

## Session 1 Outline

In this session the group will learn how to bring the story of *Pride and Prejudice*\* (\*sort of) to life physically. They will be asked to create their own movements and tableaux and transitions (or linking movements) between these. By the end of the session, students should be able to have a physical interpretation of the story that can be practiced with music.

## Links to the curriculum

Perform dances using a range of movement patterns, sustained physical activity  
Interpretation of a character's emotions and feelings, and showing this physically  
Active listening and evaluation techniques

## What the group will need

Space to move around and dance on the spot.

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## Warm up

### *Simon Says (Stage Directions Version)*

A game for helping your students learn stage directions. This game follows the usual rules of "Simon Says." Students should only do what the caller says if they say, "Simon says." If they do not put "Simon says" in front of the instruction and the student does it anyway, they are eliminated. The teacher calls out stage directions, such as downstage right or centre. Students can only move to those places on the stage if the teacher says "Simon says" in front of it. Any students who move there otherwise are eliminated. Try to keep the calls coming quickly to keep the game interesting.

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## Task 1

Introduce physical storytelling and how we create still pictures to tell a story using our bodies. The students just need to find a space to get ready to be creative with the storytelling task.

*This would work well as a group exercise with them creating a group image/ tableau.  
They can all become different characters in each picture they make together*

Make sure that the images they create are frozen- as you can link these together later.

<b>Age</b>	7 to adult
<b>Group size</b>	Pairs
<b>Time</b>	15-20 minutes
<b>Skills</b>	Improvisation

## *Status is the key to great improvisation*

In pairs, create a still image where one of you has a higher status than the other. Show your image to the others and let them guess who is “high” and who is “low”.

- Discuss why there may be areas of disagreement
- Make another image showing high and low status in a different way
- Try to make an image where you have equal status and see if the onlookers agree!

After all tableaux’s have been created, lead a re-cap to remember them all together. You may need to pause in between sections of the re-cap if the group need a little longer to get into each picture.

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## Task 2

During the time in which *Pride and Prejudice* (1797) is set, social status played a major role in affecting relationships and interactions with other members of society. In this time, a person’s value depended on their possession of a fortune.

In *Pride and Prejudice* by Jane Austen, the effect of social status is shown through the relationships and statuses of Mr. Darcy, Elizabeth Bennet, Mr. Collins, and Lydia Bennet. Darcy shows the effects of superiority on relationships in his pursuit of Elizabeth. In the beginning, he believes he is too good for Elizabeth and even refuses to dance with her at the Meryton Assembly.

2-3 min to create each transition depending on the group

**Picture 1** Mr Darcy (high status)

**Picture 2** The Bennet Family (medium status)

**Picture 3** Servant (low status)

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## Task 3

Think of the physicality of individuals – facial expressions and posture.

Once all the transitions have been made, lead a run through of all the transitions and pictures to do together. You may need to pause in between sections of the re-cap if the group need a little longer to get into each picture. Hopefully it should be running together as a smooth piece by this point.

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## Rehearsal

You can rehearse this as many times as you have time for or would like to with your group.

*A nice way to extend the task for older groups is to add lines from the story or a narrator to their piece, to give a really polished performance*

### Evaluation Question:

Something to think about at the end of this session and a different way for teachers and pupils to reflect on the session:

**What is special about seeing a story brought to life using status?  
How does it make it more accessible for an audience?**

Students can either write down their answers or you can do this as a class discussion.

## Session 2 Outline

In this session the group learn how to write a poem based on the *Pride and Prejudice*\* (\*sort of) world. They will then learn how to perform their poem in an engaging way.

## Links to the curriculum

**PE:** Perform dances using a range of movement patterns

**English:** Listening to and discussing narrative, writing poetry, recording ideas and thoughts

Active listening and evaluation techniques

Learning to use intonation, tone, volume, and action

Literacy skills

Offer and learn to take constructive feedback

## What the group will need

- The plot of *Pride and Prejudice* (the turbulent relationship between Elizabeth Bennet and Fitzwilliam Darcy)
- Paper and pens
- Space to move around and dance on the spot

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## Warm up

The students just need to be in a space with a little room around them for **play warm up** when ready. After the warm up you may want to pause for a second to get sat back down and allow the students to get a sip of water.

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## Task 1

Creating a Haiku: students can gather lots of inspiration for writing their poem. What is a Haiku?

*Pride and Prejudice follows the daughter of a country gentleman, and Fitzwilliam Darcy, a rich aristocratic land-owner. They must overcome the titular sins of pride and prejudice to fall in love and marry.*

Haiku is a form of Japanese poetry made of short, unrhymed lines that evoke natural imagery. Haiku can come in a variety of different formats of short verses, though the most common is a three-line poem with a 5-7-5 syllable pattern.

### *Traditional Haiku Structure*

1. There are only three lines, totalling 17 syllables.
2. The first line is 5 syllables.
3. The second line is 7 syllables.
4. The third line is 5 syllables like the first.
5. Punctuation and capitalization are up to the poet and need not follow the rigid rules used in structuring sentences.

*This could be done as a mind mapping exercise in larger groups if you are in the classroom*

**Approx 15 mins for this task**

## Task 2

If you have already covered this in class or are working with an older group- they could pick their own word from the story to make their Haiku and encourage the use of rhyme. The students will then be asked to write their own Haiku in response to the theme of love.

**Approx 20 mins for this task depending on the group**

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## Task 3

Learning a tongue twister. Encourage nice loud confident voices and mainly have fun!

*She sells sea shells on the sea shore.*

*A proper copper coffee pot.*

*Around the rugged rocks the ragged rascal ran.*

*Red lorry, yellow lorry, red lorry, yellow lorry.*

*A big black bug bit a big black bear.*

*Peter Piper picked a peck of pickled peppers.*

*Where's the peck of pickled peppers Peter Piper picked?*

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## Task 4

Performing their Haikus! Encourage nice loud confident voices and emphasis on important words they want to stand out.

**Take as long as you need/have for this task**

*If the students are in school it would be nice for them to work with partners for this exercise, to give each other feedback and help one another with their performance*

### Evaluation Question:

Something to think about at the end of this session and a different way for teachers and pupils to reflect on the session:

**How can a Haiku be used to express how we are feeling?**

Students can either write down their answers or you can do this as a class discussion.

## Session 3 Outline

In this session the group learn how to create their own monologue and use their imagination to bring them to life!

## Links to the curriculum

**PE:** Use a range of movement patterns

Active listening and evaluation techniques

**English:** Preparing play scripts to read aloud and to perform, inferring characters' feelings, thoughts and motives from their actions

Creating settings, characters and plot

Creative writing skills

Learning to use intonation, tone, volume and action, reading aloud to the group

## What the group will need

- Paper and pens
- Space to move around and dance on the spot

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## Warm up

The students just need to be in a space with a little room around them, play warm up when ready.

### *Relaxation-Stimulation*

Ask students to explore their five senses by **pretending** to:

#### **Touch ...**

- A hot stove
- Icicles
- Sharp tack
- Velvet

#### **Taste...**

- A sour lemon
- Their favourite dessert
- Brussel sprouts

#### **Hear...**

- A gentle wind
- Underwater sounds
- A whistle

#### **See...**

- A car coming far away and towards you
- A giant
- An ant
- A big black spider

#### **Smell...**

- Freshly baked bread
- A skunk
- Perfume
- Onions

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## Task 1

The task of monologue writing, what this is and how actors use this in plays. Maximum 100 words.

1. Start with a compelling opening line Monologues lack action and dialogue which can leave the audience unengaged...
2. Present a strong point of view...
3. Develop a storyline...
4. Know your parameters...
5. Wrap up with parting words.

Example of a monologue in Jane Austen's *Pride and Prejudice*

**MRS. BENNET:** *Oh my dear Mr. Bennet! The girls and I have had a most pleasant evening! Jane was so admired. Everyone said how well she looked. Indeed Mr. Bingley must have thought so for he danced with her twice! Of course, I was quite worried at the beginning for he asked Charlotte Lucas for the first dance. It was vexing but in the end I do not think he admired her at all. Indeed, nobody can – poor creature. And then he saw our Jane. He immediately inquired as to who she was, got quickly introduced and asked for her for the next two dances! I am quite delighted with Mr. Bingley. Just so you know. He is excessively handsome. And his sister is the most charming person. I never saw anything more elegant than Miss Bingley's dress! There was a bit of unpleasantness though. Mr. Bingley's friend – a Mr. Darcy. A shockingly rude gentleman. You would not have approved of his manners at all. For he is simply horrid. I wish you had been there, my dear. To give him one of your "set-downs."*

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## Task 2

Mix the monologues and have student volunteers perform and consider the following:

### *Outer versus Inner*

Before they start writing, review with the class the difference between outer and inner monologues. Take a moment to go over the differences, perhaps providing a brief example.

**Outer Monologue:** When the character speaks directly to somebody and that other person is aware of being spoken to.

**Inner Monologue:** When the character speaks his/her thoughts out loud either to the audience or himself.

**Approx 30 mins for this task**

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## Task 3

Putting expression into monologues: pick important words to emphasise. Go through their monologue and highlight or underline the words that they think are important to stand out. Once the young people have done this they should have a practice at speaking their monologue out loud a few times.

*Encourage students to practice in pairs and give each other feedback*

**Approx 10/15 mins for this task**

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## Task 4

How to make their monologues even better by adding some physical actions as well as their expression: top tips for performing and to bring their monologues and performances to life!

*If the students do have a partner available for this exercise that would work very well – or they could perform to the whole group!*

**Take as long as you need/have for this task (Approx 15 mins)**

### Evaluation Question:

Something to think about at the end of this session and a different way for teachers and pupils to reflect on the session:

**What new things have we learnt by taking part in these 3 sessions?**

**Have we learnt new skills? Or something about ourselves?**

Students can either write down their answers or you can do this as a class discussion.