Introduction

Ask anyone for an image that defines theatre and they will recall the theatrical masks that symbolise the two key theatrical genres of comedy and tragedy. Ask anyone why these masks are used and they might falter in their answer. The Greeks in fact used different masks in their comedies and tragedies hence the use of the happy and sad masks to represent theatre.

This unit of work aims to explore the key genres of comedy and tragedy both in their historical context and modern interpretations. The unit is designed to be episodic in nature with each lesson exploring the overall aim of the unit, while providing a springboard for a lesson of work in its own right. This unit culminates in an assessment of either comedy or tragedy depending on your students' preferences and skill sets.

Lesson 1: ‘Where did it all begin?’

Learning objectives

By the end of the lesson students will have learnt:

- Where comedy and tragedy originated
- Some of the key features of Greek tragedy.

Entry task (5 mins)

Project an image of the drama masks and question the class on where they recognise them from. Where do they think they come from? What do they represent? Clarify understanding and then on a post-it note students write anything they know about comedy or tragedy and stick it up on the board.

Put the date 700BC up on the board and explain that the starting point for these two key genres sits with the Greeks.

Warm-up (15 mins)

These exercises will allow students to identify the key elements of working as a chorus which they will apply later in the lesson. They can be used individually or in a sequence.

Follow the Leader

One student leaves the room. While they are outside the class appoints a leader who is going to lead movement for the rest of the class, who remain standing in a circle. They can choose any continuous movement such as clapping, jumping, etc., and they should keep changing the movement. The student who had left the room comes in and has three guesses at who is the leader. The class should keep moving together like a Greek chorus.

Stop, Go, Clap, Jump

Again this well-known game focuses on the class moving together. To begin with the class follows your instructions of walking around the space on go, stopping on stop, clapping once on clap, and jumping once on jump. Reversal of instructions (stopping on go, etc.) is the development of this game and encourages students to improve their level of focus.

Complicité exercises

There are a variety of exercises that have been developed by the theatre group Complicité that encourage the class to work together, again focusing students on the idea of working together like a chorus. One of my favourites is asking the class to walk around the space and then with no given signal they come to a stop together by sensing the slowing pace in the room. Once they have mastered this you can add in the instruction that once they come to a stop they should try and sit on the floor at exactly the same time without it looking like a musical bumps
round. These exercises encourage students to open their focus to what is happening around them in the room.

**Family Album (10 mins)**

Move into this exercise by using the mill and grab method of students moving around the room; you call out a number and students must sort themselves into groups of that number. Once in their groups, explain that you are going to give them a title of a photograph that they are going to create as a tableau as though it were in a family photograph album. The following titles work well:

- Our Happy Family
- Our Favourite Holiday
- A Birthday Surprise
- Gone but not Forgotten.

The aim of this exercise is to highlight to students that Greek tragedies centre around families.

**Antigone Whoosh and Tragedy Bingo (20 mins)**

Using the synopsis and character signs provided in the Resources at the end of this scheme, perform a whole class version of Antigone. As students are improvising the action to your narration give them a tragedy bingo card where they can cross off each feature as they hear it.

Following the completed story discuss with students the different features of tragedy that they heard within the story.

**Staging tragedy (15 mins)**

As a class read the messenger speech from the end of Antigone. This is the moment where the messenger reveals the death of Antigone, Haemon and later Eurydice. Discuss with students why deaths were reported - focus on both the theatrical practicalities of staging these moments during that era and also the fact it allowed the audience to imagine these tragic scenes which would have been more powerful than special effects could have created at the time.

Explain that students will work on a section of the speech and stage it as a chorus using choral speech and movement. Encourage them to echo and emphasise words for effect and consider simple but coordinated movement to add dramatic effect. Allow students rehearsal time and then watch in sequence to achieve a whole class performance of this speech.

**Exit ticket (5 mins)**

Students should find their post-it note from the beginning of the lesson and add something they now know about tragedy.

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**Lesson 2: Tragic developments**

**Learning objectives**

By the end of the lesson students will have learnt:

- How tragedy developed over time
- The skills required to stage a believably tragic moment
- How to create an appropriate mood and atmosphere on stage.

**Recapping Greek Tragedy (10 mins)**

Give students a copy of the Tragedy Venn Diagram and ask them to write as much as they can about Greek Tragedy in the appropriate circle. Discuss what students can remember to help prompt others.

Following this, put up a picture from The Lion King and discuss what students know of the story. Write ideas up on the board. How is The Lion King an example of tragedy?

**Whole class tableau (10 mins)**

One by one students are going to enter the space and together they are going to make a tableau of a castle. Ask them first of all to make the physical building of a castle. You could extend this by adding in a soundscape of a castle at midnight in a storm to capture the opening atmosphere of Hamlet.

Repeat the exercise and this time ask them to be the people in the castle – who could they be and what might they be doing?

Explain that a castle is the setting for today’s lesson.

Put up the date 1500s and ask students what era of theatre we are in. Explain that you are going to be looking at Shakespeare and what tragedy looked like at this time.
One-minute Hamlet (10 mins)
In groups, students are going to get two bullet points which describe a part of the synopsis of Hamlet. They are going to create each bullet point as a tableau and someone in the group will read out the bullet point as a title for the tableau. The challenge is for the whole class to try and tell the story of Hamlet in one minute.
Once they have seen the whole story, ask what can they make note of as similarities or differences to the Greek Tragedy from the previous lesson. They should write any differences on to the Shakespeare side of the Venn diagram and any similarities are then put into the middle space.

Staging tragedy (25 mins)
As a class watch the section from The Lion King where Mufasa dies. This clip can be found here: https://www.youtube.com/watch?v=zbKlneZ1oik
Discuss how atmosphere is created in this moment and write ideas on the board.
Read through the extract of Hamlet I have included in the Resources at the end of the scheme and ensure students understand the action of the final moments. Discuss how they could apply any of the ideas on the board, and then in groups students attempt to stage these final deaths as realistically as they can. Depending on how far you want to go, have a selection of props such as swords, chalices and fake blood available for them to use. Encourage the use of music to aid the atmosphere of the scene especially if they are working in mime. Students must commit fully to the tragedy for it to be believable. It is about action and reaction.
Watch students’ work and discuss the effect created. Do we believe the performance?

Plenary (10 mins)
Complete any notes on their Venn diagram and discuss their preference of Greek or Shakespearean tragedy, and why they might have this preference.

Lesson 3: Tragedy today

Learning objectives
By the end of the lesson students will have learnt:
▶ Whether tragedy is any different today than it was in the past
▶ To develop the skills needed to create a believably tragic moment
▶ What is meant by the term tragic hero and attempt to create an appropriate central character.

What is a tragic hero? (10 mins)
The class enter to pictures of Anakin Skywalker, Batman, Romeo, Hamlet. You can add in other examples of tragic heroes depending on the cultural references you think your class will understand.
Discuss what all these characters have in common and introduce students to the idea of a tragic hero. Can they think of any other examples of tragic heroes from films they have seen and books they have read? Can they identify the tragic hero from Antigone?

Tragic headlines (10 mins)
Display the following headline to students: BOAT TRAGEDY KILLS TEN.
In groups students create a tableau as an initial response to this headline. What do they think has happened? Who has been involved? Where did the tragedy take place? Look at students’ responses.

Who is to blame? (15 mins)
Influenced by the style of Greek Tragedy, working in the same groups, students are going to create a news report of the incident. The report should act like the messenger speech from a Greek Tragedy where a lot of detail of the event can be given without having to think about how this might realistically be achieved on stage. In their groups students should consider who is to blame for the incident and through this begin to create their character of a tragic hero.
Watch students’ work and ensure they are getting the idea of the tragic hero accurately within their piece.

Police Interview (10 mins)
Using their central character (the tragic hero) imagine that after the event this person is interviewed by the police. One person in the group will take on the role of the tragic hero while the rest of the group will be the police interviewers.

Resources
▶ Pictures of tragic heroes
▶ Tragic hero information sheet
▶ Role on the Wall
▶ Midpoint assessment sheet.

This is a link to a good one page piece on the key characteristics of a tragic hero: http://www.bisd303.org/cms/lib3/WA01001636/Centricity/Domain/593/10th%20english%20Fall/C%20-%20The%20Tragic%20Play/Antigone_Medea_Definition%20of%20Tragic%20Hero.pdf

It is here that you can challenge students to draw parallels between Hamlet and The Lion King. There is a fantastic infographic of this which I have included in the resources. Alternatively you can miss this part of the lesson out if you think it will confuse students but it sometimes helps them to see the simplicity of the storyline in something they recognise.

I would suggest creating a differentiated version of this scene as the language can impact the effect trying to be created. The focus of the exercise should not be whether the students can deliver Shakespeare effectively, but can they stage a tragic moment. Therefore they could do this through mime and music or mime and sound effects such as screams. You could also highlight some key lines for students to use through their scene so they are not tackling the full scripted version.
Once they have hot seated/interviewed their character they should use the role on the wall sheets provided with the scheme to consolidate character information they have gathered.

**Staging tragedy (20 mins)**
Discuss with the class whether tragedy is any different today than it was during Shakespearean or Greek times. Establish the difference between gore and horror and creating the impact of tragedy. Essentially it is the same. Therefore students, working in their groups, should try and stage one of two scenes:
- Scene 1: Improve your news report to mirror the style of a messenger speech in Greek Tragedy.
- Scene 2: Create a scene where the tragic hero, following the dramatic climax of the story, is left alone at the end of the play.

**Plenary (5 mins)**
Students RAG themselves against the criteria on the mid-point assessment sheet.

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**Lesson 4: Make them laugh**

**Learning objectives**
By the end of the lesson students will have learnt:
- The origins and early development of comedy
- What is meant by the term lazzi and how to use the comedy rule of three.

**Do you know any jokes? (10 mins)**
As students enter, ask them to think of a joke that they know. They mustn’t tell anyone their joke. In groups students share their jokes and then choose one that they are going to physically act out. Watch students’ pieces in order to try and guess the joke. Follow this with a discussion of where comedy comes from - link back to the masks from Lesson 1.

**Speed Dating (15 mins)**
This is a great activity to establish basic information quickly. Give each student one of the speed dating cards which has a question and the answer to that question. They should walk around the space and when they come into contact with someone they read their question. The students they ask will initially reply with, ‘I don’t know’, so the student reads them the answer. They hear the other students question and answer and then they swap cards. This continues for a set time and gradually students will be able to start giving the answers to the questions.
- Bring the class back together and consolidate the answers. Conclude discussions by focusing on the physical nature of early comedy

**Pass the Paper (10 mins)**
Split the class into two teams and have them stand in a line one behind the other. Give each student at the front of the line an A4 piece of paper which they put between their knees. The teams race to pass the paper down the line just between their knees.
- Develop this by standing the class in a circle alternating the teams around the circle. Give a person from each team the piece of paper. This time, setting off in different directions the teams must pass the paper around their team in the circle. This will mean students have to walk a bit further which can then lead to a discussion on the effect this creates of silly, exaggerated movements. This can then be linked to physical characterisations and the lazzi.

**Fishing Line (10 mins)**
Depending on your space you can split the class in half for this exercise. Half undertake the exercise while the other half act as the audience.
- Line the class up at one end of the space and they are to imagine that they are being reeled across the room by an imaginary fishing hook that has been caught on a certain part of their body. Where the hook has landed denotes the body part that should lead them across the room. You could start with the stomach and then knees, chest and end with the nose. Each time discuss the type of character that is created. Swap over the half if you have split the class. Finishing with the nose will lead into the character of Zanni.

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This can act as a midway assessment point if needed, for which I have provided a simple pro forma that I use in my school to capture this mid-point with students.

**Resources**
- Speed Dating cards
- Zanni information sheet.
Zanni (20 mins)
Look at the character of Zanni.
In groups of three, students are going to create a lazzi about sleeping Zannis. Each Zanni is on a mission from its master to deliver something – one is delivering a letter, one is delivering money and the other is carrying food. Each Zanni in turn enters the stage and falls asleep. They should fall asleep connected to one another, snoring loudly, and upright. A loud noise wakes them up. They scatter their objects and pick up the wrong one before leaving the stage. Students should repeat the sleeping sequence to create the rule of three and on waking students could add in rolls and tumbles for their Zannis.
Watch students work and discuss the effectiveness of physical characterisation and comedy.

Lesson 5: Make them laugh ... harder

Learning objectives
By the end of the lesson students will have learnt:
- Some of the basic ideas behind slapstick comedy
- How to put together a short physical sequence.

Entry task (5 mins)
Show students a picture of a slapstick and ask them what the instrument is for. What is called? What does it do? Clarify understanding and then link to the aims of today's lesson.

What are you doing? (10 mins)
One student starts by entering the circle and performing a simple everyday activity such as hoovering, painting a wall, etc. The next student enters and says, ‘What are you doing?’ the student performing the activity should say any activity other than what they are doing. This is the action the second student takes over performing. Go round the whole class until everybody has had a go.
Introduce students to the equation:
EVERYDAY SITUATION + OOPS! = INEFFICIENT BUT FUNNY SOLUTION
This is the basis for a slapstick routine.

Learning from the best (10 mins)
Watch the following video clip as an example of slapstick comedy. https://www.youtube.com/watch?v=_AZZUT2FxAg
This is a nice compilation of Laurel and Hardy moments. Discuss what students see as the physical moments. Write their ideas up on the board. Some of these moments rely on malfunctions with props, etc., but they can certainly focus on the exaggerated falls and trip and slaps to each other.

Planning the routine (10 mins)
Using the planning sheet, students should work in groups to plan their slapstick sequence using examples from the video they have just seen as their ‘oops’ moments.

Staging comedy (20 mins)
Students should rehearse their sequence in their groups. In the past I have used gym mats from the PE department to allow students to throw themselves (literally) in to their sequences.
Watch students’ sequences and evaluate the effect of the physical comedy.

Clear information on the Zanni character can be found here: http://www.shane-arts.com/Commedia-Zanni.htm
Music always works well with this sequence and a particular favourite of mine is ‘Laura’ by Scissor Sisters.

Resources
Slapstick routine planner.

Music is essential for these sequences. The Artist soundtrack has some great incidental music on it.
Lessons 6 and 7: Performance and assessment

Learning objectives
By the end of the lesson students will have:
- Performed either a tragic or comic sequence
- Evaluated their own performance
- Reflected on the performances of others.

These lessons are freer in structure as the purpose of them is to perform and reflect. I always give students some preparatory time in the first lesson and then we perform and evaluate in the second.

As this unit has been split across two genres students can be assessed either performing comedy or tragedy by completing one of the following tasks:

Tragedy
Revisit the ending of Hamlet and develop and improve your group’s performance of these final moments of the play, aiming to stage the tragedy realistically.

Comedy
Revisit your slapstick comedy routine and develop and improve your group’s performance, aiming to highlight the physical comedy and exaggerated characterisations.

In your own schools you will have your own structures and processes for evaluating and reflecting students’ work, but I have included some templates in the Resources that you could use if you wanted to.

Resources
- Your school success criteria
- Evaluation feedback sheets.
RESOURCES

Resource 1: Antigone Whoosh!

Back story
Before the play starts Antigone and her sister decide to return to Thebes in order to help their brothers to avoid a prophecy which says they will kill each other in battle.

- When they return to Thebes they find their brothers dead.
- One brother, Eteocles, has been given a proper funeral while the other brother, Polynieces, believed to be a traitor has been refused a burial and has been left out in the sun for the birds to eat.

Action of the play
Antigone decides to give her brother a proper burial and asks her sister, Ismene, for help.

- Ismene, too scared of the consequences refuses to help. (Whoosh!)
- Antigone defies the law and buries her brother. The King, Creon, learns of what has happened so asks his guard to unbury the body in the hope he can catch who did it when they return to bury the body again. The guard is told if he does not catch the criminal he will lose his life. (Whoosh!)
- Antigone returns to the body, and seeing it unburied, buries the body again. She is caught by the guard and brought to Creon. He asks her if she committed to the crime to which she proudly responds, yes! (Whoosh!)
- Creon imprisons Antigone with the hope she will starve and die. Antigone, imprisoned, kills herself. (Whoosh!)

Meanwhile, not realising that Antigone has taken her life, the blind prophet Teiresias comes to Creon and tries to convince Creon to free Antigone. Creon refuses. (Whoosh!)

Meanwhile, not realising that Antigone has taken her life, Haemon, Creon’s son who is due to marry Antigone comes to Creon and tries to convince Creon to free Antigone. Creon refuses. Heamon goes to rescue Antigone but finds her dead and kills himself. (Whoosh!)

Meanwhile, not realising that Antigone has taken her life, the Chorus comes to Creon and tries to convince Creon to free Antigone. Creon refuses. (Whoosh!)

Creon finally decides to free her but he is too late. He finds her dead. (Whoosh!)
A messenger enters to tell Creon how his wife has killed herself through grief. (Whoosh!)
Creon is left in distress and sorrow. (Whoosh!)
Antigone
Ismene
Creon
Chorus
Messenger
Tieresias
Eurydice
### Resource 3: Tragedy Bingo, Lesson 1

<table>
<thead>
<tr>
<th>Someone gets stabbed</th>
<th>Someone stabs themselves</th>
<th>Death is reported through a key speech</th>
</tr>
</thead>
<tbody>
<tr>
<td>There is a wise prophet</td>
<td>There is a sword fight</td>
<td>Someone kills themselves</td>
</tr>
<tr>
<td>A character is left all alone at the end</td>
<td>Someone kills themselves through grief</td>
<td>Someone makes a poor life decision</td>
</tr>
</tbody>
</table>
Resource 4: Tragedy Venn diagram

Comedy and Tragedy
Comparing Greek and Shakespearean Tragedy

Greek Tragedy
Shakespeare
Resource 5: Hamlet Ten Point Summary

Group 1

- King Hamlet dies and his brother Claudius takes over the throne and marries King Hamlet’s wife, Gertrude.
- Hamlet, the old King’s son, is told by his father’s ghost that he was murdered by Claudius. Hamlet swears to get revenge.

Group 2

- Laertes, the son of Polonius who is the King’s counsellor, leaves for France. Polonius forbids Ophelia (Hamlet’s sweetheart) to have any future contact with Hamlet.
- Hamlet pretends to be mad to protect himself from the King. Polonius spies on a conversation between Hamlet and Gertrude resulting in Hamlet stabbing Polonius.

Group 3

- Hamlet rejects Ophelia.
- Hamlet gets a group of actors to restage the murder of his Father to see if Claudius reacts to it. Hamlet is convinced that Claudius is guilty.

Group 4

- Ophelia learns of the death of her father and drowns herself.
- Laertes returns from France and swears to get revenge on Hamlet for the death of his father and sister.

Group 5

- Laertes and Claudius plan to poison Hamlet in a sword fight.
- During the final duel, Gertrude mistakenly drinks poison and dies. Both Laertes and Hamlet die in the fight but not before Hamlet has killed Claudius.
Resource 6: Hamlion

HAMLION
COMMON NARRATIVES IN
HAMLET AND THE LION KING

UNCLE KILLS
THE KING

KING APPEARS
IN APPARITION

PRINCE IS BANISHED

‘HAKUNA
MATATA’

‘TO BE OR
NOT TO BE’

PRINCE FIGHTS UNCLE

KINGDOM
RESTORED

ELTON
SINGS

EVERYONE
DIES

STEPHENWILDISH.CO.UK
Enter King CLAUDIUS, Queen GERTRUDE, LAERTES, OSRIC, lords, and other attendants with trumpets, drums, foils, a table, and flagons of wine.

CLAUDIUS
Come, Hamlet, come, and take this hand from me. (puts LAERTES' hand into HAMLET's)

HAMLET
Give us the foils. Come on.

LAERTES
Come, one for me. (tests a rapier) This is too heavy. Let me see another.

HAMLET (tests a rapier) This likes me well. These foils have all a length?

OSRIC
Ay, my good lord.

HAMLET and LAERTES prepare to play

CLAUDIUS
Set me the stoups of wine upon that table. If Hamlet give the first or second hit Or quit in answer of the third exchange, Let all the battlements their ordnance fire! The king shall drink to Hamlet's better breath, And in the cup an union shall he throw Richer than that which four successive kings In Denmark's crown have worn.

HAMLET
Come on, sir.

LAERTES
Come, my lord.

HAMLET and LAERTES play

HAMLET
One.

LAERTES
No.

HAMLET
Judgment?

OSRIC
A hit, a very palpable hit.

LAERTES
Well, again.

CLAUDIUS
Stay, give me drink.—Hamlet, this pearl is thine. Here's to thy health.

CLAUDIUS drops pearl into cup
Give him the cup.

HAMLET
I'll play this bout first. Set it by a while. Come.

HAMLET and LAERTES play

Another hit. What say you?

LAERTES
A touch, a touch, I do confess 't.

GERTRUDE
The queen carouses to thy fortune, Hamlet. (picks up the cup with the pearl)

CLAUDIUS
Gertrude, do not drink.

GERTRUDE
I will, my lord. I pray you, pardon me. (drinks)

CLAUDIUS (aside) It is the poisoned cup. It is too late.

HAMLET
I dare not drink yet, madam. By and by.

GERTRUDE
Come, let me wipe thy face.

LAERTES (aside to CLAUDIUS) My lord, I'll hit him now.

HAMLET
Come, for the third, Laertes. You do but dally. I pray you, pass with your best violence. I am afeard you make a wanton of me.

HAMLET and LAERTES play

LAERTES
Have at you now!

LAERTES wounds HAMLET in scuffling, they change rapiers. HAMLET wounds LAERTES

CLAUDIUS
Part them! They are incensed.
HAMLET
Nay, come, again.

GERTRUDE fails

OSRIC
Look to the queen there, ho!

HORATIO
They bleed on both sides.—How is it, my lord?

OSRIC
How is't, Laertes?

LAERTES
Why, as a woodcock to mine own springe, Osric. 
I am justly killed with mine own treachery.  
(falls)

HAMLET
How does the queen?

CLAUDIUS
She swoons to see them bleed.

GERTRUDE
No, no, the drink, the drink!—O my dear 
Hamlet! 
The drink, the drink! I am poisoned. (dies)

HAMLET
O villainy! Ho, let the door be locked. Treachery! 
Seek it out.

LAERTES
It is here, Hamlet. Hamlet, thou art slain. 
No medicine in the world can do thee good. 
In thee there is not half an hour of life. 
The treacherous instrument is in thy hand, 
Unbated and envenomed. The foul practice 
Hath turned itself on me. Lo, here I lie, 
Never to rise again. Thy mother's poisoned. 
I can no more. The king, the king's to blame.

HAMLET
The point envenomed too!—Then, venom, to 
thy work.

HAMLET hurts CLAUDIUS

HAMLET
Here, thou incestuous, murderous, damnèd 
Dane, 
Drink off this potion. Is thy union here? 
Follow my mother.

HAMLET forces CLAUDIUS to drink CLAUDIUS dies

LAERTES
He is justly served. 
It is a poison tempered by himself. 
Exchange forgiveness with me, noble Hamlet. 
Mine and my father's death come not upon thee, 
Nor thine on me. (dies)
Resource 8: Tragic heroes

What makes a tragic hero?
What do these people have in common?
Resource 10: Mid Unit Assessment

Comedy and Tragedy

**Task**
Working in a group you will **create** and **perform** an improvised scene within the genre of tragedy

What have you achieved? (RAG each of the following statements)
- I understand some of the key features of tragedy
- I can create an appropriate atmosphere in performance for a tragic scene
- I am using the skills of acting to create a character appropriate to tragedy

What do you need to do next?

Next Steps:

---

**Teacher Target:**

---

**Reflection**
Explain what you are going to do to meet your teacher target? What are your ideas for the next step?

---

**Effort Grade:**

---

**Current Working Level:**
**Q1. What are stock characters?**

Stock characters are ‘types’ of character – the same personalities which appear in most Commedia plays. For example: The Villain, Old Man, Servant, The Lovers.

**Q2. What is a Lazzi?**

Lazzi are short improvised routines.

**Q3. When was Commedia performed?**

Commedia originated in Italy around the 16th century and was performed by touring groups of actors.

**Q4. Were there Commedia scripts?**

No. Commedia was based on improvisation with each company having a stock book of scenarios to improvise from.

**Q5. Were all characters masked?**

No. The lovers were always played without masks.

**Q6. Why did Commedia become unpopular?**

Actors stopped developing the characters so they became frozen, therefore losing the important comedic element of reflecting current living conditions.
<table>
<thead>
<tr>
<th>Activity</th>
<th>Steps involved</th>
<th>Slapstick solution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scrambling an egg</td>
<td>1. Open fridge</td>
<td>Keep door open with leg. Juggle with egg, unshelled egg.</td>
</tr>
<tr>
<td></td>
<td>2. Take egg from box</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. Crack the egg into the pan</td>
<td></td>
</tr>
<tr>
<td>Putting up wallpaper</td>
<td>1. Door won't stay open</td>
<td>Egg will not crack.</td>
</tr>
<tr>
<td></td>
<td>2. Go to drop it</td>
<td></td>
</tr>
<tr>
<td>Washing the car</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Baking a cake</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Oops!**

- Scrambling an egg:
  1. Open fridge
  2. Take egg from box
  3. Crack the egg into the pan

- Putting up wallpaper:
  1. Door won’t stay open
  2. Go to drop it
  3. Egg won’t crack

**Resource 12: Slapstick Planning Sheet**

www.teaching-drama.co.uk
Resource 13: Final Evaluation and Assessment

Comedy and Tragedy

<table>
<thead>
<tr>
<th>Teacher:</th>
<th>Class:</th>
<th>Unit:</th>
<th>Term:</th>
</tr>
</thead>
</table>

Student name:  
Target Grade:  
Lesson Date:  

Task  
In a group revisit one of your tragedy or comedy scenes from the unit of work and rehearse it ready for assessment.

Self Assessment:  
What went well?  
-  
-  

Next Steps (focus your evaluation on skills that you can apply to your next piece of work):  

Teacher Feedback:  

Reflection  
Explain what you are going to do to meet your teacher target?  
What are your ideas for the next step?

Effort Grade:  
Final Level: