

# Year 9 scheme for summer term

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KS3

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## Introduction

The summer term can often be challenging for Year 9. Groups can be a mixture of students who are coming to the end of their exploration of Drama and are difficult to motivate; enthusiastic students who are about to embark on their GCSE Drama course and a variety in between. This scheme of work is designed to have something for every member of a Year 9 class, pushing ideas forward for GCSE students while engaging reluctant students with a variety of tasks that they can access and allowing them to offer pertinent opinions and ideas about the design aspect of Drama. The scheme uses a variety of plays relevant for GCSE exploration, but aims to be accessible and engaging for Year 9 as a whole. The layout for this scheme offers ideas for each text and how you might approach it.

### Learning objectives

- ▶ To explore a key scene from *The Crucible/DNA/Face*
- ▶ To perform a key scene from *The Crucible/DNA/Face*, and discuss the practical choices you made
- ▶ To present ideas for lighting, sound, costume and set design.

### How to begin

You could opt for setting five groups up to explore a play each or have the whole class work in groups on the same play, leaving room to explore each group's different interpretations of the tasks. If you opt to offer students the choice, then you might give them a summary of the texts as your starting point so they know the plot before making their choice. Students will not need to read the text, a summary of the play and close summary of the scene and characters will be sufficient.

Groups can be any size; a small group might double up on performing and presenting ideas on the design skills where a larger group will offer scope for performers to focus on practical work and non-performers to focus on design.

While performers are rehearsing a practical performance, designers can be planning, researching and creating their ideas. The design element can range from presenting a list of ideas to the class before or after the practical performance, to a full technical performance where they create a lighting and sound cue sheet and add these elements to the scene, sourcing costumes for the performance or creating the actual set. This enables all students to contribute in some way to their group's presentation.

### Timings

The work for each play text will vary. You will need at least four 1-hour lessons to allow for detailed research and rehearsal, plus time for students to put their whole presentation together. There are extension ideas for each text and these could be enhanced by adding changes to costume and location even if these changes are not in the text. Working on two of the three plays outlined in this scheme would give plenty of work for the summer term in most cases.

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**Presenting students' work**

A suggested running order might be as follows:

**Set:** The set designer walks around the set and talks through their set design and decisions or shows their shoebox set or drawings.

**Costume:** Actors come on stage in costume and costume designer talks through each character and why they have made their choices. Alternatively they might project their ideas for costume behind the actors or show their drawings/designs.

**Performance:** Actors perform the scene and afterwards talk to the audience about key decisions they have made and why. They should aim to show knowledge of their character and how this has informed their choices.

**Lighting and sound:** After the performance the lighting and sound designers tell the audience about the choices they made and why.

## The Crucible by Arthur Miller

### Social-historical context

The community of Salem was a Puritan community and as such the residents would have led a pious and restricted life. The Puritans believed that physical labour and strict observance to religious practices were the best ways to demonstrate one's faith and integrity and to speak or act in any way that could be deemed as against the church would have been entirely unacceptable. Hence, the young girls dancing naked in the forest and conjuring spirits would have been intolerable.

### Learning objectives

- ▶ To explore a key scene from *The Crucible*
- ▶ To perform a key scene from *The Crucible* and discuss the practical choices made
- ▶ To present ideas for lighting, sound, costume and set design.

### Introduction

Give students a summary of the play: what is happening in the scene and who the characters are.

### Scene focus

Act one, p. 18, from **Abigail:** (with hushed trepidation) How is Ruth sick? to page 20, **Abigail:** (starting for Mary) I say shut it, Mary Warren!

### What is happening in the scene

The girls are in Betty's bedroom, the adults - Reverend Parris, Thomas Putnam and Mrs Putnam - have just left the room. While the adults are there the girls are quiet and respectful. As soon as the adults are gone we see the trepidation and fear in Abigail which then turns to a fierce anger as the girls discuss what happened in the woods and the possible consequences of their actions.

### Characters

*Abigail* is the 17-year-old niece of Reverend Parris, the local priest, and leader of the girls caught dancing in the forest. She is strong and forceful; later in the play she is happy to condemn people with no fear of the consequences. It is important to note that in the next scene we realise that Abigail has had some romantic dealings with the married John Proctor. *Betty* is Reverend Parris's 10-year-old daughter. She falls into a trance after being caught dancing in the forest. Betty's mystery illness begins the rumours about witchcraft. *Mercy* and *Mary* are friends of Abigail. *Mercy* (18) is sly and merciless and gains momentum from Abigail. *Mary* (17) is nervous and easily manipulated by Abigail. She is described as naïve, lonely and subservient.

### Practical activity

Ask students to allocate parts and read the script through several times to get a feel for the scene. Using the information they know about the play, its context and the characters ask students to discuss what is happening in the scene.



*'In a small, tight-knit community gossip and rumour spread like wildfire, inflaming personal grievances until no one is safe from accusation and vengeance. The Crucible is the classic dramatization of the witch-hunt and trial that besieged the Puritan community of Salem in 1692. Seen as a chilling parallel of McCarthyism and the repressive culture of fear that gripped 1950s America, the play endures as a prescient warning against tyranny.'*  
(Bloomsbury edition, ISBN:9781408108390)

Ask students to carefully consider the following in relation to their character:

**Age** – How will you play a character older or younger than you? Does your character's age mean that they are mature? How do you know?

**Status** – Consider the position your character holds within the group/in their life in general? Betty is Reverend Parris's daughter and Abigail is his niece. Mary works for the Proctor family and Mercy works for the Putnams.

**Emotions** – How is your character feeling about what she has done and what might happen?

**Interaction** – How does your character interact with the other characters on stage? Consider holding or breaking eye contact and proximity.

**Facial expressions** – How will you demonstrate how your character is feeling through the use of facial expressions? How might you change them as the scene progresses?

**Movement** – How does your character move around the stage? Consider their status and think about how you will walk, use posture, gesture, position on stage.

**Vocal work** – What vocal skills will you use to create your character? Consider accent, pace, pitch, tone, emphasis, pause, volume.

**Audience** – How do you want the audience to feel about your character and their situation? Do you want them to feel sorry about what could happen to the girls or do you think they were old enough to know what they were doing and face the consequences? Do you want the audience to feel the same about all of the girls? Consider the difference between Abigail and Betty.

### Costume

The play takes place in 1692 in Puritan New England. These specific details offer students a great deal of scope for researching and creating ideas for costumes.

- ▶ Abigail: 17, undoubtedly the leader of the group. Reverend Parris's niece.
- ▶ Betty: 10, she is ill in bed.
- ▶ Mercy: 18, a servant for the Putnams – how will her status be reflected in her costume?
- ▶ Mary: 17, works for the Proctors – how will her status be reflected in her costume?

Students should also consider hair and make-up in their designs for this element.

This work can be differentiated by outcome; it might range from presenting a list of ideas to sourcing costumes and dressing actors, talking through ideas and choices while characters are in costume. Students could create and present a series of drawings for each character using pictures to demonstrate what each person would wear and why.

### Set, sound and lighting

For this text these elements can be combined as it largely lends itself to being performed in a naturalistic style meaning a naturalistic lighting state and sounds that perhaps reflect nature.

For the set students will need to research the type of room that might make a Puritan child's bedroom. It might be of some interest to discuss the differences between homes then and now.

#### Things to consider:

##### Set and props

Bed and bed linen

Flooring, rugs

Furniture – wardrobe, drawers, dresser, chair

Walls – paint/colour/pictures – wallpaper would have been too frivolous for the Puritans.

Windows – shutters/curtains

Lighting in the room

Ideas could be presented in the form of a mood board, a slide show or, if time and resources allow, a shoebox set.

##### Sound

What sounds could be heard from outside? Birdsong? Specifically what sort of birds?

##### Lighting

An entirely naturalistic lighting state? Might the lighting become less naturalistic during Abigail's speech? How? Why?

#### Extension idea

Students could consider adding their own practical interpretation of the things Abigail describes in her speech on p. 20. This could involve both practical and design elements and would lend itself to some interesting non-naturalistic work.

## DNA by Dennis Kelly

### Social-historical context

DNA is not set in a specific time or place but it is contemporary and set very much in a time that twenty-first-century students can relate to.

### Learning objectives

- ▶ To explore a key scene from *DNA*
- ▶ To perform a key scene from *DNA* and discuss the practical choices you made
- ▶ To present ideas for lighting, sound, costume and set design.

### Introduction

Give students a summary of the play, summarise what is happening in the scene and who the characters are.

### Scene focus

Act 1, p. 24, from (*Silence. More silence. Phil puts his Coke carefully on the ground.*) to p. 26 (*They stare at him open mouthed. He bends down. Picks up his Coke. Starts to drink his Coke.*)

### What is happening in the scene

In this scene Phil, seemingly effortlessly, comes up with a detailed plan of how the group will implicate an imagined stranger and therefore distance themselves from anything to do with Adam's presumed death at the grille. In the previous scene Jan and Mark recount their horrible bullying of Adam at the grille so the gang are now all aware of what has happened to Adam. In the next act Phil's plan is executed with such accuracy that someone is actually arrested.

Although the whole gang are in the scene only Phil, Cathy, Danny, Mark, Richard and Brian speak. The text will work with a smaller group if the script is edited in some places or in a larger group technical designers might take on a small acting role or the roles of Jan, Lou, Leah and John Tate which are non-speaking parts in this scene.

### Characters

**Mark and Jan** are narrators in the play and give the audience information at the start of each scene. Mark and Jan are responsible for the bullying that leads to Adam falling into the grille.

**Phil** is on stage a great deal but rarely speaks. Despite all the time he is on stage with Leah, he doesn't speak to her, although he does respond with facial expressions or body language. He spends much of his time on stage eating. When he does speak in this scene he gives calm, precise instructions to everyone, giving him a cold and calculated air. **Cathy** is quite a cold character; she is not sorry about what has happened to Adam and is excited by the media attention she gets. It is Cathy who gets the DNA of a real person matching Phil's description of the imagined postman. **Richard** seems to be a strong character but he complains about being given orders by Phil. **Brian** is the weakest character. He is scared, bullied and ordered around by the others. He wants to be in with the gang so he puts up with this treatment. **Danny** is sensible and appears to be studious and ambitious, referring to his plans to be a dentist. Unlike the others he seems to appreciate the effect the implications of what they have done might have on his future.

### Practical activity

Ask students to allocate parts and read the script through several times to get a feel for the scene. Using the information they know about the play, its context and the characters ask them to discuss what is happening in the scene.

### Ask students to consider carefully the following in relation to their character:

**Status** – Consider the position your character holds within the group/in their life in general. Phil is clearly in charge here.

**Emotions** – How is your character feeling about what they have done and what might happen? How will you show this or try to hide it?

**Interaction** – How does your character interact with the other characters on stage? Consider holding or breaking eye contact and proximity.

**Facial expressions** – How will you demonstrate how your character is feeling



*'So we're all peggin them. Laughing. And his face, it's just making you laugh harder and harder, and they're getting nearer and nearer. And one hits his head. And the shock on his face is so ... funny. And we're all just ...'*

*A group of teenagers do something bad, really bad, then panic and cover the whole thing up. But when they find the cover-up unites them and brings harmony to their once fractious lives, where's the incentive to put things right? (Oberon Plays, ISBN: 9781840029529)*



through the use of facial expressions? How might you change them as the scene progresses?

**Movement** – How does your character move around the stage? Consider their status and think about how you will walk, use posture, gesture, position on stage.

**Vocal work** – What vocal skills will you use to create your character? Consider accent, pace, pitch, tone, emphasis, pause, volume.

**Audience** – How do you want the audience to feel about your character and their situation? Do you want them to feel sympathy towards your character or be horrified by what they have done and how they are trying to hide it?

### **Costume**

The play is set in the present day, so modern contemporary costumes would be appropriate. How will you use costume to tell the audience about each character? How will you use hair, make-up and props/accessories to reflect your choices?

This work can be differentiated by outcome; it might range from presenting a list of ideas to sourcing costumes and dressing actors, talking through ideas and choices while characters are in costume. Students could create and present a series of drawings for each character using pictures to demonstrate what each person would wear and why.

As there are a large number of characters students might choose a deeper focus on fewer characters rather than a lighter focus on all characters.

### **Set, sound and lighting**

The scene is set in the woods. How naturalistic will your set design be and why? What will you use to recreate the woods? Will the woods be an idyllic, peaceful place or a more sinister environment?

#### **Things to consider:**

##### **Set/props**

Trees

Tree stumps/logs

Discarded rubbish – mattress/shopping trolley/old pallets/litter/cans

Ideas could be presented in the form of a mood board, a slide show or, if time and resources allow, a shoebox set.

##### **Sound**

What sounds can be heard? Birdsong? Traffic?

##### **Lighting**

An entirely naturalistic lighting state? Might the lighting become less naturalistic during Phil's speech? How? Why?

##### **Extension idea**

Use Jan and Mark's dialogue on pp. 20 to 23 to recreate the scene where Adam falls from the grille. Rather than just using Jan and Mark, use a range of characters as narrators or to form a chorus.

## Face by Benjamin Zephaniah

### Social-historical context

The novel of *Face* was published in 1999 and the play 2008. It still feels very contemporary with subject matter and language that students can easily identify with.

### Learning objectives

- ▶ To explore a key scene from *Face*
- ▶ To perform a key scene from *Face* and discuss the practical choices you made.
- ▶ To present ideas for lighting, sound, costume and set design.

### Scene focus

Act 1, scene 13, p. 46, from **Pete**: *Evening lads.* to p. 50 **Martin**: *But the heat, the heat I remember the most. And then nothing.*

### What is happening in the scene

This scene is a flashback in which Present Martin recounts what happened on the night of his accident. Before the boys get into the car, they've had a great evening dancing at a club. Out on the street they are in good spirits. When Apache and Pete pull up the boys have no idea that the car is stolen. Matthew refuses to get in but Martin and Mark accept the lift with devastating consequences.

### Characters

The lads are fairly typical teenage boys, although they talk the talk they are nice lads and generally aim to keep out of trouble. **Martin** is the leader of the gang and **Mark** tends to follow his lead. We see in this scene that Matthew has the courage to stand up to his friends when he refuses to get into the car. In the play Martin is played in three phases; **Narrative Martin** is omniscient and can move freely. As their titles suggest **Past Martin** is the Martin before the accident and **Present Martin** is the Martin afterwards, both appear in this scene.

**Apache** and **Pete** are both fully committed to their act of driving the stolen car. The scene also implies that they are in possession of drugs as Pete throws something out of the window when they are being chased by the police. The boys obviously know Apache and Pete but the impression is that they would never have accepted a lift in a stolen car.

### Practical activity

Ask students to allocate parts and read the script through several times to get a feel for the scene. Using the information they know about the play, its context and the characters ask students to discuss what is happening in the scene.

### Ask students to carefully consider the following in relation to their character:

**Status** – Consider the position your character holds within the group/in their life in general. Martin is keen to get into the car. Is there any sense that Mark would rather have had the courage to go with Matthew? Are Apache and Pete meant to be portrayed as cool? Why?

**Emotions** – How do your character's emotions change during the scene? How will you show this or try to hide it? If you are playing Apache or Pete is there any time where your character wants to change the situation they are in?

**Interaction** – How does your character interact with the other characters on stage? Consider holding or breaking eye contact and proximity.

**Facial expressions** – How will you demonstrate how your character is feeling through the use of facial expressions? How might you change them as the scene progresses? What feelings might the audience see through the character's facial expressions that the other characters don't see?

**Movement** – How does your character move around the stage? Consider their status and think about how you will walk, use posture, gesture, position on stage. When the scene is in the car, how will you use a restricted range of movement to show your feelings?

**Vocal work** – What vocal skills will you use to create your character? Consider accent, pace, pitch, tone, emphasis, pause, volume.

**Audience** – How do you want the audience to feel about your character?



*'Everything is going Martin's way. The holidays have started, he's got a gorgeous girlfriend and everyone agrees he's the coolest dancer around.'* During the school holidays the Gang of Three, Martin, Matthew and Mark happily wander their East London estate. But one night, after the gang leave a club, the acceptance of a lift in a stolen car from Apache and Pete, members of the notorious Raider's Posse, ends in disaster when the car crashes. Pete is left dead and Martin suffers serious burns to his face. The accident shows Martin the 'true meaning of strength, courage, discrimination and friendship.'

(Heinemann Plays, ISBN: 9780435233440)

**Costume**

The play is contemporary so modern costumes would be appropriate. How will you use costume to tell the audience about each character? How will you use hair, make-up and props/accessories to reflect your choices?

This work can be differentiated by outcome; it might range from presenting a list of ideas to sourcing costumes and dressing actors, talking through ideas and choices while characters are in costume. Students could create and present a series of drawings for each character using pictures to demonstrate what each person would wear and why.

**Set, sound and lighting**

The scene takes place on the street and then in a car. How will you create the car and the sense of movement?

**Things to consider:****Set/props**

Things to suggest a street scene

Seats for the car

Ideas could be presented in the form of a mood board, a slide show or, if time and resources allow, a shoebox set.

**Sound**

What sounds can be heard? Traffic, sirens, screeching of tyres, loud music, the sound of the crash? How could you use music to underscore the scene?

**Lighting**

An entirely naturalistic lighting state? Might the lighting become less naturalistic during the car chase and with the crash? Will you create the blue lights of the police car? What effect would using blackout have?

**Extension idea**

Rehearse the same scene stopping at different points in the action to thought-track each of the characters. Will their internal monologue reflect something different from their external words and actions?