

Vocabulary

Vocal
Physical
Focus
Develop
Stretch
Contract
Damage
Tension
Status
Breath
Projection

Techniques

Role on the Wall (Looking at how a character feels, what they feel, and factors that may shape them) **Point of leading** (One body part that leads the rest of the body in order to communicate something to the audience) **Animal traits** (Elements of personality or physicality that are similar to animals but remind you of a character)

Assessment

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

Your termly assessment for this term will focus on a written analysis of a performance and the role of the actor within this.

Thinking Questions

- What am I trying to prepare for?
- What do I need to do?
- Why is this important?
- What else can I do to support my performance?
- Can I describe/ explain/ analyse/ justify the use of this technique or warm up ?
- Am I hitting the criteria needed to meet my target?
- What can I do to secure this?
 - What key skills am I using?

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

Year 8

AS AN ACTOR
Term 1.1

Core skills

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

Good actors ...

Will be able to use a range of different techniques in order to get into character ready for a performance. They will be able to warm up their voices and bodies as well as take part in focus activities on their own and in groups

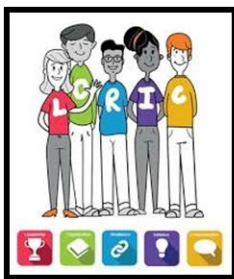
Topic

AS AN ACTOR

You will be looking at key rehearsal and warm up techniques and how these are used to prepare as an actor for a role or performance

Rights

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



FOCUS

Concentration is a fundamental requirement for all good acting. Without concentration, not only is line memorization nearly impossible, but also the capacity to research, rehearse, and perform a role. Concentration is defined as “the action or power of focusing one’s attention or mental effort.” The opposite is being absent and absentminded. Being absent eliminates any possibility of being engaged enough to live through imaginary experiences, which is the very definition of acting.

VOCAL

Before you start performing, it’s important to warm up your voice. If you were running a race, you would stretch your muscles in preparation - singing is the same.

Warming up your voice stretches your vocal chords, and helps clear your throat. It helps with breathing too. Stretching out your body is important as it helps relax your muscles before performing.

Physical

No actor is ready without the proper warmup. To deliver a great performance, you must be in full command of your body and voice—and acting exercises are an important first step. Even a brief practice that awakens the body and your connection to it is beneficial.

Rehearsal

This is when the fine tuning takes place. Once you’ve created your content, planned its structure and considered your transitions and staging, you’ll need to rehearse your piece in detail ready for performance.

It’s important that you take note of the problems you encounter as an actor or a group. Rehearsal techniques can really help you work through particular challenges. Perhaps you’ll need to go back to hot-seating and ask much deeper questions. You could also improvise scenes that happen before or after your story in order to reveal more about the characters, relationships and events.

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 8
DANCE
Term 1.2

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?

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.

Rights

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Physical skills are the skills that give us the ability to perform a wider range of movements safely with control and correct technique.

Skill	Definition
Extension	The lengthening of body parts outwards. E.g. Straight arms and pointed toes
Flexibility	The range of movement possible in the joints/muscles
Coordination	The ability to use different parts of the body together smoothly and efficiently.
Posture	The way the body is held
Stamina	Ability to maintain physical and mental energy over periods of time.



TOP TIP!
Stretching regularly
can rapidly improve
your flexibility.

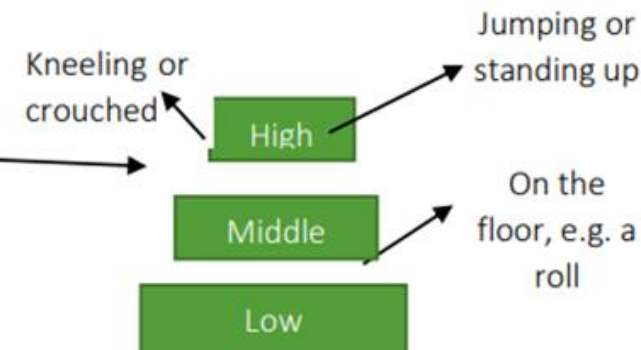
Performance/Interpretive skills: Performance skills are the skills that allow you to engage and connect with your audience.

Timing	Performing the correct movement at the correct time. This should be in time with your group
Musicality	How in time you are with the music
Energy	How much physical effort you apply to the performance
Facial Expressions	Animating the face to engage with your audience/communicate the theme of your performance
Projection	Projecting your movements outwards into the space with appropriate energy.
Dynamic Awareness	Noticing and applying the correct quality to each movement. For example: sharp, soft, fluid etc.



Choreographic Devices: Choreographic devices are the tools that we use to make our choreography more interesting and original.

Canon	Performing the same movement one after another.
Unison	Performing the same movement at the same time
Formation	The position you stand in to perform.
Levels	The height at which you perform your movement
Repetition	Repeating the same movement or phrase more than once
Accumulation	Gaining dancers as a phrase is performed
Juxtaposition	Showing a contrast on stage. This can be applied using speed or style etc
Fragmentation	Dividing the dance into smaller chunks and reordering this to create a new phrase



Vocabulary

Mime
Principle Boy
Dame
Fairy tale
Exaggeration
Narration
Comedy
Singing
Audience
Aside
Dramatic Irony

Techniques

Over-exaggeration (Performing in an over-the-top style) **Stock characters** (using a range of stereotypical, pre-set characters in performance) **Audience participation** (Where the audience are encouraged to take part) **Songs** (Where the actors sing a song to the audience, in pantomime the audience is encouraged to join in)

Assessment

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

Your termly assessment for this term will focus on creating work based on a set stimulus using the techniques learnt this term, and an evaluation.

Thinking Questions

- What am I showing the audience?
- How am I communicating this?
- Why is this important?
- What else can I do to support this message or meaning?
- How am I showing my character?
- How can I improve my performance?
- Am I hitting the criteria needed to meet my target?
- What can I do to secure this?
 - What key skills am I using?

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Year 8

PANTOMIME

Term 2.1

Core skills

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

Good pantomime performance ...

Will use a range of pantomime conventions to tell a fairy tale-based story in a way that engages the audience and gets them involved in the action on stage. It should involve both comedy and non-comic characters

Topic

PANTOMIME

You will be looking at telling a story in a classic manner through use of pantomime and Commedia Dell'Arte style. We will look at classic pantomimes and even have a go at creating our own!

Rights

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



Vocabulary

Body Language
Projection
Posture Gait
Proxemics
Characterisation
Comedy
Tragedy
Historical
Iambic
Pentameter
Globe Theatre

Links to wider curriculum

This project will link with English as Shakespeare's texts are studied in Year 7 in the form of Sonnets, and in Year 9 with a focus on 3 plays. History will also be linked in with a focus on King John and the Magna Carta and Henry VIII and the church.

Assessment

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

Your termly assessment for this term will focus on a performance using a set script, and a written evaluation.

Thinking Questions

- What am I trying to tell the audience?
- How am I communicating this?
- Why is this important?
- What else can I do to support this message or meaning?
- Have I explained in enough detail for my actors?
- Am I hitting the criteria needed to meet my target?
- What can I do to secure this?
 - What key skills am I using?

Core skills

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

Good work ...

Will utilise a range of performance techniques from across the year so far and Year 7. You will also be able to show an understanding of Shakespeare's work from English lessons and perform in a stylised manner.

Year 8
Comedy Tragedy
History
Term 2.2

Topic

SHAKESPEARE

You will be reading a range of Shakespearian texts and looking at different performance techniques and how we can develop Shakespearian language into a modern performance

0-25%

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

26-50%

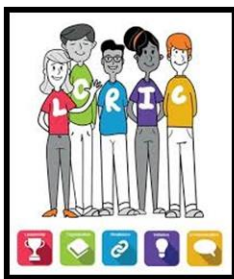
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Committed / Focused /
Exceptional / Highly creative
/ Impact / Driving force /
Flair / Sustained / Engaging /
Mesmerising / Faultless /
Original / Powerful /
Understanding of genre,
staging, conventions /
Analysis / Evaluation /
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Rights
12 – Respect your views
and the views of others / 28
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Education should develop
your skills and
talents

Introduction to Shakespeare

William Shakespeare	William Shakespeare (26 April 1564 (baptised) – 23 April 1616) was an English poet, playwright , and actor, widely regarded as the greatest writer in the English language . His works consist of approximately 38 plays, 154 sonnets, two long narrative poems , and a few other verses. His plays have been translated into every major living language and are performed more often than those of any other playwright.
Presentational Acting Style	Actors in Shakespeare's time weren't concerned with performing characters in a realistic way, it was all about impressing the audience. Performers would face the audience and speak to them directly, exaggerating their performances with big gestures and loud, clear voices.
Iambic Pentameter	This is a poetic rhythm that Shakespeare wrote in. Each line has 10 syllables, of particular stresses. Plays at this time were basically extended poems, and so Shakespeare wrote poetically, thinking about rhythm and a lot of the time also rhyme. The main point is the lines weren't supposed to sound like everyday speech, they were supposed to sound fancy!
Histories	The plays of Shakespeare are generally divided into three categories: Histories, Tragedies and Comedies. The plays that we normally mean when we refer to the 'history' plays cover English history from the twelfth to the sixteenth centuries. Each play is named after, and focuses on, the reigning monarch of the period. We should never forget that they are works of imagination, based very loosely on historical figures. Shakespeare was a keen reader of history and was always looking for the dramatic impact of historical characters and events as he read.
Tragedies	The basic structure of a tragedy is: The main character is someone important; a prince or a king. He is someone we admire and respect, but he also has a 'tragic flaw' in his character which makes him contribute to his own destruction. The flaw is often part of his greatness but it also causes his downfall. The flaw causes the protagonist to make mistakes and mis-judgments. He begins to fall from his high level. He struggles to regain his position but fails and he comes crashing down. He eventually recognises his mistakes, but too late.
Comedies	Shakespearean comedies are full of fun, irony and dazzling wordplay. They are also full of disguises and mistaken identities with very complicated plots that are difficult to follow. Much of the comedy comes from characters making mistakes, and the ridiculous situations that arise from this.
Soliloquy	A soliloquy is when a character speaks their true thoughts and feelings aloud, normally alone on stage, regardless of any listeners.
Globe Theatre	The Globe Theatre was a theatre in London built in 1599 by Shakespeare's playing company . It was destroyed by fire in 1613, rebuilt in 1614 and closed in 1642 . It was a three-storey, open-air amphitheatre that could house up to 3,000 spectators. At the base of the stage, there was an area called the <i>pit</i> , where, for a penny, people would stand to watch the performance. Vertically around the yard were three levels of stadium-style seats , which were more expensive than standing room. Performers and audience members would have been very close, and be able to see each other clear as performances took place during the daytime.

Histories	Tragedies	Comedies
Henry VIII Richard III Anthony and Cleopatra Titus Andronicus	Othello Macbeth Romeo and Juliet Hamlet	A Midsummer Night's Dream Much Ado About Nothing A Comedy of Errors The Taming of the Shrew

Vocabulary

Audience
Communicate
Props
Staging types
Proxemics
Blocking
Devising
Character
Stimulus
Performance
Direct

Techniques

Flashbacks Using time jumps to show past information. **Monologues** One person speaking at a time. **Tableaux** Using freeze frames to highlight key moments. **Improvisation** Creating work with no prior script. **Narration** Having someone explain / talk over the action. **Multi-role** To play a range of different characters. **Chorus** To work as one coherent group in unison or canon.

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 term will focus a performance of a devised piece based on a set stimulus.

Thinking Questions

- What am I trying to communicate?
- How can I show a message or theme?
- What characters best fit this?
- Who are the target audience?
- What techniques will I include to develop my performance?
- Am I hitting the criteria needed to meet my target?
- What can I do to secure this?
 - What key skills am I using?

Core skills

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

A good stimulus ...

Will allow students to create a range of different storylines and performance pieces by sparking a variety of ideas. These stimuli will be the starting point for a developed piece of work that shows depth and range.

Year 8
DEISING WITH A
STIMULUS
Term 3.1

Topic

DEISING FROM A STIMULUS

You will be using a range of different stimuli in order to devise a range of performance pieces.

Rights

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

0-25%

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

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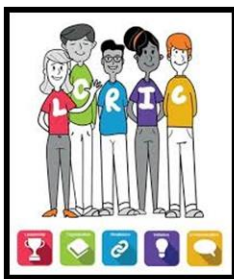
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Devising >

[Click here for the
BiteSize link to all of
these great resources!](#)

[Responding to a stimulus - Eduqas](#)

[Developing an idea - Eduqas](#)

[Selecting a genre or performance style - Eduqas](#)

[Selecting a practitioner - Eduqas](#)

[Rehearsing for a performance - Eduqas](#)

[Refining a performance - Eduqas](#)

[Interpreting and performing a character - Eduqas](#)

[Designing - Eduqas](#)

[Health and safety considerations - Eduqas](#)

[Creating a portfolio or devising log - Eduqas](#)

Vocabulary

Effective
Director
Audience
Communicate
Spotlight
Volume
Props
Gels
Staging types
Proxemics
Blocking

Techniques

Set (The things on set which show location) **Lighting** (The different types, colours and positions of lights used to communicate different things) **Sound effects** (Sound played on stage to develop setting, emotion, or to promote action) **Costume** (The clothes that the actors are wearing to show something about their character)

Assessment

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

Your termly assessment for this term will focus on a written analysis of a performance and the role of the actor within this.

Thinking Questions

- What am I watching?
- Who is performing the piece?
- Where and when is it set?
- What is the performance piece trying to tell me?
- What key elements or techniques have you seen and why do we think they were included?
- Am I hitting the criteria needed to meet my target?
- What can I do to secure this?
 - What key skills am I using?

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Year 8

PRACTITIONERS

Term 3.2

Core skills

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

A good analysis ...

Will look at both the performance in terms of the actors and their techniques and abilities, and the performance in terms of the technical elements such as staging, sound and lighting. And how this works together to communicate to the audience

Topic

PRACTITIONERS

You will be reviewing a piece of pre-recorded live theatre and analysing it for purpose and use of key dramatic techniques after exploring 3 different practitioners.

Rights

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Brecht

WHO

Bertolt Brecht was born in Germany in 1898 and died at the age of 58 in 1956. He is one of the most famous people in the world of theatre. He was a playwright, a director, an actor and developed many ideas and theories about theatre and acting which means he is considered to be a theatre practitioner.

His plays are still performed around the world and his theories are still used in the performances of other plays.

WHERE AND WHEN

After serving as a medical orderly in the First World War and appalled by the effects of the war, he went first to Munich and then to Berlin in pursuit of a career in the theatre. That period of his life came to an end in 1933 when the Nazis came to power in Germany. Brecht fled and during this period the Nazis removed his citizenship, so he was a stateless citizen.

In 1941 Brecht became resident in the USA but returned to Europe in 1947 after being accused of being anti-American. By the time of his death in 1956, Brecht had established the **Berliner Ensemble** and was regarded as one of the greatest theatrical practitioners.

WHAT

Brecht made many changes to the theatre of his day. He disagreed with the fact that an audience should be swept along with the emotion of a production. Before Brecht, the theatre of the day would use realistic story lines and high emotion, it would expect the audience to believe in the characters and the situations.

Brecht felt that the theatre should be something that made the audience feel more than simple emotion – he wanted it to make the audience **think** or **learn** something and to **make a change for the better** as a result. Brecht disliked the way that the theatre tricked the audience in to thinking that what they were watching on stage was real life. He decided to try to remind the audiences of his productions that they were sitting in a theatre just watching a story being told. Brecht trained his actors to remember that they were not ‘becoming’ the characters but simply **presenting** the character to the audience.

DRAMATIC CONVENTIONS

Brecht developed the ‘**Verfremdungseffekt**’ which we call the ‘**Alienation Effect**’, this means that the performers make familiar things strange to the audience, which in turn makes them an **active audience** who have to think about what they are watching.

Examples of how he did this were:

Songs – to remind the audience that they are watching a performance and to change the tone or atmosphere.

Spasm – fun – making the audience laugh and then making them question why they are finding serious things funny.

Design – The audience were reminded that they were in a theatre watching a performance as the house lights were left on, all of the set was visible from the start and the actors did all of the set changes. Costumes were also changed on stage and the actors played the instruments used for the songs on stage.


Placards – Signs were held up to tell the audience the title of the scene and even what was going to happen in them, this was to take away suspense and emotion and allow the audience to think about the scene instead.

Direct address – The actors speak directly to the audience, sometimes in the form of questions, this reminds the audience that what they are seeing isn’t real and forces them to think about what they are watching. This is called ‘**breaking the fourth wall**’.

Multi role-play – The actors play more than one part in the performance, changing characters in front of the audience’s eyes and reminding the audience that they are actors and not the characters. This technique also stops the audience from becoming too emotionally involved with the characters.

Representational costume – The actors would simply put on one item of clothing, or an accessory such as a hat or glasses to represent that they were a particular character – they didn’t try to ‘become’ the character.

STANISLAVSKI

<u>WHEN?</u> - Constantine Stanislavski lived from 1863–1938 and remains a big influence in the theatre world	<u>WHAT?</u> Stanislavski wanted his actors to perform naturalistically, this means that the audience should feel like they are watching real life. Because the performance is naturalistic the audience get drawn in to believing what they see and becoming emotionally involved.	
<u>WHERE?</u> - Stanislavski was born in Russia and lived there all of his life. He created the Moscow Art Theatre, a theatre company who were dedicated to creating theatre that was naturalistic—it looked like real life. Stanislavski's work has spread all across the world and has heavily influenced the way that theatre exists today which is why he is known as 'The Father of Modern Theatre'. <u>WHO?</u> - Constantine Stanislavski came from a wealthy Russian family and had a real love for the theatre. He started performing as an actor but felt that the acting style wasn't effective as it was too over the top so he developed a 'system' for actors to follow to make their performances more believable. He is called a theatre practitioner because he changed the way theatre was performed.		
<u>DRAMATIC CONVENTIONS</u> Emotion Memory –the actor thinks back to a time when they felt the same, or a similar emotion to their character. They remember how it felt and how that impacted on the way that they behaved so that they could perform their character in a more believable and truthful way. Magic If —the actor thinks about how they would react to the same situation as their character. Super Objective —the big thing that the character wants to achieve in the play. Objective — the little things that the character needs to do to achieve the Super Objective BELIEF Stanislavski felt that the actors should truly believe in their characters—not just 'make believe' that they were playing them. Because of this he encouraged his actors to add as much detail to their characters as possible, to do this he used: Role on the Wall —where actors wrote down everything that they could think of about their character. Hot Seating —where actors are asked quick fire questions that they must answer as their character		
<u>FURTHER READING</u> https://www.bbc.com/education/guides/zxn4mp3/revision/1 https://www.dramaclasses.biz/the-stanislavski-system		

Artaud

Biographical Info



Born 4 Sep 1896 Marseille
 Died 4 March 1948 Ivry Sur Seine
 Studied at the Collège du Sacré-Cœur
 Drug addict
 Psychiatric hospital 1937-1947 (art & electric shock therapy)
 Had pancreatic cancer but died of an overdose

Influenced by:

Brecht - the importance was not placed on character as he believed that 'man' was not important. However, Artaud did expect emotional involvement from his audience.
 1926 - Artaud founded the Theatre Alfred Jarry with Robert Aron and surrealist Roger Vitrac

Beliefs

- Everything is larger than life but in harmony with each other - acting space, large & extensive lighting, sound, costume, acting style, masks, giant puppets.
- Wanted to get rid of words – thought they were limiting. He used words for their sound quality rather than their meaning.
- Wanted theatre that would shock and absorb the audience – a sensory explosion.
- Actor and audience experience pain and suffering.

Work

1927 -Ventre brûlé; ou La Mère folle (Burnt Belly, or the Mad Mother),
 The Seashell and the Clergymen – 1928 (film)
 1928 – A dream Play
 1935 – The Cenci
 1938 – The Theatre and its Double (book)



Key Words Relating to Artaud

Theatre of cruelty	Cruel for actors - exhaustion into a trance-like state where it no longer feels exhaustion: I. Stretching the imagination until near breaking point, challenging the body to complete extreme moves II. Pushing the physical boundaries to extremes III. the body must go beyond its pain & can thus achieve extraordinary things.
Surrealism	Shunned realism and naturalism . Everything should be symbolic. Above or on top of reality.
Avant-Garde Theatre	<u>Experimental Theatre</u> . The word is derived from the French 'Vanguard', meaning, 'to lead in a trend or movement'.

"I would like to write a book which would drive men mad, which would be like an open door leading them where they would never have consented to go, in short, a door that opens onto reality."

Antonin Artaud

