

What Makes the Legendary Sense of British Humor? - Elemente des britischen Humors kennenlernen und humoristische Stücke szenisch umsetzen (S II)

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Let's stage a play!

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Wer kennt nicht? Johnson, Alan Ayckbourn, Stephen Fry und Hugh Laurie, Monty Python und Oscar Wilde – die Stars des viel beliebten „British sense of humour“.

In der Reihe setzen sich Ihre Schüler mit diesen Repräsentanten des britischen Humors auseinander, arbeiten eigenständig in Kleingruppen kurze Stücke der *comedians* und setzen diese szenisch um. Dabei zeigt sich der facettenreiche britische Humor als wichtiger Bestandteil einer „Britishness“ und Beitrag zur kulturellen Identitätsstiftung.

Klassenstufe: 11/12 (G8); 12/13 (G9)

Dauer: ca. 4 Doppelstunden

Bereich: Landeskunde Großbritannien:
The British sense of humour; humoristische Stücke als Text und Video analysieren, inszenieren und aufführen

Kompetenzen:



1. Kennenlernen unterschiedlicher Elemente des britischen Humors;
2. Analysieren von Sachtexten und humoristischen Stücken;
3. Erweitern der mündlichen und performativen Sprachhandlungskompetenz durch das Inszenieren und Aufführen von humoristischen Stücken

Reihe 3 S 5	Verlauf	Material	LEK	Kontext	Mediothek
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1. Doppelstunde

Thema

British humour: Its different facets



Material	Verlauf
M 1, OHP	<p>What is funny about this cartoon? / Beschreiben und Analysieren einer Karikatur; Erklären der humoristischen Elemente der Karikatur</p> <p>A quote about British humour / Analysieren eines Zitats; Herarbeiten der Rolle, die Humor in Großbritannien einnimmt</p> <p>What do you know about British humour? / Sammeln von weiteren Merkmalen des britischen Humors</p>
M 2	Term and definition / Zuordnen von Begriffen und Definitionen aus dem Wortfeld „Humor“
M 3	Reading texts about British humour / arbeitsteiliges Herarbeiten wichtiger Merkmale und Funktionen des „British humour“ anhand dreier Texte
M 4	<p>Listening and filling in the grid / Präsentieren und Sammeln der Ergebnisse</p> <p>Germans lack humour! / Stellung zu einem Zitat nehmen; Merkmale des deutschen Humors beschreiben und diesen mit dem britischen Humor vergleichen</p>
CD 14 	Humour and its playfulness / Interpretieren eines Zitats und Diskutieren, inwiefern Humor spielerische Elemente aufweist
CD 14 	Useful vocabulary / Nachschlagen englischer Wörter; Formulieren eines Beispielsatzes
M 2	Homework: <i>Learn the vocabulary from the semantic field of „humour“.</i>
Zusätzlich benötigtes Material: leerer Folienstreifen in Streifen geschnitten; Folienstifte	

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2. Doppelstunde

Thema

Getting started understanding your play

Material	Verlauf
M 5	<p>What do you remember? / Wiederholen der Grundzüge des britischen Humors anhand von Zitaten</p> <p>What makes a good performance? / Sammeln der Kriterien für eine gelungene Aufführung</p>
CD 14 	A placemat activity: How does it work? / Folienvorlage zum Erläutern der Placemat-Methode
CD 14 	What makes a good staging of a play?: A placemat activity / Sammeln von Aspekten einer gelungenen Aufführung anhand der Placemat-Methode

What Makes the Legendary Sense of British Humor? (S II)


Reihe 3 S 6	Verlauf	Material	LEK	Kontext	Mediothek
M 6	Preparing and performing a play / Erläutern der Vorgehensweise während der Gruppenarbeitsphase anhand der Aufgaben				
M 7	A work journal / Erklären der Dokumentation des Arbeitsprozesses				
M 8	Choosing a play / Lesen kurzer Zusammenfassungen der Stücke; Auswählen eines Stückes				
M 6, M 7, M 9	Working on the plays / Lesen und Analysieren der Skripte; Diskutieren der Umsetzung; Vergleichen der Überlegungen mit einer Umsetzung des Stückes auf Video; Notieren von Regieanweisungen und Requisiten Homework: 1. Learn your role by heart. 2. Bring the props for your play to the next lesson.				
Zusätzlich benötigtes Material: Internetzugang und/oder DVDs (s. Mediothek); Abspielmöglichkeit					

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3. Doppelstunde

Thema

Staging your play: The rehearsal

Material	Verlauf
M 10	Miming / Pantomimisches Darstellen unterschiedlicher Begriffe; Üben von Gestik und Mimik; das pantomimische Darstellen von Situationen
CD 14 	Warming up / zusätzliche theaterpädagogische Aufwärmübungen
M 6, M 7, M 9	Working on the plays / Fortführen der Proben; Vorbereiten der Aufführung Homework: Learn your roles by heart.
Zusätzlich benötigtes Material: Requisiten	

4. Doppelstunde

Thema

British humour: In action and under analysis

Material	Verlauf
M 6	Presenting the plays / Vorführen der Stücke; Analysieren der humoristischen Elemente, Anführen von Textbeispielen
M 7	How was my acting? / Bewerten des eigenen Auftritts anhand eines Fragebogens
M 10	Feedback / Bewerten der Aufführungen anhand eines Feedbackbogens
Zusätzlich benötigtes Material: Requisiten; ggf. leere Folien in Streifen geschnitten; Folienstifte	

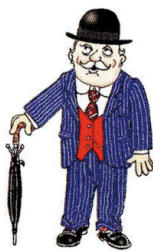
M 1 What is British humour?: A cartoon and a quote

What are the British like? How do the British see themselves? And what does that say about their sense of humour?

Tasks

1. Describe the cartoon.
2. Analyse the cartoon.
3. Explain how humour is achieved in the cartoon.
4. Read the quote and explain what it says about the role of British humour and what makes it so special.
5. Name some characteristic features of British humour. Make use of your general background knowledge.

You can tell I'm British because...



I live in the past



I don't care what people think



I'm a different person when the sun's out



I'm not bothered about a bit of dust



I never refuse a drink



I don't speak a foreign language



I'm lost without my dog



I wouldn't live anywhere else!

Artwork by Martyn Ford © LGP/www.lgpcards.

“Other races can also be quite funny, too. But it is true that we are especially proud and sensitive about what we call the British sense of humour. You may tell a man that he has no morals, or that he has no head for business, and he will not mind in the very least. He may even boast¹ that he has no ear for music [...]. But tell an Englishman that he has no sense of humour and he will knock you down.”

¹ **to boast:** to speak too loudly and proudly about sth. you own or you have achieved

Source: Herbert, Alan. The English Association: Presidential Address. The English Laugh. Leicester 1950.

Reihe 3	Verlauf	Material S 7	LEK	Kontext	Mediothek
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M 4 Multi-faceted British humour: An overview

Three texts (A, B and C) will give you an overview of the characteristics and the role of British humour.

Tasks

1. Fill in the grid while listening to the other students' presentations.
2. The text you have read yourself will be presented in class. Check the facts and correct the presenter if necessary.

Text A – The Role and Functions of British Humour
The role of British humour
The functions of British humour
Text B – The Legendary British Sense of Humour
The uniqueness of British humour
The characteristics of British humour
Text C – The Ingredients of British Humour
The uniqueness of British humour
The three main characteristics of British humour

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M 6 How to stage your play: A step-by-step guide

Task: Prepare the staging of your play. Follow the steps.



Understanding your play

- Read your play and underline vocabulary you don't know.
- Look up the words you don't know in a dictionary. Also look up the pronunciation of the words you don't know.
- Note down the humorous elements of your play. Exchange your findings with your group members.
- Discuss: What is important when staging the play? How can the humorous elements be acted out? What is important to get the punch line across?
- Watch a video of your play on YouTube.

① *Elementary Dating*

www.youtube.com/watch?v=lih75e6Rb8A

② *Your Name, Sir*

www.youtube.com/watch?v=hNoS2BU61Q

③ *Why Michelangelo Did Not Paint 'The Last Supper'*

www.youtube.com/watch?v=l9Aj7v...1qo

④ *The Importance of Being Earnest*

<https://www.youtube.com/watch?v=...GP60M...LJ> (16:50–23:06 and 28:14–35:24)

⑤ *Countdown*

There is no video available for this play.

Discuss: What did you like the best? What could have been done better? Which elements would you like to use in your performance? Feel free to use your own ideas for staging your play too.

Preparing the staging of your play

- Cast the roles.
- Sit in a semi-circle and read your roles out loud and simultaneously. Pay attention to your pronunciation and choose your intonation in accordance with the context.
- Note down (additional) stage directions for the roles.
- Make a list of props and bring them to the next lesson.
- Learn your role by heart.

Rehearsing your play

- Read passages of your role. After each passage, look up from your text. Read the passage again, this time look at your partner.
- When you feel safe with your text and you know it by heart, start using gestures and facial expressions when saying your text passages.
- While speaking your roles and using gestures and facial expressions, move around the stage in a suitable way. Also make adequate use of the props.

Performing your play on stage!



Reihe 3	Verlauf	Material S 15	LEK	Kontext	Mediothek
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M 8 Introducing the plays: Which one would you like to stage?

There is a wide spectrum of British humour. Above all, the British sense of humour has found expression in a variety of sketches, one-act plays and drama texts throughout centuries.

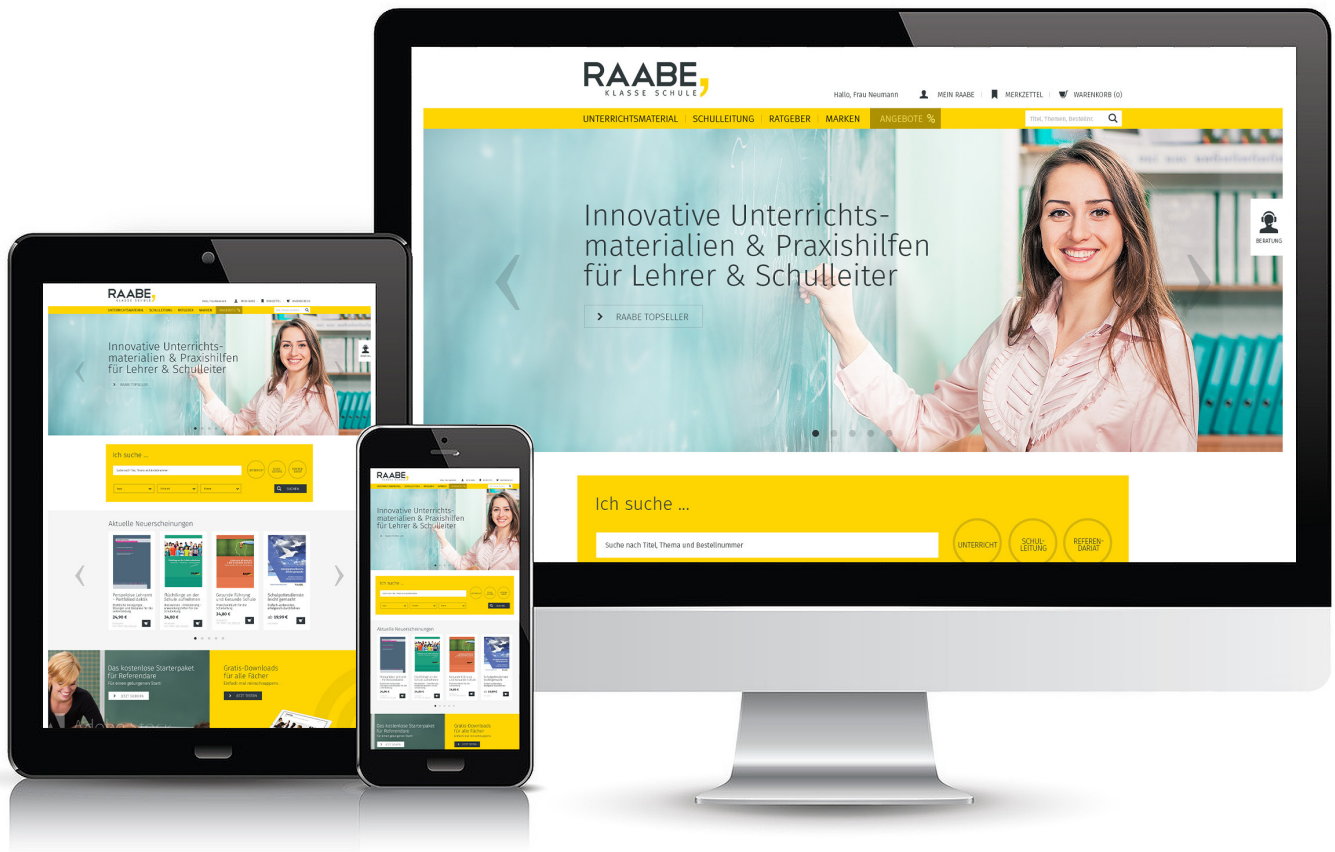
Task: Read the texts and select the play that you would like to put on stage.

<p>① Elementary Dating (1991) Rowan Atkinson</p>  <p>Mr Bean</p> <p>Once Atkinson defined humour as behaving in an unusual way in an unusual situation. To a large extent, his sketches are based on physical comedy.</p> <p><i>Elementary Dating</i> is a lecture on how to behave on your first date – a sketch with extraordinary facial expressions and no words from Atkinson.</p> <p>Roles: Lecturer, man</p>	<p>② Your Name, Sir (1989) Stephen Fry & Hugh Laurie</p>  <p>Hugh Laurie</p> <p>The sketch is taken from the popular TV series <i>A Bit of Fry and Laurie</i> and takes place in a police station. The plot is all about the difficulty of giving one's name and address to a police officer. The sketch is an excellent example of physical and verbal comedy.</p> <p>Roles: Police officer, man</p>
<p>③ Why Michelangelo Did Not Paint 'The Last Supper' (1982) Monty Python</p>  <p>The Monty Python comedy group</p> <p>Monty Python has been both loved and criticised for their satire and for breaking taboos. Among the comedy team were John Cleese, Terry Gilliam and Eric Idle.</p> <p>The sketch is a dialogue between the painter Michelangelo and the Pope in which they argue about Michelangelo's painting <i>The Last Supper</i>.</p> <p>Roles: Servant, Pope, Michelangelo</p>	<p>④ The Importance of Being Earnest (1895) Oscar Wilde</p>  <p>Oscar Wilde</p> <p>Wilde has often been called the "master of wit". The extract, which is taken from Act I of the comedy from Victorian times, is situated in Algernon's house. Algernon and Jack are best friends. Jack, who pretends to be Ernest when he is in the city, is about to propose to Gwendolen, Algernon's cousin. Lady Bracknell, Gwendolen's mother, interviews him on his eligibility¹ as a husband for her daughter.</p> <p>¹ eligibility: having the necessary qualities</p> <p>Roles: Jack, Gwendolen, Lady Bracknell</p>
<p>⑤ Countdown (1962) Alan Ayckbourn</p>  <p>Alan Ayckbourn is known to be the most successful playwright of present-day Britain. His writing includes <i>Absurd Person Singular</i> (1975) and <i>Bedroom Farce</i> (1975).</p> <p>The one-act play <i>Countdown</i> presents a couple that has been married for thirty years and has grown tired of each other. There is a steady alternation between thoughts and spoken words.</p> <p>Roles: Husband, wife</p>	

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