

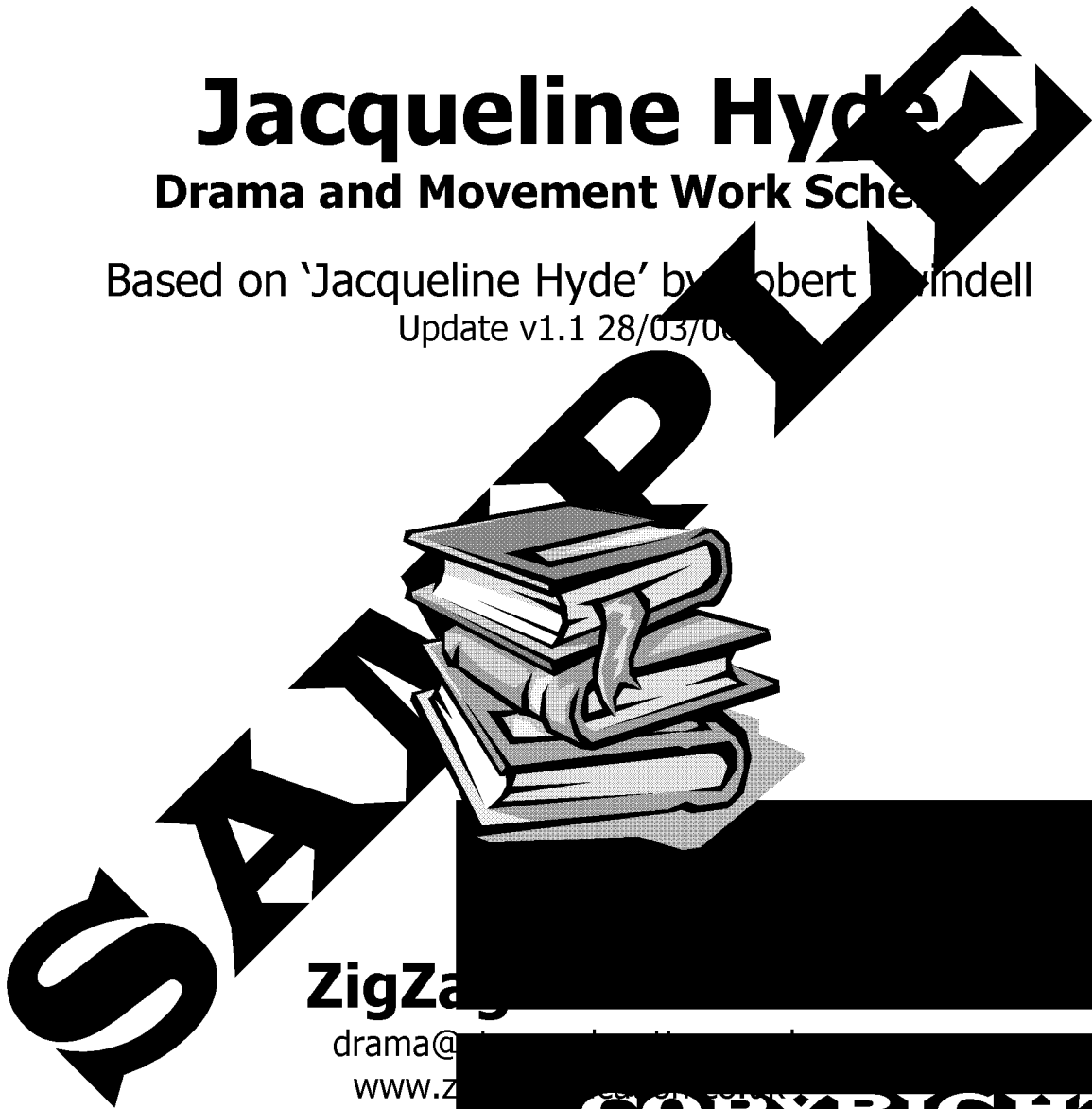


Secondary
Drama
Resources

Jacqueline Hyde

Drama and Movement Work Scheme

Based on 'Jacqueline Hyde' by Robert Windell
Update v1.1 28/03/06



ZigZag

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Introduction

Robert Swindell's novel focuses on a Year 6 pupil who finds a bottle, with an unknown substance, in her Grandma's attic. When she sniffs the bottle it turns her into a completely different personality 'Jacqueline Bad'.

One of the purposes in putting together this scheme was to encourage young people to read the book. I have highlighted extracts that can be read by the teacher to the class, which students always enjoy. The chapters chosen for reading are short and easily digestible, which will mean even weaker students, will not lose concentration. This aspect of the work will also encourage active listening skills as some of the work is based on what students have heard.

This scheme of work will last for approximately half a term depending on the length of drama lessons. It is appropriate for KS3 students who follow a course in Drama and Movement, it would also be relevant for Year 6 pupils to work on in their literacy hour as it covers creative writing, speaking and listening. Although some of the tasks are dance based they move away from work developed from language with the use of physical theatre skills. I have found that they enhance student understanding of the use of body and space within drama, and can create some very imaginative outcomes. The 'Plot Events' resource for Lesson Six needs to be photocopied and cut up so that students can re-arrange in order of developing tension. There is also a 'Motif' Worksheet included that will help guide the more movement based sessions.

These are a series of Drama and Movement lesson plans based on the novel 'Jacqueline Hyde' By Robert Swindell. Each lesson length is approximately 45 minutes.

Lesson One and Two – The Attic

Physical Theatre

Explore the use of physical theatre to develop atmosphere and setting. The first two lessons encourage students to use their imaginations creatively and to explore different dramatic ways of showing Jacqueline's visit into the attic. There is also a chance to explore the character of Jacqueline Hyde through the use of 'Freeze on the Wall'.

Lesson Three – Jacqueline's Character as Jacqueline Bad

Character

This lesson focuses on Jacqueline's character through the use of teacher in role as Jacqueline. It also teaches students how to approach hot seating effectively. Role-play situations apply student understanding of Jacqueline's character through 'Hot Seating' and 'Role on the Wall'. Students are also asked to consider the effect of Jacqueline's character on the story.

Lesson Four – The Wild Dream

Movement

Students are encouraged to use words from the text to create a collage. They are also asked to start to create a movement sequence.

Lesson Five – Jacqueline's Diary

Movement

Students work on a pre-prepared diary entry using the text and movement for performance.

Lesson Six – Plot Development

Improvisation

Students explore through dramatic improvisation the events which build to a climax.

Update v1.1 contains improved wording and tense. English Resources from ZigZag Education

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Lessons One and Two

Learning Objectives

- To teach the use of Physical Theatre in arranging stage space.
- To introduce ways of studying and developing character.
- Explore how to create mood and atmosphere.

Resources

- A copy of the book
- Large piece of sugar paper with an outline of a human drawn on it
- Coloured pens

Learning Outcomes

- Students will select relevant information about the scene and character for use in their drama work.
- Students will construct a 'Role on the Wall' for the character Jacqueline Hyde.
- Students will be able to discuss different approaches to creating mood and atmosphere in their work and that of others.

Introduction

- Read Chapter One of 'Jacqueline Hyde' by Robert Swindall.
- As a whole class, invite members of the group to write what they know about the character within the outline.
- Discuss, 'what they *think* they know'. This information will be added to in the next few lessons.

Warm Up

Physical Theatre

- Divide the students into groups of 6. Explain that you are going to give them a problem solving exercise. They have to solve this problem involving *everyone* in the group and being as *imaginative* as possible. Each exercise will get no longer than three minutes to solve. Students must use *only themselves* the following objects:

- Bin bag full of clothes
- Flat iron
- Entrance to the attic
- Roller skates
- Plastic bag
- Cabinet
- Mirror

- *For Exercise 1* In pairs, ask the students to perform movements and actions. They must do the same time, one student leads and the other follows.
- Repeat but swap leader.

- Repeat again, but this time when the leader changes to see if the students can follow.

NB – Students must do this exercise in pairs.

- *Follow the leader (extension to Movement 1)* One student is sent out of the room by the teacher. The person sent out must guess who is leading. (It is worth spending a little time during the exercise discussing the leader's movements.)

- *Discuss* – In the story there are two sides to her character. How could we attempt to show that she has two sides of her character are shown?

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Development

- *The Attic* – In groups of 5/6, recreate what the attic looks like as a *still image*. Students work together to recreate the objects that are in the attic. What do you think the layout of the attic is like? Students need to visualise the space as they are making their decisions.
- One person in the group becomes Jack/Jacqueline. Ask the students to recreate Jacqueline's entry into the attic and her search of the attic up until the moment she finds the bottle. This time those of you who are not playing Jacqueline can become a *chorus* moving around the space creating lots of different objects sometimes in pairs, sometimes as a whole group. Students should finish the scene with Jacqueline holding the bottle in her hand. Either Jacqueline could narrate the story as she searches through the attic. Or, the objects could help to tell the story from their point of view. Students should also use sound effects to help create the atmosphere.
- See some of the ideas students come up with and discuss what works and why? What is the atmosphere you are trying to create at the opening of the scene? What do you want the audience to learn about Jacqueline?
- Ask the students to rehearse the scenes for a further five minutes trying to put some of these ideas into practice.
- *The First Sniff* – 'How can you show the audience that something very strange (she believes magical) happens to Jacqueline when she finds the bottle?' Ask the students to find a way through movement and sound to show the effect the smell has on her. Discuss thoughts and ideas with the group first before they start trying them.
- Look at some ideas and discuss which you feel works most successfully and why.
- *The Mirror Breaks* – Students need to think about how they can represent this part of the story in an imaginative way. One of them becomes Jacqueline; the others become a chorus representing the mirror. They can use movement, sound effects and voices.
- Students are asked to consider carefully how they can show that Jacqueline is a different person on one side of the mirror to the other.
- Rehearse again for a further 5 minutes and solve the problem of how Good Jacqueline and Bad Jacqueline are both shown in the mirror.
- In their group students are asked to link all their ideas together and practice a performance of this piece, from the entrance of Jacqueline into the attic to the breaking of the mirror.

Evaluation

Students are asked to think of ways to

- Take five minutes to discuss and agree on at least one point in your practical
- Find down some of the drama skills
- Feed back on their ideas to the

Homework

- Complete in neat a 'Role on the Wall'

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Lesson Three

Learning Objectives

- Determine key feelings, moods and ideas.
- Interpret and apply information about the characters in the story.

Resources

- A copy of the book
- 'Role on the Wall' from previous lesson
- Chapter 4 & 5

Learning Outcomes

- Students will respond to a character and ask appropriate questions to find out more about her and why she behaves in the way she does.
- Students will apply the information they have found out about the characters to create an improvisation exploring Jacqueline's behaviour in another environment.

Introduction

- Return to the role descriptions of Jacqueline in pairs; ask the students to swap each other's books and check what their partner has put. 'Have they missed out anything from the last lesson about Jacqueline's character?' If they have ask them to add it in another colour.
- Ask the students to decide in their pair what else they need to find out about Jacqueline.
- In their pairs, create 3 important questions they would like to ask Jacqueline & write them down.
- *Hot Seating* – Explain what 'Hot Seating' is and how it works. Teacher now takes on the role of Jacqueline and answers students' questions.
NB – Remember Jacqueline is showing the early signs of Schizophrenia at this point and although students should not be told this, there should be some indication of this in the way you answer the questions.
- Ask the students to return to their pairs and add to their personal 'Role on the Wall' – What have they found out about Jacqueline from the Hot Seating?
- Who else do they need to know about in this story? Hot Seat one other character, this time a pupil(s) takes on this role.

Development

- *Discuss* – What do you think the reason is to what happens in the attic? How much is she actually aware of? How much can you guess? How do you think Jacqueline normally behaves towards her Gran?
- Invite two students to show us what they think may be a typical encounter between these two characters. *Remember Theatre* to explore this scene.
- In pairs, one student is Gran and the other is Jacqueline. They discuss what Gran knows about the sudden change that has happened to her daughter and how she has stormed out of the house. They then have a conversation with what they think takes place.
- Read to the students Chapter 4 and ask them what more does this tell them about Jacqueline?
- Create a scene between Jacqueline & Gran (&/or a parent) when she finally arrives home.

Evaluation

- After the students have performed their scenes, ask them the following questions:
 - Do you think she will do this again?
 - Will there be any consequences for her actions?
 - Is she really bad?
 - How far could this go?
 - What action should the parents take?
- Ask the students how they have used their own ideas in their scenes.
- Discuss with the students, what would be the best? Why?
- Discuss, in acting, how can you show a character's feelings and emotions?
- Ask the students to pick three words they have used in their acting. Discuss what these words mean and how they have behaved. Invite them to share one of these ideas with the rest of the group.

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Lesson Four

Learning Objectives

- To select appropriate information to create a dream sequence using movement and sound.
- To share their finished idea with others.

Resources

- 'Jacqueline Hyde' by Robert Swindell
- The Bad Dream

Learning Outcomes

- Work successfully both as a pair and in larger groups, in whole group discussion.
- Explore the use of movement and sound in creating atmosphere.
- Plan a piece of drama work that involves strong use of movement and sound to create its atmosphere.

Introduction

- *Discuss* – 'Dreams' that people have. Why do we have bad dreams? What are dreams like? Do they make sense?
- In groups of 4/5 – Create a *still image* for the following titles:
 - Falling
 - Stuck
 - Followed
 - Chased

Development

- *The Bad Dream* – As a class, pick words out of the text that describe Jacqueline's bad dream. We are looking particularly for 'action' words (words that suggest movement). Write these up on the board. 'When Simon' is a jump, stillness, turn, gesture, transference of weight or travelling step.
- Working alone, ask the students to pick five words from the list, and for *each* of the 5 words selected, create a *still image* that suggests each word in your pairs. You should finish with five different shapes or gestures.
- Ask the students to link each of the gestures together with body actions that suggest Jacqueline is trying to get away from something scary. What type of movements might you use here?
- Ask the students to exaggerate the movements.
- Ask the students to change the speed of the movements, some slow, and some fast, giving the movements a sense of rhythm.
- Ask the students to add sound effects to the movements.
- Ask the students to perform a dream to the audience.
- Discuss some of the ideas as a class. 'What else do we need to create a dream-like atmosphere?' Some suggestions might be to happen more randomly. Using unusual sounds. How can we make the movements more unusual?
- Ask the students to now work in groups of 4/5, and start to perform their dream-like atmosphere.
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- Ask the students to now work in groups of 4/5, and start to perform their dream-like atmosphere.
- After they have performed their piece, ask the audience to give feedback on their audience in this piece and how they felt about it.

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Evaluation

- Show the work.
- Ask students to comment on the atmosphere created and how it was done.
- Discuss – If it was clear what each group was trying to say to its audience.

Homework

- What will happen next?
- *Write* a diary extract as Jacqueline – using lots of *action* words that describe what happens when *Jacqueline Bad* returns for a second time.
- Words you might like to include are – angrily, furiously, strong, powerful, blowing like the wind. We will use this work in the next lesson.

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Lesson Five

Learning Objectives

- Teach what the word Motif means and how students can use this idea to create movement work.
- Select appropriate words to use as a piece of movement.
- Use the idea of Motif to create a piece of movement work based on the diary extracts written.

Resources

- Motif Worksheets
- Diary extract for Jacqueline

Learning Outcomes

- Students will be able to explain how they have used Motif in their movement work.
- Students will plan a piece of movement based on their diary work and the idea of using Motif.
- Students will devise a solo performance which they will then teach and combine with the work of another student.

Warm Up

- Students walk around the room:

Freeze – Explode

Freeze – Pounce

Freeze – Dart

Freeze – Strong

Then – shake, swirl, sway, turn, spiral around the room. Repeat a second time but changing the dynamics in the way the movements are performed i.e. fast, smooth, jerkily, softly, etc.

- *Motif* – What is it? Give students examples from Appendix 2.

- Working alone in a space, create a Motif for:

- Trapped
- Anger
- Frustration

- Choose the Motif you like best:

- Make it bigger.
- Add other parts of the body into the movement.
- Add some travelling.
- Add a change of direction.
- Add a change of dynamics.
- Return to the original idea.

This is a way of creating a phrase which is a Motif for Jacqueline

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Development

- Look at your diary work. Ask the students to pick out some words they have written that suggest actions. Write some of these on the board. Divide them up into three areas; shape, ways of travelling or using the *space* and *gesture*.
- What could Jacqueline's Motif be? As a class ask the students to choose one idea and explore it using the process outlined in the Introduction.
- Watch some of the ideas and discuss what they show us about Jacqueline.
- Ask the students to use one word from their diary extract and use the same process explored in the lesson with the class to create their own solo Motif phrase.
- Ask the students to teach their phrase to a partner and learn their partners phrase.
- Watch some of these and comment on their effectiveness in showing a Motif which tells us something about Jacqueline's character.
- We have worked on a single idea. In pairs ask the students to pick at least three ideas from their diary extract (use one, or combine the two diaries ideas) and use the process we have just worked on to create three phrases together.
- Ask the students to find a way of *arranging* these phrases; what order do you want them performed in? Who will stand where? Will you perform them in unison? If you don't, what other choices do you have?
- When the students have spent time developing their phrases, tell them that they will not be using music; they will be using their diary extract as their accompaniment. They need to decide if they will just use the important words of the phrase across, or they will use some of the more important sentences. Who will speak them? Don't just read the extract. Find a way to naturally include it in their movement.

Evaluation

- Perform some of the work.
- Ask students to draw out their Motifs in their books (give an example on the board of stick men in some of the positions seen in those you chose to use).
- Underneath the picture they have drawn, write how they used this idea in their piece & why.

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Lesson Six

Learning Objectives

- Develop an awareness of ways of constructing a climax in the plot.

Resources

- Worksheet with plot actions outlined

Learning Outcomes

- Discuss the effect of the problems Jacqueline has on others.
- Predict the development of the plot of this story based on the information they have found out.
- Plan and perform a piece of drama work based on the evidence students have accumulated on the character of Jacqueline Hyde.

Introduction

- In pairs, prepare a news report of the most serious incident you think Jacqueline has been involved in so far. (Think about whether she may have got worse, and if so, what sort of things do you think she might now be involved in)
- *Discuss* the use of a *climax* in a story. Give examples from well known stories of how the author builds to a crisis.

Warm Up

- Discuss in pairs – Why do you think Jacqueline is behaving in the manner she is? How far do you think she is prepared to go? What effect do you think she is having on others around her i.e. her Gran, parents, teachers and friends? Answer each of the three questions with one sentence per question. Share your thoughts to the rest of the class.

Development

- The author moves this popular story to a more tense moment by allowing Jacqueline to hook up with a gang of thugs. She then starts misbehaving and showing off in class. What type of things do you think she does to show off? Show one of these in a still image.
- *In 3's* – Jacqueline's parents are called in to meet the Head to discuss her future in the school after her behaviour. Act out this scene. Show your improvisation what decisions are made.
- What mum and dad don't know is that Jacqueline has been shopping and she vanishes all the plants and pull out all the plants of the greenhouse. Is it worse than the first? (One of the reasons for the tension is that she is waiting for her to be found out. The other is that an innocent man is accused and sentenced for the crime.) Create a scene with Jacqueline and Craig Lampton's group.
- Using your still images, prepare a scene for the audience but you need to make it clear that the audience has to see the consequences of her behaviour. What do you think will happen? Try to build the tension?
- *In 2's* – Mum and Dad decide what to do with Jacqueline. Improvise this scene.
- *In groups of 4/5* – Create a still image where the reader realises what she has done so far. How bad do you think it is?
- Create 30 seconds of action and show it to the class.
- See some of these ideas. Discuss how drama techniques are used to make the story more tense.

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- You might want to give students advice at this point for improving by suggesting shorter sentences to add pace etc. and then giving them some more time to rehearse a better version of their ideas.
- How do you think the story ends? In 4's, prepare the final minute of the story to show the rest of the class.
- Is there a moral to this story? Discuss. In your groups, prepare a still image, which shows the audience clearly what you think the moral is.

Evaluation

- *Discuss* – What techniques can we use in drama to develop tension and climax in a story? List the ideas that the students give on the board.
- Give out a list of Plot Events and ask students, in pairs, to arrange them in order of developing tension.
- Summarise on board what the class have come up with in the form of a plot graph, showing where the tension increases.

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Plot Events

Arrange these in order of developing tension:

Breaks mirror.

Floods toilets in shopping mall.

Writes a rude poem in class.

Joins Craig Lampton's gang.

Dared to get on school roof and stick her tongue out at the headmaster.

Headmaster phones parents.

Jacqueline has to go to the headmaster's office.

Trashes Selwyn's Garden Centre, destroys his seedlings.

Jacqueline and Kim steal sweets from Old Doris.

A policewoman questions Jacqueline.

Nightmares become more regular.

Teacher tries to make her involved in school Christmas concert – he wants her to recite a poem.

Craig Lampton and gang call on her. She is reciting the poem in a dress rehearsal and humiliate her.

The concert – she re-writes the poem.

'Pin down – Thirteen' by a relentless
delivered to school and read out each day in
class.

Reads a comic by Will and Hyde.

Cries out about Grandma but won't tell her what is wrong.

Steals a bag.

Last day of holidays – gets into school to
the school down.

Jacqueline is put in a secure unit and is having therapy.

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Motif Worksheet

Motif – A single movement or short movement phrase used as a starting point that can be developed and repeated.

Gesture

Repeat
Repeat
Repeat
Repeat (To create familiarity and a rhythm.)

Enlarge

(Giving a mimed quality to the original movement.)

Develop

(Increase the depth of the movement by using the whole body.
A change of direction or dynamics.)

Expand

(Develop the movement by taking it further and exploring how you can use space, levels and speed.)

Adapt

(Include other movements within the phrase such as jumps, rolls, balances, turns etc.)

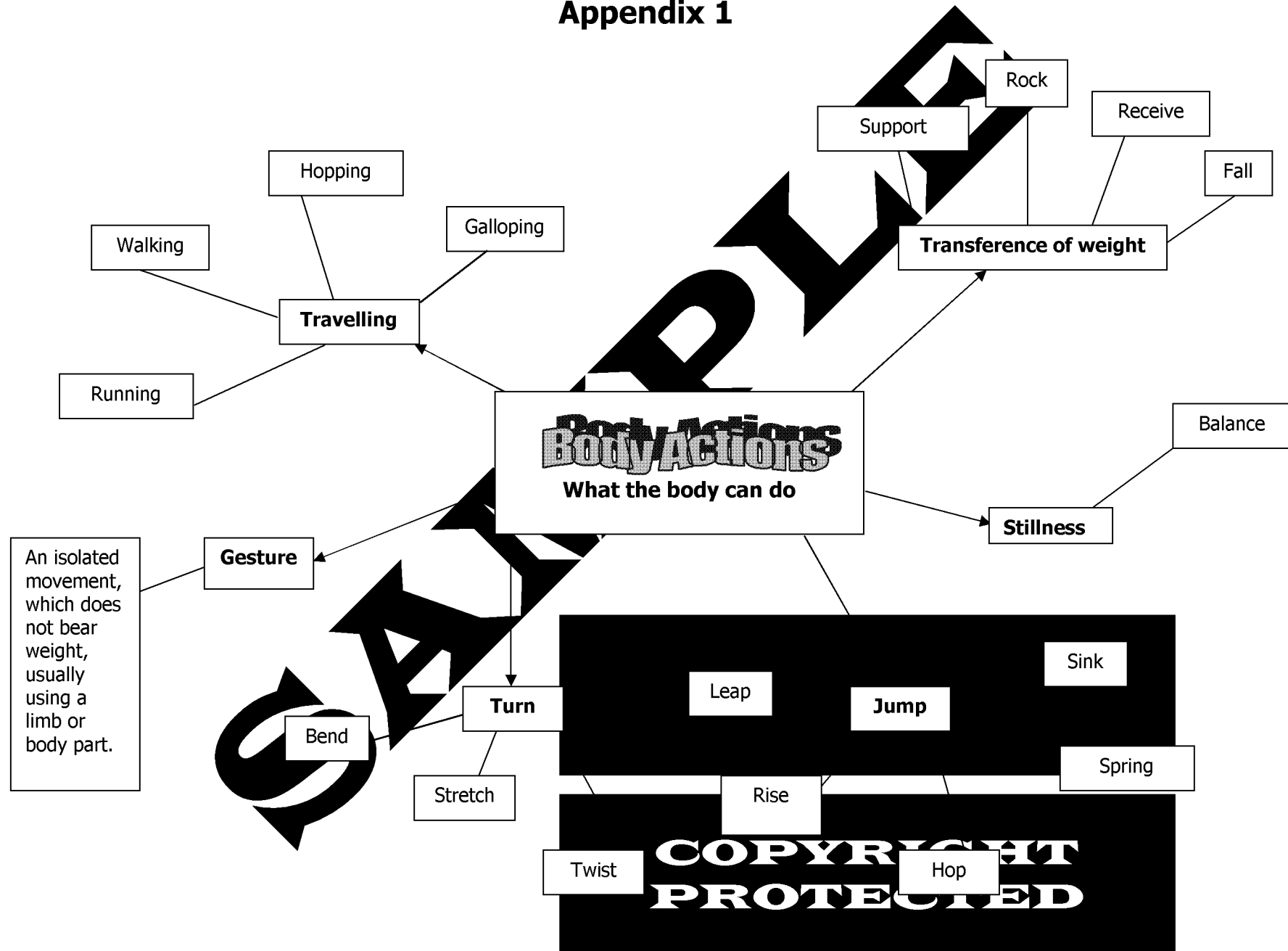
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Motif

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Appendix 1

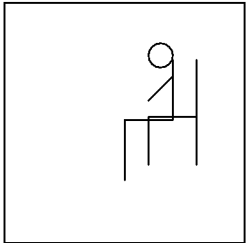


Appendix 2

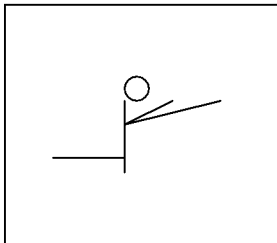
Key Words

Motif – A single movement or a short movement phrase used as a starting point that can be developed, changed, and repeated.

Examples of different starting motifs:



Actor sits in chair and uses hands to brush trousers/skirt straight, showing a concern for image.



Actor starts kneeling, and reaches out for help.

Phrase – A short unit of movements. Imagine a phrase to be like a selection of words, *movement actions*, and completed with a full sentence.