

Year 9 Drama Homework Booklet



A: Know your Drama course

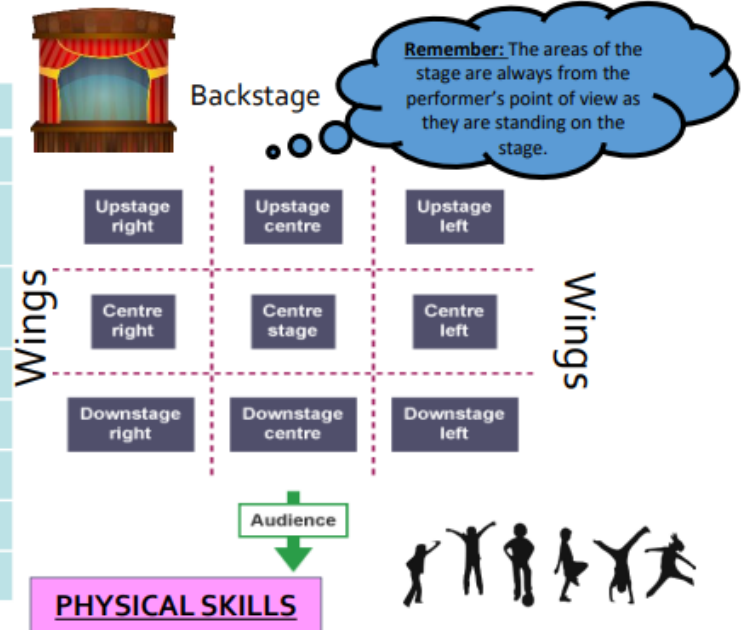
| Component 1 Understand Drama | Component 2 Devising Drama | Component 3 Texts In Practice |
|---|---|---|
| What is assessed? | What is assessed? | What is assessed? |
| <p>Knowledge and understanding of drama and theatre.</p> <p>Study of a set text Blood Brother.</p> <p>Analysis and evaluation of the work of live theatre makers.</p> | <p>Process of creating devised drama.</p> <p>Performance of devised drama (as performer or designer.)</p> <p>Analysis and evaluation of own work (devising log)</p> | <p>Performance of two extracts from one play.</p> <p>Free choice of play but it must contrast with Blood Brothers.</p> <p>Can be a monologue.</p> |
| How it's assessed | How it's assessed | How it's assessed |
| <p>Written exam 1hr 45mins Open book (clean text) 80 marks 40% of GCSE Marked by AQA Section A: Theatre Roles and terminology (4) Section B: Study of Blood Brothers. 4 questions on given extract from the play (44) Section C Live theatre production: one question on the work of theatre makers in a single live theatre production.</p> | <p>Devising log (60 marks) Devised performance (20 marks) 80 marks in total 40% of the GCSE Marked by teachers and moderated by AQA</p> | <p>Performance of extract 2 (20 marks) Performance of extract 2 (20 marks) 40 marks in total 20% of the GCSE Marked by a visiting examiner.</p> |

B: Features of a play

| | |
|---------------------------|---|
| Performance Style: | the way in which something is performed. A realistic performance has a believable or life-like performance style, or a comedy might feature multi-role or physical comedy as its performance style. |
| Character: | a person or other being (such as a talking animal) in a play, novel or film. |
| Character list: | a list of the characters that appear in the play. Some lists include a short description of the characters, such as their age or occupation. |
| Genre: | a category of drama such as historical drama or musical. |
| Stage directions: | descriptions of aspects of the play not conveyed by the actors' speeches. These may include a description of what the set or characters look like, their actions and how certain lines are spoken. It may also note pauses, silences or beats to indicate when characters are not speaking. |
| Monologue: | a long speech spoken by one character. |
| Plot: | the main events of the play presented in a particular sequence by the playwright. |
| Dramatic climax: | the moment of greatest dramatic tension in a play. |
| Resolution: | the end of the plot when the problems of the play are resolved |
| Dialogue: | what the characters say. |

C: Terminology and areas of the stage

| | |
|-----------------------------|---|
| Realistic | A performance style that is life like or naturalistic. |
| Multi role | When an actor plays more than one character in a performance. |
| Physical comedy | The use of (over-exaggerated) body movement, gesture and facial expression to create comedy. |
| Pause, silence, beat | A stop in the script. Often used for the dramatic effect of creating tension or to mark an important moment in the performance. |
| Plot | The main events of the play. |
| Tension | A sense of anticipation or anxiety. |
| Playwright | The person responsible for writing a play. |
| Act | A play is divided into Acts |
| Scene | An Act is divided into scenes |



D: Vocal and Physical Skills

VOCAL SKILLS



| | |
|--------------------------|--|
| Accent | A way of pronouncing a language (country, area or social class) |
| Volume | How loud or quietly someone speaks |
| Pitch | How high or low someone speaks |
| Tone | How something is said – sarcastic tone, happy tone, sad tone |
| Timing | Use of pause or silence. The rhythm of the way you speak |
| Pace | How fast or slow someone speaks |
| Intonation | The rise and fall of the voice |
| Phrasing | How something is said for dramatic effect (pause, emphasise words) |
| Emotional range | Happy, sad, scared, shy, nervous (linked with tone) |
| Delivery of lines | Working with other actors (linked with timing) action - reaction |

| | |
|--------------------------|--|
| Posture | How someone stands and/or sits (slouched, upright) |
| Gesture | How someone uses their hands and arms when they are speaking |
| Facial expression | How the face is used to communicate feeling. (EG – open mouthed, scrunched eyes, pouted lips.) |
| Movement | How someone moves around the stage space. This also includes physical theatre movement (dance, unison movement.) |
| Gait | How someone walks (stride, leap, shuffle.) |

E: Theatre Roles and responsibilities

THEATRE MAKER:
PLAYWRIGHT

WHAT THEY DO:

Writing the script of the play including the **dialogue** and **stage directions**.



Theatre Maker:
Lighting designer

What they do:
Design the lighting states and effects that will be used in a performance. Understanding the technical capabilities of the theatre and creating a lighting plot.



THEATRE MAKER:
PERFORMER

WHAT THEY DO:

Appearing in a production, for example by acting, singing, dancing or singing. Creating a performance or assuming a role on stage in front of an audience.

Theatre Maker:
Set Designer

What they do:

*Designing the **set** of the play. Providing sketches and other design materials before overseeing the creation of the set.*



Theatre Maker:
Understudy

What they do:

Learn a part including lines and movements, so they are able to take over from someone when needed.

THEATRE MAKER:
SOUND DESIGNER

WHAT THEY DO:

Designing the sound required for the performance, which may include music and sound effects. Considering if **microphones** are needed and creating a sound plot.



Theatre Maker:
Technician

What they do:
Operating the technical equipment (lighting and sound boards) during a performance.

THEATRE MAKER:
Theatre Manager

WHAT THEY DO:

Running the theatre building, including overseeing the Front of House staff and the box office staff who sell tickets.

THEATRE MAKER:
Puppet Designer

WHAT THEY DO:

Designing the puppets for a production, taking into account the style of puppets and how they will be operated.



THEATRE MAKER:
Costume Designer

WHAT THEY DO:

Design what the actors wear on stage. Making sure that costumes are appropriate for the style and period of the piece.



THEATRE MAKER:
Stage Manager

WHAT THEY DO:

Running the **backstage** elements of the play and supervising backstage crew. Organises the rehearsal schedule and keeps a list of **props** and other **technical** needs. Creating a **prompt book** and calling the **cues** for the performance.

Theatre Maker:
Director

What they do:

*Overseeing the creative aspects of the production. Developing an idea for the production. Liaising with designers, rehearses the actors and ensures all technical elements are ready. Giving notes to the actors to help them improve their performance and agreeing the **blocking** of the actors.*



Section F: Staging Configurations

Sightline: the view of the audience.

Backdrop: a large painted cloth hung as part of the scenery.

Theatre In The Round

ADVANTAGES:

- ❑ Directors and actors often find this a very **dynamic**, interesting space because the audience is close to the stage.
- ❑ The actors enter and exit through the audience, which can make the audience feel more engaged.
- ❑ Unlike spaces such as proscenium arch theatre, there is no easily achieved **'fourth wall'** separating the audience from the acting area.

Thrust Stage

DISADVANTAGES:

- Sightlines for audience on the extreme sides can be obstructed.
- The audience on the left and right sides of the auditorium have each other in their view.
- **Box sets** cannot be used.



A thrust stage protrudes into the auditorium with the audience on three sides. This is one of the oldest theatre types of stage.

DISADVANTAGES:

- ❖ Designers cannot use **backdrops** or flats, as this would block the audience's view.
- ❖ Stage furniture has to be chosen very carefully so that **sightlines** are not blocked.
- ❖ Actors have to be carefully blocked so that no section of the audience misses important pieces of action or facial expressions for too long.

Fourth Wall: an imaginary wall between the audience and the actors giving the impression that the actors are unaware they are being watched.

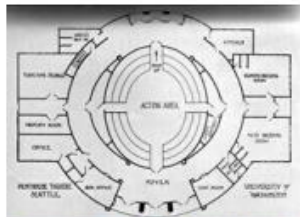
Proscenium Arch



This is a common form of theatre for larger theatres or opera houses. The proscenium refers to the arch around the stage which emphasises that the audience is seeing the same stage picture. The area in front of the arch is called an apron.

ADVANTAGES:

- ✓ Combine some of the advantages of proscenium arch and theatre in the round stages.
- ✓ As there is no audience on one side of the stage, backdrops, flats and large scenery can be used.
- ✓ The audience may feel closer to the stage.



A staging configuration where the audience are seated around all sides of the stage.

ADVANTAGES:

- Stage pictures are easy to create as the audience look at the stage from roughly the same angle.
- Backdrops and large scenery can be used without blocking sightlines.
- There may be **fly space** and **wing space** for storing scenery.
- The frame around the stage adds to the effect of a fourth wall, giving the effect of a self contained world on the stage.

DISADVANTAGES:

- Some audience members may feel distant from the stage.
- The **auditorium** could feel very formal and rigid.
- Audience interaction may be more difficult.

Auditorium: the part of the theatre where the audience sits.

Section F: Staging Configurations

ADVANTAGES:

- The audience feel very close to the stage as there are two long front rows.
- They can see the reactions of the other side of the audience facing them, which can work well for audience interaction.
- Sometimes, extreme ends of the stage can be used to create extra acting areas.

Traverse Stage

On a traverse stage, the acting area is a long, central space with the audience seated on either side facing each other.

Audience

STAGE

Audience

Fly Space: area above the stage where scenery may be stored and lowered to the stage.

Promenade

To promenade means 'to walk' and promenade theatre is when the audience stand or follow the actors through the performance. This may occur in a conventional theatre space or it may be designed for a **site specific** show when an unconventional space is used for the production.

ADVANTAGES:

- ✓ This is an interactive and exciting type of theatre where the audience feel very involved.

DISADVANTAGES:

- ❖ Big pieces of set, scenery or backdrops can block sightlines.
- ❖ The acting area is long and thin, which can make some blocking challenging.
- ❖ Actors must be aware of making themselves visible to both sides of the audience.
- ❖ Lighting for traverse stages needs to be arranged carefully to avoid shining light in to the audience's eyes or light spilling on to them unnecessarily.

DISADVANTAGES:

- Audience members on the back rows may feel very distant from the stage.
- It doesn't have the frame of the proscenium arch theatre, which can enhance some types of theatre.
- It may not have the wing and fly areas typical of proscenium arch theatre.

DISADVANTAGES:

- ❖ The audience may find moving about the space difficult or get tired standing.
- ❖ Actors and crew need to be skilled at moving the audience along and controlling their focus.
- ❖ There can be health and safety risks.



End on Staging

End on staging is similar to a proscenium arch stage, as the audience is seated along one end of the stage directly facing it. However, it does not have the large proscenium frame.

ADVANTAGES:

- ✓ The audience all have a similar view.
- ✓ Stage pictures are easy to create.
- ✓ Large backdrops or projections may be used.

Wing Space: areas to the side of the stage. This is where actors wait, unseen by the audience, to enter the stage. Where props are stored.

Catharsis – when the events of a play make the audience feel strong emotions like fear or sadness and they get it out, creating an emotional release.

Examples of Genre:

Section G: Form and Genre

FORM – is the **type** of drama (decided by the playwright).

GENRE – refers to what sort of **story a performance tells**.

EXAMPLES OF FORM:

| FORM | CONVENTIONS |
|------------------|--|
| <u>PLAY</u> | Dialogue (either scripted or improvised) between several characters. |
| <u>MUSICAL</u> | Some dialogue between characters but also some singing and dancing. |
| <u>MIME</u> | The performer(s) should remain silent and convey meaning through movement and facial expression. |
| <u>MONOLOGUE</u> | One performer who talks directly to the audience. |

Sub-genres of comedy:

FARCE – improbable situations and physical humour entertain the audience.

PARODY – makes fun of an existing piece of work (eg – another play) by imitating it.

SATIRE – mocks something serious (eg- politics) by highlighting how ridiculous it is.

| GENRE | CHARACTERISTICS OF THAT GENRE |
|--|--|
| <u>TRAGEDY</u> <i>Sophocles</i> <i>Shakespeare</i> | <ul style="list-style-type: none"> - Developed by Ancient Greeks - Serious plot - Sad ending – death of one or more main characters - Aim to produce 'catharsis' for the audience - Most modern tragedies have characters from more normal backgrounds, making it easier for the audience to relate to them. - TRAGICOMEDY contains both comedy and humour. |
| <u>DOCUMENTARY THEATRE (DOCUDRAMA)</u> <i>Recorded Delivery theatre company</i> | <ul style="list-style-type: none"> - Takes stories from real life and brings them to the stage - Modern genre of theatre - Plot, character and script taken from factual sources like newspapers, letters and interviews. - Real life events portrayed in an authentic way. - Performers can repeat source material word for word. This is known as VERBATIM THEATRE. A popular way to deliver strong message about topical issues. |
| <u>MELODRAMA</u> <i>Pantomime</i> | <ul style="list-style-type: none"> - Unbelievable plots - Extreme emotions and exaggerated acting - Stories about love with a happy ending - Music features heavily in Melodrama but doesn't contribute to the plot. Incidental music is played in the background to add to the overall mood. |
| <u>COMEDY</u> <i>Shakespeare</i> | <ul style="list-style-type: none"> - Also date back to Ancient Greece - Light hearted plot, witty dialogue - Happy ending for the main characters - Shakespeare used techniques such as wordplay and mistaken identity to create comedy - Visual comedy – characters' appearance, actions and use of props create humour as well as their words. |

Homework Project 1 (Stage positionings and Stages)

Fig. 1 is a diagram of a platform stage. Label the nine different stage directions.
The first one has been done for you.

| | | |
|----------|--------------|--|
| | | |
| | Centre Stage | |
| | | |
| Audience | | |

Fill in the table below around Staging.
Use research and BBC Bitesize to help.

| <u>Stage Name</u> | <u>Stage Diagram:</u> | <u>3 Facts</u> | <u>Pros and Cons</u> |
|-------------------|-----------------------|----------------|----------------------|
| Thrust Stage | | | |
| Promenade Stage | | | |

| | | | |
|----------------------|--|--|--|
| Traverse Stage | | | |
| End on Stage | | | |
| Proscenium Stage | | | |
| Theatre in the Round | | | |

Homework Project 2 (The 8 Drama Traits and Drama Techniques)

Use the 8 drama Traits to help you fill out the table below.
Think of a time in drama when and how you used it.

| <u>Key Word</u> | <u>Vocabulary</u> | <u>How and when do you use it?</u> |
|---------------------------|-------------------|------------------------------------|
| Gestures | | |
| Body Language | | |
| Emotions | | |
| Facial Expressions | | |
| Gait | | |
| Posture | | |

| | | |
|---------------------|--|--|
| | | |
| Projection | | |
| Vocal Skills | | |

Fill in the table below around Dramatic Techniques.
Research what the skill is and how you have used it within your devising process.

| <u>Dramatic Technique</u> | <u>What is it?</u> | <u>How and when do you use it?</u> |
|----------------------------------|---------------------------|---|
| Multi- Role | | |
| Freeze Frames | | |
| Flash Backs | | |

| | | |
|-------------------------|--|--|
| Unison | | |
| Physical Theatre | | |
| Stage Combat | | |
| Thought Tunnel | | |
| Narration | | |

Year 9 Drama Knowledge Organiser

Key words & Definitions

| | |
|----------------------|--|
| Devising | Creating an original piece of theatre |
| Theatre Practitioner | A person or theatre company that creates practical work or theories to do with performance and theatre. |
| Genre | The genre of a performance refers to the type of story being told (ie: comedy, tragedy, etc.) |
| Style | Refers to how the work is presented on stage (ie- in a naturalistic or non-naturalistic style) |
| Target audience | Who a performance's content is aimed at (the genre / style chosen should be appropriate to the chosen audience.) |

THEATRE STYLES



Ancient Greek
500 BC



Commedia dell'Arte
1600's



Elizabethan
1600's



Realism
Late 1800's



Experimental
Early 20th Century



Epic Theatre
1920's



Post-Modern Theatre
Mid 20th Century



Theatre of the Absurd
1950's

Drama Practitioners

| Constantin Stanislavski | Antonin Artaud | Bertolt Brecht |
|--|---|--|
| 17 Jan 1863 – 7 Aug 1938 Russian actor and theatre director | 4 Sept 1896 – 4 March 1948 French playwright, poet, actor and theatre director | Feb 1898 – 14 Aug 1956 German poet, playwright and director (Marxist, political activist) |
| Style: Naturalism | Style: Theatre of Cruelty | Style: Epic Theatre |
| Aims to reflect real life and truth onstage, using natural forms of speech and physical expression | Aims for the audience to be "affected", shocked, and involved; wanted to cleanse the audience of their secret fears and desires | Aims to present a "political message"; educating the audience about an issue |
| Techniques: <u>Objectives</u> – desire for your character: 'I want to...' <u>Emotional memory</u> – think back to a time when you had a comparable experience. <u>The Given Circumstances</u> – find out the facts about your character from the text <u>Magic If</u> – What would I do if...?; connecting to character | Techniques: <u>Visual Poetry</u> - movement, gesture and dance instead of word to communicate <u>Creating a dream world</u> - use of ritual, masks, etc; to affect subconscious - like a dream <u>Assaulting the audience</u> - with lights, music, sound, images <u>Involving the audience</u> - action would take place all around the audience (to feel a part of it) | Techniques: <u>Placards</u> – signs to get audience to react ('Applause') or to highlight a key message <u>Narrators, music and singers</u> Used to directly address the audience and provide political comment. <u>Lack of pretence</u> : set, costume changes, etc. not hidden <u>Multi-roling</u> – Each actor takes on more than one part. |



Homework Project 3:

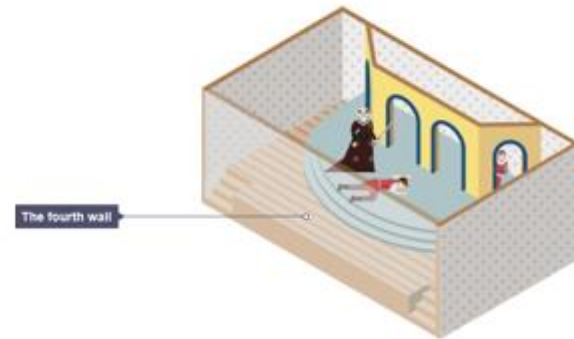
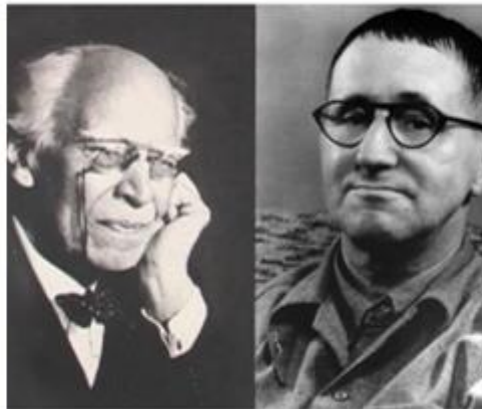
Research Bertolt Brecht and Stanislavski and create a fact file around these practitioners.
Discuss what both practitioners created within drama and mention their skills and techniques, describing what they are, when and how we use them.

Compare both the practitioners and discuss what is the same and different.

You can lay out your information anyway that you like. **BBC Bitesize is a great resource to help!**

V-Effect

- German word *vertremdungseffekt*.
- Correct translation - 'to make strange' (to make actions strange, or to make the familiar strange).
- Misleading translation: 'alienation-effect'.
- Realistic theatre: also known as 'dramatic theatre'.
- Realism and naturalism dominated the great stages of the world in the late 19th and early 20th centuries.



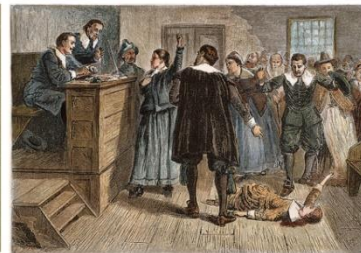
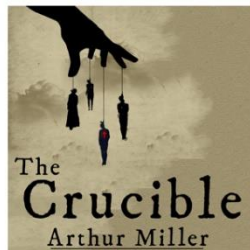
Homework Project 4:

Watch the clips of 'The Crucible' by Arthur Miller.

[Plot Summary of The Crucible by Arthur Miller in Under 10 Minutes - YouTube](#)

[CHS Fall Play: The Crucible - YouTube](#)

- Discuss and write about the themes and symbols from the writer Arthur Miller- For example, it is based on the true story of the Salem Witch Trials that took place in the 1600's and is set in a Puritan Community
- Write a synopsis for each of the four acts throughout The Crucible, Introducing and explaining the characters.



Homework Project 5:

Using 'The Crucible' by Arthur Miller.

Write a fact file for the following characters and present it any way that you like!

- Elizabeth Proctor
 - John Proctor
 - Abigail Williams
 - Mary Warren
 - Reverend Paris

Think about what the characters are like,

A layout below has been done for you if you need!



Mary Warren



John + Elizabeth Proctor



Abigail Williams



Reverend Parris

Personality:

Conflict:

Key Moments:

Family and Background:



Key Quotes:

Costume and Appearance:

Relationships:

Character Profile:

Personality:

Conflict:

Key Moments:

Family and Background:



Mary Warren

Key Quotes:

Costume and Appearance:

Relationships:

Character Profile:

Homework Project 6:

Answer the following Exam questions. You may use research to help you.

These questions are GCSE questions surrounding *The Crucible* by Arthur Miller

Answer the questions using good English and the layout of What, How and Why.

*You are designing a costume for Mary to wear in a performance of this extract. The costume must reflect the context of *The Crucible*, set in a Puritan community in the late 17th century. Describe your design ideas for the costume.*

You are performing the role of John Proctor. Explain how you might use the performance space and interact with the actor playing Elizabeth Proctor to show the audience the pressure that John Proctor is under.

You are performing the role of Abigail Williams. Describe how you would use your acting skills to interpret Abigail's' character. (Use the grid box to help you with your explaining)

| | | |
|------------|--------------------|---------------|
| Vocal | Physical | Mannerisms |
| Pitch | Gait | Gestures |
| Tone | Body Language | Levels |
| Pause | Emotion | Relationships |
| Volume | Facial Expressions | Eye contact |
| Projection | Movement | Tension |
| Accent | Space | Multi Role |

Homework Project 7 (Part One)

Research the dramatic skill of 'Theatre in Education' and find out what it is, how it is performed, what skills are used and who it is aimed at.

Create a mind map of ideas that you could use to create a devising piece around the skill of 'Theatre in Education' The first idea has been done for you:

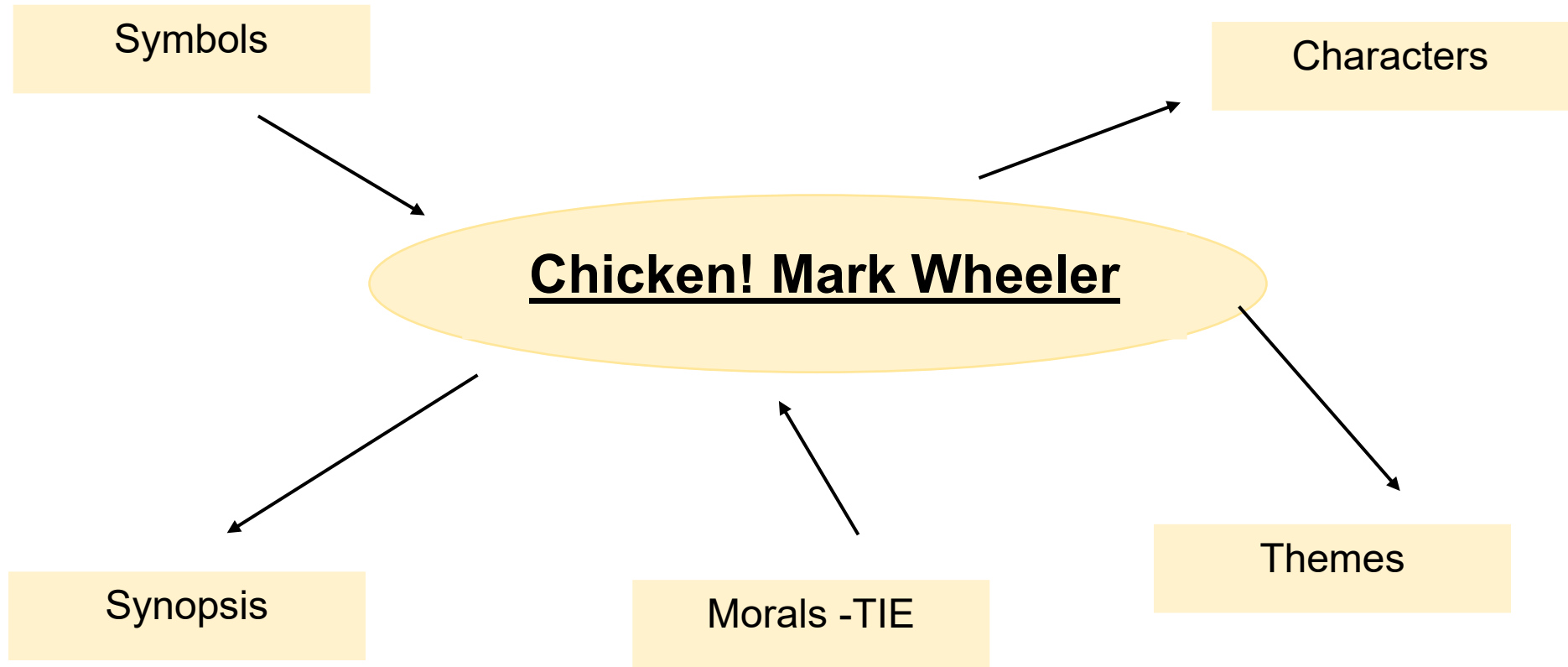


Theatre in Education

Bullying

Homework Project 7 (Part Two)

Watch the Theatre in Education style piece called 'Chicken' by Mark Wheeler.
Discuss the synopsis and what themes, symbols, and morals of the story there are.



Homework Project 8:

You are playing the role of a writer and director.

Using the script below, add in stage directions, stage positionings and information for your actors to perform the script below. This will help when it comes to performing this scene, as it tells us what is going on, helps to devise, create, and imagine the scene.

Consider the following:

- character names are used to indicate who is speaking.
- *italics* or brackets are used to describe **stage directions**. Stage directions may indicate crucial practical features that need to be taken into consideration, such as ensuring that there is enough performance space.
- As well as telling the story, scripts provide lots of important practical information, such as how many performers are required in the cast.
- It provides information on how a performer may deliver a line, what prop to hold or where to move in the performance space.

Section 1: A Bike for Christmas

Throughout the following scene the two families mirror each other on opposite sides of the stage, each side representing their different homes.

Chris: (With a high five.) Chris!

Tammy: (With a high five.) Tammy!

Tammy & Chris: Cousins and best mates. Chillin* together on the local estates

Tammy: Water fights at weekends

Chris: ... playing knock door run.

Tammy: (Holding up a phone camera.) Videoing what happens and always having fun!

Chris: Showing it to our mates next day makes everybody laugh.

Tammy: But if your mum caught sight of them she'd drown you in the bath

Chris: She's not that bad!

Tammy: She's... well sad!

Tammy & Chris: Anyway

Tammy: Christmas is coming and there's one thing we'd both like.

Chris: A state of the art..

Tammy: ... well sorted..

Tammy & Chris: mountain bike,

Tammy: We've dropped some blatant hints

Chris:.. almost every day.

Tammy & Chris: But if Mum/Dad's bought one, it's hidden well away.

Chris: So a potted introduction has passed before your eye

Tammy & Chris: And here we are for you today.

Tammy: There is one little problem though. We're meant to be thirteen.

Chris: Easy... (To audience) ... suspend your disbelief in every single scene. In Theatre you can conjure up anything at all Tammy: Like what?

Chris: A microphone

Tammy: DJ!

Chris: Pump it Up!

Tammy: Good! Anyway we're here to do this play. So, let's introduce our folks

Tammy & Chris:.. and get it underway

Homework Project 9:

Complete the table below around the play 'Chicken' by Mark Wheeler.

From the performance that you watched, think about all the dramatic techniques that were used to help convey the story. Explain what the technique is and the overall effect it has.

The first one has been done for you:

| <u>Dramatic Technique</u> | <u>What is it?</u> | <u>Effect</u> |
|---------------------------|--------------------|---------------|
| Multi- Role | | |
| | | |

| | | |
|--|--|--|
| | | |
| | | |
| | | |
| | | |
| | | |

Homework Project 10:

You have been working on a devised piece. Your task is to write a monologue for one of the characters of Tammy or Chris from 'Chicken'.

Think about how you are going to perform this, what you are going to say and who the monologue is directed at.

A monologue is a speech that is delivered to an audience which explains the feelings of a character.

| | | |
|------------|--------------------|---------------|
| Vocal | Physical | Mannerisms |
| Pitch | Gait | Gestures |
| Tone | Body Language | Levels |
| Pause | Emotion | Relationships |
| Volume | Facial Expressions | Eye contact |
| Projection | Movement | Tension |
| Accent | Space | Multi Role |

Homework Project 11:

Write a 1500 word evaluation of the most recent piece of work you have completed; this could be your most recent piece of Bouncers or Physical Theatre.

- What skills did you use in your performance?
- What was the overall effectiveness of your piece?
 - What do you need to improve on?

Be fair to yourself and consider targets to improve on for your next piece.