

Vocabulary

Facial expressions
Body Language
Projection
Chorus
Style / Genre
Posture
Gait
Proxemics
Characterisation
Stock characters
Research
Exaggerate
Audience

Techniques

Freeze Frame (standing still, quiet, use levels, use body language and facial expressions)

Improvisation (making up scenes or words based on your character) **Narrator** (A person who reads out extra information) **Body as Prop** (Use your body to make an object like a bench or tree)

Assessment

You will take part in several peer and self assessment tasks over the project, as well as receiving feedback from your teacher.

Your assessment for this topic will be based on creating a character and devising a performance, before evaluating it.

Thinking Questions

- How am I showing my character?
- What is my body language?
- How is it different to my normal?
- What is my character feeling?
- Do my facial expressions match this?
- What is my posture like?
- How do I walk? What is my gait like?
- How do I react to the other characters?
- How close do I stand to others?

Year 7
ROALD DAHL
Term 1.1

A good devised performance ...

Will have a range of different believable characters. It will use a set scenario or one you have made up. The audience will be able to understand what is happening and will be engaged by the action and the storyline.

Core skills

Confidence, Creativity,
Leadership, Organisation,
Resilience, Initiative,
Communication

Topic

ROADL DAHL

You will be developing your DEVISING skills using the well-known stories by Roald Dahl. You need to create and maintain characters and respond to set scenarios.

0-25%

Simple ideas / Some skills /
Inconsistent / Explain /
Describe / Starting to use
Drama words

26-50%

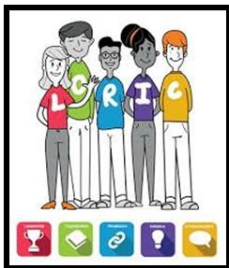
Effective / Creative / Secure
skills / Generally confident /
Explain / Insightful
comments / Suggest
improvements / Examples /
Justified

51-75%

Effective / Committed /
confident / Convincing /
Consistent / Interpretation /
Interaction / Communication
/ Accurate / Detail / Analyse
/ Justified / Examples /
Fluent use of drama terms

76-100%

Committed / Focused /
Exceptional / Highly creative
/ Impact / Driving force /
Flair / Sustained / Engaging /
Mesmerising / Faultless /
Original / Powerful /
Understanding of genre,
staging, conventions /
Analysis / Evaluation /
Insightful / Perceptive /
Specific / Extremely well
justified / Outstanding use of
key terms



Rights

12 – Respect your views
and the views of others / 28
– Right to education / 29 –
Education should develop
your skills and
talents

Areas for Assessment

Creating	The ability to work within a group to create and develop performance work.
Performing	The ability to present a character using physical and vocal skills.
Evaluating	The ability to discuss the qualities of a performance using dramatic language.

Drama Key Words

Audience	The spectators or listeners at a performance.
Auditorium	The part of the theatre or performance space where the audience sits.
Stage	The area in a performance space where the performers perform.
Protagonist	The leading character in a performance or story.
Narrative	The storyline of a performance.
Tension	The growing feeling of expectation before an important or difficult event. (The edge-of-your-seat feeling you get when you know something big is going to happen)
Dramatic Climax	The highest point of tension within a performance. (The point where the big thing you've been waiting to happen, actually happens!)

Explorative Strategies

Still image	Performers use their bodies to create a frozen picture (like a photo) which shows emotions, relationships and narrative.
Thought-tracking	Speaking the inner thoughts of your character aloud to understand their feelings.
Hotseating	Questioning a character to discover more information about their past experiences and feelings.

6 Areas to Consider in a Still Image

Facial Expressions	What emotion are they feeling? Where are they looking?
Body Language	Open or closed? Does it help the audience understand their feelings and social position?
Gesture	What are they doing with their hands? Can it help the audience understand what is going on?
Levels	Are lots of different levels used? Do the levels help us understand feelings and social position?
Proxemics (space)	Where do the performers stand in the space? Does the distance between characters tell us anything about their relationships?
Audience Awareness	Are the performers positioned in places where the audience can see them fully?

Performance Techniques

Cross-cutting	A technique where the stage is split to show two or more locations and the action swaps between them. When one area is active, the other is frozen in still image.
Narration	The process of telling a story. External narration is delivered by someone looking in on the action. Internal narration is delivered by a character in the story.
Marking the moment	Making a key moment in a performance stand out to the audience by obviously changing dramatic choices like the volume of the speech or the speed of the action.
Voices in the Head	A technique to show a character struggling with their inner thoughts or memories. One performer is the protagonist and the others play their thoughts. The technique builds to a dramatic climax.

Vocabulary

facial expressions / practitioner / genre / style / characterisation / chorus / dynamic / exploration / technique / intensity / tempo / purpose / motif / unison / canon / movement memory / precision / isolation / mirroring / phrase / gesture / rhythm / speed / direction / travelling / theme / timing / instrumental / level / direction / stillness / elevation

Core skills

Confidence, Creativity, Leadership, Organisation, Resilience, Initiative, Communication



Elements we will focus on-

good posture / confidence / focus / space / dynamics / mobility / flexibility / strength / balance / action / co-ordination / stamina / control / good alignment / relationship / concentration / determination focus / musicality / projection / sense of style / communication of choreographic intent / Lead and follow / mirroring / action and reaction / contact / formation

Assessment

You will take part in several peer and self assessment tasks over the project, as well as receiving feedback from your teacher.

There will be fortnightly mini assessments by your teacher to observe progress.

A good DANCE performance ...

Will have a clear style and will show precision. You will need to demonstrate an understanding of key performance skills and the conventions of the dance style or choreographer.

DRAMA Year 7 DANCE Term 2.1

Topic

DANCE

You will be developing your skills in a range of different dance styles and learning the basics of how to develop strength and flexibility and look after your body while dancing.

Thinking Questions

- What skills do I need to use today?
- How am I communicating with others?
- How am I communicating to the audience?
- Is my effort allowing me to meet my target?
- Am I working to the best of my ability?
- What do I need to do next to allow me to keep improving?
 - What do I need the teacher to know so that they can best help me next lesson?

Rights

12 – Respect your views and the views of others / 28 – Right to education / 29 – Education should develop your skills and talents

0-25%

Identify / give examples / basic / outline / identify / communication of ideas / can communicate with other performers / apply performance skills and techniques.

26-50%

Describe / relevant examples / clear / Appropriate / competent / Describe / use examples / Appropriate delivery and communication / Appropriate application of performance skills and techniques.

51-75%

Explain / variety / appropriate / clarity / Effective / appropriate / creative / Discuss / justify / use clear and concise examples / Effective delivery and communication / competent ability / Effective application of performance skills and techniques.

76-100%

Analyse / careful / clear / well considered / discussed / specific / Disciplined / organised / Considered / assured / Assess / considered examples / explain / use considered examples / Confident delivery and communication / assured ability to communicate / Fluent application of performance skills and techniques.

The 6 Basic Actions

- **Jump** – leaving the floor with both feet and landing with both feet
- **Turn** – rotation of the body
- **Stillness** – no movement
- **Travel** – moving from one place to another
- **Transfer of Weight** – weight moved from one body part to another
- **Gesture** – a movement using no weight



Skills

Coordination – performing two actions at the same time or moving two body parts at the same time

Accuracy of action – performing the actions correctly

Rhythmic Accuracy – being in time with the music

Movement Memory – remembering the actions and the order of the actions within the phrase

Choreographic Devices

Unison – performing the same movement at the same time

Canon – performing the same movement but at different times

Retrograde – movements are performed backwards (like a rewind video)

Starting position – a still position you start your dance in
Ending position – a still position you end your dance in

Vocabulary

Facial expressions
Body Language
Projection
Chorus Canon
Unison Style
Posture Gait
Proxemics
Characterisation
Hot-Seating
Improvise

Techniques

Projection (Speaking loud enough for the audience to hear you) **Characterisation** (Making and being in character that is different to yourself) **Posture** (How you stand and how that is different to you normally) **Gait** (How you walk in character and how that is different to your normal walk)

Assessment

You will take part in several peer and self assessment tasks over the project, as well as receiving feedback from your teacher.

Your assessment for this Topic will be based on creating a character and devising a performance, before evaluating it.

Core skills

Confidence, Creativity,
Leadership, Organisation,
Resilience, Initiative,
Communication

A good devised performance ...

Will have a range of different believable characters. It will use a set scenario or one you have made up. The audience will be able to understand what is happening and will be engaged by the action and the storyline.

Year 7 Character Development Term 2.1

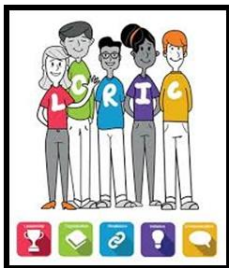
Thinking Questions

- How am I showing my character?
- What is my body language?
- How is it different to my normal?
- What is my character feeling?
- Do my facial expressions match this?
- What is my posture like?
- How do I walk? What is my gait like?
- How do I react to the other characters?
 - How close do I stand to others?

Topic

CHARACTER DEVELOPMENT

You will be developing your DEVSING skills and CHARACTERISATION. These are key drama skills that you will need. We will be creating characters and devising situations in which we can demonstrate these characters and develop them.



0-25%

Simple ideas / Some skills / Inconsistent / Explain / Describe / Starting to use Drama words

26-50%

Effective / Creative / Secure skills / Generally confident / Explain / Insightful comments / Suggest improvements / Examples / Justified

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Effective / Committed / confident / Convincing / Consistent / Interpretation / Interaction / Communication / Accurate / Detail / Analyse / Justified / Examples / Fluent use of drama terms

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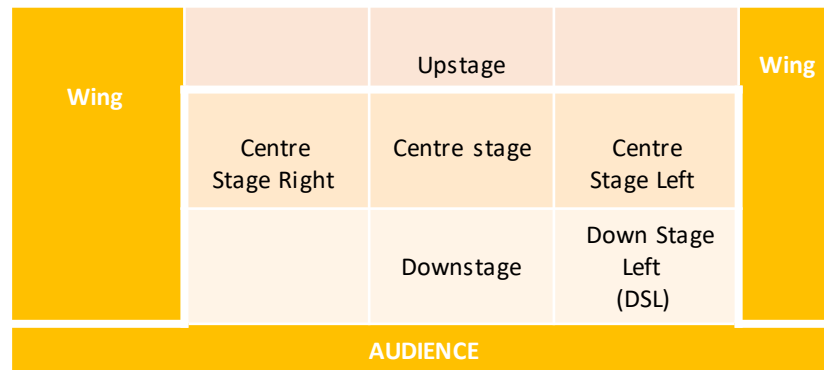
12 – Respect your views and the views of others / 28 – Right to education / 29 – Education should develop your skills and talents

Still Image

This is a frozen picture which communicates meaning. It's sometimes called a freeze frame or tableau. It can provide insight into character relationships with a clear focus upon use of space, levels, body language and facial expression.

Still images can be used in a variety of ways. During a long speech they might be used to punctuate the words with clear imagery, making the drama onstage more interesting by adding a visual dimension to the work. They can also be used for marking the moment to explore a key moment in time.

- A **thought-track** is when a character steps out of a scene to address the audience about how they're feeling. Sharing thoughts in this way provides deeper insight into the character for an audience.
- In rehearsal it's an effective way of exploring characters and scenes in greater depth. Stopping the action and sharing thoughts enables the actor to fully understand how their character thinks or feels at any given moment. Sometimes the character might feel something different to the words they're speaking. This is called **subtext** and thought-tracking is a useful way of exploring it to realise the many layers within a scene.



Using different heights or **levels** onstage creates visual interest. It can also help to ensure that the audience see all of the action. Levels can be used to suggest status - meaning the power or authority one character has over another. It's important to consider what the use of levels suggests when staging a scene.

Status is the level of power or influence a character has. You can achieve interesting and often comic results by changing the status order in your drama when you improvise.

Proxemics - What do the shapes that you create on the stage say about the character relationships and action? Levels are also important and can be useful in denoting a character's status or power.

The body language is the same in both these images but the distance between the actors completely changes the audience's perception of their relationship. The distance between the characters suggests that their relationship isn't close whilst the folded arms indicate defensiveness.

Always consider the pictures you paint onstage with your bodies. They tell a story. Use the space available to you and make sure that the images you create are visually pleasing for the audience.

You may have come across body language being referred to as **non-verbal communication**. If you're wondering how powerful body language can be, consider how often a text message or even a phone call is misunderstood. This is because the listener doesn't see the facial expressions or body language which would convey the mood of the speaker.

Vocabulary

Naturalistic
Actor
Prepare
Method
Unit
Memory
Through-line
Ensemble
Stanislavski
Realistic
Scene

Techniques

The 4th Wall (An invisible wall between the actors and the audience) **Subtext** (This is the underlying element of the script, the implied content rather than what is explicitly said)
Objective (What the character wishes to achieve in the scene) **Magic IF** (This is where the actor thinks, what would I do if...)

Assessment

You will take part in several peer and self-assessment tasks over the project, as well as receiving feedback from your teacher.

Your assessment for this Topic will be based on a written analysis of a performance using a drama practitioner

Thinking Questions

- Does this look and feel like a Naturalistic performance?
- How would the audience know what I am showing?
- Have I used Stanislavski's techniques?
- Do I need to alter my performance to make it more Naturalistic?
- Can I compare it to other Naturalistic performances?

Year 7
STANISLAVSKI
Term 2.2

Core skills

Confidence, Creativity,
Leadership, Organisation,
Resilience, Initiative,
Communication

A drama practitioner ...

Is someone who has created, or modified a way in which people create drama. E.g. They have come up with a certain way to act or a certain way to create different plays and communicate with the audience.

Topic

STANISLAVSKI

Konstantin Stanislavski is a drama practitioner who came up with the style of drama we now refer to as 'Naturalism'. You will be looking at him, his life, and key techniques in theory and in performance.



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Rights

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talents

Theatre Practitioner	Someone who creates theatrical performance and/or writes theatrical ideas and teachings.
Konstantin Stanislavski	Russian
Born	1863
Died	1939

He formed the **Moscow Art Theatre** and is most commonly known for his '**system**'.

The 'System' was Stanislavski's acting method, born out of a quest for realism in acting. A set of rules and exercises created a foundation for actors to work from.

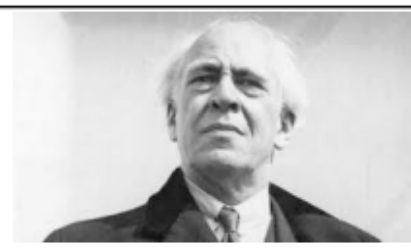
The principle objective of his system was to aid the actor in creating an illusion of actuality on stage and in convincing the audience that he (the actor) was portraying a real person, convincing his audience that his feelings and thoughts were exactly those of the character he embodied.

He taught that an actor must prepare his role in great detail, with a large amount of attention to the psychology, the motivation and the lifestyle of the character. It is important to be clear, Stanislavski does not teach you how to act, he teaches you how to work with yourself, how to organise your own creativeness and use your inner body to create the external show, it gives him a purpose.

The preparatory work on a role can be divided into three areas. Textual analysis, establishing life (internal) and transferring it to physical form (external).



Elements of the System



Given circumstances - The given circumstances are the information about the character that you start off with and the play as a whole. How old is the character? What's their situation in the play and in relation to the other characters? Are there any notes provided about the play and its characters? Such notes and stage directions may not tell you everything you need to build a character but they are the starting point from which you'll work to examine the other questions.

Emotional memory - Emotional memory is when the actor finds a real past experience where they felt a similar emotion to that demanded by the role they are playing. They then 'borrow' those feelings to bring the role to life.

Method of physical actions - Imagine a simple activity like cleaning your teeth and then imagine a husband cleaning his teeth whilst deliberating on how to tell his wife about his mistress. This is a simple illustration of how a physical action can release the necessary emotions.

Subtext - The script of a play could be called the text. The subtext is the actual meaning and motivation behind the lines that are spoken and the actions taken. For example, the heroine might say to the hero, "I love you" and we might assume that it is the happy ending fairy tale moment. But the delivery would be very different if she was worried that he was about to walk out on her.

If - Stanislavski said that the character should answer the question, 'What would I do **if** I was in this situation?' Also known as the '**magic if**', this technique means that the actor puts themselves into the character's situation. This then stimulates the motivation to enable the actor to play the role.

Objective & Super-objective - An **objective** is the reason for our actions. What are we trying to achieve? Life, people and circumstances constantly put up barriers in our way. Each of these barriers presents us with the objective of getting through them. You shouldn't try to express the meaning of your objective in terms of a noun, always use a verb, eg 'I wish to...'

The **super-objective** is an over-reaching objective, probably linked to the overall outcome in the play. We use the word super-objective to characterise the essential idea, the core, which provided the impetus for the writing of the play. A character's objectives are likely to be stages in the journey towards the super-objective. If that journey is perceived as a clear path to the super objective, then you have your through line.

Circles of attention - Stanislavski believed that an actor needed a sense of isolation in order to produce a characterisation and avoid unnecessary tension. They needed to concentrate on themselves. This is the first circle of attention. Stanislavski referred to it as Solitude in Public. Beyond this, the actor might, in the 'second circle', be aware of the character he is addressing and in the 'third circle', the rest of the production. There's no direct awareness of the audience in this. These circles of attention are achieved through focus and concentration.

Tempo and rhythm - Stanislavski felt that an inner and an outer tempo and rhythm were vital if you were to enact movements truthfully and link them to the expression of emotions and feelings. He linked tempo to the speed of an action or feeling and the rhythm to the intensity or depth of the experience.

Vocabulary

Articulation
Blocking
Centre Stage
Cold Reading
Duologue
Ensemble
Exposition
Genre
Gesture
Turning Point
Understudy

Techniques

Role on the Wall (Looking at how a character feels, what they feel, and factors that may shape them) **Given circumstances** (Reading a script to find information about your character or the plot) **Storyboard** (Create a comic strip style piece of written or performance work that picks our key moments and distils them to the core meaning)

Assessment

You will take part in several peer and self assessment tasks over the project, as well as receiving feedback from your teacher.

Your assessment for this Topic will be based on a performance of a set script that the teacher will give you and an evaluation of your performance.

Thinking Questions

- How am I showing my character?
- What is my body language?
- How is it different to my normal?
- What is my character feeling?
- Do my facial expressions match this?
- What is my posture like?
- How do I walk? What is my gait like?
- How do I react to the other characters?
 - How close do I stand to others?

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Year 7 OUR DAY OUT Term 3.1

Core skills

Confidence, Creativity,
Leadership, Organisation,
Resilience, Initiative,
Communication

A good scripted performance ...

Will demonstrate the character and the scene as the director intended and create a clear meaning or message for the audience. It will be interesting to watch and focus on the performance not just the words.

Topic

OUR DAY OUT

This half term you will be looking at this set script. You will need to bring scenes to life, use all of the performance skills learned and developed over the year so far and create a compelling performance.

Rights

12 – Respect your views and the views of others / 28 – Right to education / 29 – Education should develop your skills and talents



Synopsis: Our Day Out is a play about students from an inner-city school in Liverpool who go on a trip to Conwy Castle in Wales. Mrs Kay teaches a class of illiterate pupils, called the "Progress Class". At the last minute, the disciplinarian Deputy Headteacher, Mr Briggs, also joins. It was written for a film which was broadcast by the BBC and was later adapted into a musical.

Playwright:

Willy Russell was born in 1947 into a working-class family near to Liverpool. He left school at 15 without academic qualifications and became a hairdresser. By the age of 20 he felt the need to return to education and, after leaving university, he became a teacher at a comprehensive school in his home city.

Context:

Economic decline in the 1970s meant that many people had little or no income, which divided the rich and poor. Lack of education and health care stopped people from getting good jobs which mean they will have little or no income which means that social exclusion becomes a cycle for families.

In the 1980's Liverpool's famous docks, a traditional source of local employment, were allowed to run down during this economic downturn, and thousands of households fell into poverty; crime levels increased; housing was allowed to deteriorate, and illegal drug use became more common. Some of this context is directly reflected in the play, for example, Russell shows the terrible effects of unemployment on several pupils in the progress class.

Key Themes:

Social class: a division of a society based on social and economic status.

Education: the process of receiving or giving instruction, especially at a school or university.

Stereotyping: An oversimplified image or idea of a particular type of person or thing.

Prejudice: Preconceived opinion that is not based on reason or actual experience.

Social mobility: Movement of individuals, families, or groups through a system of social hierarchy.

Poverty: Where a person or community lacks the financial resources and essentials for a minimum standard of living.

Conflict: A struggle between people which may be physical, or between conflicting ideas.

Morality: The distinction between right and wrong or good and bad behaviour.

Nature vs nurture: Is human behaviour determined by the environment, either prenatal or during a person's life, or by a person's genes.

Characters:

- Mrs Kay: the kind-hearted and generous teacher of the progress class.
- Mr Briggs: the deputy head of the school who believes in strict discipline.
- Susan: A young teacher who is supporting on the trip.
- Colin: A young teacher who is supporting on the trip
- Les: a grumpy bus driver who pre-judges the students
- Reilly: An older student who used to be in the progress class. A bad influence on the others.
- Digga: An older student who used to be in the progress class. A bad influence on the others.
- Carol: a thoughtful student who seems unhappy with her life in Liverpool.
- Linda: A girl with a bad attitude. She has a crush on Colin, and clashes with Mr Briggs.
- Andrews: A young student with a difficult home life.

Key vocabulary:

Accent, colleagues, dialect, Conwy, Willy Russell, behaviour, stereotype, rehearse, Liverpool, cigarettes, character, poverty, scene, empathy, stage directions, relationships, attitude, formality, conflict, performance.

Vocabulary

Set, Lighting, Props, Costumes, Hair and Make-up, Locations, Characters, Communication, Audience response, Staging and positioning

Techniques

EVALUATE to judge or calculate the quality, importance, amount, or value of something.

ANALYSE to study or examine something in detail in order to discover or understand more about it.

DISCUSS talk or write about (a topic) in detail, taking into account different issues or ideas.

Assessment

You will take part in several peer and self assessment tasks over the project, as well as receiving feedback from your teacher.

Your assessment for this Topic will be based on a written analysis of a performance.

Thinking Questions

- Does this look and feel like a Naturalistic performance?
- How would the audience know what I am showing?
- Have I used Stanislavski's techniques?
- Do I need to alter my performance to make it more Naturalistic?
- Can I compare it to other Naturalistic performances?

Year 7
ANALYSIS
Term 3.2

Core skills

Confidence, Creativity, Leadership, Organisation, Resilience, Initiative, Communication

A drama critic / reviewer ...

Is someone who can look at a performance and evaluate the effectiveness of different technical and practical elements while analysing how information is communicated to an audience.

Topic

ANALYSIS

We will be looking at how we critically review live performances and focus on key practical and design elements.

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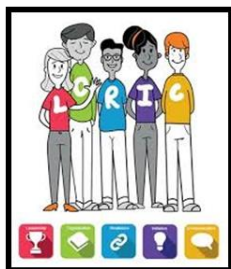
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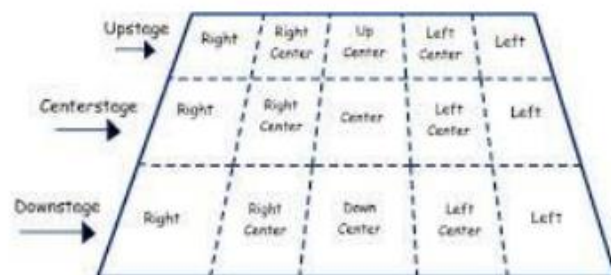
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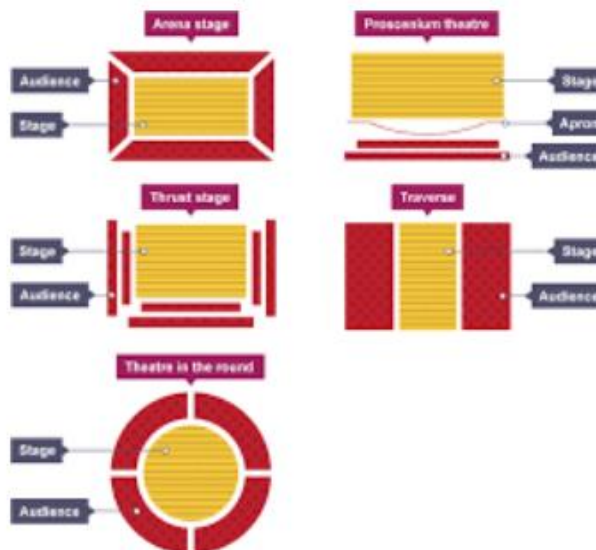
Terminology and Techniques

Numerical variations and formation	The number of dancers on stage and the positioning that is transition from one to the next
Accumulation	Gradually more dancers join in the sequence
Contrast	
Unison	The dancers perform the same movements at the same time
Canon	The movements are performed successively (one after the other)
Re-order	To change the order
Retrograde	To do the sequence in reverse order
Repetition	To repeat moves
Instrumentation	To use a different body part than the one set
Fragmentation	To break up the sequence into sections
Motif	This is repeated use of a movement pattern which has meaning and reminds us of the central theme of the work.
Mime	This usually means stylised movement but can be comparatively realistic.
Gesture	A gesture may be something small but can have emotional impact or it can be a particular movement that defines a character.
Status	This may be executed by use of levels or by distance or strength of contact, or a combination of all of these with voice work.



Physical Skills

Facial Expressions	Using the face to express that characters feelings and emotions.
Gesture	An expressive movement of the body, or something that is said or done to show a feeling, i.e. a wave.
Body Posture	The position of the body to communicate a character, i.e. standing with a straight back, to show you have higher status than another character.
Body Language	The way in which our bodies communicate our character's attitudes. Using your body to show emotions or hidden feelings.
Movement	The process of moving the body on stage to express feelings, or emotions.
Audience	The spectators who watch the performance.
Off-Stage	The area 'back stage' where the audience can't see the actors
Character	The person/persona an actor wishes to convey.
Status	The level of society a character is in.
Improvisation	To perform quickly in response to something, without previous planning.



Vocal Skills

Dialogue	The spoken script on stage.
Direct Address	When an actor speaks directly to the audience, e.g. in pantomime.
Communal Voice	A variation on chorus work where a group of performers speaks with 'one voice'.
Intonation	Variation of spoken pitch that is not used to distinguish words, but the attitudes and emotions of the speaker. For example questions, feelings, statements.
Language Register	The level of formality with which you speak. Different people and situations call for different registers . For example talking to a teacher and your friends.
Monologue	One person speaking, either delivering a speech or thoughts and feelings to the audience.
Vocal Pace	The speed in which an actor delivers their lines.
Vocal Pause	Pausing lines to create dramatic effect such as tension.
Vocal Tone	The way that you speak, using 'intonation' to add feelings, emotions or sub-text.
Vocal Projection	Using the voice so that all the audience can hear.
Sound	Any music, sound effects or other sound used on stage created by electronics, actor's bodies or instruments. Sound is used to create atmosphere, or mood.
Pitch	The 'highness' or 'lowness' in the tone of the voice.

Practitioners and Companies

Stanislavski	Naturalism, emotion memory, magic 'if', super objective, subtext, through line, given circumstance
Bertolt Brecht	Epic theatre, verfremdungseffekt, emotional investment
Frantic Assembly	Theatre company – physical theatre, story telling with movement

