



## Play: Dangerous Assassins- level 2/3

The step by step process and playscript have been designed in order for learners to work towards achieving the aims below.

**Topic/theme of play:** Managing self – duologue. Teamwork.

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**Achievement aims:** level 1 / **level 2** / level 3

**DPK – Performance Elements:** Role Action Tension Focus Space Time

Identify what elements are involved in their play. Explore any technology that may enhance the elements, conventions or dramatic story/plot of the play.

**DI – Contribute through;** story & emotion/focus discussions, own ideas through interpretation and use of imagination for character development, imagining the scene and action. Explore own ideas for enhancing performance and drama. Explore others' ideas from their feedback.

**CI – Share a live performance, story interpretation.** Identify their use of elements at moments in the play. Explore working with elements and conventions.

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**Specific Drama Skills: Basic level 1 / **level 2** / level 3**

How to read a script.

How to use volume and clear speech to be heard.

Not turning back to audience. Trying to face audience.

Interpreting characters words with appropriate emotion to convey meaning/character.

Use some physical expression to show emotion and action of the story.

Use the imagined and real space to aid action and be seen.

Use expression to convey meaning of the text and focus on the main action.

Use variants of volume, pace and pitch to communicate meaning and enhance tension.

Uses actions/physical behaviour which enhance tension.

Sustain facial and physical expressions of character when not speaking.

Move through and across space with purpose and intent.

Explore and retain boundaries of space.

Identify moments in the play when specific elements are important and explore their enhancement.

Use vocal and physical skills to present a convincing character.

Recognise the audience and work to engage them.

Explore using different conventions in specific scenes in the play to enhance the story telling or dramatic interest of performance.

### **Staging possibilities & conventions:**

**Action – Conventions of time:**

Create a movement action scene that shows part of the story which is not already shown through action. For example, a scene of a previous mission of the career assassins. Or perhaps how they carry out their physical training. Try the scene in slow motion/ fast motion/ mime/ silent/ fast forward / rewind.

Create three or four still images to represent a part of the story to explain it further to the audience. For example possible ideas about how they may carry out their mission. Or train for a mission.

**Conventions of mask:** Explore performing the play using half masks.

**Conventions of song/ music:** Explore moments where characters could break into song and create a short song out of the text to enhance the comedy. Try adding background music in places to enhance mood, story and comedy.

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**Subject link suggestions:**



## **Assessment Tool.**

At level 1, assessment looks for best attempts at the following only. Achieving the following some of the time.

At level 2, assessment looks for being able to achieve the following more consistently and sustained.

At level 3, assessment looks for being able to identify what techniques they are using and performing these to enhance the story, drama, character and audience engagement. Working towards believable characters by moving, speaking, looking, feeling like the character.

Vocal techniques	Audience	Role/ Character	Action	Space
Volume	Not turning back	Emotion vocally	Movement supports story	Moves across space
Clarity	Facing audience	Emotion physically	Movement enhances tension	Identifies set areas
Expression	Showing audience	Different Persona	Movement is focused	Moves in space with intention/purpose
Pitch	Engaging audience	Sustaining role	Explores drama conventions	Maintains spatial boundaries
Pace		Moving as character	Explores drama elements	Explores creative use /purposes, of whole space
Speaking as character		Looking and feeling as character		

### Teacher provocation questions:

Are you facing the audience? Is your voice loud enough for us to hear? Are your words clear enough for us to hear? What is your character saying? How might your character be feeling? Can you show me with your face/body how your character feels? What space are you in? What does your space look like? Can you show me what your space looks like?

What causes the drama/tension in this scene? Show me how you can make your voice, face or body react to this drama? Over what time does the play take place? Can you show me how time is passing?

Can you identify moments in the play when the element of ,,,, is important to think about?

How does your character feel right now, how can you show me with your voice, face, body?

Does your character change throughout the play, how can you show this change?

Can you use a drama convention to enhance a particular part of the play and bring out the meaning or mood more?

Are you presenting your action towards the audience, sharing and engaging with them?



## Step by Step Process.

This process is a suggestion of steps that will allow both teacher and learner to ensure they explore the elements outlined in the achievement objectives and basic drama skills. Educators can use them as a guide with their own knowledges of drama and their learners' levels/needs, over a period of lessons or term.

This process suggests that in most cases, learners should work to performing without scripts from level 1. Level 2 advances in are purple. Level 3 advances are in blue.

- 1) Read through the script
- 2) Discuss the plot/story of the play
- 3) Discuss the different characters in the play – who are they, where do they live?
- 4) Discuss the different emotions of the characters.
- 5) Split the play into manageable chunks for rehearsing and learning lines. Usually 2 or 3.
- 6) Read through the small chunk (If some players are not in the first section, they can either watch and learn or can work in a smaller group following the same steps.)
- 7) Using the scripts rehearse the short scene in their own way.
- 8) Mark out areas of space of the set as needed by the story/action.
- 9) Rehearse the scene for using **and exploring the space/spatial boundaries** and not turning back to the audience.
- 10) Rehearse the scene for using volume and clear speech to be heard.
- 11) Rehearse the scene for expression of the text, for emotions. **Demonstrate the tension in the text and in the story's action. Use expression to focus on the main points of the story or lines, including the passing of time.**
- 12) Rehearse the scene for physical expression of the text/emotions/character/ **tension/ passing of time. Try to sustain the role by staying in character. Use action to enhance focus on the main points of the story or speech and the passing of time.**
- 13) *Learners should be given time to memorise the first chunk of the script they speak in or put into their best words.*
- 14) Rehearse the scene for all covered skills with as little use of script as possible.

**Stop:** Discuss and practical explore - each character in more detail. What aspects of voice, body and face can be used to present looking, moving, speaking and feeling more convincingly as the character? What elements are important and when, in the play. Are their moments players can engage more with the audience, showing them the action through space, elements or character. Explore these findings as rehearsal continues.

- 15) Move onto the next scene and rehearse it as before, points 7 to 12. **Work to bring out aspects of voice, face, body that present how your character looks, speaks, moves and feels. Think as a group about how the space is being fully used and how the performance engages the audience.** You may find that learners are already starting to put more than one skill together at a time, so respond by rehearsing to the aspects they most need to practice.
- 16) *Learners should be given time to memorise the second chunk of the script they speak in or put into their best words.*
- 17) Rehearse the first two scenes as one long action, with as little script as possible.
- 18) **Re-rehearse specific parts of the play so far, to develop them further, either for character, audience engagement, enhancing elements or space use.**
- 19) Rehearse the final scene as before, points 7 to 12, and then run all three together, if there are three chunks.
- 20) **Conventions – look at specific moments and parts of the play, can you explore using a specific convention, to enhance the action, meaning and story. Explore usage and decide what works or does not.**

