will perform simple exercises to increase awareness of the body (joints, muscles, balance), breathing, voice and articulation. Space occupation exercises will encourage the students to be aware of all their senses on stage, to be attentive to their partners, and to feel what their presence on stage provokes. They will learn to look at each other and the audience without fear or apprehension.

The use of focus and concentration exercises, drama games, improvisation, discussion and positive feedback should be used from an early stage to encourage confidence and awareness within the group and to create an environment in which everyone contributes to the collective creation.

As a potentially valuable learning and teaching tool, audio/video recording could be used for the candidate to reflect on individual rehearsal and performing approaches and for formative assessment strategies.

There is no need to dwell too much on genre, style or form but the basic principles of:

- a strong and engaging opening
- a clear and detailed concept of the characters involved

- A clear theme
- An ending that reinforces the overarching performance.

As material is generated, explored and structured the students individually and collectively should be encouraged to keep returning to the recordings and notes from each session. They should create a short but concise synopsis of each section on a piece of paper or card. They can then eventually lay them all out and determine the final order of events. Perhaps there may be one or two scenes that can be synthesised into one. The group can then decide on a final sequence and move forward to the final rehearsals with all content in its most effective place. During this final stage the director should focus on:

- Clarity *making sure the decisions regarding content, style and character are clear for an audience.*
- Energy *making sure the actors are fully engaged with the story telling, relationships and with each moment of the performance.*
- Pace *the pace and rhythm of the performance reflects what they wish to communicate to the audience.*

Knowledge of the text and fluency of diction are essential for complete freedom in acting. This also allows the actor to be in the present of the story and to concentrate on acting, the construction of emotions and the relationship with the other.

The director will pay attention to the well-being of the actors, especially during the preparation of the performance. Be attentive to their difficulties, doubts, questioning and loss of confidence. Reassure them of the normal process of creation, where anyone can lose their nerve and have doubts, which is part of the process.

Before the performance, a period of concentration and relaxation with all the participants is essential, especially with unexperienced students. This will help them to consolidate their bond, to create the collective desire to share with the audience what has been built, and to be in the present of the story that is being told during the performance.

OPPORTUNITIES FOR CORE SKILL DEVELOPMENT

Outcomes 1, 2 and 3 offer an ideal opportunity for candidates to develop aspects of the *Core Skill Working with Others*, as candidates will work closely as part of a group to devise, rehearse and perform.

Candidates will be producing written and/or oral communication evidence as part of the assessment. This offers ideal opportunities to develop aspects of the *Core Skill in Communication*. In addition, Outcome 4 provides opportunities for candidates to develop *Problem Solving Skills* in reviewing and evaluating their learning experience.

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

The students and director should take some time regularly to talk together about the progress of the creation and about how the sessions are going for everyone. It is important that everyone is able to articulate what they think and feel about their own work, the work of others and the experience they are living.

Candidates should be encouraged to keep journal entries on a daily basis, with a few minutes at the end of each rehearsal put aside for this purpose. When candidates begin to make retrospective journal entries, the process will become a chore and defeat the purpose of the Unit. Entries should be immediate and fresh, not carefully considered or manufactured.

Where candidates are unable to write their journal in their script, a simple voice recorder could be used.

ACTING AND DIRECTING LESSON PLANS

Introduction

The aim of this unit is to enable learners to edit and structure the material they have collected, synthesise the core performance skills they have acquired and communicate clearly their creative intentions for the project in rehearsal and performance.

- As an actor they can focus on portraying their character.
- As the director they must understand and effectively portray the story as a whole.

Each member of the creative ensemble will have the opportunity to take responsibility for directing a section of the performance.

Their main tasks will be to:

1. Create a Safe Environment for collective collaboration
2. Listen
3. Watch
4. Explore, and develop potential ideas
5. Structure and stage their scene

All classes and students will be different and it is impossible to create a one size fits all structure. It is important that the initial sessions are used to identify the individual needs of each student and how to manage the collective in the most exciting, fun and creative way possible. There are endless activities and exercises that can be used to devise and structure the material.

Things worth giving consideration to:

- **Get the idea up on its feet.** Discussion is important but try to be physically active as possible as quickly as possible.
- **Complete Tasks Quickly.** Keep the exercises and exploration brief. It will help to restrict over discussing or thinking and generate much more material. The more material you generate the more ideas you can refine or discard.
- **Keep an open mind.** Every student should be able to express an idea safely and know that it will be listened to and considered.
- **Be Passionate.** The material generated will be personal to those involved.
- **Research.** This project will be based on memories and life experiences. (Personal, social, cultural, political and historical.) Research will bring authenticity and helps create the world of the play. Whatever topic, theme or idea you are exploring, build up your own knowledge and understanding of it.
- **Set Deadlines.** Create a realistic rehearsal schedule and specific time frames for any technical requirements.
- **Non Verbal.** Don't just rely on text. Consider how you can tell the story through action, movement, music, design, sound and lighting
- **Different People.** Remember to accommodate individual's ways of working. Some students prefer to sit and write while others like to improvise. Try to remain open to everything.
- **Change.** Don't be afraid to change or discard things. It is all part of the process.
- **Enjoy.** It should be exciting and fun.
- **The space.** It is especially important to consider the atmosphere and layout of the working space

Try to have the space prepared prior to the students arriving.

The space should feel safe and secure. It will assist with the tone of the work, communication within the group, and creativity.

Individuals will often bring their outside life stresses and tensions into a session. Consider this and modify your initial warm-ups and concentration exercises accordingly.

- **Games.** Games are an effective way to begin practical sessions but try to avoid competitive games that eliminate participants. Especially if it is a new group.
Creating groups using games can often provide a more positive response and will avoid the same people working together all the time.
- **Improvisation.** Devising often involves improvisation. It is important that participants are aware of the difference between spontaneous improvisation used to explore and develop acting techniques and improvisation used in devising which must remain fluid as it explores and develops material that will be gradually refined and fixed.
Improvisation around memories will form the main basis for generating the material.
Improvisation will underpin all practical exploration. This should help to establish the collaborative process and the sharing of ideas. It will promote active participation and gradually reduce the need for discussion.
Students should be encouraged to enjoy the endless possibilities of improvisation and commit to wherever it may lead. It will generate characters, scenarios and new discoveries.
The director may help the students in this process by leading the group in highly framed improvisations at the start and, as the group progresses, giving the actors more and more freedom. The use of concrete physical exercises involving imaginary objects, places or situations can help to stimulate and enhance fantasy.

This project will be based on memories and life experiences. (Personal, social, cultural, political and historical.)

- The catalyst to stimulate these memories may come from: stories in local newspapers/on websites, photographs, short/feature films, documentaries, music, lyrics, poetry, novels, art, photography, historical events, etc.
- The initial stage of the process should involve a group discussion and be recorded in audio/written format to support the development of the project. It is crucial from the outset that the students take responsibility for the selection and development of the material.
- The students will be encouraged to identify the topics that move them and the group as a whole, to involve them as much as possible in the development and selection of what they will rehearse and perform in front of an audience.

Learning objectives

By the end of this process all students will have:

- developed their understanding of what devised theatre is
- developed their ability to work cooperatively in groups
- developed their ability to create original material from different stimuli
- learned how to apply the work of selected practitioners
- explored the actor-audience relationship
- learned how to develop performance skills
- developed their ability to direct others
- developed their performance support skills

ACTING LESSON PLANS

In this module the teacher will need to provide dialogue texts for several groups of students (written by them on other lessons or chosen by him or her)

LESSON PLAN 1– DURATION 2H.

*PRESENTATION OF THE WORKSHOP.***15 minutes**

The teacher will introduce himself/herself to the group and explain what the workshop will consist of. He/she will raise different aspects: duration, objectives and content. Likewise, he will make it clear what the work dynamics will be in each session, as well as the values to be developed.

*WARM UP GAME***15 minutes**

- The group in a circle warms up all the joints of the body (neck, shoulders, elbows, knees etc.)
- Rubs energetically alone or in pairs in turn
- Move through space by walking. The slowest speed is number 1 and the fastest is 10. 0 is stillness. The teacher says a number (e.g. 3) the students must all walk at the same speed. Then the teacher changes several times. The students have to be together.

On all the exercises performed, ask the students to pay attention to how they feel, emotionally and physically, and then analyse the acting work. At the end of each exercise, allow time for discussion and analysis.

*FOCUS AND CONCENTRATION***15 minutes*****The wave***

- Students stand in two lines facing each other.
- Each one looks the person in front of them in the eyes.
- All at the same time, each line moves towards the other at the same pace without looking at the ground and staying focused, without giving a signal to start, they have to listen to each other.
- Everyone stops about one metre from the other.
- Everyone starts moving backwards again.
- Still at the same place and then faster and faster, staying focused and keeping the lines straight.

Games “eye-to-eye”

- The students stand in pairs, facing each other at some distance from each other.
- At one point the teacher tells them to move forward about 1 metre.
- They take turns saying their first name.
- The teacher tells them to go back and take their starting places.
- Then they come back to about 1 metre. Each one makes a gesture to the other (e.g. putting a hand on the shoulder) and they go back to their starting place.
- ***Line***
- All students stand in a single line at the back of the stage.
- They walk together to the front of the stage, without giving any sign to start, they have to listen to each other.
- When they have arrived, they take turns saying their names, clearly and distinctly so that someone at the back of the room can hear.

Physical expression in a group

20 minutes

Battle gestures and posture

- Materials Needed: None
- The students form two groups and stand in a "bunch of grapes" face to face.
- One person from one group moves towards the other group.
- When he gets about 1 metre away, he makes a gesture and a noise and then goes back to his group.
- He leaves with his group and at one metre from the other group, they all make the same gesture and noise together.
- The second group does the same thing and so on with each student. The gestures and noises must be made at exactly the same time as one person.

Coryphée

- Materials Needed: Music playing equipment / Use soft, not too fast music
- Students stand in several lines in the same direction.
- The student in the middle of the first line gestures to the music, the others gesture at the same time
- When the first student has finished, he/she turns around and the student in the middle of the line gestures to the music, the others gesture at the same time.
- All students must pass as choirmaster

Physique and gait of a character

35 minutes

How does a character move

- Materials Needed: None
- The students walk through the space and imagine that someone is making them move with a wire attached to their head.
- Through the plexus,
- Through the stomach and lower back,
- Experimenting with different speeds, movements in space (line, round, half round...)
- It is the feet that will "decide" their movements. They can take big steps, small steps, feet inside... The students have fun and explore different ways of moving. From this exercise, look for a particular gait for a character.

Duo of characters without words

- Materials Needed: None
- Two students stand at the back of the stage and have to walk in a different way towards the front of the stage (inspiring of the first exercise) The challenge for them is to move together towards the audience with different approaches.
- They look at each other and at the audience. They let the situations come up and listen to each other.
- They stop when they arrive in front of the audience.
- They go backwards towards the back of the stage.
- The students have to have fun together.

The walk of emotions

- Materials Needed: Music playing equipment / Choose several types of music (romantic, rock, classical)
- All students are on stage and walking.

- The teacher tells them what emotions to feel and play (Happiness, sadness, anger, worry...). He moves from one emotion to another.
- Then the students go backstage and take turns going through the scene in an emotion by exaggerating his mind.
- In pairs, one in each backstage area, they enter the stage with one emotion each (without knowing what the other has planned)
- See how the situation evolves. Emotions can change during the scene

Group Discussion and feedback

15 minutes

LESSON PLAN 2– DURATION 2H.

WARM UP GAME

15 minutes

The group in a circle warms up all the joints of the body (neck, shoulders, elbows, knees etc.)

- Rubs energetically alone or in pairs in turn
- Move through space by walking. The slowest speed is number 1 and the fastest is 10. 0 is stillness. The teacher says a number (e.g. 3) the students must all walk at the same speed. Then the teacher changes several times. The students have to be together.

Physical expression in a group

15 minutes

Battle gestures and posture

The Coryphée

The blind man / Exercise in pairs

15 minutes

Materials needed: Scarfs

- One of the students puts a scarf over his eyes. He moves in space
- The other student has to guide him just by putting his hand on his shoulder from time to time to prevent him from bumping into the wall.
- They exchange places.

Discover the situation

25 minutes

Materials needed: None

- A group of students are on stage.
- One of the students leaves the room
- The group on stage decide on a story (the place, the characters, what everyone is doing)
- When they have found it, they have to play the scene still, like a picture.
- The student who was out enters the room, looks at the picture and has to guess the situation (the place, the characters, what everyone is doing)
- If they don't find it, the picture can start moving. The students play the situation without words.
- If they still can't figure it out, the students play with the words.
- For the situations, try to find situations that are not too easy to guess and characters that make strange gestures, this makes the situation a little less easy to discover.

*The bar / Improvisation***35 minutes**Materials needed: Chairs

- A group of students are on stage. They are on the terrace of a bar. An event happens outside the bar (car accident, purse theft, explosion). The students act out the situation, trying to listen to each other and not to speak at the same time.
- Do the exercise with several groups

*Group Discussion and feedback***15 minutes**

LESSON PLAN 3– DURATION 2H.

*WARM UP GAME***15 minutes**

- The group in a circle warms up all the joints of the body (neck, shoulders, elbows, knees etc.)
- Rubs energetically alone or in pairs in turn
- Move through space by walking. The slowest speed is number 1 and the fastest is 10. 0 is stillness. The teacher says a number (e.g. 3) the students must all walk at the same speed. Then the teacher changes several times. The students have to be together.

*Physical expression in a group***15 minutes*****Battle gestures and posture******The Coryphée****"Drama" silence and listening***45 minutes**Materials needed: Chairs

- A group of 4 or 5 students. One of the students leaves the room. The other students imagine a situation where they have to announce something to the student who has left (characters, place, time)
- The scene starts and everyone is set up for the scene (there may be some props, scenery...)
- The student who was out must enter, he doesn't know anything but must discover who he / she is, who the others are, where they are. It is necessary to set up the situation before the "announcement". It is important not to reveal the elements too quickly and let the silence play.
- The scene unfolds and the students must come up with an ending.

*Improvisation with two people***35 minutes**Materials needed: None

A student is on stage and he does a daily action (ironing, sweeping, cooking...) he does this action for a while.

- The second student enters and says, "That's it!"

- The first student has to pretend to be aware of what happened before and react according to that.
- They act out the situation together as if each knew what it was about. They build the story as they go along without giving each other too many clues.

*Group Discussion and feedback***15 minutes***LESSON PLAN 4 - DURATION 2H.**WARM UP GAME***15 minutes**

- The group in a circle warms up all the joints of the body (neck, shoulders, elbows, knees, etc.).
- Take turns to rub energetically alone or in pairs.
- Move through space by walking. The slowest speed is 1 and the fastest is 10. The 0 is immobility. The teacher says a number (e.g., 3); the students must all walk at the same speed. Then the teacher changes several times. Students must be together.

On all the exercises performed, ask students to pay attention to how they feel, emotionally and physically, and then analyse the acting. At the end of each exercise, allow time for discussion and analysis.

*FOCUS AND CONCENTRATION "WIZ" game***15 minutes**Materials needed: none

- Students stand in a circle.
- The first student makes the "WIZ" sound by moving both arms towards the person next to him/her.
- The second student does the same, and so on.
- When a student receives the "WIZ" sound, he or she has 3 options:
- He can pass it to the person next to him.
- Bending down, he passes his turn and the next one receives the WIZ
- Stand in front of the student who throws his arms in the air and says "BANG", the "WIZ" goes back in the other direction.
- Students must remain focused.
- When there is a mistake (hesitation, sound error, too early, too late...) the student who made the mistake leaves the circle.
- The most concentrated and present in the exercise win.

*Voice projection***20 minutes**Materials needed: none

- 6 students stand at the front of the stage in a line.
- Each student chooses a word.

- All together they must say the word, imagining that they throw it like a snowball over the audience and that it reaches the back of the room (they can make the movement of throwing the snowball if they wish)
- Then each student, one by one, "throws" their word.
- The teacher can give feedback if he/she feels that the word did not reach the end of the room.

Speaking alone to the audience

20 minutes

Materials needed: none

- A student enters the stage and walks along the back of the stage to the middle.
- He turns to the audience and walks to the front of the stage.
- He stops and looks at each person in the audience for a moment.
- When he has looked at all the people, he says a sentence that starts with "This morning..."
- Then he walks back the same way.
- Each student must do the exercise

Read a text to the audience

20 minutes

Materials needed: Text

- Create groups by scene, if there are monologues, it is possible to do this exercise alone.
- Each group in turn comes to the stage and stands at the front of the stage with the text in hand.
- They read the text based on the previous exercise.
- The teacher can ask them to correct the text if he finds that it does not go to the end of the room.

Experimenting with distance

15 minutes

Materials needed: Text

- Each group per scene first stands at the back of the stage and then progresses towards the audience.
- Then they put very close to each other,
- Then very far from each other, in the whole room.

Group Discussion and feedback

15 minutes

LESSON PLAN 5 – DURATION 2H.

WARM UP GAME

15 minutes

- The group in a circle warms up all the joints of the body (neck, shoulders, elbows, knees etc.)
- Rubs energetically alone or in pairs in turn
- Move through space by walking. The slowest speed is number 1 and the fastest is 10. 0 is stillness. The teacher says a number (e.g. 3) the students must all walk at the same speed. Then the teacher changes several times. The students have to be together.

*Physical expression in a group***15 minutes*****Battle gestures and posture******The chorus.****Address a text to someone***45 minutes*****Who I am talking to***Materials Needed : Chairs / text

- About 6 students sit on chairs facing the audience.
- One student stands behind them facing the audience as well.
- He/she have to say a text to a particular person, focus on that person and be very precise.
- The students in the chairs should try to sense who he is addressing and raise their hands if they think they are that person. If it is not that person, they should leave the game.
- The more specific the speaker is, the easier it is for the people in the chairs to sense who is being addressed.
- Do the exercise with several people

Reading a text for myself, for the other, for the audience.Materials Needed : Text / dialogue

- The students read the text once in their head.
- They read it out loud, without looking at their partners and without any acting intentions.
- They read it again, looking at their partners at each sentence, trying not to look at the text when they speak, taking their time.
- Finally, they read the text with the intention that the audience will hear.

*Repeat the text in play to learn it***45 minutes**Materials Needed : Text / dialogue

- In groups, students sit at tables in different parts of the room so as not to disturb others. They work on their dialogue together, addressing the text, looking at each other and trying to feel the emotions it produces. They read their scene several times.
- Trying not to disturb the others, they stand up and play the scene in movement, trying to live the situation as close as possible to what they feel, keeping the same quality of address to the other.
- Each group comes to present its dialogue

*Group Discussion and feedback***15 minutes**

Ask students at the end of the lesson to try to learn the dialogue.

LESSON PLAN – 6 DURATIONS 2H.

*WARM UP GAME***15 minutes**

- The group in a circle warms up all the joints of the body (neck, shoulders, elbows, knees etc.)
- Rubs energetically alone or in pairs in turn

- Move through space by walking. The slowest speed is number 1 and the fastest is 10. 0 is stillness. The teacher says a number (e.g. 3) the students must all walk at the same speed. Then the teacher changes several times. The students have to be together.

Physical expression in a group

10 minutes

The chorus.

FOCUS AND CONCENTRATION

10 minutes

Materials Needed : None

The wave

Breathing exercise

- Students stand in circles. They place one hand on their belly. When they breathe in, they push on their hand with their belly and when they breathe out, they push on their belly with their hand several times.
- They breathe like this but imagine that when they breathe out they are blowing out a candle that must not go out.

History and imagination of the character

40 minutes

Materials Needed : None

- Students lie on the floor or sit in a chair. Close their eyes and relax. Concentrate on breathing, relax all the muscles of the body, try to make the void, to think of nothing.
- From the work on the text of the last lesson, students will try to think about their character's first birthday, childhood memories, adolescence, key events in their lives...) Until the moment of the beginning of the scene. Let the memories flow freely (there may be some backtracking, in disorder) Once the imaginary journey is over, ask the students to stand up, quietly, without talking.
- Calmly, a first group comes to read their text.
- Each of the groups pass
- See what it has changed in their way of saying the text.

Construction of the character, its relationship to other characters / Interviews

35 minutes

Materials Needed: Chairs

- A group of students playing in the same scene come and sit on chairs on stage facing the audience.
- The teacher asks them the following questions like a journalist. Each one must answer with his or her character. This is an improvisation.

What is your name?

How old are you?

What are your relationships?

What is your best memory together?

What is your worst memory together?

How do you see yourself in the future?

Thank you for your time

- Once all students have played this interview, have students act out all the scenes in front of each other.

See how the exercises change the play on the scenes

*Group Discussion and feedback***10 minutes**

- Ask students at the end of the lesson to try to learn the dialogue.

LESSON PLAN 7– DURATION 2H.

*WARM UP GAME***15 minutes**

- The group in a circle warms up all the joints of the body (neck, shoulders, elbows, knees etc.)
- Rubs energetically alone or in pairs in turn
- Move through space by walking. The slowest speed is number 1 and the fastest is 10. 0 is stillness. The teacher says a number (e.g. 3) the students must all walk at the same speed. Then the teacher changes several times. The students have to be together.

*Physical expression in a group***10 minutes*****The Coriphée****FOCUS AND CONCENTRATION***10 minutes**

Materials Needed: None

The wave*Working with the text / learning***25 minutes**

Materials Needed: None

Students will know some of their text at this point.

- In groups, students will try to recite their text.
- One student will have to read the text to see if there are any mistakes and have them corrected.
- When there is an error, the student must repeat the sentence several times without error and repeat it again.
- Do this exercise in small groups several times so that the text becomes more and more fluent.

*Saying the text by involving the body***30 minutes**

Materials Needed: Music playing equipment / Choose several types of music (romantic, rock, classical but without word)

This exercise is a little difficult because you have to link the body and the mind... students may have a little trouble at first.

- The group playing the scene stands in two lines facing each other. The other students divide themselves between the two lines.
- The students who have to say the most text stand at the point of the V

- The first student to speak in the scene begins to make movements as in the chorus exercise. The students on the same line do the same movements as him/her.
- The students on the other line stay still.
- The teacher turns down the music a little and the first student starts to say his text while continuing the movements.
- When he finishes speaking, the student who replies that is on the other line starts to move and then says his line in motion. and so on.
- The movements are more "danced" than "everyday" gestures to free the body and the text. Students need to let the emotions come and breathe well.
- The teacher makes sure that the students respect the movements and the relay between the two groups. Students may move around the space but must be careful not to lose the form of V.

Group Discussion and feedback

15 minutes

LESSON PLAN 8– DURATION 2H.

WARM UP GAME

15 minutes

- The group in a circle warms up all the joints of the body (neck, shoulders, elbows, knees etc.)
- Rubs energetically alone or in pairs in turn
- Move through space by walking. The slowest speed is number 1 and the fastest is 10. 0 is stillness. The teacher says a number (e.g. 3) the students must all walk at the same speed. Then the teacher changes several times. The students have to be together.

Physical expression in a group

10 minutes

The Coriphée

FOCUS AND CONCENTRATION

10 minutes

Materials Needed: None

- ***The wave***
- **"WIZ" game**

Working with the text / learning

30 minutes

Materials Needed: None

- Students will know some of their text at this point.
- In groups, students will try to repeat their text.
- One student will have to read the text to see if there are any mistakes and have them corrected.
- When there is an error, the student must start from the very beginning.
- Do this exercise in small groups several times so that the text becomes more and more fluent.

Saying the text by involving the body

40 minutes

Materials Needed: Music playing equipment / Choose several types of music (romantic, rock, classical but without word)

This exercise is a little difficult because you have to link the body and the mind... students may have a little trouble at first.

- The group playing the scene stands in two lines facing each other. The other students divide themselves between the two lines.
- The students who have to say the most text stand at the point of the V
- The first student to speak in the scene begins to make movements as in the chorus exercise. The students on the same line do the same movements as him/her.
- The students on the other line stay still.
- The teacher turns down the music a little and the first student starts to say his text while continuing the movements.
- When he finishes speaking, the student who replies that is on the other line starts to move and then says his line in motion. and so on.
- The movements are more "danced" than "everyday" gestures to free the body and the text.
- Students need to let the emotions come and breathe well.
- The teacher makes sure that the students respect the movements and the relay between the two groups. Students may move around the space but must be careful not to lose the form of V.
- Each group comes to play its scene normally with the address, the body, the silences and the emotions.

Group Discussion and feedback

15 minutes

LESSON PLAN 9 – DURATION 2H.

WARM UP GAME

15 minutes

- The group in a circle warms up all the joints of the body (neck, shoulders, elbows, knees etc.)
- Rubs energetically alone or in pairs in turn
- Move through space by walking. The slowest speed is number 1 and the fastest is 10. 0 is stillness. The teacher says a number (e.g. 3) the students must all walk at the same speed. Then the teacher changes several times. The students have to be together.

Physical expression in a group

10 minutes

The Coriphée

FOCUS AND CONCENTRATION

10 minutes

Materials Needed: None

- ***The wave***
- ***"WIZ" game***

Working with the text / learning

30 minutes

Materials Needed: Text

- Students will know some of their text at this point.
- In groups, students will try to repeat their text.
- One student will have to read the text to see if there are any mistakes and have them corrected.
- When there is an error, the student must start from the very beginning.
- Do this exercise in small groups several times so that the text becomes more and more fluent.

Play the scene and record the movements, intentions, objective of the characters.

35 minutes

- Each group comes to play the scene they worked on the day before. They must try to remember their movements, intentions, objectives of the character in the scene, the looks.
- They redo the scene identically
- Group Discussion and feedback
- Repeat a third time

Group Discussion and feedback

15 minutes

LESSON PLAN 10 – DURATION 2H.

WARM UP GAME

15 minutes

- The group in a circle warms up all the joints of the body (neck, shoulders, elbows, knees etc.)
- Rubs energetically alone or in pairs in turn
- Move through space by walking. The slowest speed is number 1 and the fastest is 10. 0 is stillness. The teacher says a number (e.g. 3) the students must all walk at the same speed. Then the teacher changes several times. The students have to be together.

Physical expression in a group

10 minutes

The Coriphée

FOCUS AND CONCENTRATION

10 minutes

Materials Needed : None

- ***The wave***
- ***"WIZ" game***

Working with the text / learning

30 minutes

Materials Needed : Text

- Students will know their text at this point.
- In groups, Students say their text as fast as possible without making mistakes and without putting any intention.
- One student will have to read the text to see if there are any mistakes and have them corrected.
- When there is an error, the student must start from the very beginning.
- Do this exercise in small groups several times so that the text becomes more and more fluent.

Saying the text by involving the body

40 minutes

Materials Needed: Music playing equipment / Choose several types of music (romantic, rock, classical but without word)

- *This exercise is a little difficult because you have to link the body and the mind... students may have a little trouble at first.*
- The group playing the scene stands in two lines facing each other. The other students divide themselves between the two lines.
- The students who have to say the most text stand at the point of the V
- The first student to speak in the scene begins to make movements as in the chorus exercise. The students on the same line do the same movements as him/her.
- The students on the other line stay still.
- The teacher turns down the music a little and the first student starts to say his text while continuing the movements.
- When he finishes speaking, the student who replies that is on the other line starts to move and then says his line in motion. and so on.
- The movements are more "danced" than "everyday" gestures to free the body and the text.
- Students need to let the emotions come and breathe well.
- The teacher makes sure that the students respect the movements and the relay between the two groups. Students may move around the space but must be careful not to lose the form of V.
- Each group comes to play its scene "normally" with the address, the body, the silences and the emotions.

Finding new intentions

25 minutes

- Students play their scene by exaggerating all the emotions, doing much more than normal. They have to have fun being very theatrical.
- They then act out the texts as they had worked before and see what this exercise has transformed.

Group Discussion and feedback

15 minutes

DIRECTING LESSON PLANS

LESSON PLAN 1

*Warm Up Games***10 minutes**

Games will change according to group's needs.

Group Ball Game

Materials Needed: Use a soft, medium sized ball such as a volleyball or beach ball

Space the group out evenly in the room

A simple game of throwing and catching. This can be modified to the capabilities of the groups.

The Empty Chair

Materials Needed: Chairs

The aim of this game is to encourage focus and teamwork.

Each student should place a chair in the space

Ask a volunteer to leave their chair and move to the opposite end of the room

The volunteer must then walk back to their chair, but the other members of the group try to sit in it before they can.

The volunteer can walk but the rest of the group can move more quickly

Once the group begins to move, the volunteer can adjust their path to try to sit in any seat available

If they secure another seat, that seat's previous occupant becomes the volunteer.

*Focus and Concentration***5 minutes****Mirroring *Pair work***

- Materials Needed: None
- Stand facing each other approximately 1 metre apart
- Eye contact at all times
- A leads B follows
- B leads A follows
- No-one leads (just work together through eye contact and non-verbal communication)

*Cat, Dog, Rabbit Group Work***5 minutes**

Materials Needed: None

Students stand in a circle.

- Select one student to start passing the word DOG around clockwise
- Once DOG is established, select one student to introduce the word CAT by passing it around clockwise
- Once both DOG and CAT are established, select one student to introduce the word RABBIT by passing it around ANTI-clockwise

This exercise is excellent for establishing divided attention and how to concentrate on only what is important. In this case, the word coming from either your partner on your immediate right or left. Everything else must be ignored.

1-20 Group Work

5 minutes

Materials Needed: None

Students stand in a circle.

They work together to count from one to twenty. Only one person may speak at a time. If two people speak they must start from one again. They cannot simply count around the circle. The exercise is to build eye contact and non-verbal communication within the ensemble.

Stanislavski Focus exercise

10 minutes

Materials Needed: None

- Ask the students to stand anywhere in the room.
- Have them pick out a spot somewhere in the room. It could be a dot on the wall, something on the ceiling, floor anywhere that does not move.
- No talking.
- Tell them to focus, concentrate on that spot. Nothing else matters. Call this focus spot 1.
- Now ask them to find another spot somewhere else in the room. Have them focus. Call this focus spot 2.
- Now have them find another spot somewhere else in the room. Have them focus. Call this focus spot 3.
- Switch back and forth between the focus spots by calling out 1, 2, or 3. Use varying speeds and times of focus.

Everyone should be focused and concentrating.

Breathing and Articulation exercises

- **Increase Capacity and Control (Greta Colson)**

5 minutes

- **Figure of Eight Resonator Scale** *ah, ay eeh, ay, ah, aw, ooh, aw, ah*

5 minutes

- **Tongue Twisters**

5 minutes

Materials Needed:

1. Control and Capacity support notes
2. Figure of eight resonator scale handout sheet
3. Tongue Twisters handout sheet

Introduce Pair and Ensemble work

Educational Objective: The students will demonstrate their ability to work together by accomplishing a task as a group.

1. **Interview exercise:** Get three volunteers. One student will be the interviewer and the other two will be interviewed at the same time.

They are twins and must answer the same words at the same time. It will help if they are looking at each other while they answer. Have everyone participate.

5 minutes

2. **Ensemble story telling:** Have all the students stand in a circle. Provide a subject for a story (trapped in a lift, cooking for the boss, wedding day disaster, etc.). Moving around the circle, the group must tell a story. Each student must contribute

one complete sentence to the story. They must indicate pronunciation by their inflections. Keep going around the circle as fast as possible until the story is complete. Try several stories.

5 minutes

3. **The Machine:** Have one student stand in front of the class and perform a simple repetitive action and making a corresponding sound. The action should look like a part of some giant machine. Another student then joins the first by becoming another part of the same machine with motion and sound. The process continues until 8 to 10 students have joined together to build an interesting machine. Have everyone play the game.

5 minutes

Materials Needed: None

Environmental Tempo / Surroundings Exercises

1. Walking (foot connection)
5 minutes
Ask students to focus on the connection between the foot and the floor. Vary the speed and changes of direction.
2. Walking in a variety of imagined environments
5 minutes
3. Walking with shifts in temperature
5 minutes
4. Walking with physical environmental influences.
5 minutes
 - Rain (light/heavy)
 - Snow
 - Wind

Introduce open-ended scripts

25 minutes

Materials Needed: Scripts

Open scenes are great exercises for acting classes. They are great fun and demand creativity. Most open scenes are written for pairs of actors but this can be easily extended for group work. They are usually about 8-10 lines long so that the lines can easily be memorised.

Working with Open Scenes

- Pair off students and ask them to decide who will be A and who will be B.
- Distribute a copy of the Open scene. (this can be the same scene for all pairs)
- Ask the pairs of students to read through the scene together using no expression. Just read the lines.
- Ask them to read through the scene a second time and experiment with line readings—possible expression, volume, pitch, speed, etc.
- Give them time to make some decisions about who they are, where they are, and what is happening in their scene.
- Give them a short amount of time to memorise their lines (precisely) and rehearse their scene.
- Have each pair present the first draft of their scene.

Potential Questions Following each Open Scene Presentation

Ask the actors to remain silent and listen to the observers' responses to the following questions:

1. Who are these characters? Who might they be?
2. Where are they? What is the setting for this scene?
3. What is happening in the scene?

Have a group discussion about the authenticity of the scene and collect ideas for revising the scene

It may be that the characters were siblings. How might they demonstrate this? Is there anything that siblings do...anyways that they behave towards one another... any gestures, movements, behaviours that would let the audience know that these two are sisters?

Where is the scene set? You are at home. Which room are you in? How could you let the audience know that it's the kitchen?

Circumstances: What is happening? What do they see? How big or small is it? Where is it? How do they feel about what they see? What precisely do they do about it?

Group Discussion and feedback

10 minutes

LESSON PLAN 2

Warm Up Games

10 minutes

Focus and Concentration

- **Mirroring *Pair work***
10 minutes
- **Cat, Dog, Rabbit *Group Work***
5 minutes
- **1-20 *Group Work***
5 minutes
- **Stanislavski Focus exercise**
10 minutes

Breathing and Articulation exercises

- **Increase Capacity and Control (Greta Colson)**
5 minutes
- **Figure of Eight Resonator Scale** *ah, ay eeh, ay, ah, aw, ooh, aw, ah*
5 minutes
- **Tongue Twisters**
5 minutes

Sharing Experiences

- Split the group into pairs
- Ask each person in their pair to share a two-minute story. It could be about their favourite holiday, a pet; something they regret, their proudest moment, a time they injured themselves.
- Ask the pair to select one piece and whoever's story it is, tells the story, while the other acts it out
- Ask those who want to, to share their stories with the group
- Ask the pairs to form groups of 4 and select one of the two stories.
- Now expand the drama by narrating the story with more performers

- Build on the drama by adding extra characters, sharing inner thoughts, relocating the scene to a new location, adding dialogue and playing with form.

55 minutes

Group Discussion and feedback

10 minutes

LESSON PLAN 3

Warm Up Games

10 minutes

BALL THROWING EXERCISE

This exercise involves throwing a ball in a sequence so that it makes its way around the whole circle and back to the first thrower. As the ball is thrown the thrower must say the name of the person they are throwing the ball to. Once a sequence has been remembered by the group, the leader may wish to add more balls in the same pattern.

Games will change according to groups needs

Focus and Concentration

- **Mirroring *Pair work***
10 minutes
- **Cat, Dog, Rabbit *Group Work***
5 minutes
- **1-20 *Group Work***
5 minutes
- **Improv Game Yes, Let's!**
10 minutes
- Everyone stands in a circle.
- One person suggests a simple activity. "Let's go ice skating!"
- Everyone in the circle yells out "Yes, Let's!"
- Everyone joins in on the activity until someone else calls out another activity.

Story-making in Pairs

20 minutes

- Divide the group into pairs.
- One person offers starting line. (for example. It's very cold!)
- Their partner must respond with "Yes, and..."
- They must try not to block their partner's ideas.
- They must build on each other's suggestions.
- Once the pairs start to relax and feel more assured, they can add in actions.
- Use the space as much as possible.

A: It's very cold!

B: Yes, and I've got a large rug!

A: Let's shelter under it

B: Yes, and the wind is blowing up in the air

A: We are flying over the mountains

B: Yes, and we have landed on a big tree...

And so on.

The Directors Imagination pond

15 minutes

- The players stand in a circle and a theme/place is announced.
 - One person steps forward and makes a freeze frame of an object or character related to the theme/place.
 - They also announce what they are, for example if the place is the park they can say “I am a park bench” or “I am a dog”.
 - Other players add themselves into the scene by making objects or characters related to ones that are already there (announcing what they are each time) e.g a picnic rug, ice-cream, sunbather, a football.
 - Everyone continues to hold their positions.
 - The game ends when all participants have stepped in or when enough ideas have been added.
 - At this point the Director says “Whoosh!” and the players step back to the edge of the circle.
 - Only one idea at a time should be added so that everyone can see and hear what is being included.
 - Players should think about how their characters and objects relate to each other, how they can make interesting shapes and how they can use different levels (high, medium or low).
- Use this as a pond for inspiring ideas for the group to become more physical.

Devising short scenes.

Random Soundscape

35 minutes

- Work in small groups of 4 – 6.
- Ask the group to create a selection of random sounds.
- Each group member makes one vocalised sound.
- The group decides on a sequence in which these sounds are made and practices it.
- Each group performs its sound sequence to the others.
- The groups then make up and rehearse a story in which these sounds may occur.
- The story telling can be narrated, acted, or a combination of both.

Post session discussion

10 minutes

LESSON PLAN 4

Warm Up Games

10 minutes

NAMING CIRCLE

- Standing in a circle, the person elected to start, A, looks at B and walks slowly across the circle to them.
- Meanwhile B looks at C, who must say B’s name aloud before A reaches B.
- B is then free to look at D and move to them.
- D must now look at E, who says D’s name before B arrives and D is free to move.

Games will change according to groups needs

Focus and Concentration

- **Mirroring *Pair work***
10 minutes
- **Cat, Dog, Rabbit *Group Work***
5 minutes
- **1-20 *Group Work***
5 minutes

Existing Story

80 minutes

Ask the students to take an existing fairy tale and give it a contemporary twist.

- Work in small groups of 4 – 6.
- Ask the group to create a ten minute script based on an existing fairy tale
- Each group member should play at least one part
- Each group member should step out of the rehearsal and become the director at least once
- Each group performs its fairy tale to the others.
- The story telling can be narrated, acted, or a combination of both.
- Encourage the students to move away from pure naturalism and to think about creating strong visual images through physical theatre.

Post session discussion

10 minutes

LESSON PLAN 5

Warm Up Games

10 minutes

INTRODUCTORY IMPROVISATIONS TABLEAUS

- Two participants stand in the centre of a circle adopting a tableau.
- Someone from outside of the circle taps the shoulder of one of the performers in the middle.
- They then adopt a stance that in some way changes the meaning of the first tableau.
- This continues with all the group members taking part.

Games will change according to groups needs

Focus and Concentration

- **Mirroring *Pair work***
10 minutes
- **Cat, Dog, Rabbit *Group Work***
5 minutes
- **1-20 *Group Work***
5 minutes

The Directors Imagination pond part two

20 minutes

Use this game to develop ideas and create moving pictures and soundscapes

- Two or more players can step in at the same time if they think of an object to make together

- Once everyone has contributed to the still, the director can say 'Action' and the collective come alive through improvised sound and physical action. (A soundscape can be created by the characters/objects)
- The Director will say 'Cut' and actors will return to original freeze.
- The director may then tap individuals on the shoulder and ask them to speak the thoughts or feelings of their character aloud.
- The game can be used to revise a topic, create ideas for writing or test knowledge of a story development.
- It can be helpful to take photos of the finished picture for future reference

Creating a Stage Picture

60 minutes

The director creates a stage picture from a book or a play and the actors bring it to life through improvisation.

Once the group are comfortable with creating still images and bringing them briefly to life. (Imagination pond exercises) ask each member of the group to be the director for a few minutes.

- Divide class into small groups.
- You can either nominate a director in each group or if there is time, each person can have a go at directing their own group.
- Think of a favourite moment from a book or play that they would like to bring to life.
- Quickly set up the scene with simple props and furniture, such as chairs and tables.
- Start to place characters in the scene by choosing people from the group.
- Tell them where to go, what position they should be in and a sentence or two about their character.
- Each person makes a still image in the shape of the character.
- When the director is happy with the stage picture they say 'Action' and it is brought to life for just a few moments.
- Afterwards the stage pictures and improvisations can be shown and discussed.
- Ask the audience if the scene was clear and give any necessary pointers about staging.

Post session discussion

10 minutes

ACTING AND DIRECTING ASSESMENT ACTIVITIES

ACTING ASSESMENT ACTIVITIES

Q1 To be comfortable on stage I must

1. Have slept well
2. Be physically prepared
3. Have drunk a good coffee
4. Be concentrated
5. Look out the window

Q 2 The CORYPHEE exercise helps

1. To wake up
2. Listening to each other
3. To change one's mind
4. Freeing the body

Q 3 The "Eyes in the Eye" exercise helps to manage the fear of the other person's gaze

1. True
2. False

Q 4 The blind man's game allows

1. Go to the bathroom at night
2. To find one's bearings in space
3. Use all your senses to find your way around the stage
4. Not to fall down the stairs

Q 5 Learning a text is fast

1. True
2. False

Q 6 To perform well I must

1. Play exactly what I have prepared
2. Play alone but well
3. Listen carefully
4. Watch myself play
5. Be present in the moment

Q 8 I can play a text without having learned it

1. True
2. False
3. It depends

Q 9 Silences in play are

1. Awkward
2. Important

Q 10 Playing does not require too much work

1. True
2. False

Q 11 A character needs work

1. By the body
2. By a mental construction beforehand
3. By the mind in rehearsal
4. The text he says

Q 12 For the audience to hear me I must shout

1. True
2. False

Q 13 My partner has to look at me to know that I am talking to him

1. True
2. False

Q 14 When I say a text the audience will hear me if :

1. I say it to myself
2. I say it to the other
3. I say it to the other person with the audience in mind

Q 15 To build a character

1. I think about his character
2. I prepare an imaginary journey in his personal journey
3. I work on his approach
4. His/her emotions
5. I listen to the emotion that the text produces on me

DIRECTING ASSESMENT ACTIVITIES

Q1. A director must interpret and effectively portray the performance story as a whole

- a. False
- b. True

Q2. Main tasks of Performance Directing may include (Choose **all** the correct answers).

- a. Listening
- b. Watching
- c. Have little interest in the working environment
- d. Exploring potential ideas
- e. Structuring the scene
- f. No influence on stage design

Q3. It is especially important to consider the atmosphere and layout of the working space

- a. True
- b. False

Q4. Games are an effective way to begin practical sessions, especially if it is a new group.

- a. True
- b. False

Q5. Complete the missing words. The Figure of _____ scale

- a. Six Beaufort
- b. Eight Resonator
- c. Twelve Scoville

Q6. What is the purpose of tongue twisters?

- a. It just good fun
- b. Bring clarity to pronunciation of words
- c. Make eating easier

Q7. The Learning Objectives of the Directing Unit should help the student to (Choose **all** the correct answers).

- a. Develop their understanding of a devised theatre
- b. Explore the actor-audience relationship
- c. Develop skills to depend on upon others
- d. Develop their performance support skills
- e. Reduce their ability to direct others
- f. Develop performance skills

Q8. The class game Mirroring involves Eye contact at all times

- a. False
- b. True

Q9. What is the purpose of Mirroring Pair work?

- a. Improve Focus and Concentration
- b. Improve listening skills
- c. Improve physical strength
- d. Improve improvisation skills

Q10. Breathing and Articulation exercises helps to.

- a. Increase Capacity and Control
- b. Prevent Tiredness
- c. Increase stress levels

UNIT 2: PLAY ANALYSIS

UNIT DESCRIPTOR : Introduction to play analysis

Teaching Time	40 hours
Teaching Coordinator	Glasgow Clyde College and Passerelles Théâtre
Guidance	Unit Support Notes, which provide advice and guidance on delivery are available

Unit Purpose

The Unit is designed to provide learners with the skills and knowledge to gain a better understanding of the author's message, style, and characters.

Learners will be able to identify the introduction, the plot and the style/s of the play chosen. Characters will be identified and described as well as divided according to their roles. They will learn how to improve their communication skills by reading the text aloud in front of their classmates improving their attitude and understanding of a written play.

Outcomes

Learners who complete this Unit will be able to:

1. Analyse a play autonomously
2. Adapt plays to different types of audience
3. Review and adapt personal skills to the play analysis

Recommended Entry

Entry is at the discretion of the centre.

CORE SKILLS

There is no automatic certification of Core Skills in this Unit.

The Unit provides opportunities for candidates to develop aspects of the following Core Skills:

- Communication
- Literacy
- Working with others
- Critical thinking
- Active listening
- Empathy

Unit Specification: statement of standards

Acceptable performance in this Unit will be the satisfactory achievement of the standards set out in this part of the Unit Specification.

OUTCOME 1

Analyse a play autonomously

Performance Criteria

- (a) Identify the structure of the play
- (b) Explore the fundamental elements of the play
- (c) Explore the staging and literary devices

(d) Research the context and author

OUTCOME 2

Adapt plays to different types of audience

Performance Criteria

(a) Analyse the audience

(b) Adapt scenes to a specific audience

OUTCOME 3

Review and adapt personal skills to the play analysis

(a) Identify different soft skills used in the sector of acting

(b) Strengthen weak soft skills

(c) Adapt most needed soft skills

This Unit is available as a freestanding Unit.

Unit Support Notes, which provide advice and guidance on delivery, are available.

Equality and inclusion: This Unit Specification has been designed to ensure that there are no unnecessary barriers to learning or assessment. The individual needs of learners should be taken into account when planning learning experiences, selecting assessment methods or considering alternative evidence.

CANDIDATES WITH DISABILITIES AND/OR ADDITIONAL SUPPORT NEEDS

The additional support needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments, or considering alternative Outcomes for Units. Assistive technology should be employed, where appropriate, especially in the generation of assessment evidence.

UNIT GUIDELINES: Introduction to play analysis

GUIDANCE ON THE CONTENT AND CONTEXT FOR THIS UNIT

The aim of this unit is to enable learners to compare and contrast different elements of a play and explain their similarities or differences, to build the structure of a play using the core analysis skills they have acquired and also to interpret and examine play context and audience.

The analysis it-self, without a personal interpretation and personal reflection on one's ability and skills would only be a partial work. This module offers learners the possibility to give voice to our personality for a potential self-improvement process.

Each member of the analysis group will have the opportunity to take responsibility for a section of the play analysis.

Their main tasks will be to:

1. Create a Safe Environment for collective collaboration
2. Listen
3. Watch
4. Explore, and develop potential Ideas
5. Structure the analysis

1-GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

This project will be based on memories and life experiences. (Personal, social, cultural, political and historical.)

The catalyst to stimulate these memories may be enhanced by a sort of communication challenge and a comparison of generations.

The initial stage of the process should involve a group discussion and be recorded in audio/written format to support the development of the project. It is crucial from the outset that the learners take responsibility for the selection and development of the material.

Learners should be led in the analysis by a pre-defined structure.

Structure example:

Data:

- *Play title*
- *Director*
- *Year of production*
- *Team members*

Gender:

Type of narration:

Aim, theme and message:

Language:

Personal interpretation:

In this section, (personal interpretation) learners should be encouraged to enjoy brain storming and sharing ideas and feelings with others: communication is the channel but also the aim of this activity.

The use of focus and concentration exercises, drama games, improvisation, discussion and positive feedback should be used from an early stage to encourage confidence and awareness within the group.

As a potentially valuable learning and teaching tool, audio/video recording could be used for the candidate to reflect on individual approach and engagement in the activity

As material is generated, explored and structured the learners individually and collectively should be able to present/discuss each part of the material and each section of the analysis. This means that each part of the analysis should be achieved, known and felt by each learner.

Personal inputs such as interpretations and points of view regarding the play and the audience should be expressed by each learner, collected and explored together with the group. It is important to encourage self-awareness and manifestation of oneself.

Empathy, active listening, strong communication and team work should help learners to feel comfortable expressing themselves individually and at the same time to feel as part of a whole in which every input is different and precious.

2-OPPORTUNITIES FOR CORE SKILL DEVELOPMENT

Outcomes 1 offers an ideal opportunity for candidates to develop aspects of the Core Skill *Working with Others, Critical thinking and active listening*, as candidates will work closely as part of a group to analyse a play. In addition, they will be producing written and/or oral communication evidence as part of the assessment. This offers ideal opportunities to develop aspects of the Core Skill in *effective Communication*.

Outcomes 2 and 3 offer learners the chance to enhance their self-awareness, self-expression and confidence. *Empathy* will be the most important core skill to try to foster, during activities.

3-GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Candidates should be encouraged to keep journal entries on a daily basis, with a few minutes at the end of each activity put aside for this purpose. When candidates begin to make retrospective journal entries, the process will become a chore and defeat the purpose of the Unit. Entries should be immediate and fresh, not carefully considered or manufactured.

Where candidates are unable to write their journal in their script, a simple voice recorder could be used.

Opportunities for the use of e-assessment

The Unit is inappropriate for this assessment method.

PLAY ANALYSIS LESSON PLAN

Introduction

The aim of this unit is to make participants familiar with the play analysis meaning, goals and methods.

Characters will be identified and described as well as divided according to their roles. Participants will learn how to improve their communication skills by reading the text aloud in front of their classmates improving their understanding of a written play.

Their main tasks will be:

1. Understand of what elements a play is composed
2. Define the meaning of each element
3. Understand how the different elements are linked with each other
4. Foster communication and team work

This unit of learning provides students with opportunities to develop the following basic skills:

- *Team work*
- *Empathy*
- *Active listening*
- *Literacy*
- *Creativity*
- *Critical thinking / problem solving*

Things worth giving consideration to:

This project will be based on memories and life experiences. (Personal, social, cultural, political and historical.)

- The catalyst to stimulate these memories may be enhanced by a sort of communication challenge and a comparison of generations.
- The initial stage of the process should involve a group discussion and be recorded in audio/written format to support the development of the project. It is crucial from the outset that the learners take responsibility for the selection and development of the material.
- Learners should be led in the analysis by a pre-defined structure.

The space

- It is especially important to consider the atmosphere and layout of the working space
- Try to have the space prepared prior to the students arriving.
- The space should feel safe and secure. It will assist with the tone of the work, communication within the group, and creativity.
- Individuals will often bring their outside life stresses and tensions into a session. Consider this and modify your initial warm-ups and concentration exercises accordingly.

Games and ice breakers

Games are an effective way to begin practical sessions but try to avoid competitive games that eliminate participants. Especially if it is a new group. Creating groups using games can often provide a more positive response and will avoid the same people working together all the time.

Personal interpretation

- Learners should be encouraged to enjoy sharing ideas and feelings with others: communication is the channel but also the aim of this activity.
- The use of concentration exercises, drama games, improvisation, discussion and positive feedback should be used from an early stage to encourage confidence and awareness within the group.
- Personal inputs and points of view regarding the play and the audience should be expressed by each learner, collected and explored together with the group.
- Empathy, active listening, strong communication and team work should help learners to feel comfortable expressing themselves individually and at the same time to feel as part of a whole in which every input is different and precious.

Learning objectives

- Analyzing a play autonomously by:
- Identifying the structure of the play, exploring the fundamental elements of the play, exploring the staging and literary devices, researching the context and author
- Adapting plays to different types of audience by:
- Analyzing the audience and adapting scenes to a specific audience
- Reviewing and adapt personal skills to the play analysis by:
- Identifying different soft skills used in the sector of acting, strengthening weak soft skills, adapting most needed soft skills

LESSON PLAN 1

Warm Up Game

20 minutes

Games will change according to group's needs.

It's worth giving time to these activities as they are the base of the team working process.

Two truths and one lie

Gather participants and have everyone come up with two things that are true about themselves and another thing that's false. Then have each person present what they came up with.

Everyone tries to guess the right answer, which leads to stories about past life experiences and facilitates engaging and enjoyable conversation.

Activity 1

30 minutes

The trainer offers the group 3 different plays. Participants have to decide which one they would like to work on. The trainer will give a brief summary of all 3 plays mentioning the most important details for each one in order to give participants useful elements to decide.

Participants discuss the choice and have 10 minutes to come up with a common answer. This play will be analysed during the training.

*Activity 2 – Preparation (part 1)***30 minutes**

Initial analysis: In this session, participants will start analysing the first information they have about the play. They will need internet access, computers or laptops/tablets.

Participants together will make researches, take notes and have materials ready for brainstorming with the group. The trainer will gather all materials and inputs.

Title

Time of production

Author (thinking, political and social ideas)

Author social and historical context and conditions

*Discussion, brainstorming and decompression***40 minutes**

Now it's time to discuss results. Participants show the group what they have found and they discuss it together. Along with presenting results, participants will also try to convey their feelings about the author and his/her play. Are there unofficial messages the author wanted to express? Are there special attentions we need to have? Did the author work alone? Did he/her encounter difficulties of any kind? Discussion must be pushed and enhanced in order to cover any doubt and possible curiosity about how the play was written.

LESSON PLAN 2*Warm Up Game***20 minutes****Find 10 things in common**

To encourage participants to get to know one another better, break everyone off into separate smaller groups. Task the groups with finding 10 things that all of them share in common. You might find out that a bizarre number of people hate vegetables or have never been to Japan.

*Activity 1 Preparation (part2)***20 minutes**

In this session, participants will review last session results and will finish or fine tune their achievements. This will be the starting point for further analysis. The trainer will keep records of this in written form.

*Activity 2 Text structure (part 1)***50 minutes**

In this first part, participants will have to get to the core of the play and write its fabula. In small groups they will read pieces or summary of the play and take notes. They will have to go through the entire play and make an exhaustive brief summary

*Activity 3 discussion, brainstorming and decompression***30 minutes**

Supported by the trainer, participants will present their results and discuss them together.

Did each group write the same things?

Did each group understand the play at the same way?

What similarities?

What differences?

LESSON PLAN 3

Warm up game

20 minutes

Who did it?

Split your participants into groups (or pairs).

Have each person write down something interesting they've done on a note card (e.g., skydiving, have lived in 10 different states, drank a gallon of milk in five minutes—the sillier the better). Put the note cards into a hat, give it a nice shake, and have each person draw a note card they will then read aloud. The reader must then try to guess "who did it" and why they came to that conclusion.

Activity 1 Text structure (part 2)

40 minutes

Now the group, after having created the fabula will go on indicating analysing:

- scenes and acts, how many, what length
- captions and specific notes, if there are
- lines in the script, long short, what rhythm they have, are there dialogues, monologues
-

Activity 2 Space and time

50 minutes

In this session, participants will have to investigate the time and space of the play. Some suggestions for the trainer in order to guide participants, could be:

What is the setting?

Does it change? How often? When? How many settings will there be altogether?

What is the period/ epoch of the play?

How long does it last?

Are there flash forwards? Flash backs? Background facts?

Activity 3 discussion, brainstorming and decompression

30 minutes

As it happened before, participants at this phase will share conclusions and compare results. Everything must be taken into consideration and for this purpose trainer's experience will help participants filling eventual gaps.

LESSON PLAN 4

Warm up game

20 minutes

Divide the group in 2 teams and provide them with different office materials and a wooden spoon (materials must be the same for the 2 groups). In 10 minutes, they will have to build the highest tower, putting the wooden spoon on top, standing vertically. It emphasizes group communication, leadership dynamics, collaboration, innovation and problem-solving strategy.

Activity 1 (Consolidation)

70 minutes

At this stage, it's very important participants put all their results together. This lesson must be a consolidation of previously learned and acquired knowledge.

During this Activity participants will work together as a whole group recalling all steps they have been through in the previous lessons. The trainer will help them with notes he/she has taken but the main work will have to be done by participants summarizing and gathering all information.

Activity 2 Discussion, brainstorming and decompression

30 minutes

Participants are now ready for the second part of the training, having a consolidated base and starting point in the analysis of their play. Further discussions can take place, notes, comments, everything that can enrich the research and group work

LESSON PLAN 5

Warm up game

20 minutes

The word

The word is all about acting. The goal is to describe an object, movie, book, or a person using just your acting skills.

There are a few different ways you can play this game, here is an example:

Have one person to pick the word.

That person will then pick one individual from the group and whisper the word in their ear (or write it down on a piece of paper).

That individual will then have to act out/do something that would hint at the word, as others attempt to guess the correct answer

Activity 1 characters and actors

50 minutes

Have participants analyse characters. Age, gender, role in society, character, ideas, political views, family, physical conditions and the role in the play.

Once characters have been searched, go on analysing who the actors are. Who does who? Are they going to use their voices? Are they going to use some particular acting method? This stage is very important and cannot happen before now. In fact, participants must already know each other and have an idea of other participants' personality, skills and abilities.

Activity 2 the theatre space

50 minutes

Where are participants going to act?

Where is the audience going to be sitting?

What does the place offer?

How can different settings be realized?

What materials are needed?

These are just a few of the guiding questions the trainer can help participants with, helping them spotting out possible difficulties or limits related to the place.

LESSON PLAN 6

Warm up game

20 minutes

Would You Rather

Is there a better way to get to know your colleagues than to ask them bizarre questions?

Would You Rather is a quick icebreaker activity that involves asking questions that begin with the words "would you rather." Give a person two scenarios and ask them to choose one of them. Make it more interesting by putting them in dilemmas. Here are some ideas:

- Would you rather have the power to fly or to teleport?
- Would you erase all wars from history (without disrupting the current landscapes) or find a cure for cancer?
- Would you rather stop watching movies or stop listening to music?

Activity 2 let's try!

100 minutes

Now participants will have fun trying acting. It's a very first approach to acting and does not require any specific preparation. It's an improvisation exercise to have first feedback of their work. Have characters been studied enough? Has the play been analysed carefully? Were actors chosen correctly? What was particularly successful and what was not?

LESSON PLAN 7

Activity 1 Over and over again! (Part 1)

100 minutes

Now that participants have become familiar with the play analysis structure they will autonomously work on a play. From now on, participants will be divided in 2 groups but they will randomly take part in group 1 or group 2. The trainer will now give participants 2 other plays (1 per group). Participants, in the remaining time (approx. 8 hours) will have to analyse the play and present results to the other group.

In this session participants of both groups will analyse:

- Author
- Time and place
- Settings
- Theatre place
- Language
- Length

Decompression and discussion activity

20 minutes

It's an important phase of a training session, in which participants know they are not "working" any more, they can relax and exchange important considerations, emotions and ideas with the group.

LESSON PLAN 8

Activity 1 Over and over again! (Part 2)

100 minutes

In this section participants will take specific care of

- Characters
- Actors
- Scenes and acts

This part may need some group discussions as the personal interpretation of characters features can lead to misunderstanding and lack of agreement in the group.

In this second phase they will also have to consider that next lessons will be about presenting their job to other participants. So they will have to save time for discussing organizational issues, if they need any preparation or material and will have to agree on a simple plan to perform their results.

*Decompression and discussion activity***20 minutes**

It's an important phase of a training session, in which participants know they are not "working" any more, they can relax and exchange important considerations, emotions and ideas with the group.

LESSON PLAN 9

*Activity 1 play for feedback!***120 minutes**

In this time, the 2 groups will have to present their research work. This sort of trial has the aim to underline whether all details has been taken into consideration or not. If there are gaps in the scenes, if there are doubts to be solved, if there are inaccuracies or similar, the group will have to further investigate the play. This is to acknowledge participants of the importance of an accurate and detailed analysis and how this work can affect the final result, in a way or another.

LESSON PLAN 10

*Activity 1 Summary of the experience***120 minutes**

After the previous session, participants can now express their feelings and thoughts. This reflection activity is very important for the consolidation of experiences and knowledge. During this brainstorming activity, participants can make their comments about their work and the tasks their were given. As the group at this stage has gained good overall competences in play a nalysis the whole work can be further exploited and participants can give extra suggestions and inputs to improve their work and results.

Ice breaker source

<https://www.tinypulse.com/blog/sk-work-icebreaker-games>

other sources

https://demosec2.capitello.it/app/books/CP2022_4267713A/pdf/685

<https://nonsolocultura.studenti.it/come-analizzare-un-testo-teatrale-188855.html>

PLAY ANALYSIS ASSESMENT ACTIVITIES

Q1. The aim of play analysis is (Choose **all** the correct answers)

- a. to compare and contrast different elements of a play
- b. to explain its similarities or differences
- c. to interpret and examine play context and audience
- d. to build the structure of a play

Q2. Main tasks of Play analysis may include (Choose **all** the correct answers).

- a. Create a Safe Environment for collective collaboration
- b. Listen
- c. Watch
- d. Explore, and develop potential Ideas
- e. Structure the analysis

Q3. It is especially important to consider the atmosphere and layout of the working space

- a. True
- b. False

Q4. Games are an effective way to begin practical sessions, especially if it is a new group.

- a. True
- b. False

Q5. What is the purpose of tongue twisters?

- a. It just good fun
- b. Bring clarity to pronunciation of words
- c. Make eating easier

Q6. The Learning Objectives of the Play analysis Unit should help the student to (Choose **all** the correct answers).

- a. Analyse a play autonomously
- b. Adapt plays to different types of audience
- c. Review and adapt personal skills to the play analysis

Q7. The core skills are:

- a. Communication
- b. Literacy
- c. Working with others
- d. Critical thinking
- e. Active listening
- f. Empathy

Q8. When you analyse a play you need (Choose **all** the correct answers):

- a. Identify the structure of the play
- b. Explore the fundamental elements of the play
- c. Explore the staging and literary devices
- d. Research the context and author

Q9. When you adapt plays to different types of audience you need (Choose **all** the correct answers):

- a. Analyse the audience
- b. Adapt scenes to a specific audience.

Q10. When you review and adapt personal skills to the play analysis you need (Choose **all** the correct answers):

- a. Identify different soft skills used in the sector of acting
- b. Strengthen weak soft skills
- c. Adapt most needed soft skills

La Mandragola

Mandragola is a comedy that takes place in the span of 24 hrs and it's about the adventures of Callimaco, a florentine guy who lived in Paris for 20 years.

La tragedia di Otello

Iago plots to take revenge against his General Othello, the Moor of Venice and decides to manipulate Othello into believing his wife Desdemona is unfaithful, stirring Othello's jealousy. Othello allows jealousy to consume him and this will be the leading theme of the story.

La Boheme

La bohème is based on Henri Murger's 1851 novel, Scènes de la vie de bohème, a collection of vignettes portraying young bohemians living in the Latin Quarter of Paris in the 1840s.

What does it convey to you?

It makes me think of Venice

It makes sad as I know it's a tragedy

It makes me think of love and romanticism

Nothing, as I never heard of it

UNIT 3: INTRODUCTION TO PERFORMANCE

UNIT DESCRIPTOR: Introduction to performance

Teaching Time	20 hours
Teaching Coordinator	ACE

Unit Purpose

In performing arts, a performance generally comprises an event in which a performer, or group of performers, present one or more works of art to an audience. A performance also describes the way in which an actor performs. The unit aims to help learners without prior drama training know the basics of theatrical performance. Learners will examine the power of public presence through theory and practice while expanding their talents, sensitivity, and imagination, and will increase their self-awareness, confidence, improvisation, creativity, and other skills that are useful in social situations and performing and improvising theatrical scenes: public speaking, overcoming shyness and blockade, enhance of oral expression and communicative capacity and body expression techniques that will improve communication and increase the ability to convey emotions in the scene.

Core Skills

Through this unit, participants will be able to develop the following basic skills:

- Linguistic communication
- Social and civic competences
- Consciousness and cultural expressions

Outcomes

The learning outcomes for this unit are as follows:

1. Know the basic elements that make up the theater and the interpretation techniques used by the actors.
2. Acquire the necessary tools and resources to handle the voice with a good acoustic and expressive result.
3. Discover the expressive possibilities of the body as a means of communication and learn to transmit specific thoughts, emotions and situations.
4. Understand that dramatic expression is one of the most complete ways to enhance the complete development of the individual, since it is based on movement, speech, creativity and spontaneity

OUTCOME 1

Know the basic elements that make up the theater and the interpretation techniques used by the actors.

Performance Criteria:

- a. Express your personal motivations.
- b. Verbalize the knowledge and experiences you have within the world of theater.
- c. Improve social and group skills.

- d. Distinguish the different elements that are part of the theater.
- e. Analyze the relationship and importance of theory with theater practice.

OUTCOME 2

Acquire the necessary tools and resources to handle the voice with a good acoustic and expressive result.

Performance Criteria

- Identify verbal capabilities and one's limitations.
- Understand the components of the speech mechanism.
- Project the voice in different exercises.
- Improve the articulation and modulation of the different texts.
- Distinguish: tone, timbre and intensity.
- Sound off improvised situations, texts, images
- Experimenting with the different types of breathing.
- Put into practice vocal relaxation techniques.

OUTCOME 3

Discover the expressive possibilities of the body as a means of communication and learn to convey specific thoughts, emotions and situations.

Performance Criteria

- Identify the different bodily possibilities.
- Express emotions and feelings with the body, in space and time.
- Perform the different types of movement, movement through space.
- Communicate with gestures and body messages.
- Overcome the feeling of inhibition when expressing yourself.
- Apply the expressiveness and bodily resources of what has been learned when interpreting an imaginary character and situation.
- Accept bodily limitations and seek alternatives to overcome them.

OUTCOME 4

Understand that dramatic expression is one of the most complete ways to enhance the complete development of the individual, since it is based on movement, speech, creativity and spontaneity

Performance Criteria

- Interpret characters and situations from improvisation.
- Relate oral and expressive skills when interpreting a character or situation.
- Create improvisation situations based on a proposed theme.
- Use costumes, props, makeup and decorations.
- Contribute ideas about the construction of a story or collective creation.
- Learn and memorise texts.
- Lecture or exhibit the work done before the public.

UNIT GUIDELINES: Introduction to performance

GUIDANCE ON THE CONTENT AND CONTEXT FOR THIS UNIT

Theater is a means and not an end in itself, it tries not only to train actors or actresses, but also to use dramatic forms and strategies to educate the person. We understand theater as an instrument for **personal development**, which provides comprehensive health benefits for older people. It also generates individual, social and emotional benefits in the person, which transcend their social environment in the community itself, reinforcing the fundamental social fabric in the age of maturity.

Within the context of theater training, aimed at a specific group such as older people, it supposes that before training actors, we must put the emphasis on training the person. The people who participate will become aware of their expressive abilities and will be able to develop and improve their communication, social and creative skills. The theater maintains and improves the cognitive and functional capacities of the person, reinforces their growth and personal and social development.

The work in this unit is built from:

- The motivations of the participants in the program.
- The experiences of each person, the links they have had with the theatrical world in their history or personal life, either as the main character of a theatrical work or simply as an audience.
- The expectations they have of the project.

Based on these aspects, the contents of the unit are organized around three axes:

- What is the theatrical fact? Introduction to theatrical fact, as an artistic event or process.
- Main elements of the theater
- Basic techniques in interpretation

The **methodology** to be used is eminently practical. It is necessary to collect the contributions of all the participants, as a preliminary evaluation that allows us to understand the components of the group.

Next, a series of presentation dynamics are proposed as a dramatic game that allow fostering a climate of trust and receptivity towards the topics to be addressed. The work climate must be based on trust and personal / group respect.

The rest of the contents are presented in an active and participative way. To achieve each learning result, we start with an interactive exhibition of the main concepts. From there, the participants will comment on their previous ideas about the above. The teacher should highlight the importance of having a minimum of training on these points, as a work base for their future artistic creation process.

OPPORTUNITIES FOR CORE SKILL DEVELOPMENT

The basic competences that are worked on in this unit are:

- Linguistic communication
- Social and civic competences
- Consciousness and cultural expressions

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

The evaluation of the unit is based on teacher observation, based on the following indicators:

- Individual participation in expressing their opinion
- How to interact with the group
- Degree of disinhibition
- Way of expressing yourself in the group
- Degree of involvement in group activities
- Listening and understanding skills
- Level of creativity and imagination

INTRODUCTION TO PERFORMANCE LESSON PLANS

Introduction

The unit aims to help learners without prior drama training know the basics of theatrical performance. Learners will examine the power of public presence while expanding their talents, sensitivity, and imagination, and will increase their self-awareness, confidence, improvisation, creativity, and other skills that are useful in social situations and performing and improvising theatrical scenes: public speaking, overcoming shyness and blockade, enhance of oral expression and communicative capacity and body expression techniques that will improve communication and increase the ability to convey emotions in the scene.

Their main tasks will be:

1. Know the basic elements that make up the theatre and the interpretation techniques used by the actors.
2. Handle the voice with a good acoustic and expressive result.
3. Discover the expressive possibilities of the body as a means of communication.
4. Understand that dramatic expression is one of the most complete ways to enhance the complete development of the individual.

This unit of learning provides students with opportunities to develop the following basic skills:

- Linguistic communication
- Social and civic competences
- Consciousness and cultural expressions

Things worth giving consideration to:

- This project will be based on memories and life experiences. (Personal, social, cultural, political and historical.)
- The catalyst to stimulate these memories may be enhanced by a sort of communication challenge and a comparison of generations.
- The initial stage of the process should involve a group discussion. It could be recorded in audio/written format to support the development of the project. It is crucial from the outset that the learners take responsibility for the selection and development of the material.
- Learners should be led in the analysis by a pre-defined structure.

The space

- It is especially important to consider the atmosphere and layout of the working space.
- Try to have the space prepared prior to the students arriving.

- The space should feel safe and secure. It will assist with the tone of the work, communication within the group, and creativity.
- Individuals will often bring their outside life stresses and tensions into a session. Consider this and modify your initial warm-ups and concentration exercises accordingly.

Personal interpretation

- Learners should be encouraged to enjoy sharing ideas and feelings with others: communication is the channel but also the aim of this activity.
- The use of concentration exercises, drama games, improvisation, discussion and positive feedback should be used from an early stage to encourage confidence and awareness within the group.
- Personal inputs and points of view regarding the play and the audience should be expressed by each learner, collected and explored together with the group.
- Empathy, active listening, strong communication and team work should help learners to feel comfortable expressing themselves individually and at the same time to feel as part of a whole in which every input is different and precious.

Sessions Structure

This unit is made up of 10 sessions of 2 hours each. Games and icebreakers are frequently used as an effective way to begin practical sessions. Then several training activities are suggested to work with the group. Each session ends with a short evaluation of the day.

SESSION 1 – DURATION 2H.

PRESENTATION OF THE WORKSHOP.

DURATION: 15 min

The teacher will introduce himself/herself to the group and explain what the workshop will consist of. He/she will raise different aspects: duration, objectives and content. Likewise, he will make it clear what the work dynamics will be in each session, as well as the values to be developed.

I EXPECT FROM THIS WORKSHOP...

DURATION: 15 min

Each member of the group will say what they expect from the workshop, what expectations they have, what they would like to learn, do, experience. Likewise, the things that cause them fear or inhibition or that they think will be more difficult for them.

THEATER EXPERIENCES IN YOUR LIFE.

DURATION: 15 min

Each participant will express their experiences throughout their lives with the theatre as a spectator, as an actor/actress or in other ways. Likewise, they will be invited to express whether these experiences have been positive or not for the person.

GROUP MEMBERS PRESENTATION (Circle names/hands).

DURATION: 25 min

- Sitting in a circle, each member will say his name and, together with saying the name, will make a simple movement with the hands. The first participant will say his name and repeat it 5 times, the second participant will try to repeat his partner's name and movement and will say his name associated with his gesture. And so on with all the members of the group. (15')

- Once all the participants have done it, they will do it together in a choral way in the same order in which they have developed it. Some intention will be introduced to the choir that is created. (5')
- To finish, the teacher will randomly ask each member of the group which is the name or the movement of another classmate. (5')

FIRST MEET (The greeting).

DURATION: 10 min

The components of the group will walk through the space in different directions, they will walk at a normal pace. Try not to bump into or touch anyone. When a clap signal is given, they will have to greet a partner and have a short conversation that arises from that encounter, until the signal to walk through space again sounds.

INSTRUCTIONS: One clap greeting / Two claps start a dance

THE CHAIR.

DURATION: 30 min

Starting from a chair, we will try to discover the different forms of relationship we have with a chair. This exercise will be worked from two starting points: Chair as a fixed element and chair as a mobile element.

- **FIXED CHAIR:** The body will adapt to the chair. The student will interact with the chair showing an action in which we are sitting in different moments of life and situations. With the gestures and without speaking, the rest of the observing participants will have to guess what the situation is. (15')
- **MOBILE CHAIR:** The participant will use the chair and transform it into another object that is not a chair (for example: a horse), improvise some phrases of that situation to help us recognize the new usefulness of the chair. (15')

EVALUATION OF THE DAY.

DURATION: 10 min

A small summary of everything done in the session will be made in a circle. Each participant will express how they have felt, what they have found, the activities that have been easier or more difficult for them.

SESSION 2 – DURATION 2H.

BRAINSTORMING.

DURATION: 15 min

Ask yourself some questions: what is theatre for you? What elements do you think that make up the Theatre? Brainstorming... all the ideas will be collected on a board, then will be ordered and used to expand on them in the debate.

BUILDING OUR THEATRICAL WORLD.

DURATION: 40 min

100 tokens. On each card there will be a picture and a word. Of the 100 cards there will be about 75 where there will be a drawing/word related to the world of theatre (techniques, elements, titles of works, authors...) They will be given time to separate them into two groups: group 1

(words related to the theatrical world) and group 2 (words not related to the theatrical world). Subsequently, a sharing of the result will be made.

DISCOVERING MY BODY.

DURATION: 30 min

- Arranged in a circle and standing, the most important joints of the body are reviewed in this order: Fingers, wrists, elbows, shoulders, neck, waist, hips, knees, ankles. (10').
- Movement as knowledge: In this order, each joint begins to move for a few seconds (stretching, turning, bending...). (5').
- Movement with intention: Once all the joints have been covered, the teacher will propose different situations to be carried out (playing the piano, kneading bread, washing clothes, cleaning windows, dancing salsa...) (5').
- Each component proposes an action where those parts of the body are articulated, and the rest of the members will have to guess what it is. (10').

DISCOVERING MY BREATH.

DURATION: 15 min

- Brief introduction to the elements that make up our voice. voice, resonator and respiratory apparatus and different types of breathing: chest, intercostal and diaphragm. (5')
- Sitting down, the different types of breathing will be put into practice. (10')

PHONETIC BATTLE.

DURATION: 10 min

The participants in pairs face each other in space. It is a phonetic confrontation with the sounds of the consonants of the alphabet. A dialogue that consists of one of the participants saying a letter and another participant answering with the letter that continues, without saying the vowels, until passing through all the consonants. Don't yell, clearly project the lyrics.

EVALUATION OF THE DAY.

DURATION: 10 min

A small summary of everything done in the session will be made in a circle. Each participant will express how they have felt, what they have found, the activities that have been easier or more difficult for them.

SESSION 3 – DURATION 2H.

GROUP COHESION DYNAMICS.

DURATION: 20 min

THE HUG – sitting in a circle, each one will say his/her name and why he/she has that name (who chose it, if he/she likes it, if it belongs to a family member etc...) the rest of the components listen. As each one makes the presentation, the teacher will stop the exercise and ask the rest of the components questions to see if they remember the information. When all the participants have done it, one of them will stand up in the middle of the circle and say: "My name is.... And I love so much... "Then the person who has been chosen will have to get up from the chair and manage to hug the person in the middle, the rest of the group will have to prevent it. The person who stays in the middle can say at a given moment "My name is.... And I love everyone very

much...”, at that moment they will all have to get up and change seats. The person in the middle will try to take a seat and someone else will stand up in the middle of the circle.

BODY EXPRESSION.

DURATION: 20 min

WARM-UP / BODY SEGMENTATION: Arranged in a circle and standing, the most important joints of the body are reviewed in this order: fingers, wrists, elbows, shoulders, neck, waist, hips, knees, ankles. In this session the teacher will mark the guidelines for movement. (10’).

BODY SHAPES: open and closed positions.

- Individual exercise: Free movement through space, adopting positions that take up a large amount of space and working the joints that have been worked on in previous sessions. Later we will move through space and when you clap you will have to remain static adopting a closed position. (5’).
- Exercise in pairs facing each other, one proposes an open body posture, his partner tries to do it as a mirror. Then the partner proposes a closed posture, and his partner will try to do it, and so on. Proposal-imitation-proposal. (5’).

ORAL EXPRESSION.

DURATION: 25 min

HOW DO YOU BREATHE? Lying face up on the floor with your legs bent so that your back rests completely on the floor. We look for body strain, in muscles and joints. Motionless body. We begin to work diaphragm breathing. (10’).

SYLLABLE. The group will work with a series of syllables (e.g., PA-PE-PI-PO-PU). Individually and then in groups. The sound will be worked on intensity and volume. (5’).

ONOMATOPOEIC SOUNDS. Realization of a series of activities that will be proposed by the teacher. Each participant will do the activity accompanied by onomatopoeic sounds. He will repeat that action with all the sounds that this action can lead to (e.g., getting up in the morning (sound of my bones, eyes, sheets, slippers, clothes, doors...) (10’).

EXPRESSION DRAMATIC PLAY/IMPROVISATION.

DURATION: 45 min

THE BUS -The chairs will be arranged as if they were part of a bus, with aisles and entrance included. All the participants will sit on the chairs, except the "driver" who will remain standing. The driver must tell an invented story, referring to a bus trip. Every time there is a silence or pause in the story, all players will change seats, including the driver, who will try to become a passenger. If the driver says that there has been a "flat tire" all the players will get off the bus through the door, until they go around the bus completely and re-enter through the door to sit down. The game will end when all the participants go through the driver's seat or when the facilitator deems it convenient. (10’).

FREE IMPROVISATION – TOPIC EVERYDAY SITUATIONS IN A COUNTRY HOUSE/ IN AN APARTMENT. Groups of 2 or 3 components will be formed, they will be given a situation of daily life within a space (apartment-country house). They will also be given a role/character and will have to do a little improvisation. (30’).

EVALUATION OF THE DAY.

DURATION: 10 min

A small summary of everything done in the session will be made in a circle. Each participant will express how they have felt, what they have found, the activities that have been easier or more difficult for them.

SESSION 4 – DURATION 2H.

*BODY EXPRESSION.***DURATION: 25 min**

PEOPLE WITH PEOPLE. All in pairs except one. The one who does not have a partner gives instructions to the others with a clear and strong voice (at the beginning the teacher will do it). He will say a part of the body and the couples must join by that part of the body (e.g., left hand). But if he/she says: "People with People" everyone should look for a new partner, the one who is left without a partner should be the one who directs the dynamic. (5')

TOWARDS A POINT. Everyone walks around the room at a normal pace. While they walk, they are given different instructions to carry out. The general instruction is that they must walk towards a point in the room, when they arrive, they have to change direction, no one can touch anyone while walking, and no one can follow anyone. During the ambulation, the following will be proposed: walk slowly, quickly, sideways, backwards, in a zigzag, circular... (10')

ONE, TWO AND THREE. Walking around the room in different directions as in the previous session, the teacher will issue the following instructions (10'):

1. Static in place, neutral position.
2. Find a partner and greet each other (each time in a different way).
3. Find a partner and dance together (they propose different types of dances)

*ORAL EXPRESSION.***DURATION: 30 min**

ANIMAL CHOIR. A melody known to all will be chosen. Then, each participant will choose the sound of an animal (if there are many participants, it may be in pairs). The participants will be arranged in a row, in front there will be someone who will act as director. The director will start the melody so that everyone begins to sing it together with the sounds of the chosen animals. The conductor of the orchestra will vary the intervention of the different components of the group with different types of groups (duos, trios...) He will also be able to play with the volume, rhythm and tone to increase the complexity of the game. (15')

BOAT TRIP. The chairs will be arranged in a row of two, simulating a boat. Participants will sit on them blindfolded. They will be given some indications related to feeling comfortable, getting in touch with their body, relaxing muscles, among others. Then you will begin to read a story about a boat trip. It is important that the story is in the present tense and that it considers "images" that are related to sensations, temperatures, colours, smells, sounds and movements. For example: "the boat is rocking slowly from side to side", "the sun over our heads makes us very hot", "we touch the water with our right arm", "we hear the seagulls in the distance". You can also include music to help create the atmosphere. (15')

*EXPRESSION DRAMATIC PLAY/IMPROVISATION.***DURATION: 50 min**

ENVIRONMENTS AND PLACES. We will work with a set of sheets with images that allude to different environments or places of human activity. Working groups will be formed and each one will take a slide at random. They will pay attention to the image and exchange ideas based on what they observe, detailing the environmental characteristics, emotions, activities, people and/or animals that participate in the image, using no more than three minutes for this action. Then, they will install the game of expression using the body and the voice in those circumstances, representing those characters as if they lived and interacted in that place. Each

group will present the result and their classmates will observe in silence trying to discover what environment or place of human activity it is. At the end of the game, they will comment together on what they interpreted from what they experienced.

EVALUATION OF THE DAY.

DURATION: 10 min

A small summary of everything done in the session will be made in a circle. Each participant will express how they have felt, what they have found, the activities that have been easier or more difficult for them.

SESSION 5 – DURATION 2H.

BODY EXPRESSION.

DURATION: 30 min

THE MIRROR. This exercise will be done in pairs (A-B). Couple A will begin by performing different movements with different parts of the body, performing a body segmentation that serves as a warm-up (head, shoulders, hands, wrists, arms, waist...). Partner B must perform the same movements that partner A proposes. For 5 minutes the roles will be changed and partner B will be the one to propose new movements. Different rhythms and expressive intentions will be marked. (10')

THE SHADOW. Part 1: In pairs they will stand one behind the other, they will walk through the space at different rhythms and the partner who goes behind will make the shadow of the partner who goes in front. They should always keep the same distance between them. They will then rotate places. Part 2: We will try to do the same sequence, but instead of two components we will incorporate more components that make the shadow of the conductor of the exercise. (10').

GESTURE – LOOK. Walking through the space freely, little by little the teacher will say some instructions to walk with the attitude indicated and maintaining the indicated gestural expression. (Looks surreptitiously, with contempt, with hatred, with love, with greed, with joy...). The exercise will be repeated with the same instructions, but this time sounds should be proposed that suggest the patterned gestural expression. (10').

ORAL EXPRESSION.

DURATION: 30 min

GAME, PLAYING. The facilitator will generate a list of words that involve an action (verbs). The participants will sit in a row in front of the facilitator, who will choose one of them to come closer and choose a word from the list. The objective is to work on the "redundancy" of the sound, that is, the participant must say the word in such a way that the way of saying it tries to give its meaning; for example, say the word sing, singing. The activity will end when the whole group has participated or when the list of words is exhausted. (10')

THE VOICE OF THE VOICELESS. The facilitator will have a set of sheets of "silent animals", that is, animals that do not have a characteristic natural sound. For example: butterfly, octopus, giraffe, spider, platypus, iguana, among others. The participants will arrange themselves in a circle and the facilitator will distribute the sheets, face down, in the centre of it. At random, a participant will turn a sheet and according to the image it contains, they will have to create the onomatopoeia (reproduction of a non-discursive natural sound) of it. Then it will be the turn of

the partner on the side and the dynamic will continue until the whole group has participated or until the images run out. (10')

DON'T BIND YOUR TONGUE. The facilitator will arrange the group in a circle and, one by one, will ask the participants if they know a tongue twister. Those who participate in the activity who have learned a tongue twister will be asked to recite it, and those who do not, will be taught one that it is easy to learn at that time. After the facilitator makes sure that everyone can recite their tongue twister, one by one they should recite it, adding some particular movement or gesture. When all the participants have already recited it with gesture, a new difficulty will be added: this time they must recite it playing with sound elements such as speed (fast or slow), volume (high or low) and tone (low or high), depending on facilitator instructions. The activity will end when all the participants have recited their tongue twister, adding gestures and sound elements. (10')

EXPRESSION DRAMATIC PLAY/IMPROVISATION.

DURATION: 50 min

PIRATES AND TREASURES. The facilitator will ask the group to form several working groups. Each group in silence will be told to put themselves in the following situation: "You will have to go in search of a treasure". However, before playing, you must agree with the group on the following aspects that must be present in the game:

- There is a treasure map. How is it?
- Someone finds the map.
- The rest of the people do not believe it is true.
- The owner of the map must convince them that it is true.
- There is a pirate defending the treasure.
- The ending... It is invented by the group.

In groups they will show how they solved their story. The improvisations carried out will be repeated with indications that change the situation.

EVALUATION OF THE DAY.

DURATION: 10 min

A small summary of everything done in the session will be made in a circle. Each participant will express how they have felt, what they have found, the activities that have been easier or more difficult for them.

SESSION 6 – DURATION 2H.

BODY EXPRESSION.

DURATION: 30 min

WARM-UP / BODY SEGMENTATION: Arranged in a circle and standing, the most important joints of the body are reviewed in this order: fingers, wrists, elbows, shoulders, neck, waist, hips, knees, ankles. In this session the teacher will mark the guidelines for movement. (10')

FORMS OF MOVEMENT: Work with different forms of movement. Pendular, rebound, vibratory... The members of the group are grouped in pairs. The dynamic is similar to other exercises: proposal-imitation-proposal. Each form of movement will be trained during a limited period. (10')

ELASTIC MASS. All the participants will be joined one by one by a point of the body until they form a whole. This whole will be transformed into an elastic mass that will move through space to different points. At the beginning, the movements will be slow and short-range; little by little

new forms of movement will be discovered. Different work guidelines will be marked around this idea. (10').

ORAL EXPRESSION.

DURATION: 20 min

SOUND TIC. Two or three groups will be formed and distributed throughout the space. Each group should choose a song that they know well (melody and lyrics). The teacher, for his part, will write on pieces of paper "sound tics" such as: coughing, sneezing, snoring, sobbing, yawning, snorting, sighing, among others. He will fold the pieces of paper and put them in a bag or hat. A group will be randomly chosen to be the first to participate; they must remain standing while the rest sit in front of them. A participant representing the group must draw a piece of paper with a "sound tic". The song chosen by the group must be sung adding the sound written on the paper. (10').

TO THE FRIEND-FRIEND ECHO-ECHO. Groups will be formed and distributed throughout the space. Each group must choose a simple poem song. Within the group some will be the "voice" and others the "echo". Each group will intervene in order, the rest of the groups will act as observers. When it is "voice" they will sing or recite the poem, the "echo" must repeat the last word or syllable in each pause or melody. Role swap. It can also be done in pairs. (10').

DIAPHRAGM-INTERCOSTAL BREATHING.

DURATION: 10 min

EXPRESSION DRAMATIC PLAY/IMPROVISATION.

DURATION: 60 min

IMPROVISATION 1 "OUR WORLD" - two or three groups will be made. Each group must choose a current issue and think of a short story that clearly contains the beginning, conflict-knot and outcome... They will try to think of a plot line to tell and talk about that topic. Once the idea has been defined for all the groups, each group will try to improvise on their idea. Every time a group exposes the rest of the components that have been as spectators, they will propose ideas that can help develop the proposal presented. The aim is to create three or four everyday scenes that reflect something that is socially conditioning or limiting our lives (mobile issues, online banking issue, loneliness issue...)

EVALUATION OF THE DAY.

DURATION: 10 min

A small summary of everything done in the session will be made in a circle. Each participant will express how they have felt, what they have found, the activities that have been easier or more difficult for them.

SESSION 7 – DURATION 2H.

BODY EXPRESSION.

DURATION: 30 min

WARM-UP / BODY SEGMENTATION: Arranged in a circle and standing, the most important joints of the body are reviewed in this order: fingers, wrists, elbows, shoulders, neck, waist, hips, knees, ankles. It will be done with music. In this session the teacher will mark the guidelines for movement. (10')

TRUST ME. In pairs one will be the blind and the other the guide. The participant who represents the blind must be blindfolded. The space will be distributed in such a way that it looks like a circuit with certain obstacles that serve as a stimulus. The guide must give the blind man a walk through the determined space, ensuring that he does not stumble or collide, and will make him know everything he wants through touch, hearing, any other sense. After the circuits, the roles will be changed. (10').

SIMPLE AND COMPLEX ACTIONS. On small pieces of paper, they will have written different and various simple actions, such as: running, swimming, climbing, crying, coughing, walking, among others. These folded papers will be put in a bag, box. Each participant will draw a piece of paper at random. In a circle, each participant must mimic the action and the rest guess. After the participation of all the components, they will have to link the action that they have had to another that can be done at the same time (e.g., talking on the phone - ironing). This last action will be repeated once it is guessed with a small improvisation that supports the sequence. (10').

ORAL EXPRESSION.

DURATION: 30 min

GRANDMOTHER WENT TO THE FAIR. The group will be arranged in a circle. The teacher will begin the activity with a phrase added to a particular gesture that everyone must repeat. The sentence will be: "Grandma went to the fair and bought a coffee grinder." The gesture in that case will be to turn the left hand. The group will repeat the phrase plus the gesture and then, whoever is on the right side, must say the same phrase including the gesture, added to a new phrase with the same statement, such as: "Grandma went to the fair and bought a fan" and you will have to invent a particular gesture like moving your right hand back and forth like a fan. The group must repeat both phrases and corresponding gestures and thus continue the dynamic always towards the right side. The participant whose turn it is must always begin by repeating all the previous sentences before adding the new sentence. (10').

STORIES IN MY LANGUAGE. The group will be divided into two or three teams. Each group will be given a piece of paper containing the title of a classic tale (Little Red Riding Hood, Thumbelina, Hansel and Gretel, etc.). It is important to keep secret the story that has corresponded to them. Each group must invent a dialect as strange as possible and then briefly tell their story in that dialect. Once each group has already created its dialect and rehearsed the story, they must present it in front of their classmates. These will be in charge of guessing what story it is. The activity will end when each group has presented its story and it has been guessed by the rest of the group. (20').

EXPRESSION DRAMATIC PLAY/IMPROVISATION.

DURATION: 60 min

IMPROVISATION 2- "OUR WORLD"- We will work on the improvisations of the previous day. The idea is to create four scenes around four current issues that are related to their environment, age and experiences. What are recognizable to other people in similar situations. Likewise, these improvisations should transmit an invitation to the spectator's reflection. In this session we will work on the realization of these three or four scenes, defining real characters and dialogues.

EVALUATION OF THE DAY.

DURATION: 10 min

A small summary of everything done in the session will be made in a circle. Each participant will express how they have felt, what they have found, the activities that have been easier or more difficult for them.

SESSION 8 – DURATION 2H.

BODY EXPRESSION.

DURATION: 10 min

WARM-UP / BODY SEGMENTATION: Arranged in a circle and standing, the most important joints of the body are reviewed in this order: fingers, wrists, elbows, shoulders, neck, waist, hips, knees, ankles. It will be done with music. In this session the teacher will mark the guidelines for movement. (10')

EXPRESSION DRAMATIC PLAY/IMPROVISATION.

DURATION: 105 min

IMPROVISATION 3- "OUR WORLD"- The class will focus mainly on working:

- The dialogues of the scenes, intentions, scene movements will be worked on.
- Proposals for costumes, makeup and props.

It is intended to leave the scenes mounted to be able to rehearse in later sessions.

EVALUATION OF THE DAY.

DURATION: 5 min

A small summary of everything done in the session will be made in a circle. Each participant will express how they have felt, what they have found, the activities that have been easier or more difficult for them.

SESSION 9 – DURATION 2H.

BODY EXPRESSION.

DURATION: 10 min

WARM-UP / BODY SEGMENTATION: Arranged in a circle and standing, the most important joints of the body are reviewed in this order: fingers, wrists, elbows, shoulders, neck, waist, hips, knees, ankles. It will be done with music. In this session the teacher will mark the guidelines for movement. (10')

EXPRESSION DRAMATIC PLAY/IMPROVISATION.

DURATION: 105 min

IMPROVISATION 4- "OUR WORLD"- Rehearsals of the scenes with the groups formed.

EVALUATION OF THE DAY.

DURATION: 5 min

A small summary of everything done in the session will be made in a circle. Each participant will express how they have felt, what they have found, the activities that have been easier or more difficult for them.

SESSION 10 – DURATION 2H.

BODY EXPRESSION.

DURATION: 10 min

WARM-UP / BODY SEGMENTATION: Arranged in a circle and standing, the most important joints of the body are reviewed in this order: fingers, wrists, elbows, shoulders, neck, waist, hips, knees, ankles. It will be done with music. In this session the teacher will mark the guidelines for movement. (10')

EXPRESSION DRAMATIC PLAY/IMPROVISATION.

DURATION: 105 min

IMPROVISATION 5- "OUR WORLD"- General rehearsal of the scenes with the groups formed. Costume/makeup included. Video recording. The idea is to be able to exhibit this work on a later day with the public.

EVALUATION OF THE DAY.

DURATION: 5 min

At the end of the activity, a questionnaire will be carried out to evaluate all the training sessions.

INTRODUCTION TO PERFORMANCE ASSESMENT ACTIVITIES

OUTCOME 1

Know the basic elements that make up the theatre and the interpretation techniques used by the actors.

1. **The elementary techniques of interpretation serve to:**
 - To improve the performance of the actors.
 - To translate a text.
2. **The basic elements of theatre are:**
 - Actors
 - Actors, text, scenery, lighting, sound, makeup, costumes, audience.
 - The building and its staff.
3. **Props are a set of objects and equipment that are used on a stage.**
 - True
 - False
4. **The person in charge of the costume design in theatre is called:**
 - Dressmaker/tailor
 - Fashion designer.
 - Costume designer
5. **Indicate which of these are theatrical genres:**
 - Comedy
 - Storytelling
 - Romance
 - Tragedy
 - Monologue
 - Opera
6. **Theatre is:**
 - Physical space to represent.
 - A dramatic genre that represents theatrical heritage.
 - A dramatic piece or written work to represent
 - All are correct
7. **Theatre can only be performed in theatre rooms and auditoriums.**
 - False
 - True

OUTCOME 2

Acquire the necessary tools and resources to handle the voice with a good acoustic and expressive result.

8. **Characteristics of the voice:**
 - Height
 - Intensity
 - Timbre
 - Rhythm
 - Translation
9. **What is the projection of the voice?**
 - Speak loudly when acting so that the public can hear you
 - Shouting a lot when performing so that the audience can hear you
 - Direct the sound outwards to go further with the vocal sound
10. **What is the articulation of the voice?**
 - Speak loudly when acting so that the public can hear you
 - Clear and differentiated pronunciation of words
11. **Oral expression is not related to communication:**
 - True
 - False
12. **Types of breathing**
 - Chest
 - Intercostals
 - Diaphragm
 - All three answers are correct
13. **Relaxation is not important for breathing:**
 - True
 - False
14. **Does the binomial Relaxation – concentration exist?**
 - Yes
 - No

OUTCOME 3

Discover the expressive possibilities of the body as a means of communication and learn to convey specific thoughts, emotions and situations.

15. **Body language is:**
 - Express thoughts, emotions and situations freely with the body.
 - Have a lot of imagination to express thoughts, emotions and situations.
 - Use of the body, gesture and voice to convey thoughts, emotions and situations.
16. **Non-verbal communication:**
 - It is independent of verbal communication.
 - It accompanies verbal communication.

17. **Point out basic motor skills:**
 - Locomotion
 - Handling
 - Balance
 - Sing
 - All
18. **Body segmentation:**
 - It allows to work the different parts and possibilities of our body
 - It is important for body training
 - Both are correct
 - None is correct
19. **Shyness prevents you from being an actor**
 - True
 - False
20. **The movement with intention supposes:**
 - The movement of your body moves and creates an intention.
 - The movement of your body is motivated by an intention.
21. **Open body shapes are:**
 - Body positions that take up a lot of space
 - Body positions with an open mind

OUTCOME 4

Understand that dramatic expression is one of the most complete ways to enhance the complete development of the individual, since it is based on movement, speech, creativity and spontaneity

22. **Theatrical improvisation:**
 - Scenes created instantly, the improviser interprets the fiction at the same moment, from his voice, body and imagination
 - Scenes created by the director for the interpreter to work on, based on his voice, his body and his imaginary
23. **Observation does not help interpretation:**
 - True
 - False
24. **When improvising it is important to talk a lot:**
 - True
 - False
25. **Dimensioning in the theatrical text is:**
 - Limit a scene
 - Clarifications in italics about the dramatic action

26. **To give somebody her/his cue in theatre is...**
- Tell the actor with whom we share scenes the phrase or word that gives entrance, after which he or she must intervene
 - Give confidence and help peers in the theatre when faced with problems.
27. **Dramatization is representing sad or dramatic situations in life**
- True
 - False
28. **The conflict on stage is important:**
- True
 - False
29. **A playwright can also be the director of a play**
- True
 - False
30. **Tick the elements that make up a dramatic structure:**
- Character
 - Furniture
 - Conflict
 - Space
 - Text
 - Plot
 - Time
 - Theme

UNIT 4: SCRIPTWRITING

UNIT DESCRIPTOR: Scriptwriting

Teaching Time	20 hours
Teaching Coordinator	36,6 Competence Centre

Unit Purpose:

The Unit aims at making the participants become acquainted with the specificity of scriptwriting.

It prepares the learners to work on texts that are the basis for theatre productions. They will learn the key categories of screenwriting theory, such as idea, protagonist, structure, scene, dialogue, and format. They learn the rules for selecting and constructing the main character, defining their goals and motivations, and the relationship between the environment and the character's emotions. They acquire competencies in storytelling, setting turning points, and narrative direction. They learn about the formal and technical aspects of writing a script as well as the successive phases of script development: outline, treatment, and ladder.

Outcomes

Learners who complete this Unit will be able to:

1. Generate or/and select idea(s) for the story basing on genre, theme and message chosen,
2. Define and describe the protagonist(s) and the plot(s),
3. Design narrative structure (outline/ treatment/ ladder),
4. Write a sample of scenario and present the final text.

Recommended Entry

Entry is at the discretion of the Age On Stage Consortium Members

Core Skills

There is no automatic certification of Core Skills in this Unit.

The Unit provides opportunities for learners to develop aspects of the following Core (META) Skills:

- Creativity
- Critical thinking/ Problem solving
- Collaboration

Unit Specification: statement of standards

Acceptable performance in this Unit will be the satisfactory achievement of the standards set out in this part of the Unit Specification.

OUTCOME 1

Generate or/and select idea(s) for the story basing on genre, theme and message chosen

Performance Criteria

- (a) Generate and select ideas (where to look and how to choose?),
- (b) Decide on the genre (essential from the beginning of the work),
- (c) Identify the theme (associating the value around which the story revolves),
- (d) Choose and underline the message (what do you want to say with this story?).

OUTCOME 2

Define and describe the protagonist(s) and the plot(s)

Performance Criteria

- (a) Create protagonist (purpose, motivation, conflict, and failure),
- (b) Define relationships (how to set up relationships between characters),
- (c) Set up logline (the quintessence of your story),
- (d) Design suspense (how to keep the audience interested?).

OUTCOME 3

Design narrative structure (outline/ treatment/ ladder)

Performance Criteria

- (a) Present the treatment (how to outline a coherent plot),
- (b) Distinguish three acts (basic narrative structure),
- (c) Add other linear narrative structures (the hero's journey; sequences and the scenes' breakdown based on ladder method).

OUTCOME 4

Write a sample of scenario and present the final text

Performance Criteria

- (a) Write scene (how to build interesting scenes?),
- (b) Construct dialogue (how to write lively dialogue, full of emotion and subtext?),
- (c) Edit (a list of questions to check your text),
- (d) Present (how to present your text to the world?).

This Unit is available as a freestanding Unit.

Unit Support Notes, which provide advice and guidance on delivery, are available.

Equality and inclusion

This Unit Specification has been designed to ensure that there are no unnecessary barriers to learning or assessment. The individual needs of learners should be taken into account when planning learning experiences, set

UNIT GUIDELINES:Scriptwriting

GUIDANCE ON THE CONTENT AND CONTEXT FOR THIS UNIT

*A **theatre script** is not only and **not always a text**. It is the structure of the stage reality that we want to create. Its substance can be words, of course, but also actions and images that make up the content of the show and its form. In other words, a script is a sketch, a conceptual skeleton of a story told in theatre. It is a set of ideas on how to present events, characters, the development of the plot and also how to convey the sense of the theatrical story in the clearest and fullest way.*

Within this unit we try to show different methods and techniques of theatrical work, we focus especially on methods, which **activate amateur actors**, adopt their creative and independent contribution to the creation of a performance. The text of the script is not a prerequisite for the creation of a beautiful, authentic show. Sometimes the most important, the most valuable experience for amateur theatre creators is the joint search for words and actions close to them, composing their own stage story - from the beginning to the end - from choosing the topic to accepting the final shape of the invented plot.

The aim is to present the theory of scriptwriting in the most simplified way (example below) and then proceed with practising it.

Before taking the proverbial pen in hand to write a play or adaptation, it is worth asking yourself three questions:

- What for?
- For whom?
- How?

FIRST, WHY, THE PROBLEM

To begin with, we need to define the problems we want to include in our text. Regardless of whether it is to be an original play or an adaptation, we should be clear about what we are writing about - not in the sense of events or plot (there is still time for that), but in terms of problems.

SECONDLY, FOR WHOM, I.E. THE ADDRESS

The second question we need to answer before we start writing is - who are we writing for. This question of addressee refers to both the audience and the performers of the play. While answering the question - for whom we are writing, we must also make basic casting decisions.

THIRDLY- HOW, OR THE FORM

The third important decision we should make is to determine the character, or convention, of our play or adaptation.

This convention we have adopted will influence the construction of the stage script. Even though the main principles of its construction are constant, the detailed solutions of episodes and ways of leading individual characters may differ.

This brings us to the subject of creating a dramaturgical structure, the skeleton of the play.

FOURTHLY- STRUCTURE, OR LADDER

A drama is a certain structure in the form of a dialogue. Screenwriting theoreticians create more or less detailed models of this structure, covering from 5 to 23 (!) obligatory elements.

However, regardless of the number of these components, the arrangement of dramatic tensions (plot, problematic, psychological, visual or musical) is essentially similar in all these models. And its organising principle is conflict. It is the conflict between the main characters that drives the plot, it is the carrier of the problematic and it attracts the audience's attention.

This is the basic model of conflict development that will allow us to order the plot and problematic matter of the play:

- The beginning (which is sometimes exposition)
- The first turning point (i.e. the sudden turn of the plot)
- Peripeteia (which is a sudden complication, reversal of fortune or change in circumstances)
- Second turning point (sometimes placed after the climax)
- The climax (i.e. the main clash of conflicting forces)
- Peripeteia
- Resolution
- Conclusion

FIFTHLY- THE BEGINNING

The types of beginnings of art or adaptations are few and far between, compared to chess openings.

One of the examples might be introduction of narrator who addresses their story not directly to the audience, but to the listener or listeners on stage – his/her partners, who will play the roles created by him/her and enter into the staged situations.

This is a convenient procedure especially when the adapted work consists of segmented stories that are separate entities. In this way we create the so-called frame, which is a kind of paperclip, linking these dispersed stories into one whole.

SIXTH- COMPOSITION

Again, there are several possibilities to choose from:

- a. a story unfolding linearly with or without initial exposition
- b. the story unfolds in "jumps" as above
- c. a "jump" into the middle of the story
- d. a story unfolding retrospectively with initial exposition

SEVENTHLY- THE CHARACTERS

They are the "bearers" of the problem we want to convey to the audience; they are the participants of the dramatic conflict; they are the defenders or opponents of our authorial message. In a word - they speak with our voice and on our behalf they talk to the audience.

EIGHTH- DIALOGUE

There are many functions of dialogue in drama. It is, among other things, the primary vehicle (besides stage action) for action and conflict; it defines the relationship between the characters; if necessary - it expresses the author's message directly; and it characterises the characters themselves. It is important not only what our protagonists say, but also how they say it.

NINTH- YOUR OWN INVENTION

The rest is a matter of your own invention, practice and talent (and yet!).

Finally, one more piece of advice. Many theatre scripts are written as a collective work. And that's good - a few heads are better than one. But the moment the "collective" considers the text ready, a merciless dramatist should enter the action, who will order this collective creation according to the iron rules of drama. This will be to the benefit of both the 'collective work', and the performers (it is usually this creative collective!), and the audience.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

In the context of considering amateur creation, it is important to emphasise the importance and functionality of non-verbal modes of storytelling in theatre. Amateur actors usually have serious difficulties in memorising large parts of a text, as well as problems with diction and interpretation. In their performances, longer sequences of monologues and dialogues are often the weakest part of the performance. In this situation, it is helpful to focus the script primarily on the scenic action, and less on the text. In theatre a lot of content can be shown, illustrated, expressed with movement or visual signs. The word, which is not exploited too much in amateur theatre, sounds stronger and more expressive, has a greater power of influence. That is why it is worth looking for a form of script in which actions have the leading role, or at least replace the text in all cases where it is possible and justified.

OPPORTUNITIES FOR CORE SKILL DEVELOPMENT

The Unit provides opportunities for learners to develop aspects of the following Core (META) Skills:

- Creativity

- Critical thinking/ Problem solving
- Collaboration

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Informal evaluation methods should be applied gathering feedback after each working session so to guarantee group dynamics and cooperation.

SCRIPTWRITING LESSON PLANS

Introduction

The aim of the teaching unit is to familiarize participants with the specifics of scenario writing. First, it prepares listeners to work on the texts that form the basis of theatrical performances. Second, learning about key categories of storyboard theory such as idea, protagonist, structure, scene, dialogue, and format. Thirdly, learning about the principles of choosing and constructing the main character, defining his goals and motivation in action, and the relationship between the environment and the hero's emotions. Fourth, gaining competence in storytelling, setting turning points, and the direction of the narrative. Fifth, learning the formal and technical aspects of script writing and the next stages of script creation: outline, development and structure. Each student / member of the creative team will have the opportunity to take responsibility for writing part of the script.

Main tasks to be performed:

1. Generating and/or selecting an idea(s) for a story based on the selected genre, theme and message,
2. Defining and describing the hero(s) and thread/threads,
3. Designing the narrative structure (outline/elaboration/final structure),
4. Writing an example script and presenting the final text.

Students will be different and it is impossible to create one idea for each storyboard structure. It is important that the initial sessions are used to identify the individual needs of each student and manage the collective in the most exciting, fun and creative way. There are classes and exercises that can be used to develop and structure the material.

Learning objectives.

This learning unit provides students with opportunities to develop the following basic skills:

- Creativity
- Critical thinking/problem solving
- Team work.

Remark! Creating a theatrical script is an inspiration for a creative perception of everyday reality.

Is it possible to learn how to write plays and adaptations? Certainly yes - if we assume that drama is a course of tensions - events, thoughts, emotions and images - enclosed in the form of a dialogue (or monologue) - having a specific structure.

Lesson 1. Integration game (2 hours)

Exercise 1 (10 people x 3 minutes = 30 minutes)

We start on the big stage. We take seats in the audience. Each participant goes backstage to the stage, introduces himself and talks about his hobbies, what he likes the most, what interests he has. We reward him with applause.

Exercise 2 (10 people x 3 minutes = 30 minutes)

There are three chairs and we imagine that on each of them there is one of the emotions: laughter, despair, anger. The participant sits on one of the chairs and plays such an emotion that is associated with a particular chair.

Exercise 3 (5 groups x 6 minutes = 30 minutes)

Participants are divided into groups. Each group presents a story that begins with worry, goes through panic, and ends with relief. We use a scene, sounds or movement.

Discussion of stage behaviour by each participant (10 people x 3 minutes = 30 minutes)

Lesson 2. Observation (2 hours)

Exercise 1 (10 minutes at the beginning and 10 people x 3 minutes = 30 minutes after the second exercise)

First, each of the participants chooses one person to observe during the second exercise. After it, he introduces this person to others, with his characteristic features: the way of walking, sitting, talking, correcting hair, or clothing, etc.

Exercise 2 (10 people x 8 minutes = 80 minutes)

Observation from everyday life, i.e. recording interesting, unusual, unprecedented stories, overheard conversations, behaviours and interpersonal relationships that were noticed before coming to the lesson. Each participant presents their notes in any form. This is the basis of the work of every theatre instructor.

A theatrical script is nothing more than an idea for a play in text form. This text may be original or come from various sources (not necessarily classically literary), but it may also consist of, for example, poems by many authors, press articles, works of art, music, public announcements, political statements, texts of the creators of the performance or be an adaptation of a literary work. It does not have to be subject to internal species purity.

Remember! A theatrical script is not always and not only a text! These can be images and actions that make up the content of our show and its form. The theatrical script is just a starting point, a skeleton that is waiting for the participants to fill a common theatrical adventure.

Lesson 3. The problem, or why are we writing a script? (2 hours)

Exercise 1 (30 minutes, each participant has 3 minutes)

To begin with, the participants define the problems they would like to include in the created scenario. Regardless of whether it will be an author's art or an adaptation, everyone should be clear about what they want to write about - not in the sense of events, fiction (the time will come for this), but problematic.

There are two possible situations to choose from. Or he will write a text about a specific, previously selected issue (e.g. about loneliness, about friendship, about parents-children's relationships, grandchildren-grandparents'). Or making an adaptation for the stage of a specific work, corresponding to the selected issue.

Exercise 2 (90 minutes, group discussion)

Let's say we want to make a show about the problem of maturation. Depending on the age of the viewers (and performers), we can use "Pinocchio", "Peter Pan" or "Anne of Green Gables" as the canvas for the script. When we receive an order for a didactic text warning young children against contact with a stranger, we have a choice of, among others: "Little Red Riding Hood", "A Tale of a Wolf and 7 Kids", "Snow White" or "Three Pigs". Similarly, we are looking for appropriate art about the problem of aging.

In the opposite situation - when we want to stage this "Little Red Riding Hood" and nothing else, we should first of all think about what it will really be about. Because it depends on who we will make the main character and how we will conduct the stage intrigue.

There are a lot of interpretative possibilities. Only some can be listed:

- Warning to a Stranger- Praise of Obedience- A Tale of Credulity- Warning Against Doing Evil- Parable of the Immutability of Evil Character- Praise of Active Action

Depending on the problem we put the main emphasis on, our protagonist will be Hood, Grandma, Wolf or Gamekeeper. This can also affect the course of the action, which does not have to start in Hood's house, but also well - in the forest, in Grandma's hut, in the Wolf's burrow or even in the forester's lodge. Similarly, with "Snow White". Depending on the problem that will become the leading for us, the main characters will be: Snow White, Stepmother or Dwarfs. There are many interpretative possibilities here:

- The Struggle between Good and Evil- Maturation- The Drama of Aging- The Destructive Power of Jealousy- The Deplorable Effects of Credulity- The Power of Collective Action- Friendship-The Magical Power of Love.

These problems are usually difficult to separate, but the author's decision, which of them is the most important for us, will make it easier for us to properly distribute the problem accents throughout the play and lead a clear line of events of each of the characters.

Finally, a warning!

All debutants writing their own scripts are tempted by an author's fairy tale, compiled from various fairy-tale motifs. This seems to be the simplest recipe for creating a comedy show for children. Nothing could be more illusory!

Lesson 4. Addressee, or for whom we write the script (2 hours)

Exercise 1 (60 minutes of discussion and deliberation)

The question we have to answer before we start writing is - who are we writing for? For children, adults or seniors. Equally well, one can imagine "Winnie the Pooh" as a study of loneliness, or "Snow White" as a play about the problem of the lust for power - addressed to older youth and adults, as well as Voltaire's musical "Candide", made for younger teenagers.

The question of the addressee applies to both the audience and the performers. The script of "Hansel and Gretel" written for children (especially if they are actors themselves!) should look different, and differently - addressed to adults. This applies both to its length (in the first case it should not exceed 20 minutes), the clarity of the stage story, as well as the type of humour (in the first case - rather situational and linguistic, in the second - also abstract with elements of parody or grotesque), or saturation with horror effects.

Exercise 2 (60 minutes of consideration of the cast in the play)

Answering the question - for whom we write, we also have to make basic decisions about the cast. The number of performers we have at our disposal determines whether our proverbial "Little Red Riding Hood" will be a one-man monodrama, an intimate three-person play, or a multi-person spectacle.

Most often we are dealing with this third case, when we have to write roles for the entire multi-person team, in which the proportions of male and female roles are not unambiguous. For example, how to "multiply" a five-person - according to the canon - "Little Riding Hood"? If the musical or comedic convention in the world surrounding Little Hood allows us. We can revive the trees in the forest, fill it with animals, birds, flowers. The hero can also become carried by Little Riding Hood ... a basket with victuals, and even the victuals themselves. Grandma's excellent partners can be furniture in her hut, a cat or even the Gamekeeper's shotgun. Indeed, you can even imagine a backing vocal or a ballet... wolf teeth!

The screenwriter's powers in this area are quite broad, and the limitation is only one thing - all this must be subordinated to the main idea of the play.

Attention! It takes great vigilance and authorial discipline to ensure that these individual etudes do not blow up the coherence of the show, which is really not difficult! A relatively safe procedure to increase the number of heroes is the introduction of a choir, commenting on the action seriously or buffo, depending on the convention adopted.

And so we come to the next point of preliminary consideration before starting to write the play.

Lesson 5. Art Form (1 hour)

Exercise 1 (60 minutes)

The decision we should make is to define the character, i.e. the convention of our art or adaptation. After all, we need to know whether we want to write a drama or a comedy. If a comedy - then what? Satirical, situational, grotesque or perhaps a pastiche of an adapted original work. We need to be clear whether it will be a musical or a play with songs pointing to individual scenes, an actor's performance or a puppet performance. Or maybe a wordless artistic or music-dance show?

The same "Winnie the Pooh" can take on various forms - from a spectacle for the youngest using the simplest dialogues and rich visual arts, through a family musical from 3 to 103 years speaking with music and choreography, to a collage-built youth philosophical treatise on the essence of all things or a discursive psychodrama.

Once we decide, we must be consistent - we must not change our minds in the middle of the play and turn the comedy into a drama, because it will take revenge on both the performers and the audience.

This convention adopted by us will affect the construction of the stage script. Because although the main principles of its construction are constant, the detailed solutions of episodes and ways of conducting individual characters may differ. This brings us to the subject of creating a dramaturgical construction, i.e. the skeleton of art.

Lesson 6. Structure, or ladder (2 hours)

Exercise 1 (60 minutes)

We start with a drama, because it is a certain structure included in the form of dialogue. Screenwriting theorists create more or less detailed models of this structure, covering from a few to a dozen or so obligatory elements. Showing on the basis of literature the rich structure of art.

However, regardless of the number of these component parts, the system of dramaturgical tensions (fictional, problematic, psychological, artistic or musical) is basically similar in all these models. And its ordering principle is conflict. It is the conflict between the main characters that drives the action, it is he who is the carrier of the issue and he attracts the attention of the viewers.

Here is the basic model of conflict development, which will allow us to organize the fictional and problematic matter of art:

- Beginning (sometimes being an exposition)
- The first turning point (i.e. a sudden turn of events)
- Problem (i.e. sudden complication)
- Second turning point (sometimes placed after climax)
- Culmination (i.e. the main clash of conflicting forces)
- Circumstances
- Solution
- Conclusion

Exercise 2 (60 minutes)

Most stage works have a similar, though not identical, structure. Here, participants can propose their structure solutions on a selected example. In our lesson, we will use the example of an adaptation of the fairy tale "Cinderella":

- Exposition - a scene showing Cinderella's unhappy life in Stepmother's house
- The first turning point - the arrival of the herald and the news of the ball
- Peripetia - work ordered to Cinderella not to make it to the ball
- The second turning point - the appearance of the Good Fairy
- Climax - ball, delight of the Prince, loss of the slipper
- Peripetia - the prince's visit with a slipper, while Cinderella is locked in the kitchen
- Solution - finding Cinderella and fitting the slipper
- Ending - wedding ball

When writing a stage adaptation of a fairy tale, however, you cannot always trust its narrative structure. An important element of most fairy tales is repetition, giving them a kind of chorus structure - three brothers, three similar tasks, three similar events. Also, in "Cinderella" we have three balls - because only the third time the Prince comes up with the idea of tarring the stairs. In reading, it works great, but on stage - it would be a monotonous reproduction of an already

known episode. The situation is different, for example, in "Snow White", where three assassinations of stepmother on Snow White have a different course (different disguise, different temptation). So let's remember to create a separate dramaturgical structure for even the most famous fairy tales.

The safest thing to do is to start writing at this point - when we already know the answers to the questions: why, for whom and how, and we have an outline of the structure, commonly known as a ladder or a Christmas tree.

Still, it will not be any easier, because at every stage of writing we have to make no less important decisions. For example, a decision - where to start ...?

However, it will not be easier next, because at every stage of writing we have to make no less important decisions. Like a decision - where to start...?

Lesson 7. The beginning of art (2 hours)

Exercise 1 (60 minutes of thinking in a group, where do we start?)

There are not much fewer types of art beginnings or adaptations than chess openings. For example, a narrator can introduce us to the world of art, who directs his story directly to the audience, usually presenting the characters and repeatedly moving into the shadows to show them in action. Such a narrator of "A Christmas Carol" can be, for example, Dickens himself, and "Girls with Matches" - master Andersen. This is the simplest dramaturgical form and the closest to an epic story.

Exercise 2 (60 minutes of participants' staging samples)

But the narrator may as well address his story not directly to the audience, but to the listener or listeners on stage - his partners, who will play the roles created by him and enter into staged situations.

This is a convenient procedure, especially when the adapted work consists of segmented stories, which are separate units. In this way, we create the so-called frame, which is a kind of paper clip, pulling these scattered stories into one whole. We can imagine "Winnie the Pooh" for four-year-olds, for whom the frame is the bedtime stories of Mom Kangaroo, trying to put the Baby to sleep. For older viewers, the adventures of friends from the Hundred Mile Forest may take the form of fairy tales told to the "bloated" Pooh by the Rabbit. And for young people, the dispute between Chris and Pooh will be interesting, who will give the same stories the character of universal philosophical tales.

The initial situation is dynamic when there are two or three narrators. Most often they become active creators of the fairy-tale world (in puppet performances, sometimes they are also its animators), competing with each other in the creation of stories. For example, in the Moscow two-person performance "Sleeping Beauty", the source of stage antagonisms were two fairies - good and evil. When one gave the dreaming royal parents a beautiful Rose, the other conjured up a deadly spindle. And so, this struggle between good and evil continued until the happy finale.

Warning!

A pair of conflicting storytellers is only seemingly a great recipe for a successful start. Most often it is a recipe for a fairy-tale cliché! If this initial quarrel does not have its dramatic continuation, if it does not affect the course of action of the whole play, it is better to give it up. It will become

only a separate episode, an artificial "appendage" to the actual text. Mocking clowns and gnomes, talkative storytellers, arguing about what fairy tale to tell and trying to draw the audience into their quarrel, will gain an easy applause from children, but at the same time they will break the structure of the fairy tale, without contributing anything in return.

The narrator can also be a choir, whose members comment on the action alone or collectively, usually being its animators and participants. One can imagine a choir "seriously", derived directly from the Greek tragedy, but it is also possible to have a buffo choir, in a humorous way depicting fairy-tale heroes and their stage adventures.

Once we have made a decision about the frame and the narrator (or the lack of them), we have to think about the course of our story, that is, the composition.

Lesson 8. Art composition

Exercise 1 (30 minutes)

Participants reflect on the choice of art composition

Again, we have several options to choose from:

- a. a story developing linearly with or without a preliminary exposition
- b. a story developing "in leaps and bounds" with a preliminary exposition
- c. a "jump" into the middle of art
- d. a story developing retrospectively with a preliminary exposition

Most of the plays can be told in a variety of ways. Depending on which of the above variants we choose, our adaptation will have a different beginning, which will affect the further course of the action. Take, for example, "The Beast and the Beautiful":

- a. The fun of the three sisters, revealing their characters (in the version with the exposition from the conversation we will learn about their father-merchant, who from his long journeys brings them unusual gifts).
- b. Farewell of daughters to their father and orders for gifts.
- c. A sea storm throws the merchant under the walls of the Beast's castle.
- d. Beautiful as an old woman (grandmother) tells her granddaughter about her youth and disenchantment with the Beast (grandfather).

Exercise 2 (90 minutes)

Participants will develop the action of our adaptation depending on the selected variant:

- a. We decide on an almost epic story without missing any episode of this story. So: preparations for the journey, farewell to the father and orders for gifts, travel, catastrophe, meeting the father with the Beast, the wrath of the Beast, the father's return journey, welcome home, despair over the Beast's demand, disputes about which of the sisters will sacrifice, the departure of the Beautiful, etc.
- b. We can afford a leap in the action and a certain brevity of the story, marking only the passage of time. In this way, we give it more dynamics, because the scenes do not have to be closely connected with each other. After the scene of saying goodbye to the father, we can immediately go to the scene in the garden of the Beast, and then return home again, where the father will tell the daughters about the monster's demands. We can use a kind of film editing, dividing individual episodes with a darkening.
- c. The action of our adaptation will take place in turns - in the castle of the Beast and in the house of daughters concerned about the long absence of their father, and then - longing for the Beautiful (or satisfied with her absence ...). Such a construction will also give our story a lot of dynamics.

d. Our story will develop retrospectively, that is, from the end. Viewers will get to know the Beautiful as an old woman (it is up to us whether we tell them this at the very beginning, or leave this surprise as a point closing the play), recalling how in her youth she fell in love with a monster that turned out to be an enchanted prince and is still her husband today. The flashback procedure is sometimes refreshing for well-known fairy tales or books. You can imagine the memories of old Robinson, Ebenezer Scrooge from Dickens' "A Christmas Carol" or one of the brothers enchanted in wild swans, e.g. the one with the swan wing, because Eliza did not have time to disenchant him to the end (this is an idea used in their bottom Polish staging).

Regardless of which variant we choose, let's remember that we have one more dramaturgical trick at our disposal, allowing us to interest the viewer and make him our ally - namely the so-called **hook**. A hook is a kind of puzzle or intriguing question that we ask the audience at the beginning of the play, to answer it only at the very end. Uncertainty and curiosity will keep them in suspense until the last moment. For example, will Gerda find Kay in Andersen's "Snow Queen"; will the curse of the evil witch cast on Princess Rubella in "Sleeping Beauty" come true; will the evil stepmother eventually get rid of Snow White? The point is that this hook should be strong enough from the beginning to direct the whole action and keep the attention of the viewers. If we skilfully dose the tension and gradually reveal the mystery, the viewers will carefully follow the adventures of the characters, even if they know the ending.

The above remarks concern the composition of plays or adaptations with a classic plot, from the French called *bien fait*, meaning "well-tailored". However, there are plays with a loose composition, built on the principle of mosaic - from segments, separate episodes, from stage impressions, not constituting a uniform plot line and not ordered around one conflict. They can be connected by issues, mood, heroes. The construction of such a play will resemble a musical score more than a classic drama pattern. And yet, even here, it will not do without a gradation of tensions, culmination and ending, pointing out the whole. It turns out that it is difficult to escape from the classic model. Even if we plan to fully deconstruct the classical dramaturgical structure, we should know what we are deconstructing... As for the abstract painter, the road to abstraction leads through a classic sketch of the head and the human body.

Good advice! When we consider a play to be finished, let's read it carefully from the beginning from the point of view of the finale. Let's see if all the threads are clearly connected with each other; whether the beginning "meets" with the end; whether we have not forgotten to close the frame with which we started the art; whether the narrator has not died somewhere; whether a hero is not lost; whether the initial "hook" did not dissolve in the multitude of stage events. If any of these accidents happened to us - let's think about whether it is better to change the beginning or the end for the sake of art. And let's not hesitate to do it. Let's not be afraid to make changes to an already written text - this is one of the main principles of playwriting!

After all these formal and compositional considerations, it's time to deal with the main object of art, i.e. **the protagonist**.

Lesson 9. Heroes

Exercise 1 (60 minutes: How to create heroes?)

In this exercise, participants are wondering how to create heroes in the art chosen for staging?

It is the protagonists who are the "bearers" of the problem we want to convey to the viewers; they are the participants in the dramatic conflict; they are the defenders or opponents of our

author's message. In a word - they speak with our voice and on our behalf they talk to the viewers.

That is why it is so important, and that we know before we start writing, around which of them the action of art or adaptation will be concentrated. Let us remember that the viewer, especially the child's one, likes to identify with the main character and watches the stage world through his eyes. The protagonist should therefore arouse sympathy and trust, because it depends on whether the child will properly read our authorial intentions. He should also have a worthy opponent, i.e. an antagonist who, convincingly defending his arguments, will put the viewer in a situation of choice and make him reflect. At the same time, it is worth avoiding black and white schemes, which, as a rule, verge on intrusive didacticism. You can also imagine a scenario where the main character is the proverbial "villain" - e.g. John Brzechwa's Fox Witalis or Flea Szachrajka, or even the starving Wolf from "Little Red Riding Hood". It is quite an art to make them convincing heroes who can initially gain the sympathy of the viewers, only to finally lose it in the finale (but is it to the end...?). The characters convince the audience of their reasons with deed and word, i.e. their stage action (participation in the action of the play) and dialogue (or monologue).

Exercise 2 (60 minutes of verification of the fate of the heroes)

This action and dialogue and the individual characters should take place according to the course of the action, programmed in our dramatic "ladder". To check whether this is the case, it is worth following the threads of all the characters after writing the play - whether they do not deviate from our original plan, whether they convincingly depict the conflict and whether they clearly lead to the climax. This will allow us to avoid lengths and situations when the hero (say - Puss in Boots) has to give a big tirade to present his behind-the-scenes actions, because the author did not think in time to show them on stage.

Let's not be afraid of corrections in the written text!

Let us also remember to dose the arguments of the characters contained in the dialogue with an apothecary measure throughout the art, so that we do not have to put a long ideological monologue in their mouths in the finale. And so we come to the proper matter of theatrical art, that is, **dialogue**.

Lesson 10. Dialogues

Exercise 1 (60 minutes of constructing dialogues)

There are many functions of dialogue in drama. It is, inter alia, the basic carrier (apart from stage actions) of action and conflict; determines the relationships between the characters; if necessary - exposes directly the author's message; and also characterizes the heroes themselves. At the same time, it is important not only what our protagonists say, but also - as they say.

If we want to individualize them, it is also good to do it through the language they speak. After all, they can speak a dialect, a high or low language, more or less correctly, a little "from a foreigner", they can stutter, have their favourite sayings, etc. If, say, Puss in Boots will mutter every now and then: "On the dog charm", it will become an additional source of comedy.

It should be remembered, however, that this linguistic individualization should harmonize with the convention of art adopted at the beginning. Because the convention also includes the choice of the language that our heroes will use - whether it will be an everyday modern language, or a

slightly artificial language of a fairy tale, or grotesquely exaggerated (see - Gombrowicz), or dialect or historical stylization.

Here is a cautionary tale for novice adaptors of literature! Dialogues quoted literally from the book, in 90 cases out of 100 will sound artificial and "rustle" with paper. Theatrical characters are not allowed to broadcast book "messages". They must establish authentic contact with each other - let's remember that they will be played by live actors!

For example - in the book Winnie the Pooh in this way he persuades Piglet to build a house for Eeyore:

" - We will build it here, just under these woods sheltered from the wind, because here I thought about it. And we will call this place the Corner of Pooh. And we will build the Pooh Hut for Eeyore in the Pooh Corner out of sticks."

For the purposes of the scene, it is better to break down this lengthy issue of Pooh into a dialogue with Piglet. For example.:

Pooh: Let's build it here.

Piglet: Why here?

Pooh: Because here I came up with this idea! And you know what? Let's call this place the Pooh Corner.

Piglet: And what are we to build this house out of?

Pooh: From sticks. Oh, Piglet, we will build for Eeyore the most beautiful Pooh Hut in the Pooh Corner!

Exercise 2 (60 minutes of dialogue troubleshooting)

No better solution than literally quoting book dialogues is to use fragments of book narration in the stage dialogue. For example, when Mom Kangaroo takes a walk the Baby with the Tiger to clean up calmly, the narrator says: "So she sent the Baby with the Tiger from home and gave each of them a package. In the baby's package there were buns with Marmalade, and in the Tiger's package there were buns with Fish Oil."

Only on the surface, this fragment of the narrative could be the answer to Pooh's question: "Where are the Baby and the Tiger?"

The scene would again demand that this informational issue be broken down into a more dynamic dialogue. For example, this:

Pooh: Mom Kangaroo, where do you think the Baby and the Tiger can be now? Kangaroo: I sent them for a walk so they wouldn't interfere with my cleaning. Pooh For a walk? Right now? After all, it's time for Little Something... Kangaroo: Don't worry, Pooh, I gave each of them a package for the road. Pooh: And what's in the baby's package?

Kangaroo: Buns with marmalade.

Pooh: And in the Tiger's package?

Kangaroo: Fish oil buns.

Pooh: Then, goodbye Mom Kangaroo.

Kangaroo: Where are you in such a hurry, Pooh?

Pooh: I'll go look for baby and Tiger.

Such a dialogue, on the one hand, will convey the meaning of the narrative fragment, and on the other - it will additionally characterize Pooh. And it will sound much more dynamic than the fragment of the book quoted in one sequence - as a statement of Mom Kangaroo.

When thinking about dialogue, let us also remember what is hidden between words and sentences, that is, silence. **Silence**, supported by, for example, a gesture or a face, is sometimes more theatrically eloquent than even the most emphatic word!

Lesson 11. Reflection after script

Exercise (1 hour of exchange of views on writing a good script)

The above reflections on the playwright's workshop will help the participants to answer at least some of the questions that arise when writing a play or adaptation. The rest is a matter of one's own invention, practice and talent.

In conclusion - one more piece of advice. Many theatrical scenarios are created as a collective work. And that's good, because every few heads, it's not one. But the moment the "collective" deems the text ready, a merciless playwright should step in and organize this collective creation according to iron dramaturgical rules. This will be of benefit to both the "collective work" and the performers and the viewers.

SCRIPTWRITING ASSESMENT ACTIVITIES

1. Before starting the scriptwriting, the group participates:
in a team-building game
in a synchronous game
2. Before writing a script, you should:
observe one person
observe scenes from everyday life
3. When asked why we are writing the script, we have a choice:
writing a text on a selected topic
adaptation of a work on a selected subject
taking over a ready text on a selected topic
4. Asking about the addressee of the scenario relates to:
viewers
screenwriters
performers of the performance
5. The decision on the form of art or adaptation concerns:
drama
comedy
musical
6. The principle that organizes the structure of the scenario is:
love
envy
conflict
7. The narrator addresses his initial story in the play to:
viewers
choir
performers on stage
8. The choice of the composition of the show does not include:
linear stories
a jumping story
the end story
retrospective story
9. The heroes of the scenario are:
carriers of the problem
participants in a dramatic conflict
defenders of the proprietary message
opponents of the author's message
10. The function of dialogue in drama is not:
bringing action and conflict
determining the relationship between the characters
explicating the proprietary message
characterization of heroes
staging