

The Alexander Technique and Physical Theatre

Curriculum Objective

The purpose of this scheme is to explore the use of the 'Frantic Method' and how pupils can apply this to physical theatre work. The scheme aims to have pupils explore their work through work-shop based theatre, where they shall learn building blocks used by Frantic Assembly. The 'Frantic Method' highlights the importance of taking moments back to their simplest time, and having pupils learn how they can take a very simple moment and develop it. This will translate to other areas of theatre; with specific lessons looking at text and how to incorporate this into the voice.

During the six lesson scheme pupils will-:

- Learn the basics of The Frantic Method
- How to apply practitioner theories to create physical theatre.
- How Frantic Assembly begin to create work and explore new ideas.
- Learn to develop work surrounding a text of random choice

Assessment

Pupils will be assessed each lesson, through their engagement with the module, and their understanding of the work they complete. They shall be assessed by completing a summative assessment when they inspect a text in lesson 8 of the scheme, where they shall apply all their learning.

Lesson	Lesson Learning Objectives and Outcomes	Resources/ COVID	Activity	Additional Notes and Cross Curricular	Prior Learning Needed
1	<p>Objective: To understand the Frantic Method, and how to apply it to texts.</p> <p>Outcomes: Pupils will be able to understand how to implement the use of Frantic Assembly's Frantic Method to a text. This will develop over the coming lesson.</p>	<p>Any piece of script</p> <p>https://www.youtube.com/watch?v=gUqZPfGIX6U</p> <p>(Watch the video on YouTube. Then annotate a script of your choice, describing, how you would physicalise it using the Frantic Method)</p> <p>Use the Blood Brothers script if needed.</p> <p>T:\Department Specific\Drama\2020-2021\KS4\Year 11\Blood Brothers revision\Blood Brothers Extracts for Annotation LG\4 M</p>	<p>This lesson shall focus on the use of physical theatre and introducing the pupils to how to create and develop physical theatre using Frantic Assembly's, 'Frantic Method'. The lesson should start with, 'What do you know about physical theatre?', which the pupils should answer while the teacher does the register. After this there should be a teacher led discussion regarding physical theatre, with explanation and questions being taken.</p> <p>The teacher must then describe the Frantic Method and highlight how to create physical theatre. Pupils will be asked to describe how they would create 'traditional theatre' they must recall their prior knowledge to describe how they would devise. Pupils should then be shown the video of Frantic Assembly and discuss the importance of 'physicalising a text' and how they may approach this. Then the pupils can be divided into groups and given a piece of text to physicalise. The intention is for</p>	<p>Depending on the individuals in the class, the activities may take time. Teachers are free to adapt and alter the activities, the intention of the lesson is to allow pupils to feel more relaxed about Drama lessons, understand what is expected of them and begin to appreciate the skills necessary to be successful. Tasks shall be adapted to accommodate pupils of any ability or disabilities.</p> <p>Key Words: Control Physicality Determination Focus</p> <p>I Can, I Will :</p>	<p>Pupils will require to have studied the basics of drama and understand how to create characters.</p>

		<p>& E Meeting for First Time 51-55.docx</p>	<p>pupils to be slightly confused as to what they need to do. This is intended as it should focus on how pupils 'physicalise work' using their perception of the Frantic Method in Lesson 1 and then in the final lesson. The main function is to act like the pupils know what the method is- Use M.O.T.E (Mantle of the Expert) to place the pupils at the centre of the learning. Pupils should be given enough to know the method, but their application may be poor at this stage.</p> <p>Pupils will showcase their work at the end, and the teacher should highlight how pupils will eventually understand how to work across the scheme easily.</p>	<p>Highlight 'Risk taking' character- Pupils will have to be prepared to move outside their physical comfortability and take that risk.</p> <p>Cross-Curricular: Links to Music, P.E, and PSHE, as the technique focuses on using both the voice and body as a technique better performers and athletes; as well as improving human habits altogether.</p>	
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2	Learning Objective: To investigate	The pupil's isolating are recommended to focus on one technique to be able to apply to their morning routine, and they are urged to physically get up and try and act out their morning routine using one of the specific building blocks. https://www.youtube.com/watch?v=PB-9LERSyY8	Pupils should enter the space and be asked 'What is the Frantic Method?'. They can	Pupils may require at least 20 minutes to be able to explore the	A basic understanding of the Frantic Method.

	<p>some of the Building Blocks Frantic Assembly use within their 'Frantic Method'. Learning Outcome: To be able to incorporate building blocks into their practice.</p>	<p>https://www.ocr.org.uk/Images/314587-practitioners-frantic-assembly.pdf (PAGE 6- Fluff Picking)</p> <p>https://www.youtube.com/watch?v=BC9uJrY9Bh8</p>	<p>think to themselves while the teacher takes the register.</p> <p>To Warm-up the pupils the teacher must complete a muscular warm-up to ensure pupils are warmed up and ready to physically move.</p> <p>Introduce the building block techniques. The teacher must teach the three separate techniques developed by Frantic Assembly. Wet Hands (a COVID-19 adaption of Hymn Hands that I have used within the past), Chair Duets and an adapted version of fluff picking, in line with the COVID-19 protocols. The teacher can show the pupils the video on Chair Duets and proceed to explain what wet hands and fluff picking is. Pupils will be given at least 2 minutes to attempt each building block.</p>	<p>new techniques and make meaning of the building blocks they have learnt. Music can be played to help stimulate the workshop-based learning pupils will experience.</p> <p>Extra-Curricular: P.E. Pupils will begin to use different muscle groups and apply their knowledge of their body.</p> <p>I Can, I Will: Resilience. Pupils are expected to attempt the</p>	
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			<p>Once completed, pupils must be asked to describe their morning routine. They should be asked to describe the 'physical nature' of their journey. Using the three building blocks (at least one), pupils must physically portray their morning routine. Highlight to pupils that they must work in a small space on their own and explore their own physicality. The aim is for to explore how their body move across the space and incorporating the Frantic Method to make meaning of something as simple as their morning routine. Highlight to pupils the importance of making meaning of the 'small moments.' Have pupils' pair up and showcase to each other what they have discovered by incorporating at least one</p>	<p>work despite the new physicality's.</p>	
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			building block into their work. Once they have shown this to a partner, the teacher should ask each pupil to perform at the same time while they walk around the space to see the outcomes.		
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3	<p>To be able to apply the 'Frantic Method' to text, to create meaning?</p> <p>Learning Outcome: Pupils will be able to use the</p>	<p>https://www.youtube.com/watch?v=PB-9LERsyY8</p> <p>https://www.franticassembly.co.uk/the-frantic-method</p> <p>Stone Cold Extract (Or any play of your choosing, or use the Blood Brother extract)</p> <p>T:\Department Specific\Drama\2020-2021\KS4\Year 11\Blood Brothers revision\Blood Brothers Extracts for Annotation LG\4 M & E Meeting for First Time 51-55.docx</p> <p>(Think to how you would use the Frantic Method to influence your staging of the scene)</p>	<p>Pupils will enter the lesson, and the teacher must ask them to try and remember what building blocks they remember from the previous lesson while I take the register.</p> <p>Once this is complete, pupils should partner up and have 5 minutes where they recap each of these methods clearly. The hope is that pupils remember the building blocks that they explored.</p> <p>Once pupils have done this, you should then ask pupils to describe the Frantic Method to you. Have the pupils split into groups of</p>	<p>Extra-Curricular: English: Pupils will be able to understand how to use text to create specific meaning.</p> <p>I Can, I Will: Flexibility of Mind- Pupils will learn to understand how to</p>	<p>Pupils will need to be able to know the basics of physical theatre.</p>

	Frantic Method		<p>three and have them do a Dragons Den pitch of the Frantic Method. Once pupils have done that, introduce the slide Physicalising text. Explain to pupils how to use Frantic Method to physicalise a piece of text, and then distribute the scenes to groups.</p> <p>Using the ACT 1 Scene 14 of Stone Cold and have the pupils explore incorporating building blocks into the scene, and how they might choose to stage it.</p> <p>Pupils will be spilt in groups to do this, with an extract given. They should choose to focus specifically on one block, unless they feel confident enough to include several.</p> <p>Once completed, pupils will perform, and peer evaluate. Pupils should be prompted recognise specific areas of improvement, 'Perhaps you could use this building block instead'.</p> <p>Homework: Each group must go home and find a current newspaper article to bring in.</p>	develop their ideas regarding approaches to theatre. They will have to have a flexible conscious approach.	
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			They must bring in a physical article or they must print one off to bring in!		
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4	<p>To be able to apply the Frantic Method to devise work from a stimulus?</p> <p>Learning Outcome: Pupils should be able to create a piece of theatre using the</p>	<p>If you are isolating, please answer the questions within the activity table. Then write a paragraph of how you may use the Frantic Method to develop your work. Take something from your homework and describe how you would begin to develop this work.</p>	<p>Pupils should enter the space and begin settle. Ask them to get out their homework while you take the register.</p> <p>Once pupils have gotten their individual homework out, give pupils 3 minutes to get into groups of three and ask them to talk briefly about what drew them to the article. Ask them to answer these questions.</p> <ul style="list-style-type: none"> • What personally drew you to the article? • Is there a specific thing this article that interests you? • How would you start to use this article as a stimulus to perform from? <p>Once pupils have completed this activity get them to discuss their interests with the rest of the group. This should be no longer than three</p>	<p>Extra-Curricular: Art, Music and English: Pupils will be able to utilise their creative minds, and this can apply to all subjects across the curriculum.</p> <p>I Can, I Will: Risk-Taking-The Frantic Method places onus on risk-taking and placing yourself into positions that you may not always be</p>	<p>Pupils will need to have a basic understanding of the Frantic Method.</p>

	<p>'Frantic Method' from a stimulus of their choice.</p>		<p>minutes. The teacher must monitor the space to keep pupils on task.</p> <p>Anecdotes: Highlight to the pupils what they have just done. They have used their personal experiences to influence the work they want to create. A key part to the 'Frantic Method' is understanding that devising shouldn't dismiss the work they do in the room. Ask pupils to tell you what building blocks Frantic use, and the ones we've looked at, both adapted and non-adapted.</p> <p>Each group now must break into a separate area of the space. Using their prior learning pupils must use building blocks from previous lesson, and their own discoveries to begin to create work associated with one of their newspaper articles. The work can be inspired by a key theme, a character or a setting ever-present within the article. Tell the pupils to not speak. Play music to help stimulate the creative process. Pupils must use building blocks and their own discoveries.</p>	<p>comfortable in, but will accommodate your own needs.</p>	
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			Once pupils have created a non-verbal physical performance, they will be expected to perform. All groups must do this.		
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5	<p>L/O: To be able to explore physical characters using Frantic Assembly's techniques and the Frantic Method.</p> <p>Learning Outcome: Pupils should be able to explore character development through use of Frantic's Assembly's</p>	<p>The Frantic Method Frantic Assembly</p> <p>Learn About Improvisation in Acting With Natalie Portman's Top 5 Tips - 2021 - MasterClass</p> <p>For pupils isolating use the two above resources to familiarise yourself with the Frantic Method, and the approach to improvising something. Use the tips in the second link to help inspire your improvisation work.</p>	<p>Performers should enter the room and be given the question. 'How would you create a character?' The question is intentionally broad, as it aims to highlight how some pupils will struggle to really explore physical characters in a space. Have pupils write their answer on a post-it note and stick it to the board or wall. Let pupils think about this while the register is taken.</p> <p>Once completed, go through each note, and ensure that each is read out anonymously. This highlights pupil understanding, while also not shaming pupils who may have put a poor answer. (Frantic Assembly highlight unity as a group, and no individual should be disheartened inappropriately). Once completed distribute post-it notes to pupils once more. This time tell them to write an action that a character is doing, and one line of dialogue. MAKE SURE THE ACTION IS OPPOSITE TO THE DIALOGUE! They must not be linked. Once completed ask performers form an audience, and place pupils in pairs. Each pupil will</p>	<p>Extra-Curricular: English: Pupils will be able to use their creative skills to develop characters from simple meanings. This would be assisted by their creative writing skills.</p> <p>I Can, I Will: Drive- Pupils will need to place drive within this task, as they may run into moments</p>	

	<p>and the 'Frantic Method'.</p>		<p>be randomly given one line of dialogue and action from the post-tick note. Pupils will then improvise. This should lead to some odd scenes where pupils will be improvising a conversation while repeating an action. This action does not have to be a building block. Let all pupils go and complete the task. Once completed the teacher must lead a discussion on the character. Specific questions to ask the pupils are:-</p> <ul style="list-style-type: none"> • Do you think the action was indicative of the character created? • Does your character feel natural? • What would you do to change the scene if you could do this again? <p>This should target pupil's ability to separate physical meaning and dialogue. The Frantic Method highlights simplicity, and that dialogue should not always necessarily lead to the development of a character.</p> <p>Once completed, give each pair a stereotypical scenario, one of the following:-</p> <ul style="list-style-type: none"> • A couple arguing • Two chefs cooking 	<p>where they struggle to understand or comprehend the task. It is important they drive forward to succeed.</p>	
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			<ul style="list-style-type: none">• Two singers playing a concert• Two old people walking along the street. <p>Send pupils off to complete the task as follows-:</p> <ul style="list-style-type: none">• They cannot speak, they must only mime.• One building block must be present on repeat.• It must be 30 seconds long. <p>The aim of this activity is to highlight that meaning of characters can be created physically, and they do not require words to create a meaningful character onstage. Both activities are adapted from Frantic's <i>Stockholm Sticky Note</i> activity. Once pupils have completed their work, get them to reflect on what they have just done; and explain that meaning is meaningless, and that our physical attributes can lead us to success. Ask pupils how they feel about their characters not having dialogue. Does it bind you? Did you feel comfortable? How did you find incorporating the building block with the activity? Did it hinder or help you? How do you feel regarding your scene?</p>		
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6	<p>L/O: To be able to layer text over physicalised performance that have stemmed from the 'Frantic Method'.</p> <p>Learning Outcome: Pupils should be able to understand how text and performance are</p>	<p>Use the attached questionnaire to influence how you would work in developing your character. Use your work from prior lessons and development of characters. It is expected that should be have done the prior work, and that you are doing this work physically at home.</p> <p>Page 190 of Frantic Assembly's book to devising theatre- This should help explain the task. Lesson 6 Guidance.docx</p> <p>Questionnaire COVID.docx</p>	<p>Performers should enter the space and be asked to recapture the work they had done in the previous lesson. Give them 10 minutes to do this and ask to take the register while they do this.</p> <p>Once pupils have recapped the work they have done, the teacher should give each pupil a line of dialogue. These lines can be associated to any discussion or conversation- it can be opposite to the presentation onstage. Pupils then need to improvise the dialogue to the scene that they had completed last week. Once done get the pupils to perform back. Have the entire group perform and walk around to expedite this process. Often pupils will have resorted to 'small talk' and obvious speech for their dialogue. Explain to pupils how to create text now they have tried, by completing 'the questionnaire'. This questionnaire should</p>	<p>Extra-Curricular: English- This lesson will link to pupils work within their English lessons as they will be able to identify text and use it in a focussed manner.</p> <p>I Can, I Will: Flexibility of Mind- Pupils will need to understand how to push their thinking. The idea of breaking the</p>	<p>An understanding of the Frantic Method.</p>

	intertwined, but how meaning doesn't always rely on text.		stimulate pupils understanding of speech. The questionnaire should ask random questions which pupils should answer. Have the pupils provide the questionnaires back to you, but do not have them read this aloud. Once completed ask pupils to now do their scene again but use their questionnaire answers to lead their onstage discussion. Even if the discussion is again irrelevant to the scene. This aims to cause a reaction where pupils are more engaged in the dialogue they are speaking, rather than working in mindless speech. Once pupils have rehearsed and performed, discuss this meaning through with them.	'small talk' that pupils will hold may be difficult. Pupils must ensure they can push their minds to create necessary meaningful dialogue.	
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7	L/O: To layer the voice over the work that has been created.	For pupils isolating, answer the questions situated within the activity section, and explore your use of voice. Use the vocal warm-up below to start with, and ensure your voice is prepared. Use the text from lesson 3, and then practice	Start the lesson with the question, 'What does the voice do in drama?' Let pupils consider the answers while the register is taken. After this, recover the	Extra-Curricular: Music- Pupils who do music will understand how to use their voice,	An understanding of the Frantic Method, and the understanding

	<p>Learning Outcome: Pupils should be able to use the voice within physical theatre work, where they shall apply it appropriately.</p>	<p>reciting it with the methods listed. Record your ideas and findings down on a plain piece of paper and bring it in to your next lesson.</p> <p>5 MINUTE VOCAL WARM UP - YouTube</p>	<p>basics of the voice, looking specifically at, pace, pitch, clarity and tone. This both should be done within five minutes. Then lead pupils onto a vocal warm-up, followed by a game of ‘the alphabet game’, where pupil needs to come up with a name, action and place, that all start with the same letter. For example, ‘Chloe cooks chickens in Colombia’.</p> <p>Then, have pupils recall their work from last lesson and highlight the importance of the voice within drama. This should follow in the chained sequence of lessons-: Movement, Character, Text and Voice. Bring them back to the initial question, what does our voice do? Simple answers will be, communicate, discuss, and determine meaning. However, the teacher should seek to suggest that the voice doesn’t always have much meaning.</p> <p>Get pupils to perform to each other using gibberish. But highlight the importance of the vocal skills, have the pupils explore their vocal skills, and ask them how they find using a slapstick voice in a non-slapstick</p>	<p>and how to competently complete the work successfully and protect their voice. This can also relate to English and MFL where speaking and listening are key assessments.</p> <p>I Can, I Will: Drive- Pupils will have to work hard to protect their voice and use it effectively.</p>	<p>of the basic voice skills.</p>
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			<p>style affects pupils understanding of the drama. Now ask pupils to redo the performance, however but highlight how one performer should use their voice as if they are extremely bored, and one should do it as if they are extremely excited. See how this affects the movement. Pupils will most likely slow down the movement, and speed it up dependent on the character they are playing.</p> <p>Once they have done this tell them to do it again and focus solely on the voice and their delivery. Don't adapt their voice to match the movement. Again, this highlights the importance of bringing a moment back to its simplest being.</p> <p>Once pupils have completed this, watch them accordingly. Make sure pupils are given time! It is critical that pupils are given enough time on these activities, however this can lead to disruption, the teacher must move around the space and cannot remain stagnant at the front of the room. This will not assist pupil learning.</p>		
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8	<p>L/O: To use the Frantic Method as a tool to develop physical theatre.</p> <p>Learning Outcome: Pupils should be to utilise all the prior learning</p>	<p>For pupils isolating, please use all your prior knowledge and begin to physicalise a play text of your choice or use the attached script section from Blood Brothers. Annotate the script with your ideas of how you would physicalise this work. Use the Frantic Method to also inform your learning.</p> <p>T:\Department Specific\Drama\2020-2021\KS4\Year 11\Blood Brothers revision\Blood Brothers Extracts for Annotation LG\2 Mrs J & Mrs L The Plan 35-39.docx</p>	<p>Start the lesson with the question, ‘What have you learnt so far this term?’</p> <p>Pupils should answer this while the register is taken. Once completed, they should give the answers, while hopefully being able to describe the Frantic Method and imposition on physical theatre.</p> <p>Once pupils have recalled their learning, they should be given a small piece of text, which they then will be asked to physicalise. Unlike lesson 1, pupils should now being able what it means to physicalise a text. Highlighting to pupils that they should take the text and movement back to it’s simplest meaning. They</p>	<p>Extra-Curricular:</p> <p>English-Pupils will be able to adapt a text and use it practically within a space. P.E-Pupils will have to use their bodies in creative ways, and understand their muscular system, like in P.E.</p>	<p>An understanding of the Frantic Method, and how to apply it within a text.</p>

	<p>across the last seven lessons, to develop a piece of theatre.</p>		<p>should not merely do something for the sake of it. In their new performance pupils should-:</p> <ul style="list-style-type: none"> • Use at least one or more building block • Use their voice effectively in combination with the Frantic Method • Be able to describe how this method helped them develop work. <p>Pupils should be given 25 minutes and should be able to deliver at least 30 seconds to a minute of text. The text can be whatever the teacher wants it to be, the highlight is not on the text, but on the adaption of it, this is fundamental. The teacher must see all performances, and then assess pupils accordingly.</p>	<p>I Can, I Will:</p> <p>Resilience- Pupils will need to push themselves and maintain a strong power to continue to be able to push through the activities that they are being asked to partake in.</p>	
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