

# Gestus

## 6-Lesson Drama Unit

### Unit Overview & Pedagogical Framework

This unit introduces students to Bertolt Brecht's Epic Theatre technique of "gestus" - the physical embodiment of social attitudes and relationships. Students will develop critical thinking about social class, power dynamics, and various alienation effects through embodied learning experiences.

#### Primary Pedagogical Frameworks:

- **Social Constructivist Learning Theory** (Vygotsky): Knowledge is built through social interaction and collaborative meaning-making
- **Experiential Learning Cycle** (Kolb): Concrete experience → Reflective observation → Abstract conceptualisation → Active experimentation
- **Process Drama Methodology**: Learning through authentic dramatic engagement rather than performance-focused outcomes
- **Bloom's Taxonomy**: Progressive cognitive development from remembering through creating
- **Embodied Cognition**: Physical experience as a pathway to understanding abstract concepts

**Unit Duration:** 6 x 50-minute lessons

**Suitable for:** Years 9-12 Drama students

# Lesson 1: Introduction to Brecht and Gestus Theory

## Learning Intentions

Students will:

- Understand Bertolt Brecht's Epic Theatre philosophy and historical context
- Define "gestus" and its purpose in social commentary theatre
- Identify the difference between naturalistic acting and gestural demonstration
- Recognise how physical choices can reveal social attitudes

## Success Criteria

**Knowledge Level (Bloom's):** Students can explain key terms: gestus, Epic Theatre, alienation effect, social gest

**Comprehension Level:** Students can describe why Brecht rejected emotional identification in theatre

**Application Level:** Students can demonstrate the difference between "showing" vs "being" a character

**Analysis Level:** Students can connect gestus to Brecht's goal of social awakening

## Materials

- Projector/screen for images
- Brecht biography handout
- Space for movement
- Observation sheets
- Timer

## Activities

Opening: Physical Storytelling (10 minutes)

**Pedagogical Approach: Experiential Learning - Concrete Experience**

**Activity Setup:**

1. Students stand in circle, no talking allowed
2. Teacher demonstrates: "I'm going to show you someone waiting for important news" - uses exaggerated gestures showing anxiety, checking watch, pacing
3. Students guess what's happening based purely on physical choices

**Instructions:**

- Emphasise SIZE of gestures - bigger than naturalistic
- Focus on CLARITY - audience must understand without dialogue
- Ask students: "What did you notice about how I moved differently than normal?"

**Learning Note:** This introduces gestus concept experientially before the theoretical explanation

## Input Session: Brecht's Revolutionary Theatre (15 minutes)

### Pedagogical Approach: Social Constructivist Learning - Guided Discovery

#### Content Structure:

1. **Historical Context** (5 minutes)
  - Germany 1920s-1940s social upheaval
  - Theatre as political tool vs. entertainment
  - Brecht's Marxist influences
2. **Epic Theatre Principles** (5 minutes)
  - Rejection of Aristotelian catharsis
  - Alienation Effect (Verfremdungseffekt)
  - Audience as active thinkers, not passive consumers
3. **Gestus Definition** (5 minutes)
  - "Gest" = social attitude made physical
  - Not psychology but sociology in action
  - Revealing class, power, economic relationships

#### Interactive Elements:

- Students create a definition wall on the whiteboard
- Think-pair-share: "When have you changed your body language based on who you're with?"
- Quick sketch: Draw someone showing authority without using words

## Practical Exploration: Basic Gestus Work (20 minutes)

### Pedagogical Approach: Process Drama - Learning Through Doing

#### Exercise 1: The Greeting Contradiction (10 minutes)

Students work in pairs:

- **Scenario:** You must greet someone you dislike but pretend to like them
- **Challenge:** Words say "How wonderful to see you!" but body shows true feelings
- **Coaching Points:**
  - Smile but make it forced/tight
  - Open arms but keep shoulders tense
  - Lean forward but pull back slightly
  - Eye contact but brief, darting away

#### Exercise 2: Status Revelation (10 minutes)

Individual work:

- **Scenario:** "Asking for help" in three different ways:
  - From someone above your status
  - From someone equal to you
  - From someone below your status
- **Observation Focus:** How does perceived status change:
  - Posture and spine alignment
  - Hand gestures and positioning

- Eye contact patterns
- Use of space

**Pedagogical Note:** This applies **Embodied Cognition** - students understand social concepts through physical experience

## Reflection and Synthesis (5 minutes)

### **Pedagogical Approach: Social Constructivist Learning - Meaning Making**

#### **Guided Discussion Questions:**

1. "What surprised you about how your body changed in different scenarios?"
2. "How might an audience learn about society by watching these physical choices?"
3. "What's the difference between 'feeling' embarrassed and 'showing' embarrassment?"

**Exit Ticket:** Complete the sentence: "Gestus reveals \_\_\_\_\_ that words might hide."

## Assessment Strategies

- **Formative:** Teacher observation using checklist focusing on physical commitment and clarity
- **Peer Assessment:** Students identify when gestures successfully communicated social attitudes
- **Self-Reflection:** Students rate their comfort level with exaggerated physical expression (1-10 scale)

## Differentiation Approaches

- **Visual Learners:** Brecht image gallery, video clips of gestus in action
- **Kinesthetic Learners:** Extended movement exploration, multiple physical experiments
- **Analytical Learners:** Historical context research, theoretical framework connections
- **Support Needed:** Partner work, guided practice with teacher modeling

## Lesson 2: Social Class Through Physical Demonstration

### Learning Intentions

Students will:

- Embody different social classes through specific posture, movement, and gesture patterns
- Analyze how socioeconomic position shapes physical behavior and spatial relationships
- Practice isolating and exaggerating class-based physical characteristics
- Understand gestus as a tool for social critique rather than stereotyping

### Success Criteria

**Knowledge Level:** Students can identify physical characteristics associated with different social classes

**Comprehension Level:** Students can explain how social position influences physical presence

**Application Level:** Students can demonstrate distinct, recognizable class presentations

**Analysis Level:** Students can switch between class presentations with clear differentiation

**Synthesis Level:** Students can create original scenarios showing class through movement

**Evaluation Level:** Students can critique their own and others' work for authenticity and social insight

### Materials

- 5 station markers/signs
- Class characteristics reference sheets
- Observation clipboards
- Timer for rotations
- Optional: period costume pieces/accessories
- Video recording device
- Peer feedback forms

### Activities

Opening: Silent Class Hierarchy (10 minutes)

**Pedagogical Approach: Experiential Learning - Concrete Experience + Social Constructivist Learning**

**Setup:**

1. Students receive cards with class descriptors (no names, just descriptions):
  - "You own multiple properties and have inherited wealth"
  - "You work with your hands and struggle to pay rent"
  - "You have a professional job but worry about money"
  - "You have titles, land, and centuries of family history"
  - "You work the land and live season to season"

## 2. Silent Line-Up Challenge:

- Students must organize themselves in class hierarchy
- NO TALKING - only physical communication
- Use posture, gesture, spatial relationships
- Timer: 5 minutes to organize

### Debrief Questions:

- "What physical choices did you make to communicate your class?"
- "How did you use space differently?"
- "What assumptions did you make about others' positions?"

**Pedagogical Note:** This activates Prior Knowledge while introducing Embodied Cognition - students discover through doing before formal instruction.

### Station Rotation: Class Exploration (25 minutes)

**Pedagogical Approach: Social Constructivist Learning - Collaborative Discovery + Bloom's Application Level**

**Station Setup:** 5 stations, 5 minutes each, groups of 4-5 students

#### Station 1: Upper Class Embodiment

##### Reference Sheet Provided:

- **Posture:** Erect spine, shoulders back, head high
- **Movement:** Controlled, measured, economic in gesture
- **Gestures:** Minimal, precise, contained within personal space
- **Spatial Use:** Expectation of space, others move around them
- **Pace:** Unhurried, deliberate

##### Station Activities:

1. Practice "entering a room" with upper-class gestus
2. "Giving instructions" to imaginary servants
3. "Reacting to something distasteful" with controlled disgust
4. Group creates freeze-frame of "upper class at leisure"

#### Station 2: Working Class Embodiment

##### Reference Sheet Provided:

- **Posture:** Bent spine from labor, forward head position
- **Movement:** Heavy, grounded, shaped by physical work
- **Gestures:** Expansive, taking up space, functional
- **Spatial Use:** Comfortable with closeness, shared space
- **Pace:** Efficient, purposeful, work-driven

##### Station Activities:

1. "Coming home from physical labor" sequence
2. "Talking with neighbors" - casual, open gestures
3. "Handling tools/equipment" - practical movements

4. Group creates "working class gathering" tableau

### **Station 3: Middle Class Embodiment**

#### **Reference Sheet Provided:**

- **Posture:** Variable, self-conscious, seeking approval
- **Movement:** Cautious, aware of being watched
- **Gestures:** Restrained, controlled, "appropriate"
- **Spatial Use:** Respects others' space, seeks belonging
- **Pace:** Anxious energy, trying to fit in

#### **Station Activities:**

1. "Job interview" nervousness and formality
2. "Social gathering" - fitting in behaviors
3. "Making important purchase" - weighing decisions carefully
4. Group creates "middle class aspiration" scene

### **Station 4: Aristocracy Embodiment**

#### **Reference Sheet Provided:**

- **Posture:** Ceremonial bearing, trained from birth
- **Movement:** Leisurely, flowing, ritualistic
- **Gestures:** Formal, ceremonial, space-dominant
- **Spatial Use:** Ownership of environment, others serve
- **Pace:** Timeless, unhurried, above mundane concerns

#### **Station Activities:**

1. "Receiving guests" with formal protocol
2. "Participating in ceremony" - ritual movements
3. "Dismissing inferiors" - casual power gestures
4. Group creates "aristocratic court" scene

### **Station 5: Peasantry Embodiment**

#### **Reference Sheet Provided:**

- **Posture:** Earth-connected, low center of gravity
- **Movement:** Labor-shaped, seasonal rhythms
- **Gestures:** Practical, weather-worn, survival-focused
- **Spatial Use:** Connected to land, outdoor comfort
- **Pace:** Natural rhythms, seasonal time consciousness

#### **Station Activities:**

1. "Working the land" - planting, harvesting movements
2. "Weather watching" - scanning sky, reading signs
3. "Community gathering" - simple, direct communication
4. Group creates "peasant market day" tableau

**Pedagogical Note:** This employs Differentiated Learning through multiple intelligence approaches and Collaborative Learning through group discovery.

## Integration Activity: "The Bus Stop" (15 minutes)

### **Pedagogical Approach: Process Drama - Authentic Context + Bloom's Analysis Level**

#### **Scenario Setup:**

- All students are waiting for the same bus
- Each maintains their assigned class gestus
- Observe how different classes interact in shared space
- Timer: 10 minutes improvisation, 5 minutes reflection

#### **Specific Coaching:**

- "Stay in character physically, even in silence"
- "How does your class use the bus stop space?"
- "What happens when classes interact?"
- "Who speaks to whom? How?"

#### **Observation Focus:**

- Spatial relationships between classes
- Eye contact patterns
- Response to crowding/personal space
- Leadership/follower dynamics

#### **Reflection Questions:**

1. "What did you notice about how classes related to each other?"
2. "Which interactions felt most/least natural?"
3. "How did shared space reveal social hierarchies?"

## Assessment Strategies

### **Formative Assessment During Stations**

#### **Teacher Observation Checklist:**

- Physical commitment to character choices
- Clear differentiation between class presentations
- Understanding of social implications
- Collaborative engagement in group work
- Creative application of gestus principles

### **Peer Assessment: Class Guessing Game**

Students observe others' work and identify:

- Which class is being demonstrated
- Specific physical choices that communicated class
- Effectiveness of gestus in revealing social attitude
- Suggestions for clarity/development



## Self-Reflection Exit Ticket

Students complete:

1. "The most challenging class for me to embody was \_\_\_\_\_ because \_\_\_\_\_"
2. "I discovered that my own class assumptions were revealed when \_\_\_\_\_"
3. "The most important thing gestus taught me about social class is \_\_\_\_\_"
4. Rate your understanding of class-based gestus: 1-10 scale

## Differentiation Strategies

### For Advanced Students:

- Research historical class systems in different cultures
- Explore how class gestus changes across time periods
- Create original scenarios showing class mobility/conflict

### For Students Needing Support:

- Provide additional visual references/photographs
- Pair with confident peer for station work
- Focus on one class type for mastery before expanding
- Use guided practice with teacher modeling

### For English Language Learners:

- Visual reference cards with images
- Partner support for discussion portions
- Physical demonstration over verbal explanation
- Cultural connections to class systems in students' backgrounds

### For Kinesthetic Learners:

- Extended movement exploration time
- Additional props/costume pieces
- Space for larger movement expression
- Video recording for self-assessment

## Extension Opportunities

- Research historical examples of class-based theatre
- Investigate contemporary class representation in media
- Create documentary-style pieces about local class dynamics
- Connect to other Brecht techniques (music, placards, direct address)

## Lesson 3: Power Relationships and Gestus

### Learning Intentions

Students will:

- Explore how power dynamics are expressed through physical choices and spatial relationships
- Practice multiple, shifting power relationships within single dramatic contexts
- Understand gestus as revelation of social hierarchy and political structures
- Develop skills in showing complex power negotiations through body language
- Analyze how power affects both those who hold it and those who don't

### Success Criteria

**Knowledge Level:** Students can identify physical markers of different power positions

**Comprehension Level:** Students can explain how power affects physical behavior

**Application Level:** Students can clearly demonstrate authority/subordinate relationships through gesture

**Analysis Level:** Students can show shifting power dynamics within single scenes

**Synthesis Level:** Students can integrate multiple character relationships without confusion

**Evaluation Level:** Students can assess the effectiveness of power-based gestus in revealing social structures

### Materials

- Power status cards (numbered 1-10)
- Scenario cards for three-person scenes
- Observation sheets with power dynamics checklist
- Video recording equipment
- Flip chart paper and markers
- Timer for activities
- Optional: simple costume pieces or props to suggest authority

### Activities

Opening: Power Status Party (15 minutes)

**Pedagogical Approach:** Experiential Learning - Concrete Experience + Social Constructivist Learning

**Setup Phase (5 minutes):**

1. Students secretly receive numbered cards (1-10, where 10 = highest status)
2. Students must NOT reveal their numbers to others
3. Goal: Mingle at an imaginary party, using only physical communication to establish hierarchy

**Rules:**

- No verbal communication about status numbers
- Must interact with everyone in the room
- Use posture, gesture, eye contact, spatial relationships
- Try to determine others' status through observation

**Activity Phase (7 minutes):**

- Students mingle, physically embodying their status level
- Teacher observes and notes physical choices
- Students naturally form groups/hierarchies

**Reflection Phase (3 minutes):**

- Students line up in order they think represents the hierarchy
- Reveal actual numbers - compare to perceived hierarchy
- Discuss: "What physical choices influenced your assumptions?"

**Pedagogical Note:** This applies Embodied Cognition - students understand power through physical experience before theoretical discussion.

**Theory Input: Power and Physical Expression (8 minutes)****Pedagogical Approach: Social Constructivist Learning - Building on Experience****Content Delivery:**

Using students' experiences from opening activity, introduce concepts:

**1. Authority Gestus (2 minutes)**

- Elevated positioning (literal or metaphorical)
- Commanding gestures that direct others' attention
- Direct, sustained eye contact
- Expanded use of personal space
- Slower, more deliberate movement

**2. Subordinate Gestus (2 minutes)**

- Lowered positioning (physical and social)
- Deferential gestures - yielding space
- Averted or quick-glance eye contact
- Contracted personal space
- Reactive rather than initiating movement

**3. Complex Power Positions (4 minutes)**

- **Rebels:** Challenging posture, confrontational gestures, defiant eye contact
- **Oppressed:** Defensive posture, self-protective gestures, fearful expressions
- **Collaborators:** Shifting posture, ambiguous gestures, calculating expressions

**Interactive Element:**

Students physically demonstrate each type as it's discussed, using their own bodies to test the concepts.

**Skill Building: Partner Power Dynamics (12 minutes)****Pedagogical Approach: Process Drama - Authentic Exploration + Bloom's Application Level****Exercise 1: Authority/Subordinate Pairs (4 minutes)**

Students work in pairs, alternating roles:

- **Scenario A:** Boss giving feedback to employee
- **Scenario B:** Parent disciplining teenager
- **Focus:** Clear physical differentiation between power positions

**Coaching Points:**

- Use different levels (standing/sitting, high/low)
- Observe how space is used and invaded
- Notice gesture size and directiveness
- Track eye contact patterns

**Exercise 2: Shifting Power Dynamics (4 minutes)**

Same pairs, but power shifts during interaction:

- **Scenario:** Police officer stops speeding driver, but driver turns out to be officer's boss
- **Challenge:** Show the moment when power shifts through physical choices only
- **Focus:** Transition moments - how does the body adjust to new power reality?

**Exercise 3: Ambiguous Power (4 minutes)**

- **Scenario:** Job interview where neither person is sure who has more power
- **Challenge:** Show uncertainty and negotiation through physical choices
- **Focus:** How does unclear power affect posture, gesture, and spatial relationships?

**Pedagogical Note:** This develops **Kinesthetic Intelligence** while building **Social Awareness** through embodied learning.

**Advanced Application: Three-Person Power Triangles (15 minutes)****Pedagogical Approach: Social Constructivist Learning - Collaborative Problem Solving + Bloom's Synthesis Level****Setup:**

Groups of three receive scenario cards with complex power relationships:

**Scenario Options:**

1. **Workplace Triangle:** CEO, Middle Manager, New Employee
2. **Family Triangle:** Parent, Teenager, Younger Child
3. **Political Triangle:** Dictator, Collaborator, Rebel
4. **Social Triangle:** Popular Student, Wannabe, Outsider

## 5. **Historical Triangle:** Landowner, Overseer, Worker

### **Development Process (10 minutes):**

1. **Planning Phase (3 minutes):** Groups analyze their power triangle
  - Who has what type of power?
  - How do relationships shift?
  - What are the physical markers of each position?
2. **Rehearsal Phase (7 minutes):** Groups develop 2-minute scenes
  - Must include at least one power shift
  - Focus on physical storytelling over dialogue
  - Include moments of power negotiation/challenge

### **Performance Phase (5 minutes):**

- Each group presents their scene
- Audience observes and identifies power dynamics
- Discussion after each presentation

### **Observation Focus for Audience:**

- How is power established physically?
- When and how does power shift?
- What gestures reveal character relationships?
- How do characters use space to assert/yield power?

## Assessment Strategies

### **Formative Assessment: Teacher Observation**

#### **Power Dynamics Observation Checklist:**

- Clear physical differentiation between power positions
- Effective use of space and levels to show hierarchy
- Appropriate eye contact patterns for power relationships
- Gesture size and directiveness matches power position
- Smooth transitions during power shifts
- Understanding of complex/ambiguous power situations
- Collaborative effectiveness in group work
- Creative application of gestus principles

### **Peer Assessment: Power Analysis**

After three-person scenes, the audience completes:

1. **Identification:** "The power hierarchy in this scene was..."
2. **Evidence:** "I knew this because the actors showed..."
3. **Effectiveness:** "The most convincing power relationship was..."
4. **Suggestions:** "This scene would be clearer if..."

## Self-Assessment: Video Review

### Students record themselves and analyse:

- "When I watched myself, I noticed my power gestus was..."
- "My most effective power moment was when..."
- "I need to work on making my \_\_\_\_\_ gestus clearer"
- "I was surprised by how my body showed..."

## Summative Assessment: Power Gestus Portfolio

Students create a brief portfolio including:

1. **Physical analysis** of one power type they embodied
2. **Social commentary** on what their gestus revealed about power structures
3. **Creative application** - design a new scenario showing power dynamics
4. **Reflection** on how understanding power gestus affects their view of society

## Differentiation Strategies

### For Advanced Students:

- **Challenge:** Create scenes with multiple, competing power sources
- **Extension:** Research historical power structures and their physical manifestations
- **Analysis:** Connect power gestus to contemporary political situations
- **Creation:** Develop original scenarios addressing current power imbalances

### For Students Needing Support:

- **Scaffolding:** Provide clear physical examples/demonstrations
- **Partnership:** Pair with confident peer for collaborative work
- **Simplification:** Focus on basic authority/subordinate relationships before complexity
- **Visual Aids:** Use photographs/videos showing power dynamics

### For Kinesthetic Learners:

- **Extension:** Additional movement exploration and physical experimentation
- **Tools:** Props and costume pieces to enhance physical choices
- **Space:** Larger movement areas for full-body expression
- **Documentation:** Video recording for movement analysis

### For Analytical Learners:

- **Research:** Historical examples of power-based theatre
- **Theory:** Deeper exploration of Brecht's political philosophy
- **Connection:** Links to other social justice theatre practitioners
- **Documentation:** Written analysis of power structures in contemporary society

### For English Language Learners:

- **Visual Support:** Images and physical demonstrations over verbal instruction
- **Cultural Connection:** Exploration of power dynamics in students' cultural backgrounds

- **Collaborative Support:** Mixed-language partnerships for scene development
- **Physical Focus:** Emphasis on movement over dialogue-heavy scenes

## Extension Opportunities

### Cross-Curricular Connections:

- **History:** Research power structures in different historical periods
- **Sociology:** Analyze contemporary power dynamics in institutions
- **Literature:** Examine power relationships in studied texts through gestus
- **Current Events:** Apply gestus analysis to political situations

### Community Connections:

- **Local Government:** Observe city council meetings through gestus lens
- **Workplace Observation:** Analyze power dynamics in various professional settings
- **Media Analysis:** Examine how power is portrayed in film/television
- **Social Action:** Use gestus understanding to advocate for power balance

### Advanced Techniques:

- **Chorus Work:** Multiple actors showing collective power/oppression
- **Mask Work:** How physical choices change when face is covered
- **Period Study:** Power gestus in specific historical contexts
- **Devised Theatre:** Create original works addressing power imbalances

## Lesson 4: Economic Status Through Movement

### Learning Intentions

Students will:

- Distinguish between different economic circumstances through specific movement qualities and spatial relationships
- Explore historical and cultural variations in displaying wealth and poverty
- Connect economic reality to ingrained physical behaviour patterns and lifestyle choices
- Understand how economic stress/security affects body language and movement choices
- Analyse the relationship between economic status and physical health/presentation

### Success Criteria

**Knowledge Level:** Students can identify movement characteristics associated with different economic levels

**Comprehension Level:** Students can explain how economic circumstances shape physical behaviour

**Application Level:** Students can show clear movement distinctions between economic levels

**Analysis Level:** Students can demonstrate "new money" vs "old money" vs "declining wealth" through movement

**Synthesis Level:** Students can adapt economic gestus to different historical periods and cultural contexts

**Evaluation Level:** Students can assess the effectiveness and authenticity of economic gestus in revealing social commentary

### Materials

- Economic status scenario cards
- Historical period reference images
- Movement spectrum floor markers
- Observation sheets
- Video recording equipment
- Props: various objects representing different economic levels (plastic vs crystal, polyester vs silk, etc.)
- Cultural reference materials
- Timer for activities
- Flip chart paper for group work

### Activities

Opening: The Economic Movement Spectrum (12 minutes)

**Pedagogical Approach: Experiential Learning - Concrete Experience + Kinesthetic Intelligence**



**Setup Phase (3 minutes):**

- Create a physical line across the room
- One end = "Desperate Poverty," other end = "Extreme Wealth"
- Students receive anonymous economic scenario cards:
  - "You haven't eaten in two days"
  - "You're choosing between rent and medication"
  - "You're comfortable but watch your spending"
  - "You buy what you want without checking prices"
  - "You own multiple homes and businesses"
  - "Your family has been wealthy for generations"

**Movement Exploration Phase (6 minutes):**

1. Students find their position on the spectrum (2 minutes)
2. Teacher calls out scenarios, students move to appropriate positions:
  - "Walking to the grocery store" (1 minute)
  - "Entering a restaurant" (1 minute)
  - "Meeting someone new" (1 minute)
  - "Receiving unexpected bill" (1 minute)

**Observation Phase (3 minutes):**

- Students observe movement quality differences
- Notice: pace, posture, gesture size, energy levels
- Quick discussion: "What did you notice about how economic stress/security affected movement?"

**Pedagogical Note:** This engages **Embodied Cognition** - students understand economic impact through physical experience rather than intellectual discussion.

**Theory Integration: Economics and Physicality (10 minutes)****Pedagogical Approach: Social Constructivist Learning - Building on Observed Experience****Content Delivery Through Interactive Demonstration:****1. Wealth and Movement Quality (3 minutes)**

Teacher demonstrates while students observe:

- **Wealthy Leisure:** Smooth, flowing movements suggesting time abundance
  - No rush, expansive gestures, quality over quantity
  - Example: Examining an object with attention to detail
- **Poor Necessity:** Angular, efficient movements suggesting time scarcity
  - Quick, purposeful, minimal energy waste
  - Example: Gathering items quickly and efficiently

**2. Economic Transitions (4 minutes)**

Students volunteer to demonstrate:

- **Newly Rich:** Awkward attempts at wealthy movement patterns
  - Uncertain gestures, self-conscious posture, trying too hard

- Example: Attempting elegant dining but unsure of protocols
- **Declining Wealth:** Desperate attempts to maintain wealthy appearance
  - Forced elegance, hidden anxiety, maintaining facade
  - Example: Wearing expensive clothes but worn/outdated

### 3. Cultural and Historical Variations (3 minutes)

Brief exploration of how economic display changes:

- **Cultural Differences:** How different cultures show wealth/poverty
- **Historical Changes:** Victorian vs. contemporary economic markers
- **Regional Variations:** Urban vs. rural economic expression

#### Interactive Element:

Students create a "gesture vocabulary" for each economic level, building a class reference list.

### Character Gallery Creation (18 minutes)

#### Pedagogical Approach: Process Drama - Authentic Context + Bloom's Analysis/Synthesis Levels

#### Activity Structure:

Students work in groups of 4-5, creating detailed character tableaux representing different economic situations.

#### Gallery Stations (12 minutes total - 3 minutes per station):

##### Station 1: The Necessity of Efficiency

- **Characters:** Working multiple jobs, time-pressured, survival-focused
- **Movement Focus:** Quick, direct, no wasted motion
- **Scenarios to Explore:**
  - Getting ready for work in limited time
  - Shopping with strict budget constraints
  - Handling multiple responsibilities simultaneously
- **Physical Markers:** Rushed pace, practical gestures, efficient use of space

##### Station 2: The Anxiety of Aspiration

- **Characters:** Climbing economic ladder, uncertain status, trying to fit in
- **Movement Focus:** Self-conscious, imitative, seeking approval
- **Scenarios to Explore:**
  - Attending networking events
  - Making major purchases
  - Social situations with higher economic classes
- **Physical Markers:** Hesitant gestures, copying others, overthinking movement

##### Station 3: The Confidence of Security

- **Characters:** Established wealth, inherited comfort, assured position
- **Movement Focus:** Relaxed, expansive, unhurried
- **Scenarios to Explore:**
  - Leisure activities

- Making decisions without financial pressure
- Interacting with service providers
- **Physical Markers:** Flowing movement, spatial dominance, casual gestures

#### **Station 4: The Performance of Decline**

- **Characters:** Maintaining appearances despite financial struggle
- **Movement Focus:** Controlled facade hiding desperation
- **Scenarios to Explore:**
  - Social events while financially struggling
  - Seeking help while maintaining pride
  - Daily routines with hidden stress
- **Physical Markers:** Forced elegance, masked tension, careful presentation

#### **Gallery Walk and Analysis (6 minutes):**

- Groups present their tableaux
- Audience identifies economic situations and supporting evidence
- Discussion of most effective gestus choices

#### **Historical Adaptation Exercise (10 minutes)**

#### **Pedagogical Approach: Social Constructivist Learning - Cultural Analysis + Bloom's Application Level**

##### **Setup:**

Same groups receive historical period cards:

- Victorian Era (1837-1901)
- 1920s America
- 1950s Post-War
- 1980s Economic Boom
- Current Day (2020s)

##### **Challenge:**

Adapt their economic character to fit their assigned historical period.

#### **Research Elements (5 minutes):**

- How did people of this economic level dress?
- What were the social expectations?
- How did they use public spaces?
- What were the markers of wealth/poverty?

#### **Adaptation Performance (5 minutes):**

- Brief presentations showing same economic level across different periods
- Audience identifies changes in gestus based on historical context
- Discussion: "How do economic markers change over time?"

**Pedagogical Note:** This develops Historical Thinking Skills while reinforcing Cultural Awareness through embodied exploration.

# Assessment Strategies

## Formative Assessment: Movement Quality Analysis

### Teacher Observation Focus:

- **Authenticity:** Do movement choices reflect genuine understanding of economic pressures?
- **Clarity:** Can audiences identify economic status from movement alone?
- **Complexity:** Do students show understanding of economic transitions and cultural variations?
- **Creativity:** Are students finding original ways to express economic realities?
- **Collaboration:** How effectively do groups work together to create convincing tableaux?

## Peer Assessment: Economic Guessing Game

### Structured Feedback Process:

1. **Identification Round:** Audiences guess economic status from movement alone
2. **Evidence Round:** Audiences explain which physical choices led to their conclusions
3. **Effectiveness Round:** Audiences rate clarity and believability (1-10 scale)
4. **Suggestion Round:** Audiences offer specific improvements

## Self-Assessment: Economic Gestus Reflection

### Written Reflection Questions:

1. "The most challenging economic level for me to embody was \_\_\_\_\_ because \_\_\_\_\_"
2. "I discovered that my assumptions about economic status were challenged when \_\_\_\_\_"
3. "The most important insight I gained about how economics affects physicality is \_\_\_\_\_"
4. "When I observed my own economic gestus, I noticed \_\_\_\_\_"
5. "This work changed my understanding of class and economics by \_\_\_\_\_"

## Summative Assessment: Economic Story Creation

### Individual Assessment Task:

Students create a 3-minute solo piece showing economic transition:

- Choose a character experiencing economic change (improvement or decline)
- Show "before and after" through movement alone
- Include specific historical/cultural context
- Demonstrate understanding of economic gestus principles

### Assessment Criteria:

- **Physical Commitment:** Full-body engagement with economic gestus
- **Clarity:** Audience can follow economic journey without explanation
- **Authenticity:** Choices reflect genuine understanding rather than stereotypes
- **Creativity:** Original approach to showing economic realities
- **Social Commentary:** Work reveals insights about economic systems

## Differentiation Strategies

### For Advanced Students:

- **Complex Analysis:** Examine intersection of economics with race, gender, age
- **Research Project:** Investigate economic gestus in specific historical periods
- **Creative Challenge:** Develop economic gestus for future societies
- **Leadership Role:** Assist other students in developing authentic economic physicality

### For Students Needing Support:

- **Simplified Focus:** Concentrate on basic wealthy/poor distinctions before complexity
- **Visual Aids:** Provide photographs and video examples of economic gestus
- **Partner Support:** Pair with confident peer for collaborative exploration
- **Guided Practice:** Additional teacher modeling and step-by-step instruction

### For Kinesthetic Learners:

- **Extended Movement:** More time for physical exploration and experimentation
- **Props and Costumes:** Additional materials to enhance physical choices
- **Space Variation:** Different environments to practice economic gestus
- **Movement Games:** Competitive elements to engage kinesthetic motivation

### For Analytical Learners:

- **Research Component:** Investigate economic systems and their physical manifestations
- **Comparative Analysis:** Study economic gestus across cultures and time periods
- **Theoretical Connections:** Link to economic theories and social justice concepts
- **Documentation:** Written analysis of economic gestus observations

### For English Language Learners:

- **Visual Support:** Images and demonstrations over verbal instruction
- **Cultural Bridge:** Connect to economic systems in students' home countries
- **Physical Focus:** Emphasize movement over language-heavy discussions
- **Collaborative Support:** Mixed-language groups for peer assistance

### For Students from Diverse Economic Backgrounds:

- **Sensitive Approach:** Avoid assumptions about students' personal economic experiences
- **Multiple Perspectives:** Include diverse economic experiences in scenarios
- **Respectful Exploration:** Focus on social critique rather than personal judgment
- **Safe Space:** Ensure classroom environment supports all students' participation

## Extension Opportunities

### Cross-Curricular Connections:

- **Economics Class:** Analyze income inequality through physical representation
- **History Class:** Research economic conditions in studied historical periods
- **Sociology Class:** Examine relationship between economics and social mobility

- **Literature Class:** Analyze economic themes in literary works through gestus

#### **Community Connections:**

- **Local History:** Research economic development in local community
- **Social Services:** Understand how economic stress affects community members
- **Business Community:** Observe economic gestus in various professional settings
- **Cultural Organizations:** Explore how different cultures express economic status

#### **Advanced Techniques:**

- **Mask Work:** How economic gestus changes when facial expressions are hidden
- **Chorus Work:** Group representation of economic systems and class struggle
- **Devised Theatre:** Create original works addressing economic inequality
- **Multimedia Integration:** Combine gestus with video, music, and technology

#### **Social Action Applications:**

- **Advocacy Theatre:** Use economic gestus to raise awareness about inequality
- **Community Education:** Share understanding of economic gestus with broader community
- **Policy Discussion:** Apply gestus analysis to economic policy debates
- **Empathy Building:** Use gestus to build understanding across economic divides

## Lesson 5: Contradictory Gestus and Alienation Effect

### Learning Intentions

Students will:

- Master advanced gestus techniques showing internal contradiction and conflict between conscious and unconscious behavior
- Understand how contradiction creates Brechtian alienation effect and prevents emotional identification
- Explore the complex relationship between public persona and private reality through layered physical choices
- Develop skills in simultaneous multi-layered physical storytelling
- Analyze how contradictory gestus reveals social conditioning and authentic human experience
- Create moments of theatrical alienation that promote critical thinking in audiences

### Success Criteria

**Knowledge Level:** Students can explain the concept of contradictory gestus and its purpose in Epic Theatre

**Comprehension Level:** Students can describe how contradiction creates alienation effect

**Application Level:** Students can simultaneously show conflicting emotions/intentions through physical choices

**Analysis Level:** Students can create moments where body language contradicts spoken words to reveal social truth

**Synthesis Level:** Students can use contradiction to reveal character's authentic social situation beneath surface presentation

**Evaluation Level:** Students can assess the effectiveness of contradictory gestus in creating social commentary and audience awareness

### Materials

- Contradiction scenario cards
- Video recording equipment for self-assessment
- Mirrors for self-observation
- Layered character analysis worksheets
- Props representing public vs. private personas
- Observation sheets for peer assessment
- Timer for structured activities
- Flip chart paper for collaborative analysis

### Activities

**Opening: "Opposite Day" Physical Warm-up (12 minutes)**

**Pedagogical Approach: Experiential Learning - Concrete Experience + Kinesthetic Intelligence**

### Phase 1: Basic Contradiction (4 minutes)

Students practice fundamental contradiction:

- Say "I'm so happy to see you" while showing reluctance/disgust
- Say "I'm completely confident" while showing nervousness
- Say "I have plenty of time" while showing urgency
- Say "I'm not worried at all" while showing anxiety

### Coaching Points:

- Make contradictions OBVIOUS for audience
- Don't just "act" the opposite - find genuine physical conflict
- Notice how your body naturally wants to align with your words

### Phase 2: Layered Contradiction (4 minutes)

More complex scenarios:

- **Scenario:** Complimenting someone you're jealous of
  - Words: "Your performance was amazing"
  - Conscious gesture: Clapping, smiling
  - Unconscious gesture: Tense shoulders, forced smile, clenched jaw
- **Scenario:** Accepting criticism from someone you don't respect
  - Words: "Thank you for the feedback"
  - Conscious gesture: Nodding, attentive posture
  - Unconscious gesture: Eye rolling, dismissive hand positions

### Phase 3: Social Mask Exploration (4 minutes)

Students explore common social contradictions:

- Job interview confidence vs. internal desperation
- Social media happiness vs. private loneliness
- Professional competence vs. imposter syndrome
- Parental authority vs. internal uncertainty

### Reflection:

"When have you noticed your body showing something different from your words?"

**Pedagogical Note:** This introduces **Embodied Cognition** while developing **Emotional Intelligence** through physical awareness.

### Theory Integration: Contradiction as Social Critique (8 minutes)

### Pedagogical Approach: Social Constructivist Learning - Collaborative Meaning-Making

### Interactive Theory Session:

#### 1. Brecht's Contradiction Purpose (3 minutes)

Using student examples from warm-up:

- **Social Conditioning:** We learn to hide authentic responses
- **Power Structures:** Society rewards certain behaviors over honesty
- **Alienation Effect:** Contradiction makes audiences think rather than feel



- **Critical Awareness:** Reveals gap between social expectations and human reality

## 2. Types of Contradiction in Gestus (3 minutes)

Students identify and physically demonstrate:

- **Conscious vs. Unconscious:** Mind says one thing, body reveals another
- **Public vs. Private:** Social persona vs. authentic self
- **Aspiration vs. Reality:** Who we want to be vs. who we are
- **Fear vs. Desire:** Conflicting internal drives expressed simultaneously

## 3. Advanced Contradiction Techniques (2 minutes)

- **Temporal Contradiction:** Present action fighting past trauma
- **Multiple Contradictions:** Several conflicts happening simultaneously
- **Shifting Contradictions:** Contradictions changing as scene progresses
- **Collective Contradictions:** Group contradictions revealing social systems

### Interactive Element:

Students create physical examples of each type while others observe and analyze.

### Skill Development: Layered Contradiction Exercises (20 minutes)

### Pedagogical Approach: Process Drama - Scaffolded Skill Building + Bloom's Analysis Level

#### Exercise 1: The Public Smile Technique (5 minutes)

**Scenario:** Students practice showing hidden emotions beneath social politeness

#### Individual Work:

- **Situation:** Greeting someone who has hurt you
- **Layer 1 (Conscious):** Polite greeting, appropriate social behavior
- **Layer 2 (Unconscious):** Body reveals true feelings
- **Layer 3 (Social Awareness):** Attempting to hide Layer 2

#### Coaching Focus:

- **Eyes:** Where do they look? How long do they hold contact?
- **Hands:** What do they do when not consciously controlled?
- **Posture:** How does the spine respond to emotional stress?
- **Facial expression:** What leaks through the smile?

#### Exercise 2: Authority Figure Insecurity (5 minutes)

**Scenario:** Someone in power position hiding their uncertainty

#### Partner Work:

- **Situation:** Boss giving presentation while internally panicking
- **Challenge:** Show both commanding presence AND internal collapse
- **Focus:** How authority gestures become slightly "off" when insecure

#### Specific Techniques:

- Commanding gesture that doesn't quite commit

- Direct eye contact that wavers momentarily
- Confident posture with subtle self-protective adjustments
- Authoritative voice with body language seeking approval

### Exercise 3: Desperate Optimism (5 minutes)

**Scenario:** Maintaining positive attitude despite dire circumstances

#### Individual Work:

- **Situation:** Unemployed person staying positive at family gathering
- **Contradiction:** Enthusiastic words vs. exhausted body
- **Challenge:** Show both genuine attempt at optimism AND underlying despair

#### Physical Exploration:

- Energy: Forced versus natural vitality
- Gesture: Expansive movements that don't quite sustain
- Posture: Attempting confidence with underlying defeat
- Space: Taking up room while feeling small

### Exercise 4: Multiple Contradictions (5 minutes)

**Advanced Challenge:** Students show several contradictions simultaneously

#### Scenario Options:

- **The Jealous Congratulator:** Happy for friend's success / envious / guilty about envy
- **The Guilty Privilege:** Enjoying advantages / ashamed of inequality / defensive about criticism
- **The Fearful Rebel:** Challenging authority / terrified of consequences / committed to cause

#### Coaching for Complexity:

- Don't make everything equal - some contradictions dominate
- Allow contradictions to shift and change
- Find moments where contradictions align or conflict
- Use different body parts for different contradictions

**Pedagogical Note:** This develops **Emotional Intelligence** and **Critical Thinking** through embodied exploration of psychological complexity.

### Advanced: Scene Creation with Social Commentary (10 minutes)

**Pedagogical Approach:** Social Constructivist Learning - Collaborative Creation + Bloom's Synthesis Level

#### Group Work: Contradictory Gestus Scenes

Students work in pairs to create 3-minute scenes using contradictory gestus to reveal social issues.

#### Scene Options:

1. **Job Interview:** Applicant desperately needs work but must appear confident and unneedy

2. **Social Media Influencer:** Creating "perfect life" content while dealing with personal crisis
3. **Political Candidate:** Making promises they know they can't keep while maintaining sincerity
4. **Wealthy Philanthropist:** Publicly generous while privately calculating tax benefits
5. **Student Success Story:** Appearing to thrive while struggling with mental health

#### **Development Process:**

- **Planning (3 minutes):** Identify specific contradictions to explore
- **Rehearsal (5 minutes):** Develop physical choices that show contradictions
- **Refinement (2 minutes):** Clarify moments of contradiction for audience understanding

#### **Focus Questions for Development:**

- What is the character trying to hide?
- What does their body reveal that they don't want others to see?
- How do social expectations create these contradictions?
- What would happen if the character stopped performing their public persona?

#### **Performance Guidelines:**

- Contradictions should be clear but not caricatured
- Include moments where contradictions become more/less obvious
- Use silence and physical storytelling over heavy dialogue
- Create at least one moment of clear alienation effect

## **Assessment Strategies**

### **Formative Assessment: Contradiction Complexity Rubric**

#### **Teacher Observation Checklist:**

##### **Basic Level:**

- Shows clear difference between conscious and unconscious behavior
- Maintains contradiction consistently throughout activity
- Demonstrates understanding of contradiction concept

##### **Intermediate Level:**

- Shows multiple layers of contradiction simultaneously
- Uses specific physical techniques (eyes, hands, posture) effectively
- Creates believable social situations requiring contradiction

##### **Advanced Level:**

- Demonstrates shifting and evolving contradictions
- Uses contradiction to create social commentary
- Effectively creates alienation effect in audience
- Shows complex understanding of social conditioning

## Peer Assessment: Alienation Effect Evaluation

### Structured Peer Feedback:

#### Observation Questions:

1. **Identification:** "What contradictions did you observe in this performance?"
2. **Evidence:** "Which specific physical choices revealed the contradictions?"
3. **Effectiveness:** "How did the contradictions make you think about the social situation?"
4. **Alienation:** "Did the performance make you analyze rather than just feel empathy?"
5. **Suggestions:** "How could the contradictions be made clearer or more complex?"

**Rating Scale:** 1-4 (Needs Development / Developing / Proficient / Advanced)

### Self-Assessment: Video Analysis and Reflection

**Students record their work and complete:**

#### Physical Analysis:

- "When I watched myself, I noticed my contradictions were most clear when..."
- "My body revealed things I didn't consciously plan when..."
- "The most challenging contradiction for me to maintain was..."

#### Social Commentary Analysis:

- "My contradictory gestus revealed this about social expectations..."
- "This work helped me understand how society creates contradictions by..."
- "I think audiences would learn this about social conditioning from my work..."

#### Alienation Effect Analysis:

- "I believe my performance created alienation effect because..."
- "The moments when audiences would think rather than feel were..."
- "I could improve the alienation effect by..."

### Summative Assessment: Contradictory Gestus Portfolio

#### Comprehensive Assessment Including:

1. **Performance Component:** 5-minute scene demonstrating advanced contradictory gestus
2. **Analysis Component:** Written analysis of contradictions in contemporary society
3. **Creative Component:** Original scenario showing social contradictions through gestus
4. **Reflection Component:** Personal insights about social conditioning and authenticity

#### Assessment Criteria:

- **Technical Skill:** Mastery of contradictory gestus techniques
- **Social Awareness:** Understanding of how contradictions reveal social issues
- **Creativity:** Original application of contradictory gestus principles
- **Critical Thinking:** Analysis of social conditioning and authentic expression
- **Alienation Effect:** Ability to create critical distance for audiences

## Differentiation Strategies

### For Advanced Students:

- **Complex Scenarios:** Multiple contradictions shifting throughout single scenes
- **Historical Research:** Investigate contradictory gestus in different time periods
- **Theoretical Connections:** Link to other Brechtian techniques and social theories
- **Mentorship Role:** Assist other students in developing contradictory gestus skills

### For Students Needing Support:

- **Simplified Contradictions:** Focus on basic conscious/unconscious differences
- **Visual Aids:** Video examples of contradictory gestus in action
- **Partner Support:** Collaborate with confident peers for skill development
- **Guided Practice:** Additional teacher modeling and step-by-step instruction

### For Kinesthetic Learners:

- **Movement Focus:** Emphasize physical exploration over intellectual analysis
- **Props and Costumes:** Materials to help distinguish between contradictory layers
- **Spatial Work:** Use different areas of room for different contradictory aspects
- **Physical Games:** Competitive elements to engage kinesthetic motivation

### For Analytical Learners:

- **Research Component:** Investigate psychological theories of contradiction and cognitive dissonance
- **Comparative Analysis:** Study contradictory gestus across cultures and theatrical traditions
- **Theoretical Frameworks:** Connect to social psychology and critical theory
- **Documentation:** Detailed written analysis of contradictory gestus observations

### For English Language Learners:

- **Physical Emphasis:** Focus on movement and gesture over language-heavy discussions
- **Visual Support:** Images and demonstrations to support concept understanding
- **Cultural Connections:** Explore contradictions in students' cultural backgrounds
- **Collaborative Support:** Mixed-language partnerships for scene development

### For Students with Social Anxiety:

- **Safe Exploration:** Ensure supportive environment for revealing contradictions
- **Choice in Scenarios:** Allow students to select comfortable contradiction types
- **Partner Work:** Reduce performance anxiety through collaborative creation
- **Private Reflection:** Written analysis options for those uncomfortable with public sharing

## Extension Opportunities

### Cross-Curricular Connections:

- **Psychology Class:** Study cognitive dissonance and social psychology theories

- **Sociology Class:** Analyze social roles and expectation contradictions
- **Literature Class:** Examine contradictory characters in literary works
- **Philosophy Class:** Explore authenticity and social construction of identity

#### **Contemporary Applications:**

- **Social Media Analysis:** Examine contradictions in online vs. offline personas
- **Political Theatre:** Apply contradictory gestus to current political situations
- **Workplace Dynamics:** Analyze professional contradictions and social expectations
- **Mental Health Awareness:** Explore authentic expression vs. social pressure

#### **Advanced Technique Development:**

- **Mask Work:** How contradictions change when facial expressions are hidden
- **Chorus Work:** Group contradictions showing collective social conditioning
- **Multimedia Integration:** Combine contradictory gestus with technology and media
- **Devised Theatre:** Create original works exploring social contradictions

#### **Community Engagement:**

- **Forum Theatre:** Use contradictory gestus in community problem-solving
- **Educational Outreach:** Share understanding of social contradictions with other schools
- **Advocacy Work:** Apply contradictory gestus to social justice initiatives
- **Intergenerational Dialogue:** Explore contradictions across age groups and social changes

## Lesson 6: Synthesis and Performance Assessment

### Learning Intentions

Students will:

- Integrate all gestus techniques (class, power, economics, contradiction) in cohesive, polished theatrical work
- Demonstrate comprehensive understanding of Brecht's social commentary goals through embodied performance
- Create original theatrical pieces that use gestus to reveal and critique social structures
- Evaluate their own and others' use of gestus using sophisticated dramatic vocabulary and social analysis
- Synthesize learning to articulate how gestus techniques can be applied to contemporary social issues
- Reflect on personal growth in social awareness and physical expression skills

### Success Criteria

**Knowledge Level:** Students can accurately use gestus vocabulary and explain all technique components

**Comprehension Level:** Students can articulate how gestus serves Brecht's Epic Theatre philosophy

**Application Level:** Students can seamlessly integrate multiple gestus techniques in performance

**Analysis Level:** Students can identify and critique effective gestus choices in their own and others' work

**Synthesis Level:** Students can create original work that demonstrates sophisticated understanding of gestus principles

**Evaluation Level:** Students can assess the social commentary effectiveness of gestus-based performance and its relevance to contemporary issues

### Materials

- Performance space with flexible seating
- Video recording equipment for documentation
- Comprehensive gestus assessment rubrics
- Peer evaluation forms
- Self-reflection worksheets
- Props and costume pieces (optional)
- Flip chart paper for group planning
- Markers for feedback sessions
- Timer for structured activities
- Portfolio folders for comprehensive assessment

## Activities

### Opening: Gestus Technique Integration Warm-up (10 minutes)

**Pedagogical Approach: Experiential Learning - Active Experimentation + Bloom's Synthesis Level**

#### Individual Skill Review (5 minutes):

Students move through stations, briefly demonstrating each gestus type:

- **Station 1:** Class gestus - 30 seconds each class type
- **Station 2:** Power gestus - Authority, subordinate, rebel positions
- **Station 3:** Economic gestus - Wealth, poverty, transition states
- **Station 4:** Contradictory gestus - Public vs. private personas

#### Integration Challenge (5 minutes):

Students receive complex character cards combining multiple gestus elements:

- "Newly wealthy middle-class person hiding financial insecurity while trying to assert authority over former peers"
- "Working-class rebel collaborating with authority figures while maintaining public image of resistance"
- "Declining aristocrat maintaining public dignity while privately desperate for economic survival"

#### Coaching Focus:

- Don't let techniques compete - find unified physicality
- Allow dominant elements to emerge naturally
- Use contradiction to show complexity, not confusion
- Maintain clarity for audience understanding

**Pedagogical Note:** This activates **Transfer Learning** - applying multiple skills in novel combinations.

### Group Preparation: Synthesis Scene Development (25 minutes)

**Pedagogical Approach: Social Constructivist Learning - Collaborative Creation + Process Drama**

#### Group Formation and Planning (8 minutes):

**Groups of 4-5 students, formed by student choice to encourage investment**

#### Project Requirements:

- 8-10 minute scenes incorporating all gestus techniques
- Address contemporary social issue through Brechtian lens
- Include at least one clear alienation effect moment
- Demonstrate each group member's gestus mastery
- Create social commentary, not just entertainment



### Contemporary Social Issue Options:

- Income inequality and social mobility
- Social media influence and authentic identity
- Educational achievement pressure and mental health
- Workplace hierarchies and power dynamics
- Environmental responsibility and economic interests
- Generational wealth transfer and opportunity access

### Planning Process:

1. **Issue Selection (2 minutes):** Groups choose social issue to explore
2. **Character Development (3 minutes):** Assign gestus-rich characters to each member
3. **Conflict Mapping (3 minutes):** Identify key moments for gestus revelation

### Scene Development and Rehearsal (17 minutes):

#### Development Framework:

- **Setup (2-3 minutes of scene):** Establish characters and situation through gestus
- **Conflict Development (3-4 minutes):** Show social tensions through physical choices
- **Climax/Revelation (2-3 minutes):** Use gestus to reveal social truth
- **Resolution/Commentary (1-2 minutes):** Brechtian conclusion that promotes thought

#### Rehearsal Coaching:

- **Physical Commitment:** Full-body engagement with gestus choices
- **Clarity:** Audience should understand social commentary without explanation
- **Authenticity:** Avoid stereotypes - find genuine human complexity
- **Integration:** Seamlessly blend gestus techniques
- **Alienation:** Include moments that make audience think critically

#### Teacher Circulation:

- Provide individual feedback on gestus technique
- Assist with social commentary development
- Ensure balanced group participation
- Support creative problem-solving

**Pedagogical Note:** This employs **Collaborative Learning** and **Authentic Assessment** through creative synthesis.

### Performance Presentations (15 minutes)

#### Pedagogical Approach: Authentic Assessment + Peer Learning

#### Performance Structure:

- **Presentation Time:** 8-10 minutes per group
- **Immediate Feedback:** 2-3 minutes peer discussion
- **Total Time:** 10-12 minutes per group

### Performance Guidelines:

- **Audience Arrangement:** Semi-circle to encourage Brechtian direct address
- **Performance Area:** Flexible space allowing for different spatial relationships
- **Technology:** Video recording for later analysis and portfolio development

### Audience Engagement:

- **Active Observation:** Audience uses structured observation sheets
- **Critical Thinking:** Focus on social commentary rather than entertainment value
- **Respectful Engagement:** Supportive atmosphere for risk-taking and creativity

### Performance Order:

- Groups perform in random order to avoid comparison pressure
- Brief setup time between groups for space/prop adjustments
- Continuous recording for comprehensive documentation

### Teacher Role During Performances:

- **Observation:** Comprehensive assessment using detailed rubric
- **Documentation:** Notes on individual student contributions
- **Facilitation:** Manage timing and supportive audience behavior
- **Assessment:** Real-time evaluation of gestus technique integration

**Pedagogical Note:** This provides **Authentic Assessment** through performance while maintaining **Supportive Learning Environment**.

## Assessment Strategies

### Comprehensive Performance Assessment Rubric

#### Gestus Technical Mastery (25 points)

##### Advanced (23-25 points):

- Seamlessly integrates all gestus techniques (class, power, economic, contradictory)
- Demonstrates sophisticated understanding of each technique's social purpose
- Shows clear physical differentiation between gestus types
- Maintains consistent technique throughout performance
- Uses gestus to create layered, complex characterization

##### Proficient (18-22 points):

- Effectively uses most gestus techniques with clear understanding
- Shows good physical commitment to gestus choices
- Demonstrates understanding of gestus social commentary purpose
- Maintains technique consistency with occasional lapses
- Creates believable character through gestus integration

**Developing (13-17 points):**

- Uses some gestus techniques with basic understanding
- Shows inconsistent physical commitment to choices
- Demonstrates limited understanding of social commentary purpose
- Technique clarity varies throughout performance
- Basic character development through gestus

**Needs Development (0-12 points):**

- Limited use of gestus techniques
- Unclear physical choices or poor technique execution
- Minimal understanding of social commentary purpose
- Inconsistent or inappropriate technique application
- Character development not supported by gestus work

**Social Commentary Effectiveness (25 points)****Advanced (23-25 points):**

- Creates sophisticated critique of contemporary social issues
- Uses gestus to reveal complex social structures and power dynamics
- Demonstrates deep understanding of Brechtian social commentary goals
- Connects historical gestus techniques to current social problems
- Generates meaningful audience reflection on social issues

**Proficient (18-22 points):**

- Addresses social issues through gestus with clear understanding
- Shows good grasp of social commentary purpose
- Makes connections between physical choices and social critique
- Creates some audience awareness of social structures
- Demonstrates understanding of Brecht's political theatre goals

**Developing (13-17 points):**

- Attempts social commentary with basic understanding
- Limited connection between gestus and social critique
- Shows some awareness of Brechtian political purpose
- Inconsistent social commentary throughout performance
- Basic understanding of social issues addressed

**Needs Development (0-12 points):**

- Minimal or inappropriate social commentary
- No clear connection between gestus and social critique
- Limited understanding of Brechtian political purpose
- Performance lacks social awareness or insight
- Superficial treatment of social issues

## **Creative Synthesis and Originality (25 points)**

### **Advanced (23-25 points):**

- Creates original, innovative applications of gestus techniques
- Demonstrates sophisticated creative problem-solving
- Integrates multiple elements seamlessly and creatively
- Shows original thinking about social issues and theatrical expression
- Develops unique approaches to Brechtian alienation effect

### **Proficient (18-22 points):**

- Shows good creative application of gestus techniques
- Demonstrates solid creative problem-solving skills
- Integrates elements effectively with some originality
- Shows creative thinking about social issues and theatre
- Uses alienation effect appropriately

### **Developing (13-17 points):**

- Shows some creative thinking in gestus application
- Basic creative problem-solving with teacher support
- Limited integration of creative elements
- Some creative thinking about social issues
- Basic understanding of alienation effect

### **Needs Development (0-12 points):**

- Limited creative thinking or application
- Requires significant support for creative problem-solving
- Minimal integration of creative elements
- Little evidence of creative thinking about social issues
- Poor understanding or application of alienation effect

## **Collaborative Effectiveness (25 points)**

### **Advanced (23-25 points):**

- Demonstrates exceptional collaborative skills throughout process
- Contributes significantly to group creative development
- Supports other group members' learning and growth
- Shows leadership in creative problem-solving
- Integrates individual work seamlessly with group vision

### **Proficient (18-22 points):**

- Shows good collaborative skills and group contribution
- Participates actively in group creative process
- Supports group members appropriately
- Contributes to creative problem-solving
- Balances individual and group needs effectively

**Developing (13-17 points):**

- Shows basic collaborative skills with some support needed
- Participates in group work with encouragement
- Limited contribution to creative problem-solving
- Some support for group members
- Occasional balance of individual and group needs

**Needs Development (0-12 points):**

- Poor collaborative skills or minimal group contribution
- Requires significant support for group participation
- Little contribution to creative problem-solving
- Minimal support for group members
- Difficulty balancing individual and group needs

**Peer Assessment: Social Commentary Analysis****Structured Peer Feedback Form:**

**For each group performance, audience members complete:**

**Gestus Identification:**

1. "The most effective gestus technique I observed was \_\_\_\_\_ because \_\_\_\_\_"
2. "The clearest example of class gestus was \_\_\_\_\_"
3. "The most convincing power relationship was shown through \_\_\_\_\_"
4. "Economic status was most effectively revealed when \_\_\_\_\_"
5. "The best example of contradictory gestus was \_\_\_\_\_"

**Social Commentary Analysis:**

1. "This performance made me think about \_\_\_\_\_ social issue"
2. "The most powerful moment of social critique was \_\_\_\_\_"
3. "This performance revealed \_\_\_\_\_ about our society"
4. "The alienation effect was most effective when \_\_\_\_\_"
5. "This performance changed my thinking about \_\_\_\_\_ by \_\_\_\_\_"

**Constructive Feedback:**

1. "The gestus would be even more effective if \_\_\_\_\_"
2. "The social commentary could be strengthened by \_\_\_\_\_"
3. "I would suggest developing \_\_\_\_\_ further"
4. "The most successful element that other groups could learn from is \_\_\_\_\_"

**Self-Assessment: Comprehensive Learning Reflection****Individual Reflection Portfolio:**

**Students complete comprehensive self-assessment including:**

**Technical Skill Development:**

1. "My strongest gestus technique is \_\_\_\_\_ because \_\_\_\_\_"
2. "The most challenging gestus technique for me was \_\_\_\_\_ because \_\_\_\_\_"
3. "I improved most significantly in \_\_\_\_\_ over the course of this unit"
4. "I still need to work on \_\_\_\_\_ to develop my gestus skills further"
5. "The integration of multiple gestus techniques was \_\_\_\_\_ for me because \_\_\_\_\_"

**Social Awareness Growth:**

1. "This unit changed my understanding of social class by \_\_\_\_\_"
2. "I now see power dynamics differently because \_\_\_\_\_"
3. "My awareness of economic inequality has \_\_\_\_\_ through this work"
4. "I learned \_\_\_\_\_ about social contradictions in my own life"
5. "This work has made me more aware of \_\_\_\_\_ in contemporary society"

**Creative and Collaborative Learning:**

1. "My creative problem-solving skills developed through \_\_\_\_\_"
2. "Working collaboratively taught me \_\_\_\_\_"
3. "I contributed to my group's success by \_\_\_\_\_"
4. "I learned from my group members by \_\_\_\_\_"
5. "The most challenging aspect of collaborative creation was \_\_\_\_\_"

**Application and Future Learning:**

1. "I could use gestus techniques in the future to \_\_\_\_\_"
2. "This learning connects to other subjects/life experiences through \_\_\_\_\_"
3. "I want to continue developing \_\_\_\_\_ skills"
4. "This unit has inspired me to \_\_\_\_\_"
5. "I would teach someone else about gestus by \_\_\_\_\_"

**Summative Assessment: Portfolio Compilation****Comprehensive Portfolio Requirements:**

1. **Performance Documentation:** Video recording of final performance with written analysis
2. **Process Documentation:** Photos, notes, and reflections from throughout unit
3. **Technique Mastery:** Evidence of growth in each gestus type
4. **Social Commentary Analysis:** Written analysis of contemporary social issue addressed
5. **Creative Synthesis:** Documentation of creative problem-solving process
6. **Collaborative Reflection:** Analysis of group work and peer learning
7. **Future Application:** Plans for applying gestus learning in future contexts

## Differentiation Strategies

### For Advanced Students:

- **Leadership Roles:** Mentor other students, lead group creative processes
- **Extended Research:** Investigate advanced Brechtian techniques and theory
- **Cross-Curricular Connections:** Apply gestus to other subjects and contexts
- **Community Engagement:** Share learning with broader school/community
- **Advanced Techniques:** Explore mask work, chorus work, multimedia integration

### For Students Needing Support:

- **Scaffolded Assessment:** Break down complex tasks into manageable components
- **Alternative Demonstration:** Offer multiple ways to show understanding
- **Peer Support:** Structured partnership with confident students
- **Modified Expectations:** Adjust technical requirements while maintaining core learning
- **Additional Practice:** Extra time and support for skill development

### For English Language Learners:

- **Visual Documentation:** Emphasize physical demonstration over written reflection
- **Cultural Connections:** Incorporate students' cultural backgrounds into gestus work
- **Collaborative Support:** Group work with mixed-language partnerships
- **Alternative Assessment:** Offer oral reflection options alongside written work
- **Vocabulary Support:** Provide gestus terminology in multiple languages when possible

### For Students with Different Learning Styles:

- **Visual Learners:** Video documentation, visual reflection tools, graphic organizers
- **Auditory Learners:** Oral reflection opportunities, discussion-based assessment
- **Kinesthetic Learners:** Emphasis on physical demonstration, movement-based reflection
- **Analytical Learners:** Written analysis opportunities, theoretical connections, research components

### For Students with Social Anxiety:

- **Choice in Presentation:** Options for smaller groups or individual work
- **Supportive Environment:** Emphasis on growth over perfection
- **Alternative Formats:** Video recording vs. live performance options
- **Peer Support:** Structured collaborative relationships
- **Gradual Exposure:** Building confidence through progressive challenges

## Extension Opportunities and Future Applications

### Cross-Curricular Integration:

- **English Literature:** Apply gestus analysis to character study in dramatic literature
- **History:** Research and recreate historical social dynamics through gestus
- **Sociology:** Analyze contemporary social structures using gestus framework
- **Psychology:** Explore psychological theories of social behavior through embodied learning

- **Economics:** Examine economic systems and their human impact through physical representation

### **Community Engagement:**

- **Educational Outreach:** Share gestus learning with elementary/middle school students
- **Community Theatre:** Apply gestus techniques in local theatre productions
- **Social Justice Advocacy:** Use gestus understanding to promote social awareness
- **Intergenerational Programs:** Explore social change through gestus with older community members
- **Cultural Exchange:** Share gestus work with students from different cultural backgrounds

### **Advanced Technique Development:**

- **Epic Theatre Exploration:** Investigate other Brechtian techniques (songs, placards, direct address)
- **Contemporary Application:** Apply gestus to current social media and digital communication
- **Devised Theatre Creation:** Develop original works using gestus as foundation
- **Interdisciplinary Performance:** Combine gestus with other art forms (dance, music, visual arts)
- **Professional Development:** Explore careers in theatre, education, and social advocacy

### **Long-term Learning Goals:**

- **Critical Thinking:** Continue developing analytical skills for social observation
- **Empathy and Understanding:** Build bridges across social divides through embodied learning
- **Creative Problem-Solving:** Apply gestus-based creative thinking to other challenges
- **Communication Skills:** Use physical awareness to enhance all forms of communication
- **Social Responsibility:** Develop commitment to social justice and community engagement

### **Assessment of Unit Success:**

- Students demonstrate mastery of all gestus techniques
- Students show increased social awareness and critical thinking
- Students can apply gestus principles to new contexts
- Students express increased empathy and understanding of social diversity
- Students demonstrate improved collaborative and creative problem-solving skills
- Students show sustained interest in social justice and community engagement
- Students connect gestus learning to other academic and life experiences