

- 🎧 This scheme is designed to take students through the story of Cinderella – exploring events, characters, issues and relationships – and on to creating scripted pieces based on the story.
- 🎧 The scheme also works well in introducing students to the concepts of drama. I have delivered this scheme to classes with little or no drama experience and it has been very successful.
- 🎧 You can pick and choose from the activities, taking what works for you and your students and leaving behind anything that you feel is extraneous, but it does work best when the sessions are delivered in sequence.
- 🎧 This scheme is aimed at upper KS2 students – Y4, Y5 and Y6 – and lower KS3 students – Y7 and Y8 – but may also work well with younger and older students.
- 🎧 The scheme works well as a method of creating a TiE project, or a performance for younger audience.
- 🎧 The evaluation questions are of my own devising but you are free to use others of your own choosing.
- 🎧 I've chosen to refer to the participants as 'students' rather than children, or pupils. Just my choice of generic term.
- 🎧 Some teachers or drama practitioners may find my instructions patronising or, at best, blindingly obvious. I try to write material that helps every level of practitioner so I hope that it does!
- 🎧 This scheme of work includes a copy of the story of Cinderella, in case your students are unfamiliar with it.

TERMINOLOGY:

Freezes, still images, freeze frames, tableaux – are all the same thing.

Improvisation is making it up. Prepared improvisation means you get to rehearse; spontaneous improvisation means you don't!

Thought-tracking and Responding in Role are very similar, except that Thought-tracking usually happens from within the drama and Responding in Role can happen away from it, such as with Hotseating.

Role On The Wall: if your students are too big to lie down on a sheet of paper, draw the body outline yourself, freehand. Other shapes could also be used, for example, a large glass slipper to represent Cinderella.

Marking the Moment is great for exploring pivotal moments. Encourage students to use a variety of methods to do this – mime, slow motion action, narration, speaking from within (thought-tracking), freezes, music, sound – but no dialogue.

Soundscapes work effectively when discussions take place beforehand, debating what kinds of sound might be heard in the environment that's to be created.

Ritual should be played slowly and solemnly. Single words, sounds, or repeated sentences work well to create an atmosphere of importance. The aim is to create attention and give status to the action. Ritual is used to add gravitas to a dramatic moment.

Split Screen is a simple method of exploring different viewpoints of the same situation, usually from two or even three perspectives.

DRAMA METHODS

- Freezes
- Working in role
- Thought-tracking
- Spontaneous improvisation
- Role On The Wall
- Marking the Moment
- Mime and exaggerated movement
- Ritual
- Soundscape
- Prepared improvisation
- Split Screen
- Discussion and debate
- Performance and presentation
- Responding in role
- Reflection and Evaluation

LITERACY DEVELOPMENT

- Discussing and condensing story elements
- Writing bullet points
- Using descriptive language – verbally and in writing
- Writing in the first person
- Reading aloud
- Analysing characters
- Writing reports
- Writing using appropriate terminology and vocabulary
- Creative writing
- Discussion, analysis, evaluations
- Developing creative language and vocabulary
- Understanding drama terminology
- Responding to questions
- Forming and expressing opinions
- Performing
- Devising and writing scripts
- Annotating scripts

DRAMA CODE:

- Enter the drama space quietly
- Prepare yourself for the lesson properly
- Work with others respectfully
- Listen and respond carefully
- Evaluate each other's work considerately
- Develop your drama skills effectively

LESSON SIX: CINDERELLA'S CHARACTERS (2)

Activity / Method	Notes
<p>Split Screen. Create a performance space, either at the end of the room or on rostra.</p> <p>Select two volunteers to work in role as Cinderella's stepsisters. Position them stage left.</p> <p>Select two volunteers to work in role as Cinderella's father and her stepmother. Position them stage right.</p> <p>Select a volunteer to work in role as Cinderella. Position her centre stage, between the other students.</p> <p>Ask the students acting as Cinderella's stepsisters to perform a short improvisation in which the sisters are discussing Cinderella, how they feel about her, and what they plan to do to her.</p> <p>Allow this to run for a couple of minutes. Thank the performers.</p> <p>Ask the students acting as Cinderella's father and stepmother to perform a short improvisation in which they discuss the animosity between their three children. Are they aware of it? How do they feel about it? What solutions do they have to resolve matters?</p> <p>Allow this to run for a couple of minutes. Thank the performers.</p> <p>Ask the student acting as Cinderella to perform an improvised monologue in which her character talks about her family situation, how she feels about it, what she hopes will change, and what she plans to do, if anything.</p> <p>Allow this to run for a couple of minutes. Thank the performer.</p> <p>Ask the performers: <i>does listening to the other scenes make you want to change what you're saying in yours?</i></p> <p>Ask the audience: <i>does watching this make you change your opinion of any of the characters?</i></p>	<p><i>You can give each performer a chair which they can choose to use, or not.</i></p> <p><i>You may need to allocate roles and give them a first line for starting their improvisation.</i></p> <p><i>Students performing as characters should remain still, or freeze, whilst others are performing.</i></p> <p><i>You can spend a few moments switching between the different scenes if you wish.</i></p> <p><i>Lead applause after the final performance and thank the performers.</i></p> <p><i>'Cinderella's' monologue could be in response to anything she might have heard in the previous two improvisations.</i></p> <p><i>Lead final applause for all performers.</i></p> <p><i>Acknowledge all responses.</i></p>

SCRIPTWRITING LESSONS

The following lessons are all practical and involve writing, so should take place in the classroom.

In this section I have included tips and prompts for scriptwriting, three lessons that cover Characters, Scenes and Dialogue, plus a play script sample page – giving you guidelines on how to lay out a script – and a play script template.

SCRIPTWRITING PROMPTS

The following five prompts are a great aid when planning lessons that involve scriptwriting:

Stimulus – what can be used to generate ideas? To spark imaginations? An object, a story, a poem, a photograph, an issue...?

Story – the most important part of any scripted (or devised) piece. Initially this can be as simple as a basic, linear, outline.

Strategies – what drama methods can be employed to delve deeper, to find out more about the characters or expand the story?

Structure – is all the information there? Do any scenes need to be expanded? Removed? Re-arranged? Annotate the script with scene headings, stage directions, etc.

Script! – pull everything together and then type it up. Read it through. Is the language appropriate? Does the dialogue sound right? Do any characters need to be added? Removed? Make final amendments as necessary.

QUESTIONS TO CONSIDER WHEN WRITING SCRIPTS:

1. When does the play take place? In the past, present or future?
2. How many scenes will there be? Over what period of time?
3. Where do the scenes take place? (Scenes change when the actions, place, or people change).
4. Do any scenes take place later than others? By a day / month / year?
5. Do any scenes occur in non-chronological order? Perhaps one scene is a flashback.
6. How does the audience know where each scene takes place?
7. Where is the whole play set? How can you show this?
8. Who are the main characters?
9. Who are the other characters? Are they all useful/necessary to the plot?
10. What kind of audience am I writing this for? What level of language should I use? How will the play hold their interest?