

# Metacognitive Strategies to Stretch and Challenge - Practical Drama

## GCSE Drama – Key Stage 4

### Allerton High – Tracey Smith

To develop practical work students are asked to select a card from one of the four folders and use the strategy, technique or line of questioning within their practical work.

A card system ensures the choice is purely random and automatically challenges the learner to apply a technique or element that has not been planned or previously considered. It is also immediate – there is no option for choice or deliberation.

Whilst the cards are not metacognitive – what *is* metacognitive is asking the students to:

- **Explore** how to use the card effectively in their work.
  - Take the initiative to **find ways** to develop the work using the card.
  - **Adapt, change and revise** how they approach practical work in order to work with a new element.
  - **Develop** a devising process in a group which incorporates all the cards in a meaningful way.
  - **Evaluate** how effective their team work and individual approach was to the new challenges through feedback and reflection – in verbal feedback and through the written ‘PIN’ sandwich.
  - **Explore** the variables that can impact on attainment and performance.
  - **Increase awareness** of elements of character / technique / design / style.
  - Make a **judgement** of their current competence against the challenge card.
  - **Review** the progress in making the changes.
1. The cards were a stimulus for learning conversations, e.g. ways to use the card and what problems or possibilities the cards offered the group.
  2. The cards were also a useful stimulus for peer review and teacher feedback. The focus of this feedback became two fold – how they used the card for maximum impact and whether they would rather have had another card, which would have developed the work in a different way.

One impact of using the cards has been that students are more aware of the range of challenges and are now starting to independently select elements for themselves in order to deepen and develop their work.



## Stretch yourself In Character

USE PAUSE AND SILENCE TO CREATE TENSION	THINK ABOUT YOUR EYE CONTACT
WHAT DOES YOUR CHARACTER REALLY WANT? SHOW IT!	MAKE SURE EVERY MOVEMENT YOU MAKE IS FOR A REASON
EXPLORE A DIFFERENT / CONTRASTING EMOTION.	DOES YOUR CHARACTER MEAN WHAT THEY SAY?
IS YOUR LANGUAGE APPROPRIATE?	IS THERE A SECRET YOU CAN HIDE FROM SOME OF OTHERS?
CAN YOU COMMUNICTAE WITH THE AUDIENCE?	CAN YOU USE FACIAL EXPRESSIONS / BODY LANGUAGE?

### Stretch yourself with Techniques

<b>USE THOUGHT TRACKING</b>	<b>USE SLOW MOTION</b>
<b>USE A TABLEAU</b>	<b>USE PHYSICAL THEATRE</b>
<b>USE MIME</b>	<b>USE SIGN DIRECT</b>
<b>USE AN ESSENCE MACHINE</b>	<b>USE A SPLIT SCENE</b>
<b>USE AN ASIDE / DIRECT ADDRESS</b>	<b>USE CHORAL SPEECH</b>

### Stretch yourself with Design

<b>USE MUSIC WITH NO WORDS TO CREATE ATMOSPHERE</b>	<b>USE LIGHTING TO CREATE AN ATMOSPHERE</b>
<b>USE PROJECTION</b>	<b>USE LEVELS</b>
<b>USE TRAVERSE</b>	<b>USE IN THE ROUND</b>
<b>USE THRUST</b>	<b>USE POOR PHYSICAL THEATRE</b>
<b>NO CHAIRS</b>	<b>USE PLACARDS</b>

## Stretch yourself with Style

<b>USE A VERFREMDUNGSEFFEKT</b>	<b>USE PHYSICAL COMEDY</b>
<b>USE ANACHRONISM</b>	<b>USE MASK</b>
<b>USE PHYSICAL THEATRE</b>	<b>USE SOUND – NO WORDS</b>
<b>USE ABSURD DIALOGUE</b>	<b>USE A PROP AS SYMBOLISM</b>
<b>USE MUSIC AS A JUXTAPOSITION</b>	<b>USE VERBATIM</b>
<b>USE ONLY 3 WORDS EACH</b>	<b>ASK A QUESTION TO THE AUDIENCE</b>

### Learner Feedback on the ‘Stretch yourself’ activity

“It really helped to deepen my understanding of my character.”

“It helped me think deeply about other elements that are possible in Drama.”

“It helped me bond with my character and understand her characteristics.”

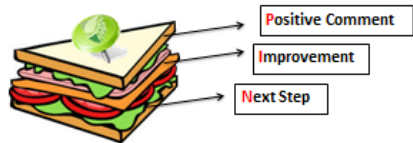
“It helped me be more in tune with my Drama work, and helped me to develop it in ways I hadn’t thought of before.”

Having used the cards:

Students were asked to peer evaluate practical work by completing a ‘PIN’ sandwich for another student (Positive comment, Improvement, Next step).

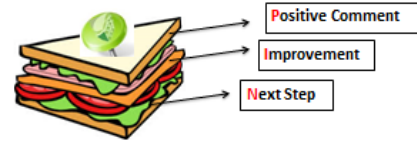
- Students wrote a Positive comment and an Improvement comment for their peer, using the evaluation terminology to assist them.
- Each student then created their own personal Next step, which will in turn be reflected on at the start of the next practical assignment.




Movement	Staging	Non Verbal
Proxemics	Pace	Climax
Communication	Symbolism	Emotion
Depth	Status	Inflection
Atmosphere	Technique	Tension
Dialogue	Role	Characterisation
Space	Levels	Gesture
<b>Because</b>	<b>Demonstrated</b>	<b>Impression</b>



The P.I.N Evaluation Sandwich

## The P.I.N Evaluation Sandwich



Name of Performer	
<b>Positive Comment</b> Something that was done well. 	Peer to complete
<b>Improvement suggestion</b> Something that could be improved about the work today. 	Peer to complete
<b>The Next Step</b> The aim for next time. 	Performer to complete

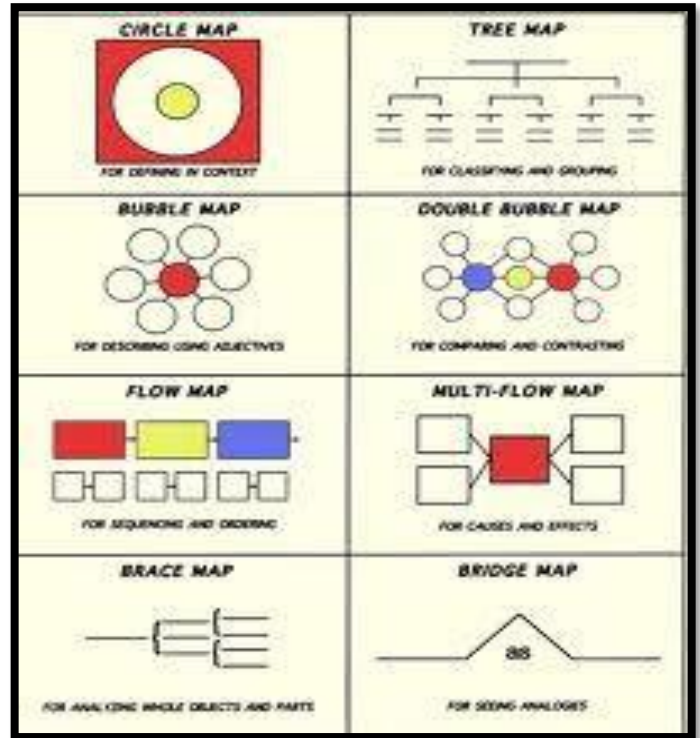
## Metacognitive Strategies to Stretch and Challenge - Written Drama

### The Problem:

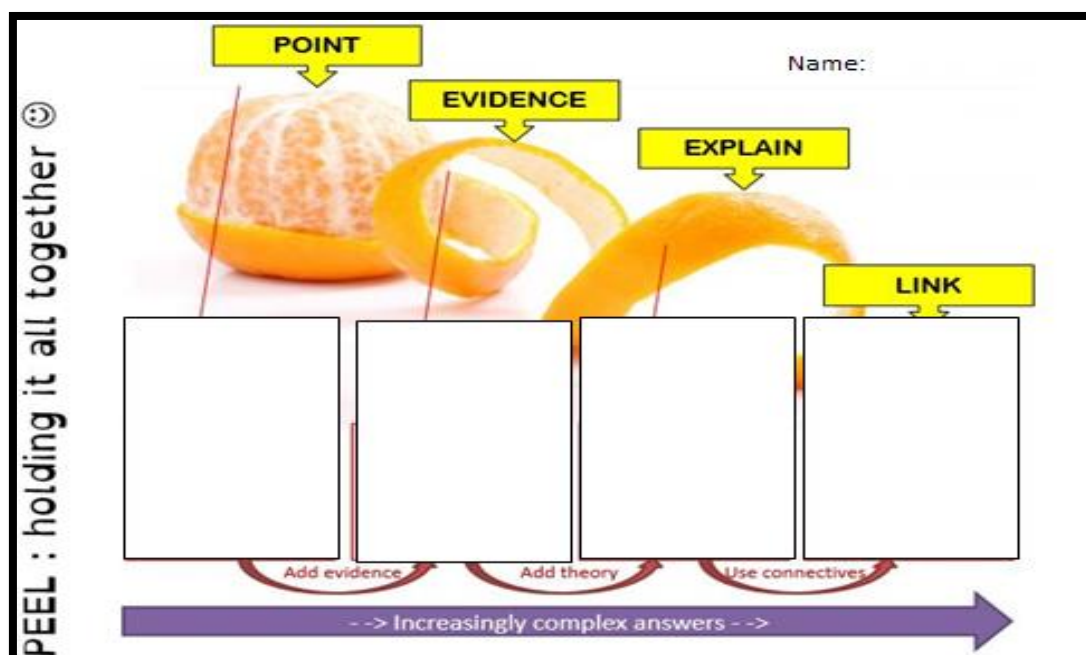
When marking pupils work at both A Level and GCSE I found myself constantly repeating the word 'why' in many guises. How could I help students to develop their answers and answer the 'why' as an instinctive process, without being prompted?

### The Metacognitive strategies:

Firstly I used the thinking maps to focus students on the elements that would need to be covered in their written work. Students were asked to select the map that they felt happiest with, if it didn't work we discussed why and selected another. By doing this students were taking responsibility for selecting their own planning structure.



Then we took the information in the thinking map and used the 'PEEL' sheet to develop the student's written response;



### **The Outcome:**

The student's written work showed depth and development in their responses. When evaluating the process, students felt they were able to not only take the initiative and structure their thinking but could also visualise the images when writing their responses, thus being conscious of the need to use PEEL.

### **The Metacognitive elements:**

- Asking students to consider what the difficulties were in writing answers.
- Explicit teaching of the use of the tool (the PEEL sheet).
- Students were able to evaluate the tools, and decide which had the most impact for them, and why.
- Students were able to adapt the tools to suit their needs.

### **Learner Feedback on 'PEEL'**

"I struggle with coursework and this helped me give my written work some structure."

"PEEL has stuck with me and I've carried it through to my other subjects, which has made written work much easier. I don't know how I would've done my coursework without it."

"I think PEEL made it easier for me to explain what I was writing about."

"PEEL helped me break down an answer and helped me get a higher grade."

"I have continued using it in other subjects such as English."

"PEEL helped me to remember all the elements needed to be able to get the highest mark possible."

"Linking points back to the play allowed me to make sure my work made sense."