



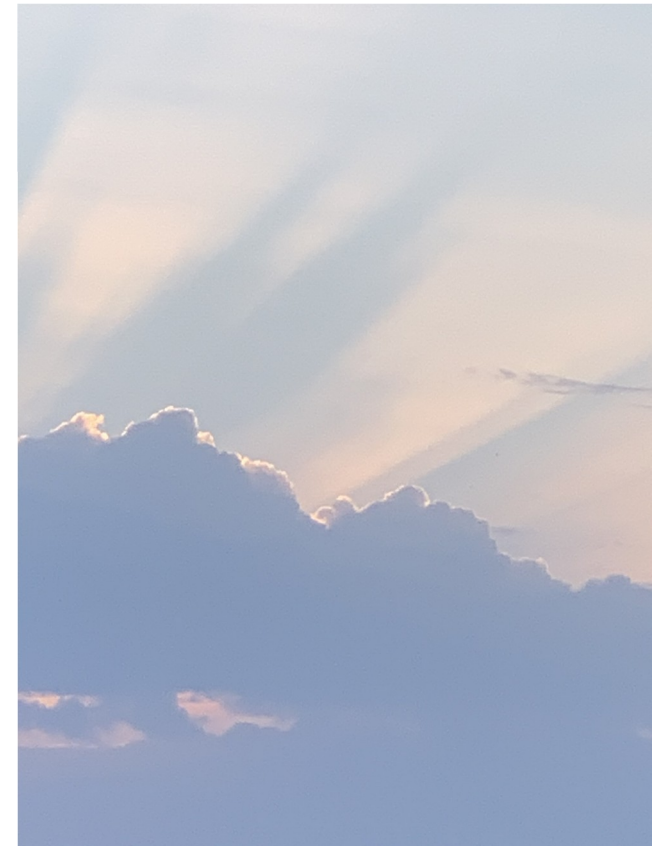
RÉGION ACADÉMIQUE
PAYS DE LA LOIRE

MINISTÈRE
DE L'ÉDUCATION NATIONALE
ET DE LA JEUNESSE

MINISTÈRE
DE L'ENSEIGNEMENT SUPÉRIEUR,
DE LA RECHERCHE
ET DE L'INNOVATION



Le théâtre en cours d'anglais



« Lorsque nous cherchons à découvrir le meilleur dans d'autres personnes, nous apportons en quelque sorte le meilleur en nous-même. »

William Arthur Ward

Virginie Grundy, professeur d'anglais au Lycée Notre Dame de Toutes Aides à Nantes
Fiona Ratkoff, IA-IPR d'anglais

Ce webinaire s'adresse :

- Aux professeurs de collège et de lycée (y compris LLCER)
- Chevronnés ou débutants

Le contenu:

- De nombreuses idées d'activités
- Des conseils aux professeurs
- Des résumés de romans et de pièces de théâtres et les consignes de mise en scène
- Une grille d'autoévaluation
- Un lexique traduit
- Des conseils à donner aux élèves
- Un plan de séquence
- Un plan de séance
- Une grille d'évaluation

Deux webinaires culturels

Avec Jean Grégory, professeur d'anglais au Lycée Carcouet à Nantes

L'Australie le mercredi 20 janvier (l'après-midi)
La Nouvelle-Zélande le mercredi 27 janvier..



Dr Jekyll and Mr Hyde by Robert Louis Stevenson

Plot Summary

Dr Jekyll and Mr Hyde is a classic horror story. Dr Jekyll is a kindly old doctor, with two very old friends, Utterson and Lanyon. Mr Hyde is a smaller, younger man, with a capacity for evil that seems to emanate from him and repels everyone he meets. But there are links between them. Hyde gives the family of a child he has beaten a cheque signed by Jekyll. Hyde has a key to the back entrance to Jekyll's house, and Hyde can come and go at will and give orders to Jekyll's servants. Most disturbing of all for Mr Utterson, Dr Jekyll's lawyer, is the doctor's will, which leaves all the doctor's money to Hyde should the doctor disappear for three months or die.

Clearly, Hyde has some power over the doctor, and the lawyer fears he may murder him for his money.

Gradually, Hyde's acts of cruelty get worse, culminating in the murder of a famous man. Finally, we learn the truth about the two men. They are one and the same. Jekyll has been conducting experiments to release the evil man inside his good self, but the experiments get out of control. Mr Hyde emerges at will and it takes stronger doses of chemicals to return to the form of Jekyll. Jekyll runs out of chemicals and Hyde emerges forever, only to kill himself before he can be captured.

Characters: Dr Jekyll / Mr Hyde / Utterson / Lanyon / a victim? / a policeman? ...

The scene:

- Mr Hyde murders a famous man
- His friends Utterson and Lanyon discover the truth about Hyde's identity
- They confront Dr Jekyll who admits it all

The mood:

Try to express... fear, repulsion, horror, surprise, anguish, despair, etc.

Marion Crane from Phoenix, Arizona is having a secret relationship with Sam Loomis, who lives in Fairvale, Texas. She wants to marry him but he



wants to pay off his father's debts first. Marion's boss asks her to take \$40,000 to the bank, and she decides to steal it to pay her lover's debts. It is a long journey to Fairvale. Marion gets stopped by a policeman, manages to change her car, and she finally finds a place to stay - Bates Motel.

Marion sees a large old house behind the motel. Norman comes down to the motel and gives Marion a room. He offers her dinner at his house, but Marion hears the argument between Norman and his mother. In the end, Marion eats with him in the office in the motel, and he talks about his mad mother. After talking with Norman, Marion decides to return the money. While she is having a shower, someone attacks and kills her.

Norman sees the blood on his mother's clothes and the body of Marion. He puts the body and her belongings (including the money) into the car, and he pushes the car into the swamp. A week later, Marion's sister Lila, Sam and a detective called Arbogast start to look for Marion. Arbogast finds the Bates Motel and asks Norman questions about Marion.

After phoning Lila about his conversation with Norman, Arbogast goes to the house behind the motel. He sees a shadow of an old woman, but then Arbogast is murdered, too. Lila and Sam find out that Norman's mother died ten years ago. Lila and Sam go to the motel and quickly search the room Marion was in.

Lila asks Sam to talk with Norman so that in the meantime she can go to the house and look for Norman's mother. Lila finds the body of an old woman in the cellar. After being attacked, Lila and Sam find out the truth - Norman is the killer. It is revealed that Norman has had a split-personality disorder since he killed his mother and her lover ten years ago.

Characters: Norman / Lila / Arbogast / Sam / ...

The scene:

Lila, worried about her sister's disappearance, rings Sam.

When they find out that neither of them has seen Marion recently, they go to a detective to explain the situation.

Arbogast finds the Bates Motel and asks Norman questions about Marion.

Romeo and Juliet By William Shakespeare



Summary

Capulet and Montague servants get into a fight in the town square of Verona. The fight is interrupted by the Prince of Verona, who tells everyone that if anyone fights in Verona again, they will be put to death. As Lord and Lady Montague turn to go home they ask Benvolio, Romeo's relative and friend, to find out why Romeo has been acting so strangely. They do not know that Romeo is in love with Rosaline, a Capulet. Romeo sneaks into Lord Capulet's party to see Rosaline but he meets Juliet, and they fall in love.

Romeo stands under Juliet's window that night and they decide to marry. Romeo goes to Friar Laurence, who decides to marry them only because he hopes this marriage will bring the two families together at last. Juliet's nurse helps them too.

Another sword fight in the town square results in Tybalt, Juliet's cousin, killing Mercutio, a relative of the Prince's and Romeo's friend, and in Romeo killing Tybalt in revenge. When the Prince discovers what has happened, he banishes Romeo from Verona. As Juliet prepares for her wedding night, the news of Tybalt's death and Romeo's banishment is brought to her. Meanwhile, the brokenhearted Romeo goes to the Friar for help. Juliet's nurse arrives at Friar Laurence's with a ring from Juliet and a message asking him to come and say goodbye to her. The action then moves away from the lovers to the house of the Capulets, where Lord Capulet tells Paris, a young nobleman, that he may marry Juliet in three days' time. When Juliet is informed about her parents' plans, she is devastated. In desperation, Juliet seeks help from the Friar once again.

When she arrives at the Friar's house, Paris is there, telling the Friar about his marriage to Juliet. The Friar sends Paris away and tells Juliet his plan to drug her so that she appears dead in her bed. Everyone except the lovers and the Friar will think she's dead and her family will put her body in the vault. But then Romeo will come and take her back with him.

The Friar's message never reaches Romeo. Instead, he hears that Juliet has died. He returns to Verona and breaks into Juliet's tomb. There, he takes some poison and dies beside Juliet's inanimate body. Juliet awakens, sees her dead lover and stabs herself. When both families see the lovers' lifeless bodies they agree to end the feud.

Characters: Lord Capulet / Juliet / Paris / Friar Laurence ...

The scene:

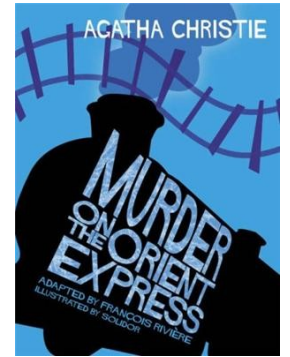
Lord Capulet tells his daughter she has to marry Paris

Juliet is devastated and goes to the Friar to ask him for help

When she arrives at the Friar's house, Paris is there, telling the Friar about his marriage to Juliet.

The Friar sends Paris away and tells Juliet his plan to drug her so that she appears dead in her bed.

The mood: Try to express... disagreement, anger, despair, comfort, enthusiasm, etc



Murder on the Orient Express by Agatha Christie

A man called Ratchett is murdered on the Orient Express. He turns out to be a gangster known as Cassetti, who killed three members of the same family (the Armstrongs) and one of their employees. A Belgian detective, Poirot, investigates. There are many confusing clues, but he eventually discovers that all the passengers and a conductor are in some way connected to the Armstrong family and twelve of them are guilty of the murder. Poirot decides not to tell the police, however, presumably because he believes they are justified in their actions.

Chapter 1: The Belgian detective, Hercule Poirot, is travelling on a train to Istanbul. He hears a strange conversation between Miss Debenham, a cold, young woman and Colonel Arbuthnot. Poirot is called back to London urgently and tries to book a compartment on the Orient Express, but it is full. Fortunately, he meets M. Bouc, who works for the company and helps him get on the train. When Poirot is in the restaurant carriage, he is approached by an evil-looking man, Mr Ratchett, who says that someone has threatened to kill him. During the night, Poirot is woken by a cry, but it seems to be a false alarm. Then he hears a loud noise in the next-door compartment, but sees nothing strange in the corridor and goes back to sleep.

Chapter 2: The next day, the train is stuck in the snow and Bouc tells Poirot that Mr Ratchett has been found dead in his bed. He has been stabbed twelve times. The window is open but there are no footprints in the snow. Poirot interviews Ratchett's secretary, MacQueen, who tells him that Ratchett had received threatening letters. Dr Constantine tells Poirot that two wounds were made hours after Ratchett's death. Poirot discovers that Ratchett was really a gangster called Cassetti, who had been involved in kidnapping and murdering an American child, the daughter of Colonel Armstrong and Armstrong's wife, the daughter of a famous actress, Linda Arden.

- ...

Characters: Poirot / Bouc / MacQueen / Dr Constantine ...

The scene:

- Bouc tells Poirot Ratchett has been found dead in his bed
- Poirot begins to investigate with the help of Bouc.
- He interviews Ratchett's secretary, Mr MacQueen.
- Dr Constantine inspects the corpse and gives Poirot his conclusions about the circumstances of the death.

The mood: Try to express...excitement, surprise, suspicion, coolness, professionalism, etc.

Macbeth by William Shakespeare



- Summary
- Act 1 On a wild and stormy night, Macbeth, the Thane (or lord) of Glamis, and his friend Banquo meet three witches on an open road. The witches predict that Macbeth will become Thane of Cawdor and King of Scotland, and that Banquo's children will be future kings. Macbeth jokes about it at first, but when he is rewarded by King Duncan for his heroism in battle by being made Thane of Cawdor, he begins to take the rest of the prophecy seriously. Duncan and his sons come to Macbeth's castle to spend the night. Lady Macbeth learns of the witches' prophecy and, although Macbeth is somewhat reluctant, she persuades him to kill the king.

- Acts 2–3 Banquo and his son, Fleance, meet Macbeth in the hall of his castle, late that night. After they leave, Macbeth imagines he sees a bloody dagger inviting him to commit murder. Lady Macbeth has given Duncan's guards wine mixed with drugs. As they sleep, Macbeth enters Duncan's room and kills him. He is worried that Duncan's sons, sleeping in the next room, have heard him. Lady Macbeth tells him to put blood on the drunken guards, so that they will appear to be the murderers. However, Macbeth is too frightened to do it, so his wife does it for him. The thane, Macduff, arrives at the castle and soon everyone knows that King Duncan has been murdered. Macbeth kills the two drunken guards, explaining that he did it out of love for the king. Malcolm and Donalbain, Duncan's sons, leave for England and Ireland secretly, afraid that they too will be murdered. The sons are suspected of paying the guards to kill Duncan, and Macbeth is crowned king of Scotland. The second part of the prophecy has come true. Macbeth, now king, invites his friend Banquo to a special dinner at his castle. By now, Banquo suspects that Macbeth is the real murderer. Macbeth worries about the witches' prophecy concerning Banquo's children becoming kings, so he arranges to have his friend and son murdered. Banquo is killed, but his son escapes, and Macbeth is haunted by Banquo's ghost at the dinner. More people suspect Macbeth of the murders and begin calling him a tyrant.

Acts 4–5 Macbeth consults the witches again, and is reassured to hear that he will be killed by ‘no man born from a woman’, and will be safe from danger until the trees of Birnam Wood march against him. He has the wife and family of his arch-enemy, Macduff, murdered, and confidently awaits battle with his enemies. Just before the battle, Lady Macbeth kills herself. A messenger then tells Macbeth that a forest is moving towards the castle (in order to attack Macbeth’s castle, Macduff and the soldiers camouflage themselves with branches cut from trees in Birnam Wood). The battle is lost, but Macbeth refuses to surrender because he still believes that he cannot be killed. He fights Macduff and almost wins, but Macduff tells him that he was not born naturally – he was cut from his mother’s body. Macbeth knows all is lost but still doesn’t surrender. Macduff kills him, and King Duncan’s son, Malcolm, is hailed as the new king of Scotland.

Characters: Macbeth / Lady Macbeth / one of the three witches / Duncan / a ghostly voice ? ...

The scene:

- Macbeth meets the witches who tell him their prophecy
- King Duncan comes to Macbeth's castle to spend the night
- That night Macbeth tells his wife about the prophecy and she convinces him to murder Duncan
- Macbeth imagines he sees a bloody dagger inviting him to commit murder, so he does.

The mood: Try to express... surprise, excitement, conviction, terror, etc.

The Time Traveller by HG Wells



A group of men, including the narrator, are listening to the Time Traveller discuss his theories on time. The Time Traveller produces a miniature time machine and makes it disappear into thin air. He then shows his disbelieving guests a full-scale time machine, which he has made in his laboratory. The Time Traveller proceeds to tell the story of how he travelled to the year 802,701, and found the world occupied by the Eloi and their enemies, the Morlocks. He becomes friends with one of the Eloi, Weena, when he saves her from drowning. After she dies in a fire, the Time Traveller is forced to escape from the Morlocks on his own. He does, and then takes his time machine even farther into the future to see the end of the world. He leaves again the next day, and though he says he will return, the Time Traveller is never seen again.

- **Chapters 1 and 2:** We meet four men at dinner discussing time travelling. A man called The Time Traveller is showing them a model of a time machine he has designed. He makes it disappear. Another evening The Time Traveller arrives late for dinner, dusty and tired with a strange tale to tell.
- **Chapters 3 and 4:** The Time Traveller describes his first frightening attempts at time travelling, how he has seen the moon and sun rush across the sky. Then he decides to stop, and lands in a strange world of sweet, gentle but weak people who only eat fruit.
- **Chapters 4 and 5:** The Time Traveller reflects on the differences he has seen between the new world of the future and his world. There are no diseases, no unpleasant insects, no useless plants, and no work.

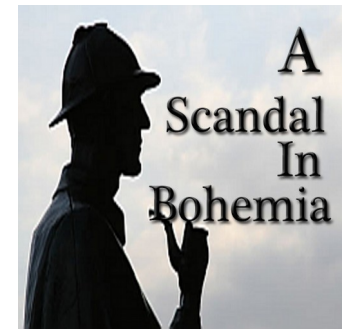
- **Chapters 6 and 7:** Suddenly the Time Traveller realizes his time machine is missing. He thinks it may be inside the strange metal pedestal he finds on the hill and tries to open it. He also discovers a type of well that sucks air into the ground. Then a woman, Weena, one of the Eloi, is swept away in the river and The Time Traveller rescues her. They become friends. One morning, however, he wakes
- early and sees strange white figures carrying a body.
- **Chapters 8 and 9:** While trying to get out of the sun, the Time Traveller finds a narrow room in some rocks where he meets a strange white creature with angry eyes. Later he goes down one of the wells and discovers these are the Morlocks who are aggressive towards him. He escapes but thinks the Morlocks probably eat the Eloi as food.

Characters: The Time Traveller / 2 or 3 friends of his / one or two Eloi / one or two Morlocks

The scene:

- The Time Traveller is having dinner with his friends and shows them a miniature time-machine
- His friends don't believe him so he starts telling them about his adventures
- His friends question him about the world of the future and about the Eloi and the Morlocks
- He tells them about the time when he saved an Eloi woman called Weena. (flashback?)

The mood: Try to express... surprise, interest, disbelief, conviction, fear, love, etc.



A Scandal in Bohemia by Arthur Conan Doyle

The King of Bohemia comes to London to visit Sherlock Holmes in disguise. He fears that his marriage to the King of Scandinavia's daughter is in danger because of Irene Adler. Adler, his former girlfriend, has a photo of them which he worries may cause a scandal. The King of Bohemia urgently needs Sherlock Holmes to scheme a plan to find the picture so that it can be destroyed. Disguised as a priest, Holmes succeeds in finding out where the picture is hidden, but before he can get hold of it, Adler flees the country with her new husband. She sends Holmes a letter telling him how she saw through his scheme, but promises never to use the picture. No one ever beat Sherlock Holmes but Irene Adler.

Characters: The King of Bohemia / Irene Adler / Sherlock Holmes / The King of Scandinavia's daughter (find her a name)

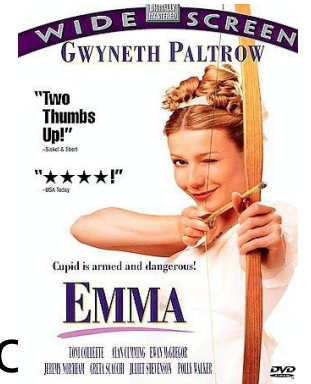
The scene:

- The King of Bohemia visits Sherlock Holmes to tell him he fears his marriage to the King of Scandinavia's daughter is in danger and he explains why.
- A flashback shows the King finishing his relationship with Irene. Very angry, she threatens to blackmail him with the photo.
- Sherlock tries to comfort the King, but an imaginary scene illustrates the king's worst fear: the moment when his new fiancée discovers the photo and becomes mad with jealousy.

The mood: Try to express... anxiety, impatience, anger, jealousy, reassurance, calm...

Emma by Jane Austen

Emma, the 21-year-old heroine of the book, is beautiful, clever and rich. Her mother died when she was very young, so her governess (Anne Weston, a sensible woman who adores Emma) played the part of her mother. Another old friend is Mr Knightley, a man in his late thirties who treats Emma like a younger sister. Although Emma is charming, she is rather spoiled. She befriends a young woman, Harriet, who is of a lower social class. Emma amuses herself by matchmaking, convinced of her own superiority and knowledge of people's hearts. She makes several attempts to pair off Harriet with men she considers suitable. But, unbeknown to Emma, Harriet has fallen in love with Mr Knightley, who appears to return her affection. When Harriet reveals her feelings to Emma, our heroine realises with horror that, while claiming to know others' hearts, she has neglected to know her own – and she is desperately in love with Mr Knightley.

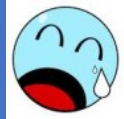
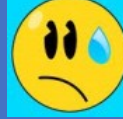




Characters: Emma, Harriet, Mr Knightley, Anne Weston.

The scene:

- Harriet reveals to Emma that she has fallen in love with Mr Knightley, who appears to return her affection.
- Emma realizes with horror that she herself is desperately in love with Mr Knightley so she goes to her governess for comfort
- Anne Weston calls Mr Knightley and confronts him with the 2 girls.

The mood: Try to express... love, hope, despair, advice, etc..

					
1	Je peux m'exprimer (parfois avec des périphrases) sur des sujets relatifs à la vie quotidienne.				
2	Je peux exprimer des sentiments tels que la surprise, la joie, la tristesse, la curiosité, l'indifférence, l'impatience, la colère...				
3	Je peux interrompre poliment mon interlocuteur quand je ne suis pas d'accord ou que je n'ai pas compris.				
4	Dans une conversation, je peux poser les questions qui me permettent d'obtenir l'ensemble des informations dont j'ai besoin.				
5	Je peux demander à quelqu'un d'expliquer à nouveau ce qu'il vient de dire.				
6	Je peux me plaindre ou demander un changement quand je ne suis pas satisfait(e).				
7	Je peux exprimer une opinion pour trouver une solution à un problème ou pour prendre une décision pratique.				
8	Je peux m'exprimer autrement si mon interlocuteur ne me comprend pas.				
9	Je peux prendre l'initiative dans une conversation, par exemple aborder un nouveau sujet.				
10	Je peux exposer poliment un désaccord sur un avis formulé par mon interlocuteur.				
11	Je peux participer activement et sans préparation à toute discussion sur un thème qui m'est familier.				
12	Je peux prendre la parole devant un groupe de manière audible et claire.				
13	Je parle uniquement anglais pendant les activités proposées.				
14	Je fais un effort pour 'mettre le ton' et j'insiste sur les mots clés.				
15	J'adopte la gestuelle adaptée à mon discours.				

Emotions Drama Game

Teacher's Notes

- 1 Write the following adjectives on the board.

embarrassed	delighted	worried
upset	disappointed	jealous
overjoyed	nervous	excited
confused	furious	annoyed

- 2 Cut out the two dialogues below.
- 3 Select two students and give them each a copy of Dialogue 1.
- 4 Tell the students to come to the front of the class and act out the dialogue.
- 5 Ask the class which emotion on the board is the focus of the dialogue.
- 6 Repeat with Dialogue 2.
- 7 Put students in pairs and ask them to choose three adjectives from the board and write three short dialogues, similar to the two examples given. They should not use the adjective itself in the dialogue.
- 8 Ask students to act out their dialogues. The rest of the class should watch the dialogue and note down which emotion they believe is being described.

Dialogue 1

A: Hey, mate, I'm really looking forward to the football game on Saturday. We're going to have a great time.

B: Oh, I've got some bad news. My aunt is coming to stay. I've got to stay at home.

A: Oh no! That's terrible!

B: I know mate, I was really looking forward to it.

A: What a shame. Oh well, next time maybe.

Dialogue 1

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Emotions Drama Game

Dialogue 2

A: Hey there. Are you ready for the test?

B: Test? What test?

A: You know, the biology test this morning.

B: I didn't know anything about it!

A: You must have known! The teacher told us about it last week!

B: But I wasn't at school last week! Oh no, this is going to be awful. I haven't studied at all!

Dialogue 2

A: Hey there. Are you ready for the test?

B: Test? What test?

A: You know, the biology test this morning.

B: I didn't know anything about it!

A: You must have known! The teacher told us about it last week!

B: But I wasn't at school last week! Oh no, this is going to be awful. I haven't studied at all!

Answers

Dialogue 1: disappointed

Dialogue 2: worried

Writing trailers

Introduction :

Black Devils Productions present : *(title of the movie)*

..... **a** **movie !**

(romantic comedy / a science fiction movie / an action movie / a horror movie / a comedy / a detective movie / a tragedy / ...)

starring *Juan Mortyme* **as** *Tom, the handsome loverboy.*

Sue Narmie **as** *Jane, the most popular girl in Clayton High School*

Ellie Gant **as** *Emma, the jealous girlfriend...*

and *Hugo Phirst* **is** *Johnny, the mysterious stranger.*

Scene extract 1: (short dialogue)

-

Scene extract 2: (short dialogue)

-
-

Scene extract 3: (short dialogue)

-

Conclusion:

*(Title):, **the** most amazing / the scariest movie
of the decade!!!*

Coming soon to a cinema near you.

Prepare to *be surprised / be moved to tears / have the best time of your life!*

ACTIONING

The Actioning technique is probably the most firmly established of all rehearsal processes within the British theatre. Most drama schools and many directors see it as an essential part of rehearsal 'table work' and the bedrock of the actor's work on the text.

Read your text again and, for each line or block of lines, choose one of the following action verbs to express the underlying intention.

I threaten / I despair / I plead / I self-pity / I explain / I whisper / I over-articulate / I beg / I criticize / I shout / I question / I wonder / I rebuke / I cry / I reassure / I placate / I mock / I exclaim / I pause / I insist / I exult / I wonder / I rejoice / I overreact / I ignore / I tease / etc.

- **Medusa**

-

- A sus**pi**cion, a doubt, a **jeal**ousy (I whisper)

- grew in my mind, (I speak up)

- which turned the hairs on my head to filthy snakes (I wonder)

- as though my thoughts

- hissed and spat on my scalp. (I explain)

- My bride's breath **sou**red, stank

- in the grey bags of my lungs. (I over-articulate)

- I'm foul **mouth**ed now, foul **tong**ued,

- yellow **f**anged. (I regret)

- There are **bullet** tears in my eyes. (I cry)

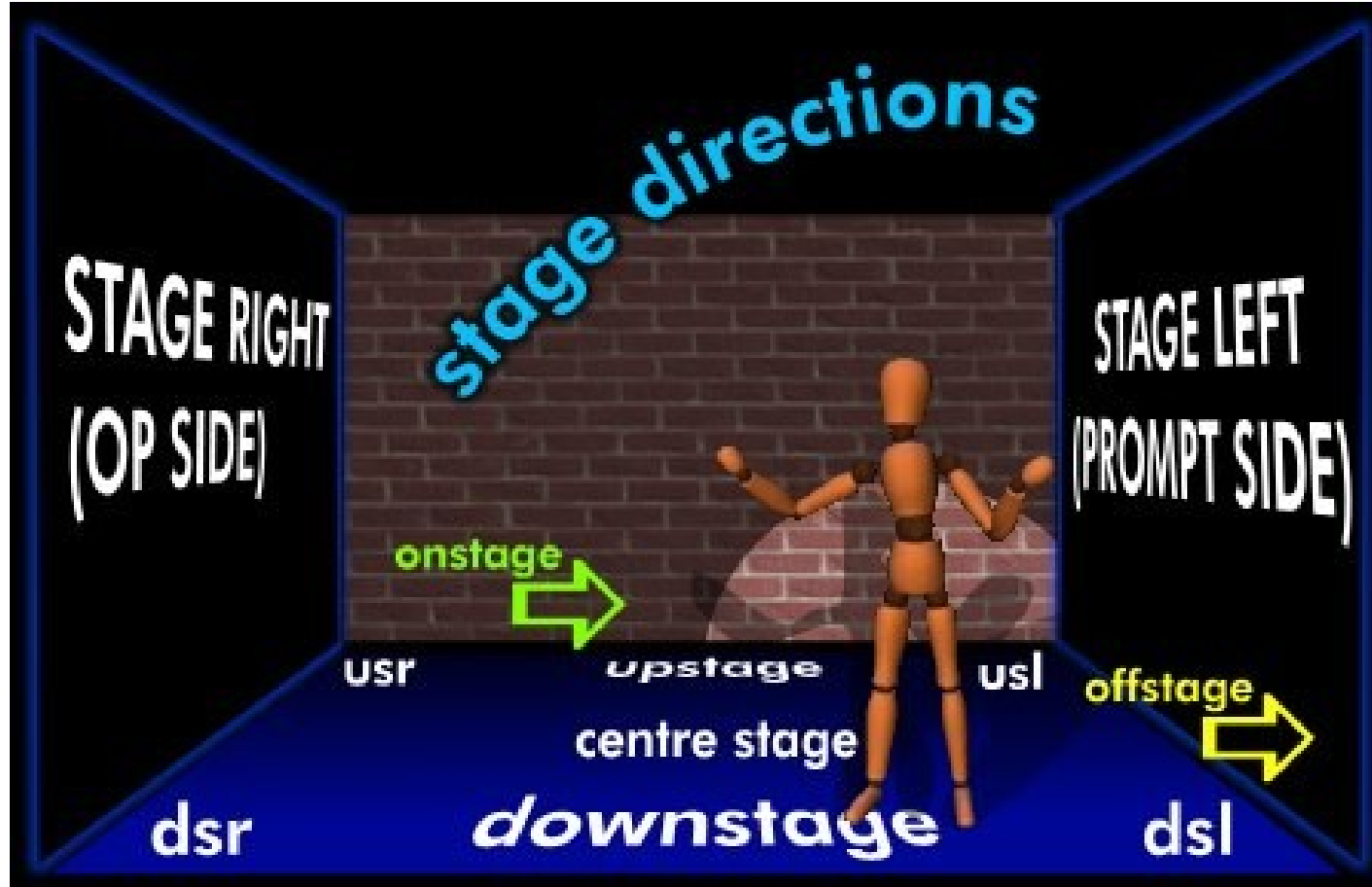
- Are you **terr**ified? (I question)

- Be terrified. (I threaten)
- It's you I love,
- **perfect** man, Greek God, my own; (I plead)
- but I know you'll go, **betray** me, stray
- from home. (I despair)
- So **better** by for me if you were stone. (I threaten)
- I **glanced** at a **buzzing** bee, (I look up)
- a dull grey **pebble** fell
- to the ground. (I kill)
- I **glanced** at a **singing** bird, (.....)
- a **handful** of **dusty gravel**
- **spattered** down. (.....)

- I looked at a **ginger** cat, (.....)
- a **house**brick
- **shattered** a bowl of milk. (.....)
- I looked at a **snuffling** pig, (.....)
- a **boulder** **rolled**
- in a heap of shit. (.....)
- I stared in the **mirror**. (.....)
- Love gone bad (.....)
- showed me a **Gorgon**. (.....)
- I stared at a **dragon**. (.....)
- Fire spewed
- from the mouth of a **mountain**. (.....)

- And here you come (.....)
- with a shield for a heart
- and a sword for a tongue (.....)
- and your girls, your girls. (.....)
- Wasn't I **beautiful** (.....)
- Wasn't I **fragrant** and young? (.....)
- Look at me now. (.....)

THEATRE / DRAMA vocabulary list



- A
- *an act* un acte
- *to act* jouer
- *an actor* acteur
- *an actress* actrice
- *applause* applaudissements
- *to applaud* applaudir
- *to attend* assister à
- *the audience* le public
-
- B
- *backstage* hors plateau
- *to block* mettre en place les positions et mouvements des personnages
- *to take a bow* saluer
- *'break a leg!'* M...

- C
- *the cast* la distribution / l'ensemble des acteurs
- *to be cast in a role* être choisi pour un rôle
- *character list* liste des personnages
- *characters* les personnages
- *corpsing* (British slang) rire quand on ne devrait pas
-
- D
- *dialogue* dialogue
- *director* metteur en scène
- *drama* l'art théâtral
- *to do drama* faire du théâtre
- *dress rehearsal* répétition générale

- E
- *an extra* un figurant
- L
- *the leading man / lady* le premier rôle
- *to learn one's lines* apprendre son texte
- *lines* le texte / répliques

- M
- *a monologue* un monologue

- P
- *a part* un rôle
- *to perform* jouer / interpréter devant un public
- *a performance* une représentation
- *a play* une pièce
- *a playwright* un dramaturge
- *the première* la première
- *to prompt* souffler
- *a prompter* un souffleur
- *props* accessoires

- R

- *a rehearsal* une répétition
- *to rehearse* répéter
- *a role* un rôle
- *a run-through* un filage

- S

- *a scene* une scène (partie d'un acte)
- *the script* le texte / scénario
- *the set* le décor
- *the setting* le cadre (où se déroule la pièce)
- *the stage* la scène, le plateau
- *the stage directions* les indications scéniques / didascalies
- *stage fright* le trac
- *a supporting role* un rôle secondaire

- T

- *theatre* le théâtre (le lieu)

- W

- *wings* les coulisses

A drama performance

Giving some feedback / advising / suggesting

Do's

- **You should** speak louder
- **You need to** project your voice so that the audience can understand you
- **You could** articulate more
- **You must** insist on keywords
- **Make sure you** stress the right syllable
- **It would be a good idea to** memorize / revise your lines again
- It would be a good idea to make a pause here.
- **Why don't you** slow down / hurry up when
- Make sure you stay in character
- **Try to** express anger when....
- **Remember to** use appropriate body language
- Remember to make eye-contact with your partner
- **Be ready to** face the unexpected!
- **How about** looking at your watch to show your impatience?
- **What about** scratching your head to show your incomprehension?

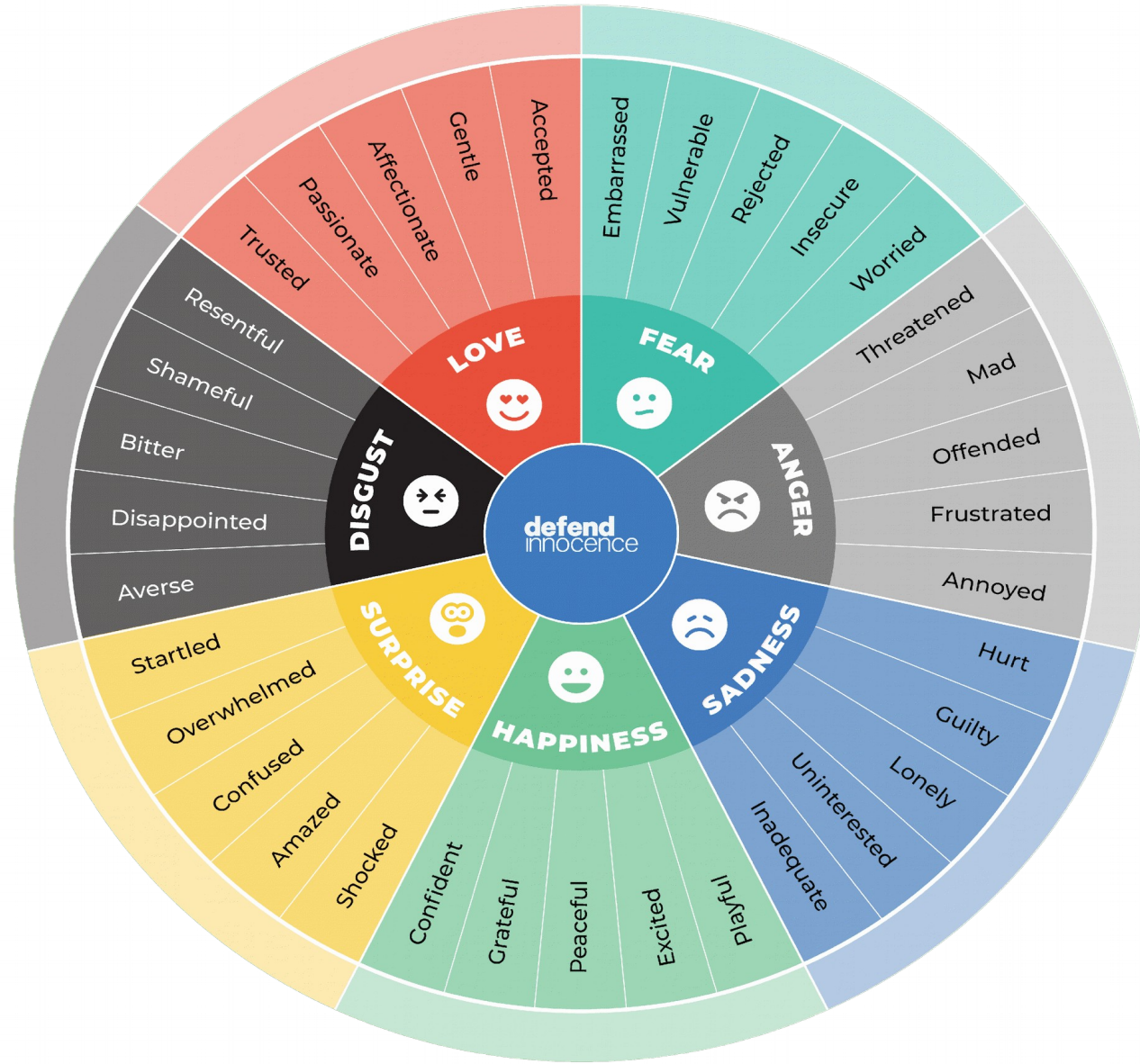
Don'ts

- **You shouldn't** turn your back to the audience
- **Try not to** corpse / no corpsing!

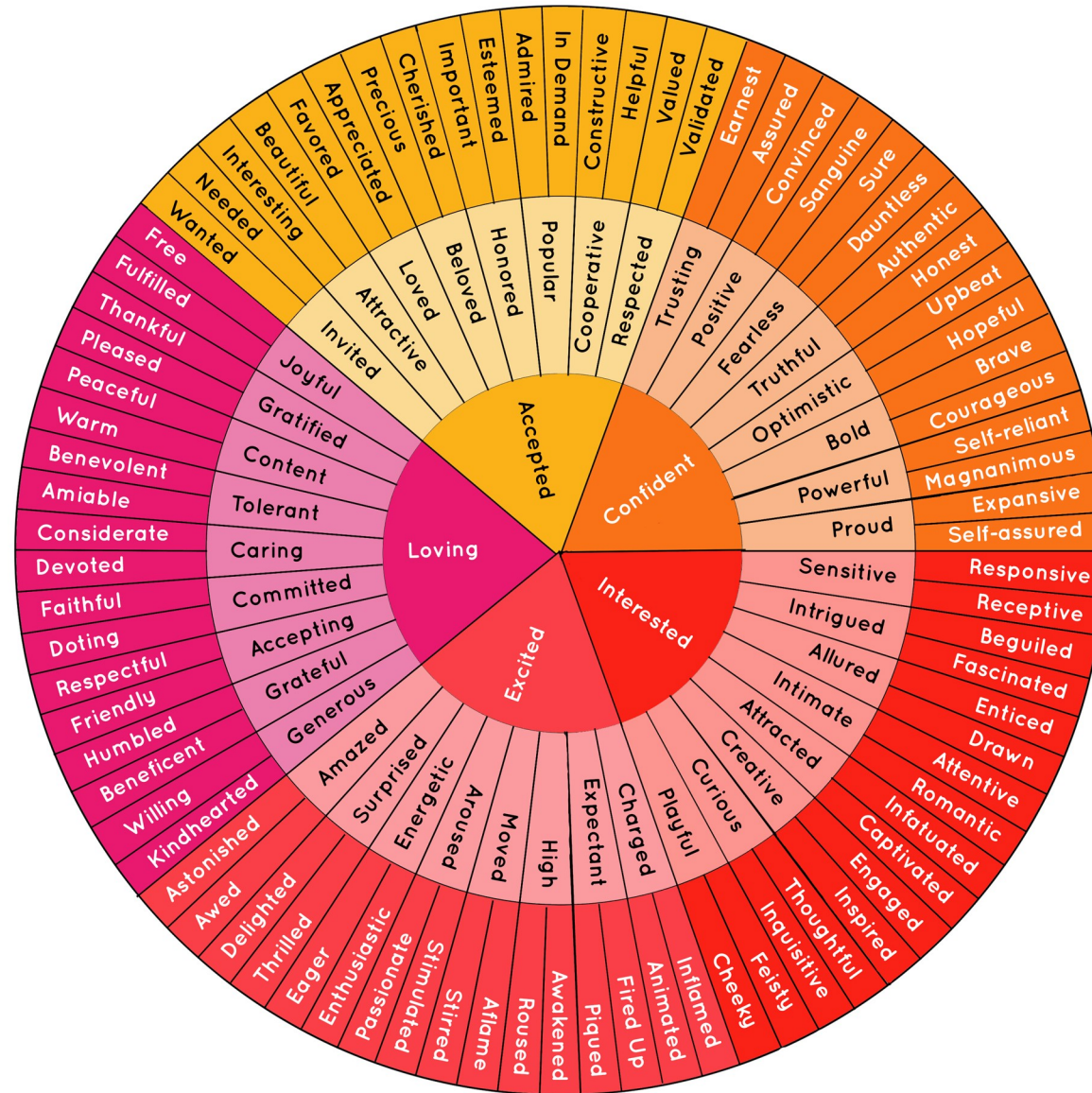
Wheel of emotions

This wheel of emotions was designed to help kids identify their emotions and understand them better.

It might help you identify the emotions and feelings of your characters. Decide which ones are experienced by your character and complete the wheel with synonyms or more precise adjectives if you can.



Comfortable Emotions/ Positive Affect





OUR ENGLISH DRAMA PROJECT: A (fake) improv match for literature fans!

- **Objectives:**

- To communicate our enthusiasm for literature to the TL class
- To share with them what we have learned so far this year

- **Four teams:** The Feminists / The Gothics / The Big Brothers / The Poets

Each team will champion their favourite authors and pieces of literature

- Introduction: the 4 team captains welcome the audience and announce the rules of the improv match and introduce the 4 teams (freeze frames)
- Warm up 1: The Feminists and the Big Brothers
- Round 1: “Meeting the other, love and friendship”
- **The Feminists** (Jane Austen’s *Pride and Prejudice*) versus **The Big Brothers** (More’s *Utopia* and / or Aldous Huxley’s *Brave New World*)
- Votes
- Round 2: “The writer in his / her century”
- **The Feminists** (Kate Chopin’s *The Story of an Hour*) versus **The Big Brothers** (Aldous Huxley’s *Brave New World* and / or George Orwell’s *1984*)
- Votes

- Warm up 2: The Goths and the Poets
- Round 3: “Characters and their representations”
- **The Poets** (Carol Ann Duffy’s *Medusa*) versus **The Gothics** (Stevenson’s *Dr Jekyll and Mr Hyde*)
- Votes
- Round 4: “Imagination”
- **The Gothics** (Mary Shelley’s *Frankenstein*) versus **The Poets** (John Lennon’s *Imagine*)
- Votes - the final score is announced - finale : 4 versions of Lennon’s *Imagine*

Drama project planner

Themes	The Feminists	The Gothics	The Big Brothers	The Poets
	Amélie / Jeanne / Soline Maëva / Lola / Rosie	Angéline / Capucine / Thomas / Manon / Justine / Amanda	Arthur / Ryann / Enzo / Zoé / Adrien / Clément	Eugénie / Clémence / Solenn / Dyna / Eva
Greeting of the audience the rules of the game introduction of the 4 teams	Presenter: Soline Frozen image of the Feminists	Presenter: Amanda Frozen image of the Gothics	Presenter: Enzo Frozen image of the Big Brothers	Presenter: Eva Frozen image of the Poets
Warm up 1	Clap 1, 2, 3, 4 5....		Haka style	
Meeting the Other, Love and Friendship Draw + 2 sketches Votes	Opening scene of... <i>Pride and Prejudice</i> (Marriage and early 19th century women)		An imaginary meeting of travelers just back from: <i>Utopia, Brave New World,</i> (+ Gulliver's Travels + Mad Max?)	
The Writer in his / her Century Draw + 2 sketches Votes	A film trailer for ... <i>The Story of an Hour</i> Women's condition in the 19th century		A film trailer for 1991, a dystopian movie inspired from <i>Brave New World, 1984</i>	
Warm up 2		Grotesque voice warm up body transformation good to evil and evil to good		Praying to Shakespeare

Characters and their Representations Draw + 2 sketches Votes		A scene from... <i>Dr Jekyll and Mr Hyde</i> (the monstrous double)		A rendition of a poem... <i>Medusa</i>
Imagination Draw + 2 sketches Votes		A scene from... <i>Frankenstein</i>		A rendition of the song <i>Imagine</i>
Final results: everybody wins + Finale	Imagine (Feminist version)	Imagine (Gothic version)	Imagine (Big Brothers' version)	Imagine (Poetic version)

Rehearsal planner

Rehearsals

Date	Ollie	Suzie	Mrs Grundy
04/03 11h10-12h05	(salle de danse) The Feminists	(Bibliothèque 6/5) The Gothics	(A 101) The Big Brothers and the Poets
04/03 13h45-14h40	(salle de danse) The Big Brothers	(salle polyvalente) The Poets	(C 205) The Feminists and the Gothics
11/03 11h10-12h05	(salle de danse) The Feminists	(Bibliothèque 6/5) The Gothics	(A 101) The Big Brothers and the Poets
11h03 13h45-14h40	(salle de danse) The Big Brothers	(Bibliothèque 6/5) The Poets	(C 205) The Feminists and the Gothics
25/03 11h10-12h05	(salle de danse) The Feminists+ The Big Brothers		(salle polyvalente) The Gothics and the Poets
25/03 13h45-14h40	(salle polyvalente) all 4 teams: dress rehearsal		
25/03 14h40-15h35	(salle polyvalente) The Performance		

Séquence 5: Drama Project

Mark scheme

Plan de séance

le 'Drama Project'

s et spécificités des techniques théâtrales:

er les compétences de communication orale

la motivation en impliquant chaque élève

er les situations d'énonciation

per des stratégies de communication par le non-verbal (gestes, mimiques, mouvements)

la réactivité en situation d'interaction

er la prise de parole en continu

er l'apprentissage

par le ludique

iation par le geste. Le geste comme aide à la compréhension et à la mémorisation

la culture et la littérature différemment

voix de textes littéraires

ture à la réécriture à la mise en espace

quoi un projet théâtre en 1L?

faire quelque chose dont vous ne vous sentiez pas capable ! (Déterminer son objectif personnel: 2 points)

s'entraîner à parler en public

travailler sur la prononciation, l'intonation

découvrir de merveilleux auteurs et leurs poèmes, nouvelles, romans...

mémoriser des textes littéraires, des repères culturels

se familiariser avec certains des thèmes au programme de la LELE

être créatif et faire un travail de réécriture et d'adaptation théâtrale

s'entraîner à coopérer avec les membres de votre groupe

communiquer aux autres (TL) ce que vous savez sur la littérature anglophone et ce que vous appréciez.

Tâche finale: Écrire une pièce de théâtre et la jouer devant les Terminales L. Quatre équipes d'impro s'affrontent à partir de thèmes tirés au sort. Les thèmes sont ceux du programme de LELE, les équipes illustrent le thème en mettant en scène leurs coups de coeur littéraires.
cf Présentation 'Drama Project'

+ Objectifs 'Drama Project' dans les séquences précédentes:

<p>Séquence Introduction</p>	<ul style="list-style-type: none"> → Prendre la parole devant un groupe pendant 2-3 minutes afin de présenter la citation de son choix.
<p>Séquence 'Feminine Voices' Comment les écrivaines ont-elles abordé et illustré le thème de la condition féminine à différentes époques ?</p> <ul style="list-style-type: none"> → Jane Austen: <i>Pride and Prejudice</i>, 1813 (incipit of the novel) GB → Kate Chopin: <i>The Story of an Hour</i>, 1894 (a short story) US → Carol Ann Duffy: <i>Medusa</i>, 1999 (a poem) GB 	<ul style="list-style-type: none"> → Lire un texte littéraire à haute voix. → Prouver sa compréhension factuelle (nombre de personnages, identité et relation entre eux, actions, etc.) en jouant la scène de mémoire. → Se mettre à la place des personnages afin de mieux comprendre leurs intentions, émotions, etc. (Hot Seat) → Prouver sa compréhension fine d'un texte littéraire en rendant compte, par le jeu, des intentions des personnages, de leurs émotions, mais aussi du ton de la scène (ironie) → Réfléchir sur ce qu'est une adaptation littéraire (ici adaptation télévisuelle du roman de Jane Austen) → Mettre un texte en scène (Medusa)
<p>Séquence 'Gothic Literature' "The Gothic: delightful horror?"</p> <ul style="list-style-type: none"> → Horace Walpole, <i>The Castle of Otranto</i> (1764) → Mary Shelley, <i>Frankenstein</i> (1818) → Edgar Allan Poe, <i>The Fall of the House of Usher</i> (1839) → Edgar Allan Poe, <i>The Tell-Tale Heart</i> (1843) → Robert Louis Stevenson, <i>The Strange Case of Dr Jekyll and Mr Hyde</i> (1886) 	<ul style="list-style-type: none"> → Présenter oralement les caractéristiques du mouvement gothique en mettant en scène ces mêmes caractéristiques. (a 90-second radio programme) → Présenter oralement une oeuvre de la littérature gothique et partager son enthousiasme pour la lecture. → Prouver sa compréhension fine du texte étudié et mettre en avant les éléments gothiques du texte en le mettant en scène
<p>Séquence 'Utopia - Dystopia' 'Utopias and Dystopias: mirrors to our world?'</p>	<ul style="list-style-type: none"> → Ré-écriture de 'Imagine' du point de vue de citoyens du 21ème siècle et en fonction de l'équipe théâtrale choisie (Feminists, Big Brothers,

<ul style="list-style-type: none"> → John Lennon: <i>Imagine</i>, 1971 → Thomas More's <i>Utopia</i>, 1515-16 → Aldous Huxley's <i>Brave New World</i>, 1932 	<p>Goths, Poets)</p> <ul style="list-style-type: none"> → Prouver sa compréhension fine de l'extrait de Utopia (idées, point de vue et ton) en le mettant en scène. → Imagine you are an actor/actress playing the leading role in the next screen adaptation of a dystopian novel. Create the new movie trailer !
<p>Drama project: les grandes étapes</p>	
<p>Etape 1</p> <ol style="list-style-type: none"> 1. Présentation du projet 2. Choix des équipes 3. Choix des textes à défendre selon le thème 'tiré au sort' 	<ul style="list-style-type: none"> ● Drama Project Presentation (objectives, content, dates, mark scheme) ● Choose your team (Feminists, Gothics, Big Brothers or Poets) and choose a team captain ● As a team, decide which texts you would like to present to the TL
<p>Etape 2 (3 séances en labo de langues / salle dite 'aquarium')</p> <ol style="list-style-type: none"> 1. Écrire les dialogues de la pièce 2. Adapter les textes choisis pour le théâtre 3. Présenter à l'écrit et oralement ses idées, justifier ses choix. 	<ul style="list-style-type: none"> ● Work with your team to write your script (your reactions when you draw the theme, your adaptation of the chosen texts for the stage) and to justify your staging choices. ● Present your project orally to your teacher and get some feedback.
<p>Etape 3</p> <ol style="list-style-type: none"> 1. Mettre les saynètes en scène et travailler le jeu théâtral avec la compagnie Sultan Bacchus (cf barème: items E et G) 2. Mémoriser son texte (cf barème: item E) 3. Améliorer la prononciation des mots clés (syllabe accentuée, schwa) et améliorer l'intonation (accent de phrase) (item F) 4. Fixer des objectifs personnalisés 5. Identifier les émotions / sentiments ressentis par le(s) personnage(s) et s'entraîner à les exprimer en adoptant une attitude corporelle adaptée. 6. Travail d'autocorrection et d'inter-correction (donner des conseils / suggérer...) 	<ul style="list-style-type: none"> ● Drama classes with Sultan Bacchus (3 interventions for each team) ● 5 classes with Mrs Grundy
<p>Etape 4</p> <ol style="list-style-type: none"> 1. Jouer une pièce devant un public (TL) (cf. barème: items E-G) 	<ul style="list-style-type: none"> ● The Performance (25/03 14h40 salle polyvalente) Be ready to perform in front of your audience (TL)

- | | |
|---|--|
| <ol style="list-style-type: none">2. Etre capable de justifier ses choix de textes, de mise en scène, présenter son personnage, son époque, ses motivations et ses émotions.(cf. barème: items A-D)3. Faire émerger les problématiques possibles en vue de l'examen du baccalauréat. | <ul style="list-style-type: none">• The Press Conference (groups of 3 a 10 mn oral assessment) |
|---|--|

L'évaluation: (cf Mark Scheme)

Les élèves sont évalués sur leur performance finale (mémoire, concentration, diction, jeu d'acteur). La gradation (some of the time / most of the time / all of the time) porte moins sur une appréciation qualitative que sur l'effort soutenu de l'élève.

De plus les élèves sont amenés à se choisir un objectif personnel qui peut leur apporter 1 ou 2 points bonus. Ainsi, l'élève qui souffre d'une timidité presque malade et qui a tendance à chuchoter pourra se donner comme objectif d'être audible, tel autre qui fait du théâtre depuis quelques années mais qui a des difficultés de prononciation en anglais pourra décider que son objectif est de faire un effort de clarté d'élocution. Enfin, tel élève, particulièrement nerveux, s'attachera à faire disparaître tout rire intempestif ou geste parasite lorsqu'il est en scène.

Drama Project lesson plans

<p>31/01 ; 04 et 06 /02</p> <p>Objectifs</p> <ol style="list-style-type: none">1. Adapter les textes choisis pour le théâtre2. Écrire les dialogues de la pièce3. Présenter à l'écrit et oralement ses idées, justifier ses choix.	<ul style="list-style-type: none">● Writing workshop in the language lab: work with your team to write your script (your reactions when you draw the theme, your adaptation of the chosen texts for the stage) and to justify your staging choices.● Present your project orally to your teacher and get some feedback.
<p>25/02</p> <p>Objectifs:</p> <ol style="list-style-type: none">1. Lecture et découverte de la pièce2. Réfléchir à son objectif personnel	<ul style="list-style-type: none">● Teacher hands out mark scheme and explains the concept of 'personal objective' (bonus +2)● First rehearsal read-through (reading of the whole play)<ul style="list-style-type: none">○ Pupils read their parts and discover the other teams' work.○ Finish casting roles and identifying possible cuts to the text. <p>HW: Read the whole play again, highlight your lines and start memorizing them. Identify potential cuts if you think your part is too long. Keep thinking about your personal objective.</p>
<p>28/02</p> <p>Objectifs:</p> <ol style="list-style-type: none">1. Information sur l'organisation des répétitions (qui? quand? où?)2. Finaliser et mémoriser son texte3. Identifier les mots clés (accent de phrase)4. Donner des conseils (you should / what about...? How about...? / It would be a good idea to... / why not +Ving? /	<ul style="list-style-type: none">● Teacher hands out rehearsal schedule● Table work. In groups, go through your lines, identify keywords, underline them. Read your lines again and stress the keywords.● Do it again for the benefit of the whole class and get some feedback (diction? is it clear enough? loud enough? did they stress the keywords? etc.) Teacher makes a list of all the advice given.● Start memorizing your lines with the help of your team mates. Any advice on how to memorize a text? <p>HW: memorize your lines for your first rehearsal on Monday 4th.</p>

04/03

- half group 1: staging and acting workshop with SB
- half group 2 with Mrs Grundy

Objectifs:

1. Avec la compagnie Sultan Bacchus: mise en scène des saynètes et travail sur le jeu théâtral
2. Avec Mrs Grundy: amélioration de la prononciation et de l'intonation (accent de mot / accent de phrase)

- **Tongue twisters:**

Poets: As though my thoughts hissed and spat on my scalp.

Gothics: Horribly hoarse hooting owls of horror in Halloween haunted houses.

Big Brothers: Big Brother bothered both Becky and Ben 'Beat it' begged Betty!

Feminists: She's surely self-sufficient: she sells seashells on the seashore

- **Table work:** listen and identify which syllable is stressed (**word stress**) / listen, repeat and use body language to show which syllable is stressed / circle the stressed syllable on your script (only when it is not the 1st syllable)

Tools to work on your pronunciation:

- phonetic alphabet
- the text-to-speech device (on padlet)

- Read your lines out loud, making sure you stress the right words (sentence stress) and the right syllable (word stress)
- Try to act out your sketches without your script (facing each other / back to back)

HW: Memorize your lines by saying them out loud. Make sure you stress the right words (accent de phrase) and the right syllables (accent de mot). Use the provided tools to check the pronunciation.

08/03

Whole class

Objectifs:

1. filer l'ensemble du spectacle pour la première fois
2. Introduire en action le vocabulaire spécifique et technique du théâtre (ex: the wings, off stage, centre stage right, blocking, no corpsing! etc.)

- **Warm up exercises** for eye-contact and concentration (clap / 1, 2, 3 etc...), engaging one's body (I'm a Gothic + gesture), vocal warm up: tongue twisters + stress-basketball, etc.)

- **run-through of whole play (stage directions / the role of the team captain)**

HW:

- Keep memorizing your lines
- Decide what is your personal objective and hand it in on Monday
- Make a list of all the props and costumes that you will need

<p>11/03</p> <p>Objectifs:</p> <p>Avec la compagnie Sultan Bacchus: mise en scène des saynètes et travail sur le jeu théâtral</p> <p>Avec Mrs Grundy:</p> <ol style="list-style-type: none"> 1. amélioration de la prononciation et de l'intonation (accent de mot / accent de phrase) 2. identifier les émotions de son personnage. 	<ul style="list-style-type: none"> ● Hand out 'Drama / Theatre vocabulary list' ● Collect mark scheme with personal objective ● Listen to the music / sound effect that will introduce your sketch. ● Practise the tongue twisters and word stress ● Table work: say your lines and practise stressing the keywords and the right syllable in longer words. ● Use the wheel of emotions to make a list of all the emotions and feelings that your character(s) experience in the play <p>HW: Prepare to talk about your character(s) who? where? when? what? how? Keep memorizing your lines and practise stressing the right syllable.</p>
<p>14/03</p> <p>Objectifs:</p> <ol style="list-style-type: none"> 1. Exprimer des émotions en engageant le corps. 2. Filage partiel de la pièce 	<ul style="list-style-type: none"> ● Warm up exercises for eye-contact and concentration (clap / 1, 2, 3 etc...), engaging one's body (I'm a Gothic + gesture), vocal warm up: tongue twisters + stress-basketball, etc.) ● Work on your character (Walk around the room, walk like your character would, think of how your character is feeling, how does it influence the way you walk? when I clap my hands stop, greet the nearest person and introduce yourself / have a short conversation as your character, express your emotion, start walking again etc.) ● viral emotion (Keep walking everywhere in the room, I'll whisper an emotion to one of you, pass it on discreetly to another person by touching them and communicating it to them by your facial expression) ● In teams: Chinese whisper / feedback on what was observed ● Run-through of the beginning, end of the play and round 3 (freeze frames? warm ups? draws? votes? and finale) <p>HW: Memorize your lines, your tongue twister, practise word stress</p>

	<p>Bring your props Be ready to act out your sketches to get some feedback from your classmates.</p>
<p>18/03</p> <p>Objectifs:</p> <ol style="list-style-type: none"> 1. Jouer les saynètes devant le groupe classe 2. Autocorrection et intercorrection: donner des conseils et suggérer 	<ul style="list-style-type: none"> ● collect the props and hand back personal objectives ● vocal warm up (tongue twisters and word stress) + Work on freeze frames and / or work on the delivery of your version of 'Imagine' ● act out your sketches and get some feedback (<i>You should speak louder / Make sure you don't turn your back to the audience... cf. worksheet: 'Giving some feedback'</i>) <p>HW: Memorize your lines, practise your tongue twisters and word stress list</p>
<p>21/03</p> <p>Objectifs:</p> <ol style="list-style-type: none"> 1. Utiliser la méthode dite 'Actioning' pour déterminer les intentions de son personnage réplique par réplique. 2. Mise en place du final (s'adresser directement à un public, faire preuve de conviction) 	<ul style="list-style-type: none"> ● Practise stressing the right syllable on your keywords ● Use the 'Actioning method' to determine your character's intentions ● rehearse the finale <p>HW: Make sure you have your costumes, props and LELE files Memorize your lines again and again</p>
<p>25/03</p> <p>11h10 half groups: staging and acting workshop with SB / INSPECTION</p> <p>Objectifs:</p> <ol style="list-style-type: none"> 1. se familiariser avec la scène, <ul style="list-style-type: none"> ◆ prendre ses marques, se situer sur la scène: positions, déplacements ◆ jouer pour un public: projeter sa voix 2. s'entraîner à exprimer les intentions et les émotions de leur personnages avec davantage de précision 	<ul style="list-style-type: none"> ● How are you feeling before the performance? ● Warm up exercises ● Introducing oneself in character ● expressing and communicating emotions ● performing 3 scenes and giving some feedback

<p>3. jouer leurs saynètes, s'inter-corriger et effectuer un retour critique (autocorrection, intercorrection, suggestions, félicitations, etc.)</p>	
<p>25/03 13h45 Dress rehearsal 14h40 The Performance → Jouer une pièce devant un public (TL) (cf. barème: items E-G)</p>	<ul style="list-style-type: none"> ● Run-through of the whole play ● The Performance
<p>28/03 et 01/04 Language Lab Evaluation orale Objectifs: Etre capable de justifier ses choix de textes, de mise en scène, présenter son personnage, son époque, ses motivations et ses émotions.(cf. barème: items A-D)</p>	<ul style="list-style-type: none"> ● The Press Conference (oral assessment): Imagine you are at a press conference after the show. Answer the journalist's questions. (Groups of 3, a 10-mn oral)

Le projet de séance

Séquence: DRAMA PROJECT

Tâche finale: Écrire une pièce de théâtre et la jouer devant les Terminales L. Quatre équipes d'impro s'affrontent à partir de thèmes 'tirés au sort'. Les thèmes sont ceux du programme de LELE. Les équipes illustrent le thème en mettant en scène leurs coups de coeur littéraires.
cf Présentation 'Drama Project'

Séance 9 (25/03 à 11h10)

Il s'agit de l'ultime séance avant la répétition générale puis le spectacle qui ont lieu l'après-midi même. La classe est divisée en deux groupes. Seules les équipes 'The Poets' et 'The Gothics' sont prises en charge par la professeure car les équipes 'The Feminists' et 'The Big Brothers' sont en répétition avec les deux comédiens de la compagnie Sultan Bacchus.

Les élèves ont travaillé sur ...

- ★ les enjeux des textes littéraires étudiés lors des séquences précédentes
- ★ la réécriture et adaptation théâtrale de ces textes.
- ★ la mémorisation de leur texte
- ★ la mise en scène de leurs saynètes
- ★ la prononciation des mots clés et l'identification de leur syllabe accentuée

Les élèves ont pris connaissance des critères d'évaluation et ils se sont choisis un objectif personnel (bonus +2 pts)

En vue de la tâche finale, ils devront ...

- se familiariser avec la scène, (jusqu'ici les élèves n'ont pas eu accès à la salle polyvalente pour leurs répétitions)
 - ◆ prendre ses marques, se situer sur la scène: positions, déplacements
 - ◆ jouer pour un public: projeter sa voix
- jouer leurs saynètes et effectuer un retour critique (autocorrection, intercorrection, suggestions, félicitations, etc.)
- s'entraîner à exprimer les intentions et les émotions de leur personnage avec davantage de précision



Etape et durée	Objectifs	Ce que fait le professeur / consignes	Ce que font les élèves / productions possibles
<p>11:10 Introduction 5 mn</p>	<p>→ s'informer sur l'état d'esprit des élèves quelques heures avant le spectacle</p> <p>→ annoncer les objectifs de séance</p>	<p>asks the pupils to take out their LELE file and sit in the audience for a minute.</p> <p><i>"Have a 1-mn exchange with your partner to tell them how you are feeling and share your thoughts as you are just a few hours away from the performance."</i></p> <p><i>"So, what is the general mood? Any worries? Remind me of your personal objectives"</i></p> <p><i>"In this rehearsal, you are going to familiarize yourselves with the stage, practise projecting your voice, work on your acting skills, run through your scenes and give some feedback to your classmates."</i></p>	<p>sit, take out their files,</p> <p>have a brief exchange with their partner about their state of mind / feelings / potential worries</p> <p><i>"I'm feeling a bit stressed, I'm worried I might forget my lines... what about you?"</i></p> <p>... and report back to their teacher.</p> <p><i>"I think we are all a bit nervous but we're also excited about performing. My personal objective is to avoid corpsing..."</i></p>
<p>11:15 Echauffement (corporel et vocal) 5mn</p>	<p>→ echauffement, concentration, cohésion du groupe, engager le corps</p> <p>→ explorer l'espace scénique et montrer sa compréhension des indications scéniques</p> <p>→ améliorer sa diction</p> <ul style="list-style-type: none"> ◆ travailler sur les syllabes accentuées (accent de mot), projeter sa voix 	<p><i>"Let's go on stage for a short warm up"</i></p> <p><i>"Stand centre stage, downstage left, upstage right, etc."</i></p> <p><i>"Join your team, stand upstage in 2 rows and let's have a basketball game with as many keywords as possible. Shoot on the stressed"</i></p>	<p>stand in a circle, get rid of their negative energy (shake out countdown), make eye-contact and send each other positive energy (clap) / introduce themselves individually and as a team with a gesture (freeze frames)</p> <p>demonstrate their understanding of the stage directions</p> <p>take part in a mock basketball shooting contest while stressing the right syllable in their respective keywords. <i>"characters!"</i></p> <p><i>"representation"</i>...</p>

	<p>◆ s'entraîner à la prononciation de sons difficiles, /h/ /θ/ /ð/ /s/, articuler.</p>	<p>syllable"</p> <p>"Practise your tongue twisters, over-articulate, faster, 3 times in a row..."</p>	<p>Poets: "As though my thoughts hissed and spat on my scalp." Gothics: "Horribly hoarse hooting owls of horror in Halloween haunted houses."</p>
<p>11:20 Travail sur le personnage, son identité, ses émotions 10 mn</p>	<p>→ se mettre dans la peau et la tête d'un personnage → entraînement à la prise de parole en continu → s'entraîner à exprimer des émotions → communiquer une intention / une émotion de manière claire.</p>	<p>"Walk around the room, walk like one of your characters would, think of how your character is feeling, how does it influence the way you walk?" "when I clap my hands, stop, greet the nearest person and introduce yourself / have a short conversation as your character, express your emotion" "start walking again, choose your other character, etc." "this time I'll call out the name of 1 person who will come and stand downstage and introduce themselves to the audience. The rest of the group will freeze and listen"</p>	<p>"Hello! My name is Dr Jekyll, I'm very excited today because I have made a real scientific breakthrough..." "Good morning, I am feeling terrible today... I've just found out that my husband is having an affair..." "Hello! I'm a TV presenter... I'm delighted because I'm hosting a great TV show today..."</p>
<p>11:30 Jeu de 3 saynètes, retour critique et éventuel re-jeu partiel 30 mn</p>	<p>→ s'entraîner à jouer une saynète avec ses partenaires → faire un retour critique sur sa propre performance et sur celle des autres</p>	<p>"We'll have a full run-through this afternoon at the dress rehearsal, this morning you'll act out 3 of your scenes. The poets will start with their rendition of 'Medusa', the rest of the group will be in the audience. Prepare to give them some feedback".</p>	<p>The Poets act out Carol Ann Duffy's <i>Medusa</i> The Gothics perform <i>Dr Jekyll and Mr Hyde</i>, and <i>Frankenstein</i>. (see the script of the play)</p> <p>"I'm happy with my performance because I managed to concentrate and express sadness all the time". "I'm disappointed with myself because I</p>

	<p>→ améliorer son jeu en prenant en compte le retour critique (rejeu)</p>	<p>Stand-by exercises: <i>"Stand in a line downstage, express the emotion and freeze, make it much bigger X10, morph from one emotion to the other, one after the other say a line each with a different emotion / intention"</i></p> <p><i>"Let's have a quick 'Chinese whisper' with emotions" "What did you notice?"</i></p>	<p><i>forgot my lines..."</i></p> <p><i>"I like the way you created an intense atmosphere by starting the scene in the dark".</i></p> <p><i>"I think you should articulate more / insist on keywords / project your voice ..."</i></p> <p><i>"You shouldn't turn your back to the audience".</i></p> <p>The Gothics choose emotions for the Poets to express (body and facial expression) "happy" "scared", "disgusted", "angry" "overjoyed", furious, depressed", etc. Then, the each 'Poet' says the line: "Look at me now" and the Gothics guess the emotion.</p> <p>The Gothics play the 'Chinese Whisper' game with an emotion and a gesture. The Poets give some feedback.</p>
<p>12:00 Derniers conseils 5 mn</p>	<p>→ Donner confiance, gérer le stress</p>	<p><i>"You have done a good job, so you can be confident. Any advice to give to your nervous partners?"</i></p> <p><i>"Have a good break, eat well and relax, be aware of your breathing, breathe in and out slowly, and do not be late for the dress rehearsal. It's 1.45 pm sharp in this room."</i></p>	<p><i>"It would be a good idea to revise your lines after lunch."</i></p> <p><i>"I know I will make sure I rehearse one last time with my team".</i></p>

Drama Project Mark scheme

Name:

The Oral**/11**

- A 1 Gives a **brief** explanation for the choice of authors and texts to illustrate the themes
A 2 Gives a **secure** explanation for the choice of authors and texts to illustrate the themes
A 3 Gives a **detailed** explanation for the choice of authors and texts to illustrate the themes

- B 1 Has a **basic** understanding of the place and period in which the characters live
B 2 Has a **secure** understanding of the place and period in which the characters live

- C 1 Gives a **brief** description of how the characters are feeling in the chosen scenes and how they react to their situations
C 2 Gives a **secure** description of how the characters are feeling in the chosen scenes and how they react to their situations
C 3 Gives a **detailed** description of how the characters are feeling in the chosen scenes and how they react to their situations

- D 1 Gives a **brief** description of the reasons for the choice of staging in the chosen scenes
D 2 Gives a **secure** description of the reasons for the choice of staging in the chosen scenes
D 3 Gives a **detailed** description of the reasons for the choice of staging in the chosen scenes

The Performance	/9
E 1 Performs <u>from memory with fluency and focus</u> some of the time E 2 Performs from memory with fluency and focus most of the time E 3 Performs from memory with fluency and focus all of the time	
F 1 Speaks with <u>clarity of diction</u> some of the time F 2 Speaks with clarity of diction most of the time F 3 Sustains clarity of diction all of the time	
G 1 <u>Plays a convincing character</u> (through appropriate stance, movement, gesture(s) and facial expression) some of the time G 2 Plays a convincing character (through appropriate stance, movement, gesture(s) and facial expression) most of the time G 3 Plays a convincing character (through appropriate stance, movement, gesture(s) and facial expression) all of the time	
Personal Objective: (2 potential bonus points)	
TOTAL:/20	

1 Perform two scenes from memory, demonstrating an understanding of the material

1 Demonstrate a basic understanding of the place and period in which the characters live

2 Demonstrate a secure understanding of the place and period in which the characters live

3 Demonstrate a total understanding of the place and period in which the characters live

1 Demonstrate a basic understanding of the characters' moods and thoughts

2 Demonstrate a secure understanding of the characters' moods and thoughts

3 Demonstrate a total understanding of the characters' moods and thoughts

1 Perform from memory with fluency and focus some of the time

2 Perform from memory with fluency and focus most of the time

3 Perform from memory with fluency and focus all the time

L02 Use vocal skills in response to the text

2.1

Sustain vocal control through to the end of some phrases

2.1

Sustain vocal control through to the end of most phrases

2.1

Sustain vocal control through to the end of all phrases

2.2

Use adequate modulation some of the time

2.2

Use adequate modulation most of the time

2.2

Sustain adequate modulation all of the time

2.3

Speak with clarity of diction some of the time

2.3

Speak with clarity of diction most of the

2.3

Sustain clarity of diction all of the time

LO3 Create a physical response to the text

3.1

Communicate the personal characteristics of both characters through appropriate stance, movement, gesture(s) and facial expression some of the time

3.1

Communicate the personal characteristics of both characters through appropriate stance, movement, gesture(s) and facial expression most of the time

3.1

Communicate the personal characteristics of both characters through appropriate stance, movement, gesture(s) and facial expression all of the time

3.2

Make effective use of the performance space some of the time

3.2

Make effective use of the performance most of the time

3.2

Sustain effective use of the performance all of the time

view and understand the characters, situations and staging in the chosen scenes

brief description of how the characters are feeling in the chosen scenes and how they react to their situation

secure description of how the characters are feeling in the chosen scenes and how they react to their situation

detailed description of how the characters are feeling in the chosen scenes and how they react to their situation

brief description of the characters' movements in the chosen scenes and the rationale behind them

secure description of the characters' movements in the chosen scenes and the rationale behind them

detailed description of the characters' movements in the chosen scenes and the rationale behind them

a brief description of the reasons for the choice of staging in the chosen scenes

a secure description of the reasons for the choice of staging in the chosen scenes

a detailed description of the reasons for the choice of staging in the chosen scenes

Comment faites-vous avec un masque?

Un énorme merci à Mme Grundy pour :

- son expertise
- la clarté de sa présentation
- les nombreux documents partagés