

YEAR 8 Spring Term: Exploring Modern Drama Blended Learning Booklet

Play text:

The Curious Incident of the Dog in the Night-Time based on the novel by Mark Haddon
Adapted for stage by Simon Stephens

Name:

Tutor group:

Teacher:

Aim to complete one lesson each week. Everything can be completed in the booklet and there are two blank pages at the end for extra work.

All videos are online using the classcharts link.

The Knowledge Organiser on page 5 has all the key information and vocabulary to help you with this unit.

Upload all work onto ClassCharts for feedback.



ZOOM IN... MY LEARNING JOURNEY:

Subject: Drama Year: 8 Unit: 3



CAREERS

- Actor
- Director
- Writer
- Designer

UP NEXT

- Devising work

DEVELOPING COURAGE

C
O
Unity by working together.
R
Appreciation of others work
G
Enjoys the drama classroom

AIMS

- To introduce students to
 - Reading a play
 - Analysing a play
 - Independent reading and interpretation
 - Performing and directing key scenes

PREVIOUS LEARNING

- Primary school drama
- Theatre trips
- Outside drama/music/dance classes

WHAT WE KNOW/REMEMBER

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PERSONAL OBJECTIVES

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RECOMMENDED READING

- BBC bitesize website
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Knowledge organiser

	Plot summary	Character
1.	The fifteen-year-old narrator of the story, Christopher John Francis Boone, discovers the slain body of his neighbour's poodle, Wellington, on the neighbour's front lawn one evening and sets out to uncover the murderer.	Christopher Boone- has autism and the play is told through his perspective. He loves maths and science.
2.	After Christopher hits a policeman in a misunderstanding at the scene of the crime, the police take Christopher into custody. They release Christopher with only a stern warning, under the condition that he promises to them and to his father not to look into the murder any further.	
3.	Christopher chronicles his investigation in a book—the book we are reading—as part of a school assignment. Ignoring repeated warnings from his father, Christopher investigates the crime scene and conducts interviews with the residents of his block. He uncovers a more tangled plot than was first apparent when he discovers that his father and the owner of the slain dog, Mrs. Shears, had a romantic affair. He subsequently learns that their affair began in reaction to another relationship, one carried on between Mr. Shears and Christopher's mother, before she disappeared from Christopher's life.	Ed Boone- is Christopher's father. He finds it difficult to cope with Christopher's autism and he struggles to understand Christopher. They are not close.
4.	Christopher accidentally leaves his book in plain view on the kitchen table. His father reads it, becomes angry, and confiscates it. Later, Christopher searches for the book and uncovers a series of letters, hidden in a shirt box in his father's closet, addressed to him from his supposedly dead mother.	
5.	Christopher's father also admits to killing Wellington after an argument with Mrs. Shears, his lover.	Judy Boone— is Christopher's mother. Christopher is led to believe she is dead until her discovers she is alive and lives in London.
6.	Christopher, now terrified of his father and feeling he can no longer trust him, sneaks out of the house and travels to London to live with his mother.	
7.	During a harrowing journey, he copes with and overcomes the social fears and limitations of his condition, dodges police, and almost gets hit by a train.	Siobhan- is one of Christopher's teachers at school. He seems really fond of her. Although Christopher's father understands him well, Siobhan is the only one who can really speak his language.
8.	His arrival at his mother's flat comes as a total surprise to her, as she had no idea that Christopher's father had been withholding her letters. Christopher settles in for a time at his mother and Mr. Shears's flat, but friction caused by his presence shortly results in his mother's decision to leave Mr. Shears to return to Swindon.	
9.	When Christopher's pet rat Toby dies, Christopher's father gives Christopher a puppy.	Mrs. Alexander- is the neighbour across the street who inadvertently helps Christopher with his detective work.
10.	At school, Christopher sits for his A-level math exam and receives an A grade, the best possible score. The novel ends with Christopher planning to take more A-level exams in physics and further math, and then attend a university in another town.	Mr and Mrs Shears- Mr. Shears and Christopher's mother run off together. Mrs. Shears and Christopher's father, left behind, try out a romance, too. Mrs. Shears backs out, though, so Christopher's father kills her dog.

Self-Quiz Questions

Who is the narrator of the story?

Why has the playwright chosen to tell the story from Christopher's point of view?

Why does Christopher feel isolated at the beginning of the play?

What is discovered in the opening scene of the play?

What is the dead dog a motif for?

How does the dead dog represent fear for the characters in the play?

Why is Christopher taken into custody?

How does Christopher's autism prevent him from dealing with the police officer more appropriately?

Christopher sees the world subjectively, what does this mean?

Christopher chronicles his investigation, why does he do this?

Why is Christopher so obsessive about finding out what happened to Wellington?

Christopher sees the world as disorganised, what does this mean?

Why does Christopher have to go searching for his book?

Why is Christopher's father so adamant that Christopher should stop his investigation?

Why emotions inspired Christopher's father to kill Wellington?

When looking for his book what significant discovery does Christopher make?

How does Christopher's discovery make him feel about his father?

Why doesn't Christopher's father tell him the truth from the very beginning?

Christopher takes a harrowing journey- where is he going and why?

Why is the journey to London so harrowing for Christopher?

How does Christopher's journey ultimately help him pass his maths exam?

What does Christopher's mother realise when Christopher shows up at her house?

How do we know Christopher's mother loves him?

In what way has Christopher's mother felt isolated?

Who is Toby?

Why is Toby so important to Christopher?

How has Christopher's identity changed by the end of the play?

What grade does Christopher get for his A-level maths exam?

Why is the maths exam so important to Christopher?

Why does Christopher feel more free at the end of the play?

The Curious Incident of the Dog in the Night-time

Themes and ideas

Below is a word search of key themes and ideas within the play. After you have found each word, explain how it relates to the play

S	F	N	O	M	H	R	H	W	X	T	N	W	J	Y
V	E	F	N	U	E	P	P	M	M	G	T	U	B	T
Y	J	L	X	O	C	T	S	B	G	B	X	Y	N	I
G	E	A	F	H	I	Q	A	Z	X	T	W	Y	O	L
H	L	H	B	D	M	T	T	P	A	G	T	Z	N	E
O	G	U	H	R	I	L	C	P	H	S	G	W	C	D
N	V	Q	Q	F	I	S	O	I	E	O	R	U	O	I
E	C	H	R	N	Z	S	C	N	F	J	R	G	N	F
S	P	Z	E	F	I	L	O	O	Z	A	E	A	F	N
T	C	A	G	T	W	H	O	B	V	X	T	P	O	I
Y	R	N	I	P	S	F	F	F	D	E	W	E	R	P
L	P	O	H	I	Y	L	I	M	A	F	R	C	M	U
O	N	T	D	Y	Y	C	D	C	R	N	N	Y	I	H
S	L	L	I	K	S	L	A	I	C	O	S	K	T	Q
A	S	P	E	R	G	E	R	S	P	E	S	A	Y	O

ASPERGER'S

DISHONESTY

FAMILY

HONESTY

INFIDELITY

JUXTAPOSITION

LINEAR

METAFICTION

METAPHOR

NON-CONFORMITY

SELF-DISCOVERY

SOCIAL SKILLS

Lesson 1

LI: To re-cap our understanding of a play text.

LI: To read the beginning of the play.

Watch the following clip

https://www.youtube.com/watch?v=MZ_P301wMDg

Task 1: Pre assessment: Conventions of the drama form

a) What are the purposes of stage directions in a play text? Can you think of any examples from plays you have studied?

b) Look at the opening stage directions of the play: *'Scenes run into one another without interruption regardless of alterations in space or time or chronology.'*

What might this mean?

a) How do these stage directions differ from other play texts you have read? How are they different to how you might expect a play script to be structured?

- a) The protagonist of the play is Christopher Boone. He is a fifteen year old boy who has Asperger's Syndrome. People with Asperger's may have good verbal skills, but no ability to plan and carry through tasks requiring a series of steps. How might the stage directions at the start of the play reflect this? Why do you think Simon Stephens structured the play in this way?

Task 2: Read pages 2-15 (top of page) Make notes on the characters you read about in the spaces below.

Christopher Boone

What we learn about him:



Key quotes:



Siobhan

What we learn about her:

Key quotes:

Ed Boone

What we learn about him:

**Key quotes:**

Lesson 2

LI: To understand the non-naturalistic element of the play.

LI: To continue reading the play.

Task 1: Watch the following video

<https://www.youtube.com/watch?v=k2bV75ITXJw>

Task 2: DART

Why is Brecht so important?

Bertolt Brecht was a theatre practitioner. He made and shaped theatre in a way that had a huge impact upon its development. Many of his ideas were so revolutionary that they changed the theatrical landscape forever. Modern theatre owes a lot to his methods.

When naturalistic theatre was at its height and acted as a mirror to what was happening in society, he decided to use it as a force for change. He wanted to make his audience think and famously said that theatre audiences at that time “hang up their brains with their hats in the cloakroom”.

In naturalistic or dramatic theatre the audience care about the lives of the characters onstage. They forget their own lives for a while and escape into the lives of others. When an audience cries for a character or feels emotion through the events happening to them it's called catharsis.

Brecht was against cathartic theatre. He believed that while the audience believed in the action onstage and became emotionally involved they lost the ability to think and to judge. He wanted his audiences to remain objective and distant from emotional involvement so that they could make considered and rational judgements about any social comment or issues in his work. To do this he used a range of theatrical devices or techniques so that the audience were reminded throughout that they were watching theatre; a presentation of life, not real life itself. His kind of theatre was called Epic theatre. He called the act of distancing the audience from emotional involvement the *verfremdungseffekt*.

The 'V' effect

Many people speak of alienating the audience (making them separate from the action) but *verfremdungseffekt* actually translates more closely to 'distancing.' However, it's still often called the alienation effect or is shortened to the 'v' effect and there are many ways of using it.

Brecht definitely wanted his audience to remain interested and engaged by the drama otherwise his message would be lost. It was emotional investment in the characters he aimed to avoid.

His approach to theatre suits work which has a political, social or moral message. Perhaps you want the audience to consider the meaning in a parable (a story with a wider moral message). You might want to explore a theme or issue and make your audience consider varying viewpoints or sides to an argument. If so you can learn a lot from the distancing devices used in Brechtian theatre.

Epic theatre (Brechtian theatre) breaks the fourth wall, the imaginary wall between the actors and audience which keeps them as observers. They are active members of the theatrical experience as they are kept thinking throughout, not switching off.

Highlight the sections that relate to the play we are reading and how?

Example: Breaking the fourth wall because Siobhan is a narrator of the story and speaks to the audience.

Task 3: Read pages 15- 25



Mrs. Alexander

What we learn about her:

Key quotes:

Lesson 3:

LI: To continue to read the play

LI: To explore Christopher's monologue on pages 35-36

Task 1: watch the following video

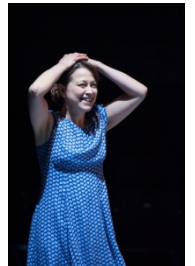
<https://www.bbc.co.uk/programmes/p01jyvc0>

What more do we learn about Christopher?

Task 2: Read to the end of Part One.

Judy

What we learn about her:



Key quotes:

Lesson 4

LI: To understand the role of the ensemble.

Task 1: watch this video

<https://www.bbc.co.uk/bitesize/guides/zspsfg8/revision/2>

Answer the following questions:

What challenges might face an actor who has to play multiple roles?


What does it add to the production having an ensemble cast?

Which actors never change role? Why do you think this is?

Task 2: Read pages 51- 64 (half way down the page)

How would you stage the 'voices' on pages 54-55?

Would you use pre-recorded sound or would you have the ensemble on stage? Draw or write about your ideas.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Lesson 5: Physical Theatre

LI: To understand why physical theatre is important.

Task 1: <https://www.bbc.co.uk/bitesize/guides/zspsfg8/revision/3>

How does physical theatre help give the audience an insight into the characters' emotions?

Why was it important to use physical theatre with a character like Christopher?

Task 2: read pages 65-75

What is the importance of the 'voices' in this section?

How would Christopher feel by the end of this section?

Lesson 6:

LI: complete the reading of the play.

Task 1: What do you think the following words mean?

Key words:

Juxtaposition _____

Stream of consciousness _____

Interjection _____

Transition _____

Where do we see them used in the play?

Task 2: read pages 75 to the end.



Roger

What we learn about him

Key quotes

Task 3: How do you feel about Christopher at the end of the play?

Lesson 7:

LI: Understanding dramatic features.

LI: Writing your own scene for the play.

Dramatic techniques include:

Stage Directions

Asides

Entrances and Exits

Scenes and Acts

Symbolism

Speech Directions

Language

Dialogue

Verse/Rhyme

Conflict

Accents

Characterisation

Intertextuality

Monologues

Repetition

Intonations

Rhythm

Body Language

Subtext

Intonation/Inflection

Task 1: watch the following video

<https://www.bbc.co.uk/programmes/p01jykhc>

Based on your reading of the play and understanding of key dramatic ideas, write down some of the most interesting dramatic features from the list above that Simon Stephens employs in the play along with examples:

[illegible]

Task 2: Which part of the play would you consider leaves the most mystery and ambiguity in the audience's minds? Why?

Your task is to write a missing scene from the play. It must include the same narrative style and dramatic techniques that Simon Stephens uses and should be consistent with the same characters and plot within the play. Plan your scene below:

[illegible]

Lesson 8

Task 1: watch this video

What do you think about Christopher's and Siobhan's relationship?

22

Task 2: watch this video

<https://www.bbc.co.uk/programmes/p01jyt2w>

What do you think about his relationship with his mum?

Task 3: write down the differences between the two relationships.

Siobhan and Christopher	Judy and Christopher

Lesson 9+10

LI: To learn a monologue and perform it or

LI: To write a monologue as Christopher five years in the future.

Task 1: Fill out this profile for the character of Christopher

WRITING A MONOLOGUE

CHARACTER ANALYSIS

Your Character's Name: _____

Scene situation: _____

1. Internal aspects

Background (family, education, environment etc)

Mental (intelligent, average, slow etc)

Spiritual (ethics, beliefs, ideas etc)

Emotional (happy, sullen, confident, confused etc)

How is he similar to you?

How is he unlike you?

2. External aspects

Posture

Movement and gesture

Mannerisms

Voice

Dress

Task 2: You are either going to learn a monologue and perform to camera or write your own monologue five years in the future. You are focusing on the role of Christopher.

MONOLOGUE: page 32 (from 'Bloody Nora it's cold.' To 'spread out her fingers like a fan.'

Who is he talking to? What would his body language be like.

[illegible]

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Skills- performing	Understanding
<ul style="list-style-type: none"> • Uses physical theatre confidently for dramatic effect. • Shows an excellent understanding of how the ensemble can be used in performance. • Uses vocal and physical skills to create a character successfully. 	<ul style="list-style-type: none"> • Can easily identify conventions of a play text and discuss their significance. • Can analyse the major differences between a play and a novel. • Can use key vocabulary to assist and direct a performance.
<ul style="list-style-type: none"> • Shows an understanding of how to create physical theatre. • Can perform a comedic role considering vocal and physical choices. • Can perform a character by staying in role and learning lines to memory. • Uses physical theatre for comedic effect. • Shows an excellent understanding of how comedy can be used in performance. • Uses vocal and physical skills to create a character successfully. 	<ul style="list-style-type: none"> • Can identify several conventions of a play text and their importance. • Can discuss the differences between a play and a novel. • Can pick out and spell correctly key vocabulary linked with a play text. • Can show understanding of the significance of stage directions in performance.
<ul style="list-style-type: none"> • Can contribute to the use of physical theatre in performance. • Can attempt a comedic role by changing either their vocal or physical skills. • Can perform a character successfully and learning lines to memory. 	<ul style="list-style-type: none"> • Can list some of the conventions of a play text. • Can explain why a novel and a play text are different. • Can use key vocabulary in discussion. • Can respond to stage directions in performance.
<ul style="list-style-type: none"> • Can perform a character different from themselves. • Can change either their voice or physicality to suit a character. • Can demonstrate an attempt to learn lines to memory. 	<ul style="list-style-type: none"> • Can remember a few of the conventions of a play text. • Can give one reason why a play is different from a novel.
<ul style="list-style-type: none"> • Takes part in the performance. • Demonstrates an understanding of how to create comedy. 	<ul style="list-style-type: none"> • Can read the play and respond to it's conventions in a group environment.