

LEARNING TIME – 1 HOUR | KEY STAGES 3 & 4

LESSON OBJECTIVE

To explore the social, cultural & historical elements which influence the production.

Resources

- ◆ Slide Deck 1 – Pre-Show Lesson 1
- ◆ Post-it Notes

Teaching Space

Classroom/hall/drama studio

STARTER

(15 mins)

- ◆ Project the following Task '**Be the Detective**' on **Slide 2**:
'Read the statements about Agatha Christie and work out which are true or false.'
- ◆ Project **Slide 3**, with the answers.
- ◆ Project **Slides 4 & 5** and discuss the following: 'What do you find particularly surprising and why?'

MAIN ACTIVITY 1

(15 mins)

- ◆ Project **Slide 6**, with Director Lucy Bailey's quote about Agatha Christie. Discuss the following question:
- What do you think Lucy Bailey means by saying that Agatha Christie was '*way ahead of her time*'?
- ◆ Project **Slide 7**: Read the newspaper headlines. What do these tell us about what life was like in London, in 1953?
- ◆ Project **Slide 8 & 9**: If Leonard Vole is found guilty in *Witness for the Prosecution*, he will be sentenced to death. Discuss the facts about Capital Punishment.

MAIN ACTIVITY 2

(20 mins)

- ◆ Project **Slide 10**, watch the 360-degree video of the courtroom and the characters from the production.

www.youtube.com/watch?v=eGiaYt-nQU8

Discuss the following questions:

- ◆ 1 What do you observe about the characters and their 'roles' in the courtroom?
 - ◆ 2 How do you think it is different from a courtroom today?
 - ◆ 3 Are there noticeable differences between the roles/ jobs of women and men?
- ◆ Project **Slide 11** and ask students to '**Be the Detective**' and match the courtroom terms to the definitions.
 - ◆ Read out the definitions and ask students to stand up and shout out the words or physically 'splat' the words on the slide.
- ◆ 1 A group of people who listen to evidence and give a verdict.
 - ◆ 2 The person who transcribes what is being spoken in court, in shorthand.
 - ◆ 3 A barrister or other lawyer who conducts the case against a defendant in a criminal court
 - ◆ 4 This person helps someone who is suspected or charged with a crime, ensuring they have a fair trial by presenting their case in court.
 - ◆ 5 An impartial person who presides over court proceedings.
 - ◆ 6 A room used by a barrister or judge, separate from the courtroom.
- ◆ Project **Slide 12 & 13** for the answers. Read out '**Did you know?**' on **Slide 14**.

FINISHER

(10 mins)

Project **Slide 13** and use post-it notes to share responses to the following questions:

- ◆ What are you most looking forward to when you see the production?
- ◆ What do you want to find out?

LEARNING TIME – 1 HOUR | KEY STAGES 3 & 4

LESSON OBJECTIVE

To practically explore the plot & characters in the production through drama.

Resources

- ◆ Slide Deck 2 – Pre-Show Lesson 2
- ◆ Paper for brainstorming & post-its for Exit Tickets
- ◆ Character Description Cards – Resource 1

Teaching Space

Practical space/hall/drama studio

STARTER

(10 mins)

Project **Slide 2** and watch the video/teaser.

Students discuss in pairs and then brainstorm five ideas about the plot, characters, themes, and style of the production.

Project **Slide 3** and re-cap the plot with students.

MAIN ACTIVITY 1 – Character Statues

(25 mins)

Project **Slide 4. Warm-up:** Wink Murder – A murder has taken place and a detective has come to investigate. Use the Inspector's name from the production, Inspector Hearne.

Project **Slide 5.** The teacher gives out the **Character Description Cards – Resource 1.** Students must select and sculpt the character in pairs. One student is the sculptor and the other is the statue. They should incorporate the following drama skills:

- ◆ Posture, Gesture, Facial expression, Exaggeration & Eye contact

If you want to provide an extension task, the students can explore how the characters move and walk around the room, experimenting with gait.

Play, 'Guess the Statue'. Students present their statue, and the class guess the character they have sculpted.

Project **Slide 6**. Students must evaluate other student's work, using the sentence starter:

◆ *I particularly liked 's statue, as he/she used to convey the nature of*

◆ For example, *I particularly liked Ishaq's statue, as he used an open body posture and fixed eye contact to convey the confident nature of Romaine Vole.*

MAIN ACTIVITY 2 – Group Devising

(20 mins)

Project **Slide 7**. Student work on groups of 4-5. They should use now create group **Still Image** which depicts several characters and their relationship to each other.

They should explore how the distance between the characters and the **levels** within the image convey **status** and **relationships**.

They can add key character lines and repetition. They should use the following vocal skills:

◆ Tone, Accent, Projection, Pause & Pace

Project **Slide 8**. Students must evaluate other student's work, using the sentence starter:

◆ *I particularly liked 's use of voice, as he/she used to convey the nature of*

◆ For example, *I particularly liked Lucy's use of voice, as she used an authoritative tone and clipped RP accent convey the confident, professional nature of Mr Myers QC.*

FINISHER

(5 mins)

Project **Slide 9. Post Your Verdict** – Students imagine that they are a member of the jury. Considering what they know already about the characters, they must consider who they are most suspicious of and why. Who do they think has murdered Emily French? They must submit their verdict as an Exit Ticket.

LEARNING TIME – 1 HOUR | KEY STAGES 3, 4 & 5

LESSON OBJECTIVE

To analyse and evaluate the use of stage space in the production.

Resources

- ◆ Resource 2 – The Performance Space
- ◆ Resource 3 – Thrust Stage Space
- ◆ Resource 4 – Live Performance Review- Stage Space
- ◆ Highlighters/ pens.

Teaching Space

Classroom/hall/drama studio

STARTER

(15 mins)

Give the students 5 minutes to read through **Resource 2 – The Performance Space** and highlight/ underline anything they find particularly interesting. Share ideas with the group.

Clarify their understanding of the following terms and ask them to provide examples from the production:

Immersive theatre – e.g. the role of the Jury, the actors at the top of the stairs in the foyer, before the show etc.

Site-specific theatre – e.g. It was not performed in a theatre but Council Chambers, the audience were sitting in the seats of the Council Chamber etc.

Architecture – e.g. the original features of the Council Chambers which were part of the set/ backdrop etc.

MAIN ACTIVITY 1

(20 mins)

Ask students to discuss and make notes on **Resource 3 – The Thrust Stage**, about the advantages and challenges of staging a production on a Thrust Stage. Discuss some of the following when they feedback:

Advantages for actors, directors, designers	Advantages for audience
Opportunity to create an experience for the audience which is more immersive and intimate. Actors can connect with the audience due to the proximity.	The audience feels more immersed in the performance, especially those near to the thrust. You can see the reactions of other audience member's sitting opposite.
The thrust becomes a flexible space which can be transformed into different locations (e.g. the chambers)	

Challenges for directors & designers	Challenges for actors
Sightlines must be considered from three directions. The challenge is that anything on the 'thrust' could mask or effect sightlines for the audience, therefore it may need to be minimal or carefully positioned.	Actors must be aware of playing to an audience on three sides, with often audience members behind them. Therefore, blocking, positioning and vocal awareness are key to ensuring that the whole audience is engaged within the performance.

Stretch & Challenge

Can you challenge them to sketch as aerial view of the stage space and label where the audience is seated?

MAIN ACTIVITY 2

(20 mins)

Read the following exam question on **Resource 4 – Live Performance Review-Stage Space** with the students:

- ◆ How did the set design and performance space contribute to the overall effectiveness of the production?

Students must complete **Task 1** on **Resource 4** and annotate the response with the following:

- ◆ Use of drama vocabulary
- ◆ Analysis
- ◆ Personal & reflective evaluation
- ◆ Examples from the production (evidence)

The students must complete **Task 2** on **Resource 4** and write your own response to the question.

Teacher Tip

Ensure your writing is both **analytical** and **evaluative**. When you **analyse** you forensically focus on the individual elements within the production and when you **evaluate** you consider how effective something is, providing your own personal, reflective opinion. Also, consider how it contributed to the overall **mood** and **atmosphere** of the performance.

Key vocabulary

Set design, architecture, sightlines, site-specific, immersive, interactive, thrust stage, proximity, levels, transitions, playing space, audience.

FINISHER

(5 mins)

Read out and share some of the best responses or peer mark using the Success Criteria above.

LEARNING TIME – 90 MINS | KEY STAGES 4 & 5

LESSON OBJECTIVE

To examine sound design in WFTP and the sound design process of Mic Pool.

Resources

- ◆ Resource 5 – Sound Vocab Quiz
- ◆ Resource 6 – Sound Design Brainstorming Sheet
- ◆ Resource 7 – Mic Pool’s Process
- ◆ Resource 8 – Analyse a script as a sound designer

Teaching Space Classroom/hall/drama studio

STARTER (15 mins)

Students to complete the task on **Resource 5 – Sound Vocab Quiz**. Here are the correct answers:

Sound Design Term	Definition
Soundscapes	This involves layering several sounds. For example, if you were to create a soundscape of a city in the 20th Century, sounds might include traffic, horns beeping and traffic light signals.
Diegetic	Sound heard by people present in the location of the scene being performed e.g. three loud knocks on the door prior to the Judge entering.
Acoustics	The properties or qualities of a room, which determines how the sound is transmitted.
Underscore	Music and sound effects used to accompany the action taking place on stage.
Non-diegetic	Sound which is more abstract. It includes the soundscapes that underscore key passages of the text, in particular the testimony of witnesses recollecting events they are being questioned about, and also the music which occurs between scenes.
Loudspeakers	Converts the electrical signal from the amplifier back into sound waves.
Wired microphones	These were used for each of the actors, to ensure that their voices are amplified & can be heard by the whole audience.
Manipulation	How a sound effect is changed or altered, using different effects.

MAIN ACTIVITY 1

(25 mins)

Give out **Resource 6** and give students 15 mins to brainstorm ideas about the sound design in the show, using the questions and images as prompts.

Feedback and share ideas. (All of the answers to the questions can be found here):
micpool.com/witness-for-the-prosecution-sound-design-study-guide

Stretch and Challenge

For students who are specialising in Sound Design or are studying Mic Pool as a practitioner, they should use the above study guide which Mic has created on his website. This provides real insight into his sound design for the show and his objectives.

MAIN ACTIVITY 2

(15 mins)

Ask students to read through **Resource 7 – Mic Pool’s Process**. Ask them to discuss his process and justify why each stage in the process is important. They should annotate and make notes on the Resource.

MAIN ACTIVITY 3

(25 mins)

Students to read through the script extract on **Resource 8 – Analyse a script as a sound designer** and annotate it with some initial sound ideas, using the colour key code.

Share some ideas and source some sound effects which might be appropriate for your scene, using the following websites. How could you use sound to create Leonard’s fear and dread in this scene, for what may happen is he is found to be guilty?

freesound.org

mixkit.co/free-sound-effects

Stretch and Challenge

Students who are specialising in sound design at GCSE or A-Level can use **QLab** to create a sound cue list for their design concept.

FINISHER

(10 mins)

Present a selection of scenes, by reading the script aloud and incorporating 3-5 sound effects. Discuss which ideas were the most effective in terms of conveying setting, mood, atmosphere, and character.

LEARNING TIME – 1 HOUR | KEY STAGES 3 & 4

LESSON OBJECTIVE

To create a piece of persuasive writing from the perspective of Romaine Heilger.

Resources

- ◆ Resource 9 – Persuasive Writing Task

Teaching Space Classroom/hall/drama studio

MAIN ACTIVITY

(30–40 mins)

Students are to imagine that it is 1953, a couple of weeks before Leonard Vole's trial. They must write a letter to the editor of a newspaper from the perspective of Romaine Heilger. They have just read an article about Leonard Vole, insinuating that he is guilty of the murder of Emily French and that it is likely he will be found guilty.

Students must use appropriate rhetoric and language to persuade the newspaper editor of the following:

- ◆ **Argue** that the opinion they have expressed in their article, (that Vole is guilty) is inaccurate and provide counter-arguments
- ◆ **Remind** the editor of the possible negative consequences that their article might have had on Vole's trial and potential members of the Jury.
- ◆ **Suggest** that they should focus on informing people of the truth rather than catastrophising in order to sell copies
- ◆ **Back up** your points with evidence, statistics, anecdotes and research.

Remind students to maintain a polite but firm tone throughout.

They should try and include the following:

- ✓ Rhetorical Questions- e.g. Are you deliberately trying to jeopardise Mr Vole's trial?
- ✓ Use emotive language, such as a range of adjectives and adverbs.
- ✓ Use facts and figures to support the points you are making.