



## Drama Lesson – Post- performance

Aim: To explore the dramatic style used in *Ker-Ching!* and to translate this into own work.

Key Stage 3	Key Stage 4	Key Stage 5
<p><b>Task One:</b> Brief evaluation of play gathering feedback, criticism and comments from students. Explain that lesson is based around exploring the style and approach taken in the play and ask students how they would describe the style – highly physical, comic.</p> <p><b>Task Two:</b> Read extract from play and ask students how this section was presented in the performance. If the ATM were a person – how would this person act?</p> <p><b>Task Three:</b> Divide into groups of five – using four people in group as actors and one as director create your own physical theatre ATM with sound and movement.</p> <p><b>Task Four:</b> In your groups decide on a character for your ATM – youthful and street wise, formal and old-fashioned, serious and lacking humour, bored and depressed. Create a scene between your ATM and your extra group character in which the exchange tells us something about the personality of the ATM.</p> <p><b>Task Five:</b> Throughout <i>Ker-Ching!</i> the actors played many roles and often had to switch characters and move swiftly onto a new scene – how was this done? What can we learn from this that we can use to end the scene with the ATM? What should happen next?</p>	<p><b>Task One:</b> Brief evaluation of play gathering feedback, criticism and comments from students. Explain that lesson is based around exploring the style and approach taken in the play and ask students how they would describe the style – physical theatre with comedy.</p> <p><b>Task Two:</b> Physical warm-up; moving around room call out group numbers, students to get themselves into groups of that number. Name an object e.g. sports car, country cottage, lawn mower and give them a set amount of time (30 secs is good for pressure) to create this object. If you like you can 'judge your favourite'. An extension of this task is to give the objects personalities (using vocals and movement) – for example ask the students to create a grumpy dustbin with moveable lid, an attention grabbing sports car.</p> <p><b>Task Three:</b> After the warm-up explain that 80% of what we communicate is through movement and body expression – physical theatre exploits this statistic and communicates whole storylines using pure physicality. Ask for examples they can note from '<i>Ker-Ching!</i>' – this could include the presentation of the status of the bank managers (being everywhere, seeing everything) or the intimate scene between Sean and Lara (on the sofa). The use of physicality as a style is today's focus.</p>	<p><b>Task One:</b> Brief evaluation of play gathering feedback, criticism and comments from students. Explain that lesson is based around exploring the style and approach taken in the play and ask students how they would describe the style – physical theatre with comedy.</p> <p><b>Task Two:</b> Physical warm-up; moving around room call out group numbers, students to get themselves into groups of that number. Name an object e.g. sports car, country cottage, lawn mower and give them a set amount of time (30 secs is good for pressure) to create this object. If you like you can 'judge your favourite'. An extension of this task is to give the objects personalities (using vocals and movement) – for example ask the students to create a grumpy dustbin with moveable lid, an attention grabbing sports car.</p> <p><b>Task Three:</b> After the warm-up explain that 80% of what we communicate is through movement and body expression – physical theatre exploits this statistic and communicates whole storylines using pure physicality. Ask for examples they can note from '<i>Ker-Ching!</i>' – this could include the presentation of the status of the bank managers (being everywhere, seeing everything) or the intimate scene between Sean and</p>

**Task Six:** Perform and evaluate scenes.

Working in same groups create the next scene in the story – need to use all the actors and we should see a complete change in role from all.

**Task Four:** Working in groups of four play a piece of repetitive music with a clear beat and ask students to imagine they are waiting in a queue to see the bank manager/use an ATM. As a group they are going to come up with four movements that they can repeat at the same time whilst in the queue and apply to music.

When this is done and a couple are observed explain that this is basic physical theatre but to create a good story we need to apply some element of conflict to the scene (relate back to *Ker-Ching!* and the knocking door moments – this was conflict!) – in groups discuss what the conflict could be (keep it simple) e.g. someone pushes in the queue, someone stands at the machine a little too long, someone falls out with someone else in the queue....

They must now communicate this conflict using a maximum of 4 – 8 movements (depending on ability – differentiate accordingly) that can be performed within the scene – for this section each of the actors do not need to have the same movements.

Add this conflict interlude to the middle of the scene so the scene runs – a) movement in unison communicating queue b) conflict c) movement in unison communicating queue).

**Task 5:** Perform and give feedback

**Task 6:** Evaluate the potential power and use of physical theatre as a class – when is it most appropriate?

Lara (on the sofa). The use of physicality as a style is today's focus.

**Task 4:** Working in pairs sat on chairs next to each other label yourselves 'A' and 'B' (make sure they are working in pairs they feel most comfortable in). Play music. 'A' must make physical contact with 'B' e.g. hand on shoulder/elbow against face. When in position 'A' must stay still and 'B' moves to make a new position in which they also maintain physical contact with 'A'. When this new position is created 'A' can move to make a new picture; keep repeating – the pictures that are created should become more and more imaginative and you can encourage them to use the chairs rather than just sit on them.

After this watch a couple and comment on any observations of potential stories you see developing.

**Task 5:** Back in the same pairs – decide on a storyline, a relationship between two characters e.g. boyfriend and girlfriend, mother and daughter, two friends and a conflict e.g. splitting up, grounding daughter due to bad behaviour etc etc. This time with planning and starting from the same position (sat next to each other) choreograph a series of movements that communicate this relationship and the growing conflict. To assist the class tell them that only one movement can be performed at a time.

		<p><b>Task 6:</b> Perform and give feedback</p> <p>Relate to <i>Ker-Ching!</i> : where in the play was conflict presented physically? Sean and Lara? Sean and the bank managers? Mother and Father?</p> <p>Discuss why physical theatre is good for presenting conflict – use of levels for status, power of movement and music.</p> <p>Can these ideas be picked up and used in any devised pieces that are being worked on?</p>
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