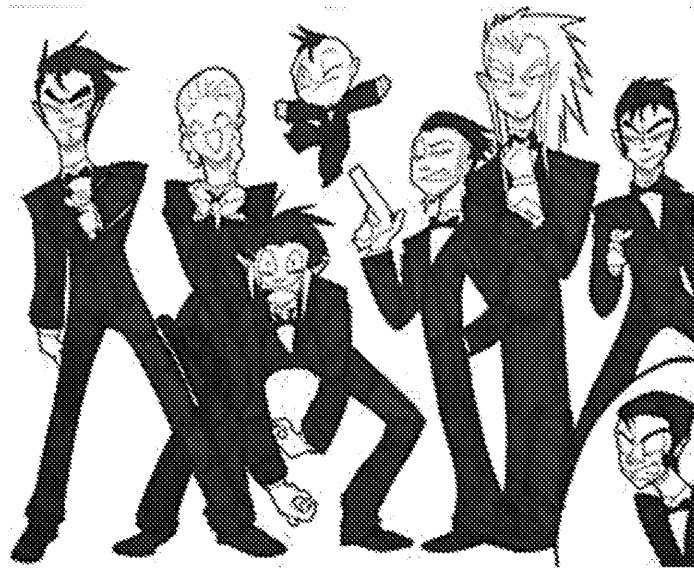


Spy School

An Introduction to Stanislavski's Method Acting

Scheme of Work and Lesson Plans



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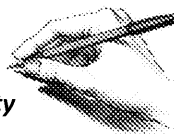
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Teacher's Introduction

Aim: To demystify the theories behind Stanislavski's method-acting technique, demonstrate key components both theoretically and physically and appreciate as a starting point for further performance or exam work.

Scheme of Work (SOW)

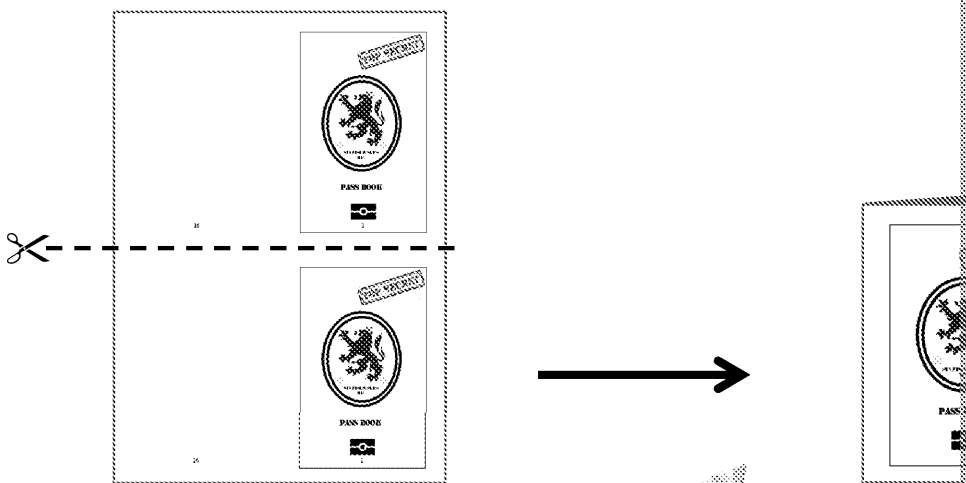
Under the pretext of training to be MI6 agents, students will discover how Lessons will focus on 'Imagination and Belief', 'Physical Apparatus', 'Magic', 'Sense and Emotional Memory' and 'Objectives and Obstacles'.

The simple format makes it easy for teachers to follow exactly what their lessons are, with little or no preparation. Teachers will encourage students to develop characters, and students analyse and evaluate the effectiveness of their own ideas and skills against others. The Scheme of Work also includes resources and handouts which can be used for the lesson, for revision or prompt sheets.

A useful self/peer/teacher assessment sheet is included, guiding students on their progress and targets to aspire to.

A6 Passbook

Also included in this resource are two copies of the Secret Passbook printed on A6 paper for your purposes. Before use, cut across the A4 sheet (as shown below) and fold each page in half.



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** resulting from minor specification changes, suggestions from teachers and peer reviews, or occasional errors reported by customers*



Scheme of Work - Overview

Lesson 1: Imagination, Belief and Naturalism

- Students will explore and demonstrate their ability using imagination exploring Naturalism.

Lesson 2: Physical Apparatus

- Students will demonstrate the ability to experiment physically and feelings for 'truth'.

Lesson 3: Magic 'If'

- Through character work students will demonstrate the ability to help them in their process of belief.

Lesson 4: Tempo and Rhythm

- Students will demonstrate the ability to use tempo and rhythm with characters.

Lesson 5: Sense and Emotional Memory

- Students will demonstrate the use of sense memory and emotional truthful reactions.

Lesson 6: Objectives and Principles

- Students will demonstrate a basic understanding of how super-objectives help actors achieve realism in acting.

Handouts

- Lesson 1: × (Secret Passbook)
- Lesson 2: × 4
- Lesson 3: × 1
- Lesson 4: × 0
- Lesson 5: × 0
- Lesson 6: × 0
- Physical and Vocal Terminology sheet
- Stanislavski Terminology sheet
- Self/Peer/Teacher Assessment sheet

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Lesson Plan 1: Imagination, Belief and Naturalism

Teacher	Class Year	De
Day/Date	Period	Nu
SEN	G&T	Sup
Links to Exam Syllabus	Resources	ICT
	<ul style="list-style-type: none"> 1 × Secret Passbook 	

Ability level of pupils (give NC target levels or exam targets)

Objective: Imagination, Belief and Naturalism

Students will explore and demonstrate their ability in using **imagination** and **belief** and **Naturalism**.

Explanation/Introduction

Introduce new **SW** and class objective.

Teacher explains to students that their school is no ordinary school and they have to act as undercover agents. It must be emphasised that this is a top-secret mission and must not be discussed with anyone outside the classroom who is not part of the MI6 network.

Activity One (whole class activity)

Brainstorm

Teacher asks students to brainstorm suggestions of famous secret agents in books and films. Students are prompted to suggest what kind of work they imagine agents to perform.

This list might include: gathering intelligence, passing on information, decoding messages. After students' feedback, teacher lists their suggestions on a whiteboard.

Teacher tells students that from now on in they will be referred to as 'Agents'. They will explore the applications of spyology through the works of a theatre practitioner called Konstantin Stanislavski, 'the father of modern theatre' and who will, from now on in, be code-named 'Agent Stanislavski'.

Activity Two (whole class activity)

Passbooks

Teacher gives out Top Secret Passbooks to each agent. Read through as a class, fill in the information that will be written in the book in forthcoming lessons. It is emphasised that the passbooks are to be kept all times and shown to no one outside the organisation.

Teacher explains that Agent Stanislavski introduced a theory of acting into theatre called 'method acting', which helped actors to create realistic portrayals of characters. This will be an invaluable tool for agents as part of their training process. They will be using these techniques to help them portray real characters and realistic identities which will be crucial for their work.

Activity Three (individual class activity)

Imagination, Belief and Naturalism

Teacher asks agents to sit in a circle. Teacher passes agents a crumpled piece of paper representing a newborn kitten, unable to yet walk. The agents must pass the kitten very gently to the next agent and what they see: its size? The colour and softness of its fur? The colour of its eyes? How its paws scratch or grip? They must try as a group to 'believe' in the kitten and what they see. Teacher gives agents time to explore the life of the kitten.

Once the kitten has gone full circle, teacher takes the paper and scrunches it up. The agents who were not ready to believe in the kitten will be shocked; point out to agents the difference between 'believing' and 'not believing'. *The more information you created about the kitten, the more real the kitten becomes.*

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Activity Four (whole class activity)

Missing Notes

Teacher explains to agents that before they can start the next activity they need to find the notes which might be under someone's bag or book, fallen behind a chair, etc. As the notes and the teacher must look like there is a sense of urgency in finding the notes and the teacher is engrossed in finding the notes, the teacher makes them stop and explains the exercise. Explain that you want them to do the exercise again; they must be able to act like they looked? How they felt? Teacher watches them carefully noting if they are acting like real agents with agents how doing something for 'real' differs from 'pretending' to do something.

Activity Five (whole class activity)

Naturalism

Teacher explains that this type of acting (making things as real as possible) is a type of theatre which is meant to make acting as true to life as possible, as if they were watching a real slice of life. Achieving naturalistic results will be useful to agents in understanding how *Naturalism* works, they are going to do a training exercise.

Teacher explains to agents that they are all monkeys in a monkey house and must do nothing for the next 30 seconds. Students are instructed to play at being monkeys. They are given a signal once the 30 second countdown has begun to represent the bomb exploding.

Any monkey which carried on about its business unaware of any incoming bomb was successful.

Any monkey that showed any indication of an incoming bomb failed the exercise. Teacher explains that Agent Stanislavski encouraged actors to play things as they are that their characters reflected real-life recreations, so those whose monkeys were unaware of any incoming bomb completed their mission successfully.

Teacher explains that if the agents are going to be successful when on undercover they must seem as 'real' as possible or their cover will be blown.

Plenary

- Teacher asks students if they have achieved the class objective.
- Students fill in self/peer/teacher assessment sheet.
- Teacher sets homework.
- Students are encouraged to place their ID card in plastic to keep it safe in class in order to gain entrance into the classroom.

AFL	
Differentiation	
Personal, Social, Moral and Spiritual Ed.	In-class work To create a coded message for the decipher.
Cross-curricular	Numeracy
Lit: Focus on keywords, active reading, modelled writing, speaking and listening	
Seating plan attached?	Risk assessment carried out?

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Lesson Plan 2: Physical Appa

Teacher	Class Year	De
Day/Date	Period	Nu

SEN	G&T	Sup
Links to Exam Syllabus	Resources <ul style="list-style-type: none"> × 4 Handouts (1-4) Also includes useful physical and vocal terminology sheet for teacher 	ICT

Ability level of pupils (give NC target levels or exam target)

Objective: Physical Apparatus
 Students will demonstrate the ability to experiment **physically** and **vocally** in order for 'truth'.

ID badges must be shown for entry into the classroom.

Explain/Introduction
 Introduce class objective.
 Teacher explains that an actor's body and voice were the '**physical apparatus**' that the actor to fully express every subtle shade of character. Agent Stanislavski saw the that could be trained to improve posture and gesture needed to reflect an actor's we will explore physical and vocal techniques in order to train our feelings for truth.

Activity One (whole class activity)
Animal Characteristics
 Teacher describes how an agent's use of physicality, mannerisms and voice will help convincing new identity.
 Teacher hands out animal cards (Handout 1); agents are asked to think about their with that animal.
 Teacher tells them to walk around the room subtly adopting their animals manner woodpecker, for example, might nod its head; a shark might have sharp head mo
 Teacher can get the agents to swap animal cards a number of times, allowing them Once agents have experimented, teacher collects the cards and the class discuss the stimuli helped them.

Activity Two (whole class activity)
Physicality (see useful teacher handout)
 Agents are asked to walk around the room; teacher calls out a body part they must the chest, the knees, etc. At these, teacher prompts students with questions: How make you walk slowly? How does leading from the nose make the rest of your body mo walk slowly? How quickly? What type of character do you imagine leads from the no
 Let agents experiment using different parts of the body: the knees, the chest, the f

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Activity Three (whole class activity)

Voice (see useful teacher handout)

Teacher explains that using your voice can create the right tone for your greeting (Handout 2); they must find the agent whose greeting corresponds around the room experimenting with their voice; ask them to think about stressing certain words, and intonation (when the voice goes up or down); mouth, hold their nose or create a lisp. Ask agents to listen to their own voice.

Activity Four (whole class activity)

Role on Wall (useful teacher handout)

Teacher gives each agent a Role on Wall (Handout 3) to fill. They must think of something nothing too out of the ordinary to draw attention to them in the outside world: an address, a job, and create an email for this new identity. Agents are instructed to fill in the body of the Role on Wall sheet, information to help build up a picture of the character: education, intelligence, secrets, fears, etc. This will help students develop a character. (Remember: The more information you create, the more *real* the character will be.)

Agents are asked to consider the character's physical and vocal traits from the Role on Wall and write those traits on the *side* of the Role on Wall figure. Encourage agents to be creative.

- Plenary** Teacher asks if agents have achieved the lesson objective.
- Students fill in self/peer/teacher assessment sheet.
 - Teacher explains homework.

AFL

Differentiation

Personal, Social, Moral and Spiritual Ed.

Homework

Complete Role on Wall sheets to create a dossier for next week's class. Encourage students to bring costumes which their character would wear.

Cross-curricular

Numeracy

Literacy aspect (keywords, active reading, modelled writing, speaking and listening)

Seating plan attached?

Risk assessment carried out?

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Terminology Sheet 1

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Physical Terminology

Posture	A position of the body which can convey a mental, physical or emotional state (she stood defiantly)
Facial Expression	Helps to portray emotions, attitude (surprise, disgust)
Poise	The way a character moves (her poise was self-assured on stage)
Characterisation	The way in which an actor has portrayed a character
Pacing	The tempo of the performance
Status	The importance of power, authority or a performer in a scene
Body Tension	How tense or relaxed the performer is
Gestures	A movement which expresses meaning, emotion or communication (he shook his head over her face in frustration)
Action Verbs	What characters might be doing on-stage (to cajole, to incite, to mock, to intimidate, to impress, to provoke, to seduce)
Subtext	Implicating something else (she tapped the desk-top repeatedly to show annoyance)
Mime	Movement and actions without speech
Gait	A way of walking or moving across the stage (he trotted across the stage)
Objective	A character's intention or goal
Repetition	The repeating of action, sound, phrase, word or movement
Blocking	The actor's planned movements on-stage
Cue	A verbal or physical signal that indicates dialogue or action
Interactions	How a character communicates with other characters
Tempo	Inner and outer emotions which have a pulse or pattern
Rhythm	Inner emotion shown through gestures, actions or movements

Vocal Terminology

Pace	The rate at which words are spoken
Articulation	Clarity of voice
Inflection	The rise and fall of a voice
Repetition	Repeating a sound or words for emphasis or effect
Cueing	When to speak
Volume	How loudly or softly the words are spoken
Accent	Particular to a region, country, culture or society
Fluency	To speak without pausing or hesitating
Emphasis	Placing certain words or sounds to highlight their importance
Pause	To delay speaking for a moment to create tension
Articulation	The clear pronunciation of words
Tone	The feeling or emotion in the voice
Pace	The speed (fast, slow, even) at which you talk
Intonation	The rise and fall of the voice at the end of or during a sentence
Pitch	How high or low the voice is
Projection	Enables an audience to hear the voice
Volume	Loud or quiet voice

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Handout 1: Animal Cards

✂

LION	BEAR	MONKEY
HORSE	FLY	DOG
SNAKE	HEN	WOODPECKER
	MOLE	HEDGEHOG
TURTLE	ELEPHANT	RAT
HAWK	SQUIRREL	BUTTERFLY
HYENA	COCKROACH	CROCODILE
EEL	FERRET	GAZELLE
HARE	JACKEL	KANGAROO
MEERKAT	WASP	SEALION
	TOAD	SWAN
OWL	TIGER	AARDVARK

✂

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Handout 2: Coded Greetings

✂	A bird in the hand...	... is worth two
	A bad penny...	... always turns
	A chain is only as strong...	... as its weakest
	A fool and his money...	... are soon parted
	A little learning	... is a dangerous
	A still tongue is a sure sign...	... makes a wise man
	As soon as a man is born...	... he begins to die
	Better the foot slip...	... than the tongue
	Sticks and stones may break my bones...	... but words will never hurt me
	Scratch my back...	... and I'll scratch yours
	He that lives by the sword...	... shall die by the sword
	A watched pot...	... never boils
	He who laughs last...	... laughs longest
	Beware of a silent man...	... and still water runs deep
	Birds of a feather...	... flock together
	Barking dogs...	... seldom bite
	A nod is as good as a wink...	... to a blind man
	A short prayer...	... penetrates deeper
✂	Health is better...	... than wealth

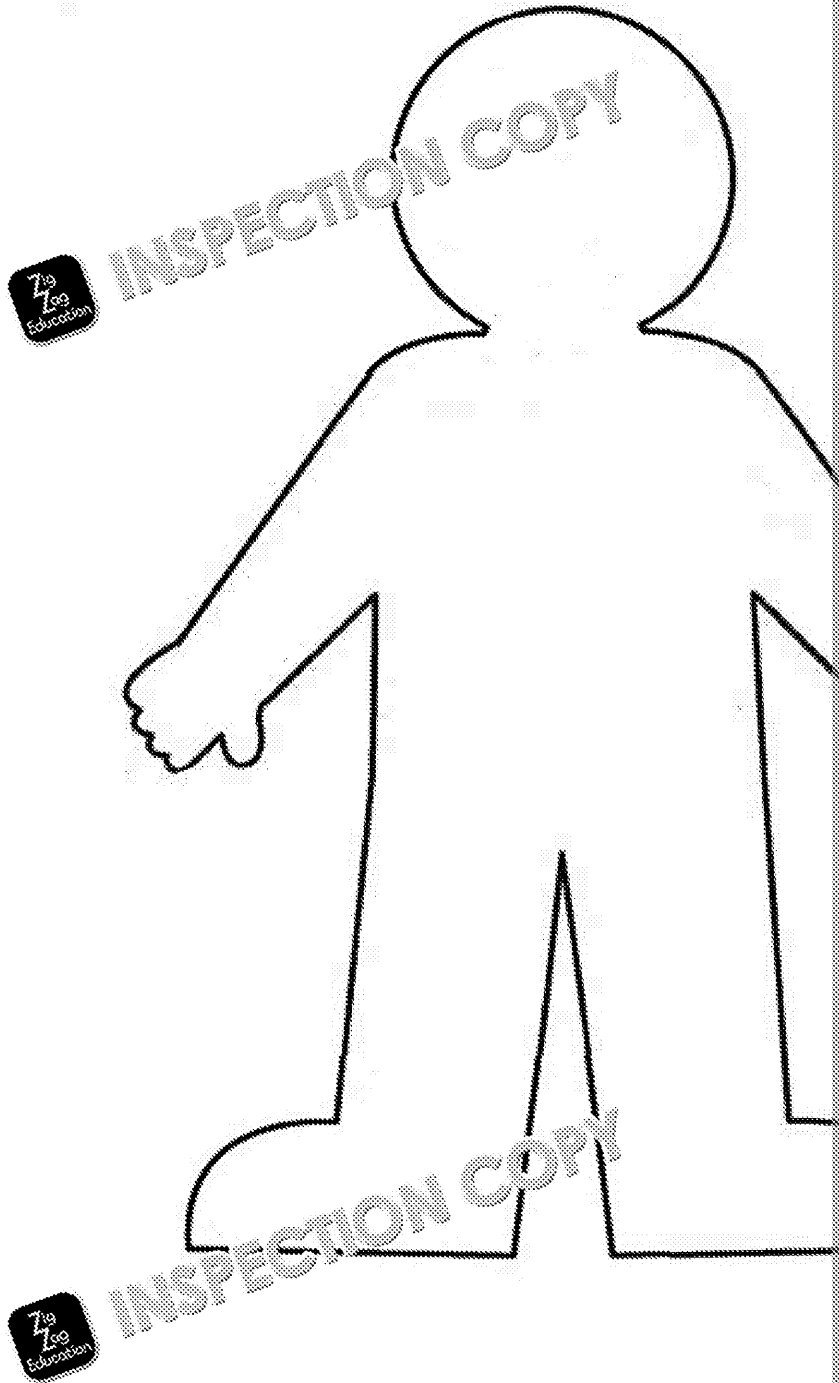
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Handout 3: Role on the Wall

Create your new identity by writing around the body. Think about your character education, intelligence, secrets, fears, etc.

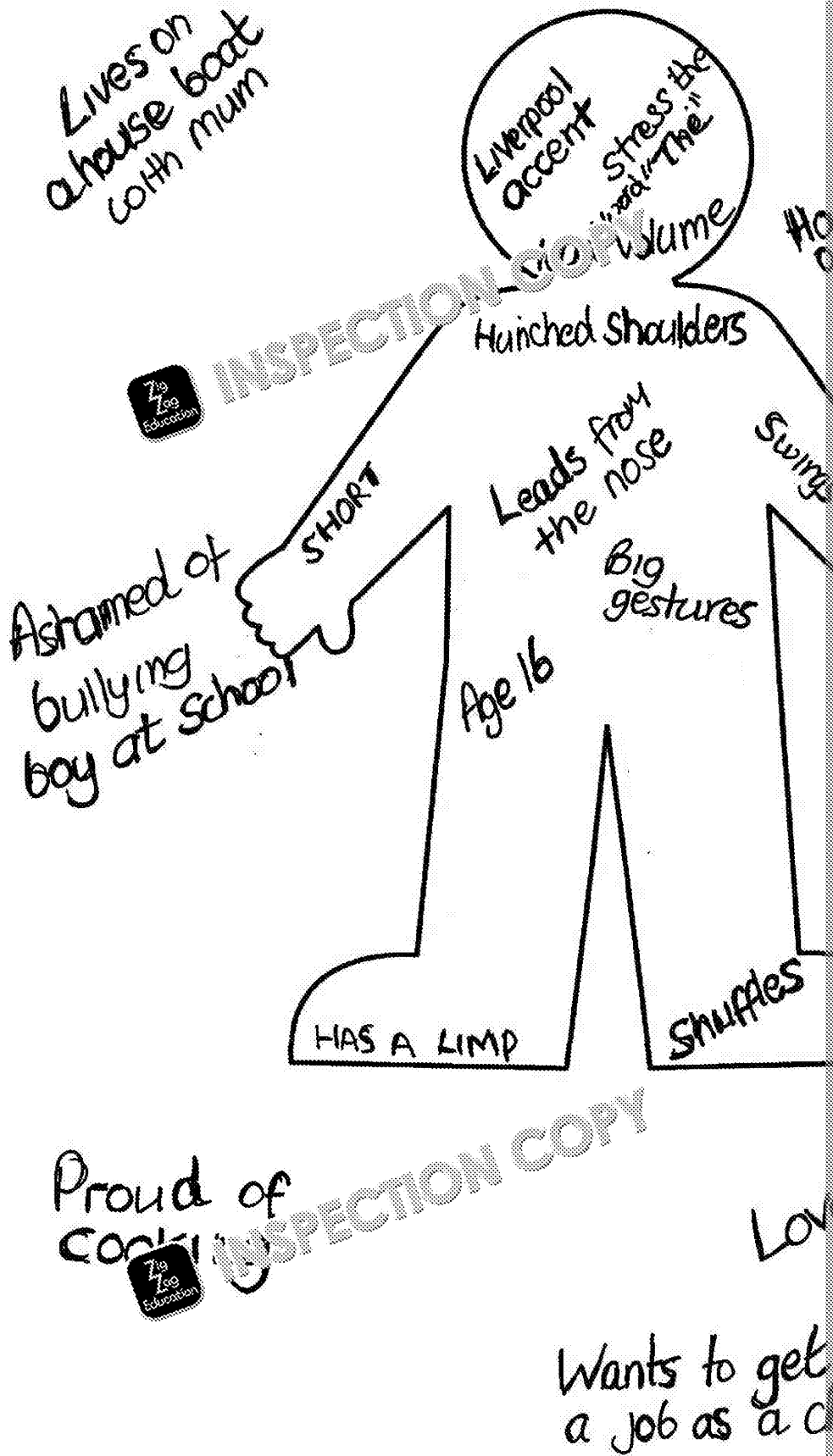


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Handout 4: Role on the Wall (Annotated)



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Lesson Plan 3: Magic 'If'

Teacher	Class Year	De
Day/Date	Period	Nu

SEN	G&T	Sup
Links to Exam Syllabus	Resources	ICT
	<ul style="list-style-type: none"> 1 × Handout (5) 	

Ability level of pupils (give NC target levels or exam targets):

Objective: Magic 'If'

Students will demonstrate, through their character work, the ability to use the Magic 'If' process of 'belief'.

ID badges to be shown for entry into the classroom.

Explanation/Introduction

Teacher explains that Agent Stanislavski thought a performance should be believable. Agent Stanislavski's techniques for achieving a truthful character was using his Method actors to ask many questions of their characters. One of the first questions they had was 'What would I do if I found myself in the same situation as my character?' or 'What would I do if I found myself in these circumstances?' By answering these questions as the character, an actor's actions become 'truthful'. Agents will be using the Magic 'If' to help their process of 'belief' through their character work. Agents, as agents, make their aliases more believable.

Teacher asks agents to use their Role on Wall sheets in preparation to create 'character'. Agents to prepare with any costumes or props they have brought to class.

Activity One (whole class activity)

Character Backstory (see useful teacher physical and verbal terminology sheet)

Once agents are ready, they are asked to walk around the room and follow teacher. They must get into character.

- How old is your character?
- What is your character's name?
- What is your character's job?
- Where are you from?
- Where do you live?
- How does your character walk? Quickly or slowly? Do they shuffle? Stride?
- Where does your character lead from? The feet? The knees? The torso? The rest of your body?
- How does your character talk? Slowly? Quickly? With an accent? High pitched?
- Does your character have a unique intonation (voice goes up and down)? Does your character have a unique sound?

Activity Two (individuals)

Interrogation

Teacher impresses on agents the dangers of 'enemy interrogation' which could be used against them. Teacher explains that they will be randomly chosen and interrogated to demonstrate their 'character', thus proving their worth as an agent. Placing a chair centre stage, teacher sits on it (hot seating). Teacher instructs the rest of the class to ask the agent questions about their character. Agents must remain in character both vocally and physically and to be as convincing as possible.

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Questions might include:

- What are your ambitions?
- Tell me a secret.
- What people do you admire?
- What do you love? Hate?
- What are you proud or ashamed of?
- Name an important childhood event.

If the students fail, by pausing or struggling to answer questions convincingly and someone else is chosen.

For the next activity, teacher explains that each new fact about our character feeds our imagination, and the more we know about that character the more we can create a certain situation. This will help you as actors to know how to physically act out your character might find themselves in.

Activity Three (whole class activity)

Teacher asks agents to find a partner and explains that they will use Agent's Pass and determine what their character would feel or do in a certain situation.

Each couple should select one of the following activities:

- Making a bed
- Reading
- Setting a table
- Making breakfast
- Brushing teeth
- Getting dressed
- Brushing hair

Explain that they are going to perform, as their 'characters' three different times changing the 'If'

So, for example, how would a couple make the bed...

1. 'If' it was the morning after their wedding?
2. 'If' it was the morning after their child has been killed in an accident?
3. 'If' it was the morning after finding out one of them had won the lottery?

Each couple has to decide on the **Magic 'If'** of each scene and play them out.

It is vital they perform each scene as truthfully in character as possible.

Teacher spotlights couples and discusses with students whether performed well.

Plenary

- Students fill in passbook with new alias details.
- Teacher asks if students have achieved the class objective.
- Students fill in self/peer/teacher assessment sheet.
- Teacher gives out homework: Homework 5.

AFL	
Discipline	
Personal, Social, Moral and Spiritual Ed.	High School
Cross-curricular	None
Literacy aspect (keywords, active reading, modelled writing, speaking and listening)	
Seating plan attached?	Yes

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Handout 5: Homework



Task:

Prepare a one-page presentation on a spy of your choice from the 19th century.

Format:

The more inventive you are, the better. The handout should be in note form for a presentation. Set out the sheet clearly into bullet points and subheadings with accompanying diagrams and photos as and where necessary.



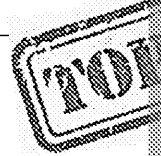
What you need to cover:

1. A brief summary of the spy you have chosen.
2. Give details of their spy work.
3. What were their key spying characteristics?
4. Why was their work important in the period of time when they lived?
5. What can we learn from their teachings?



The Golden Rules:

1. If you don't understand anything in your presentation, ask for help carefully and make an effort to find the answer!
2. Don't make things up!



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Lesson Plan 4: Tempo and Rhythm

Teacher	Class Year	De
Day/Date	Period	Nu

SEN	G&T	Sup
Links to Exam Syllabus	Resources	ICT

Ability level of pupils (give NC target levels or exam targets)

Objective: Tempo and Rhythm

Students will demonstrate the ability to use **tempo** and **rhythm** when developing

ID badges must be shown when entering into the classroom.

Explanation/Introduction

Introduce class objective and that explain Agent Stanislavski believed an actor's job was not to actually become Hamlet, but rather to immerse himself in the imaginary world he has created. As undercover agents, they have to change their appearance at a moment's notice and they are able to create believable characters.

Teacher explains that for Agent Stanislavski, **tempo** and **rhythm** were the inner pulse or pattern to them. So, for example, **tempo** signified the speed of emotions (fast, medium or slow). **Rhythm**, on the other hand, signified what was internally happening which could be shown through gestures, actions and movements. Teacher explains through a range of easy instant disguises and that, through the use of **tempo** and **rhythm**, they can change their identity at the click of a finger.

Activity One (whole class activity)

Instant Disguises

Agents are asked to walk around the room, and are told to change their normal gait. Teacher can choose to spotlight agents' work at any time.

- Throughout the activity, teacher prompts agents to change their **tempo**,
- Develop a limp. Walk with short strides, long strides and shuffle.
- Make yourself look taller by pulling back your shoulders and holding your head high.
- Walk on tip-toes.
- Put something in your shoe – this forces your weight forward.
- Put your shoes on the wrong feet.
- Look shorter – walk with a bend and hunch your shoulders.
- Look fatter – place some clothing around your belly.

Activity Two (whole class activity)

Teacher explains agents must repeat the same exercise, but this time using **rhythm**. They must imagine they are in a dangerous situation. It has come to their attention that they have been informed of a dangerous situation and instructed to assassinate them. Everyone who passes by is an enemy agent out to get them. Internally, agents must consider: how would this moment they could be assassinated? How would it make you feel inside? How would this be shown through your gestures, actions and movements? Be as **naturalistic** as possible.

- Throughout the activity, teacher prompts agents to change their **rhythm** in their gesture and movements.
- Agents are asked to walk around the room.
- Develop a limp. Walk with short strides, long strides and shuffle.

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- Make yourself look taller by pulling back your shoulders and hunching your back.
- Walk on tiptoes.
- Put something in your shoe – this forces your weight forward.
- Put your shoes on the wrong feet.
- Look shorter – walk with a bend and hunch your shoulders.
- Look fatter – place some clothing around your belly.

Teacher spotlights students' work. Discuss with class the effect of using to

Activity Three (a volunteer)

Body Language

It is essential for all agents to understand the power of body language and agent valuable information. A volunteer will act out the teacher's following. The rest of the agents have to gauge what **tempo** and **rhythm** the agent is wrong answer; the activity is to open up discussion.

Remember that **tempo** signifies the speed of emotions or actions, which of **Rhythm** signifies what was actually happening – the emotional experience, gestures, actions and movements.



- Eerie hands (Someone whose hands fidget suggests nervousness)
- Shuffling feet (Possibly a sign of someone dodgy? It can also indicate a lack of confidence)
- Face touching is a sign that someone is lying
- Crossing of arms (Someone is being defensive?)
- Moving eyes, someone deliberately not wanting to look you in the eye

Activity Four (whole class activity)

Cover Story

Teacher informs agents that when they are undercover, everything they say is their cover story precisely, and that during dangerous missions they might have to be under a moment's notice so as not to be rumbled. The more research and the more detailed the cover story the stronger your cover story.

Agents write on their Role on Wall sheets their character's **tempo** and **rhythm**. Teacher spotlights a number of students.

Plenary

- Teacher asks students if the class objective has been achieved.
- Students fill in self/peer/teacher assessment sheet.
- Teacher gives out homework.

AFL

Differentiation

Personal, Social, Moral and Spiritual Ed.

Homework

Create a passport for your character

Cross-curricular

Numeracy

Literacy aspect (keywords, activities, in, modelled writing, speaking and listening)

Seating plan

Risk assessment card



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Lesson Plan 5: Sense and Emotion

Teacher	Class Year	De
Day/Date	Period	Nu

SEN	G&T	Sup
Links to Exam Syllabus	Resources	ICT

Ability level of pupils (give NC target levels or exam targets):

Objective: Sense Memory

Students will demonstrate the use of **sense memory** and **emotional memory** when reactions.

ID badges to be shown for entry into the classroom.

Explanation/Introduction

Introduce class objective.

Teacher explains that as agents they will often use a technique called 'Going Grey' on furniture so as not to stand out like a sore thumb. You must understand the behaviour and your cover story should be plausible with a good back story including details believable you are, the less chance you have of appearing on the enemies' radar.

Teacher explains that Agent Stanislavski used a technique called '**sense memory**' if you ever been hungry and thought of a bag of chips? The thought of them makes memory of the taste, smell and sight of the chips creates a real response from you highly suggestible. Our sense of smell is powerfully connected to our memory, as Finding the sense that most strongly triggers a response is part of the **sense memory** technique helps an actor create an **emotional memory** by remembering and which they need to trigger again for a performance.

This technique can be employed by the agents to create truthful reactions should operations or under interrogation by the enemy.

Activity One (whole class activity)

Senses

Students are asked to lie on the floor and close their eyes; they must concentrate and relax.

Teacher talks them through the following exercise and explains that they will be to develop their capacity to recall their own experience.

Sight: A statue, a famous building, someone's face in detail

Sound: Rain against a glass window, buzzing of a fly, feet crunching on gravel, bus

Smell: A flower, freshly cut grass, aftershave or perfume, cup of coffee

Taste: Chips, chocolate, pizza, ice cream

Touch: Stroking hair, ice, hot water, fur

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The next stage is to use what they have learned in their **sense memory** to recall events or occurrences. Ask them to try to recall a simple memory, something that appeals to all the senses as much as possible – the smell, the taste, the touch, etc.

- A funeral / wedding / birthday party?
- A pet dying?
- Breaking something or losing something important?
- Breaking up with a friend or loved one, etc.?

Keep hold of those senses and memories as these feelings will help them to recall the memory.

Activity Two (whole class activity)

Interrogation

Teacher impresses on agents the dangers of interrogation and blowing the cover. The teacher enters the room and 'get into their characters' both vocally and physically and begins to interrogate them. Teacher asks 'Who are you?', 'How old are you?', etc. until they have settled into their characters at random and ask questions to test their sense memory.

For example:

- Tell me about a party you have been to?
- What kind of music was it?
- What games were you playing?
- What could you smell?
- What did you eat and what did it taste like?
- What did you touch?



Activity Three (whole class activity)

News

Agents sit in a circle. Teacher passes around a folded piece of paper on which a letter has been written. The letter says that a mother/father/sister/brother has been killed in a car crash.

Teacher stresses to agents to only use their personal memories to help them to act. Encourage agents to be honest and believable when they read the letter. Let each one take their time in absorbing the information of the letter.

Once the paper has been passed around, ask agents who they believed and why.

Plenary

- Teacher asks agents if their lesson objective has been achieved.
- Students fill in self/peer/teacher assessment sheet.
- Teacher hands out homework sheets.

AFL	
Differentiation	
Personal, Social, Moral and Spiritual Ed.	Homework Create a spy gadget.
Cross-curricular	Numeracy
Literacy aspect (keywords, active reading, drama, writing, speaking and listening)	
Seating plan attached	Risk assessment carried out



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Lesson Plan 6: Objective and Pr

Teacher	Class Year	De
Day/Date	Period	Nu

SEN	G&T	Sup
Links to Exam Syllabus	Resources	ICT

Ability level of pupils (give NC target levels or exam targets)

Objective: Super-Objectives, Obstacles and Obstacles

Students will demonstrate a basic understanding of how **super-objectives**, **objective** and **obstacles** create realism in a play.

ID badges are shown for entry into the classroom.

Explanation/Introduction

Introduce class objective.

Teacher explains that Agent Stanislavski believed every character has a main purpose something they want to achieve by the end of the play. Agent Stanislavski called this a **super-objective**. In order for a character to achieve their **super-objective** they need an **objective**, so they do it. So putting it in simple terms... they achieve their **super-objective**. They achieve their **objective** through **obstacles** they do it. So putting it in simple terms...

A villain wants world domination (that's his **super-objective**).

To achieve this he has to get rid of governments and police forces worldwide (that's his **obstacle**). He does this by hijacking and destroying all computer networks and systems worldwide (that's his **active objective**). He has spent years creating (that's his **active objective**).

However, a young computer geek has discovered how to deactivate the villain's **super-objective** (that's his **obstacle**). How the villain chooses to deal with this **obstacle** gives an insight into his character.

The next simple activity will help you understand in a very simplistic way how **obstacles** create realism in a play. The ultimate **super-objective**, and **how** to overcome **obstacles** by using **active objectives**.

Activity One (whole class activity)

Plane Landing

- Teacher creates a runway using chairs, tables, bags and articles of clothing on the floor to create an obstacle course.
- Agents pair up.
- Their mission is to land a plane safely on the ground.

Blindfold Agent 'A' (Agent 'A' should hold their arms out like the wings of a plane). Agent 'A' **Super Objective** is to land the plane safely without hitting anything.

Agent 'A' **Objective** is to listen carefully to the control tower's instructions.

Agent 'A' **Obstacle** is that he/she is blindfolded.

Agent 'A' **Active Objective** is to get to the front of the others as quickly as possible without hearing the landing instructions, but gets one penalty point each time he/she touches an obstacle. If they have gained five points they are both out.

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Activity Two (volunteers)

Teacher asks for two volunteers to sit centre stage in front of the class. Teachers go in character (their aliases) and they must play the following improvisation. Teacher gives each Agent 'A' an objective and an obstacle, not letting Agent 'A' know what Agent 'B' is to be the number one top agent.

Agent 'A' **Objective** is to steal a document secreted in an article of clothing.

Agent 'A' **Obstacle** is that he/she has a bad cold and runny nose.

Actor 'A' is to choose what **active objective** he/she will use to achieve the objective.

Agent 'B' **Super-objective** is to be the number one top agent.

Agent 'B' **Objective** is to convince Agent 'A' to become a double agent.

Agent 'B' **Obstacle** is that he/she can't stand touching or being touched.

Actor 'B' is to choose what **active objective** he/she will use to achieve the objective.

Once performed, teacher asks those watching what they thought the agents were thinking and how having objectives and obstacles impacted on the improvisation and the performance.

Teacher informs all students that they have passed the initial MI6 entrance test. At any given time, at any given day they might be called on to go on a mission.



Plenary Teacher asks agents if the lesson objective has been achieved.

- Students fill in self/peer/teacher assessment sheet.
- Teacher gives out homework.

AFL	
Differentiation	
Personal, Social, Moral and Spiritual Ed.	Homework Students to write a report using Drama vocabulary achieved in class this term (handouts).
Cross-curricular	Numeracy
Literacy aspect (keywords, active reading, modelled writing, speaking and listening)	
Seating plan attached?	Risk assessment carried out?

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Terminology Sheet 2

Stanislavski Terminology

Konstantin Stanislavski (1863–1938)	Russian director and founder of method acting
Physical Apparatus	An actor's physical and vocal tools
Magic 'If'	An actor asks about his character 'What would I do if..
Sense Memory	The use of sounds, tastes, touch and smell to help recall
Emotional Memory	The recall of previous emotion states
Super-Objective	That all minor objectives lead up to, the 'final goal'
Objective	Minor goal
Active Objective	How a character actively achieves his objective
Motivation	Defines what a character wants
Subtext	The inner life of a character, inconsistencies between what is said and the underlying meaning
Obstacle	Something which gets in the way of achieving one's objective
Beat	The analyses of a segment of text
Communion	Sharing, being in contact and interacting
Device	A technique actors use to facilitate their art (e.g. metaphor)
Dynamism	The proper state for the actor in performance
Given Circumstance	Circumstances determine a character's behaviour (lives, relationships)
I Am	An actor's sense of being fully present in the dramatic moment
Visualisation	Images in the mind's eye that energise an actor's imagination
Imagination	An actor making an unreal situation believable
Adaption	When an actor adapts to a character's circumstances
Character Analysis	An understanding of one's character
Characterisation	The process of developing a character
Context	The political, social, cultural and historical factors that shape a character
Inner Conflict	Emotional circumstances within one's self
Inner Gesture	Expressing a certain emotion
Inner Monologue	A text created by the actor in order to develop a subtext
Backstory	The life of a character behind the plot
Physical Action	Provokes actors to think about the character as a real person
Circles of Attention	A technique used onstage to help concentrate, relieve nervousness
Tempo and Rhythm	When an actor finds a speed or pace for physical or emotional action
Units	Text broken into segments to help guide actors' choices

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Self/Peer/Teacher Assessment

Student and Teacher Assessment Handout 10 = High 5 = Average 1 = Basic	Agent	Agent	Age
Has the agent created a believable alias?			
Can the agent's age be easily assessed? If so, how so? (Physically? Vocally? Explain.)			
Has the agent attempted to use disguise ? If so, what? Has it worked? If not, why not?			
Posture – A position of the body which can convey a mental, physical or emotional attitude; is the agent using any?			
Has the agent demonstrated skills using 'imagination' and 'improvisation' through natural acting?			
Is the agent using 'tempo and rhythm' – When an actor finds a speed or pace for physical or emotional action on stage.			
Is the agent using 'emotion memory' – The recall of previous emotional states? If so, how successful are they?			
Do you believe in the agents 'backstory' – the life of a character behind the speech?			
Facial expression – Helps to portray emotions, attitude (surprise, disgust); is this being used?			
Poise – The way a character moves; how is the agent moving?			
Body tension – How tense or relaxed is the performer?			
Gestures – A movement which expresses meaning, emotion or communication. Are they using any?			
Pace – The rate at which words are spoken.			
Inflection – The rise and fall of a voice.			
Emphasis – Stressing certain words or sounds to highlight their importance meaning.			
Accent – Pertaining to dialect, country, culture or so			
Volume – How loudly or softly the words are spoken.			
Has the character made clear their objective in reciting this monologue?			
Assessment – Overall, how successful was the agent in portraying a believable character and story?			

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