



THE  
NORWOOD  
SCHOOL

# PERFORMING ARTS: DRAMA

YEAR 7 Independent Learning Booklet 2021-2022



NAME:

FORM:

# Independent Learning Booklets (ILBs)

In Year 7, you are expected to spend a minimum of 30 minutes per week on independent study for each subject (45 minutes for Maths and English).

There are 3 unifying concepts which should be evident in the effective independent study of every subject. These are:

- Content
- Skills
- Feedback

Your ILB will provide you with opportunities to use a variety of **Content, Skills, and Feedback** techniques.

Your teacher will monitor your completion of this ILB and regularly test you on the content and skills included.

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# Key Skills

## (Skills)

### How to rehearse effectively

It is your responsibility to rehearse independently outside of lessons in order to improve your performance skills and prepare you for the performance/assessment at the end of every project.

Here are some ideas to aid you in doing this effectively:

1. Line learning - There are many different ways to learn lines, try lots of different ways and see what works for you. Here is one from youtube: [Line learning guide](#)  
Always get someone to test you after working on your lines.
2. Self taping - Due to the Corona Virus you may well be asked to rehearse and perform at home. Below is a guide to how to make well presented and clear self tape. Watch until 3 minutes. [Equity's Self-Tape Guide - YouTube](#)
3. Practical rehearsal - Make sure whether you are rehearsing on your own at home or in a group at school that you follow these simple steps: Put all electronic devices away and off/on silent, find a quiet calm and dedicated space where you won't be interrupted and you can focus, Decide on the amount of time you are going to rehearse for and stick to it, Focus on a specific section of a speech/scene - no generic rehearsal.
4. Research/context - Researching the world of the play, the writer and real world context of the time can give you vital help when developing a character or story. Answering basic questions like the ones below can really help to create a believable and engaging performance.  
Who am I?  
Where am I?  
When is it?  
What is happening?  
Why?

# (Content)

## Key words/Terminology in Drama

Words/Terms	Meaning
Articulation	The clarity or distinction of speech.
Audience awareness	Consideration of what the viewer will be able to see, hear and feel
Blocking	Deliberate choices about where the performers stand and how they move on stage to bring an extract to life. Sometimes known as staging
Body language	Body language is communication coming from movement or position of the body
Character	A person portrayed in a play
Characterisation	How a performer uses body, voice, and thought to develop and portray a character
Facial expression	Communicates an emotion that tells us about the character and the way they think or feel about a situation, event or person
Flashback/Forward	To go back in time to a previous event; a flash forward would move the action into the future.
Genre	A French word meaning 'category' or 'type', e.g. comedy, tragedy, docudrama, farce, or melodrama
Gesture	Any movement of the performer's head, shoulder, arm, hand, leg, or foot to convey meaning
Improvisation	The spontaneous use of movement and speech to create a character or object in a particular situation; acting done without a script
Inflection	Change in pitch or loudness of the voice
Levels	How high or low you are in any moment on stage
Mime	Acting without words

Movement	Stage blocking or the movements of the performers onstage during performance
Monologue	A long speech made by one performer; a monologue may be delivered alone or in the presence of others
Narration	Narration is the use of a written or spoken commentary to convey a story directly to an audience.
Naturalism	Drama which attempts to represent real life on stage; actions tend to be shaped by determinism (societal or environmental forces)
Pace	The speed of voice or movement are or rate of action.
Pitch	The particular level of a voice, instrument or tune
Proxemics	'Spatial relationships', between different performers or a performer and elements of the set.
Set	The physical surroundings, visible to the audience, in which the action of the play takes place
Stage directions	Instructions given by the playwright about how a play should be staged, when actors should make their entrances and exits and how lines should be delivered
Stage/Space	The performance or rehearsal space to used
Still Image	A frozen picture which communicates meaning. It's sometimes called a freeze frame or tableau
Stimulus	An object, image, piece of text, music or video that inspires devised work
Suspense	A feeling of uncertainty as to the outcome, used to build interest and excitement on the part of the audience
Thought tracking	When a character steps out of a scene to address the audience about how they're feeling

## Task

Write a review of a piece of Theatre, Film or TV/Streaming programme that you have seen and enjoyed recently. Please see the link for National Theatre free plays below.

Include-

*Producer:* BBC/Netflix/National Theatre

*Director*

*Actors involved*

*Brief story line*

*The best moments*

*Moments that could have been improved*

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## Evaluation Task

### (Feedback)

Evaluating your performance and group rehearsal work is a key part of helping you to develop as a Drama student. It will help you to understand and enhance your strengths and work out how to improve the areas in which you need to develop.

- 1) How well did you work within groups in Drama lessons? Did you find it easy to work with new people that you had never met before? Did you share ideas in a positive and constructive way?

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- 2) Which of the following Key Acting Skills did you enjoy the most and why? Mime & Gesture, Improvisation, Voice, Movement, Still Image?.....

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# Monologues

## (Skills)

### How to rehearse effectively

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8. Research/context - Researching the world of the play, the writer and real world context of the time can give you vital help when developing a character or story. Answering basic questions like the ones below can really help to create a believable and engaging performance.  
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Where am I?  
When is it?  
What is happening?  
Why?

(Content)

Year 7 Monologue pack

## PETER PAN

PETER: Tink, where are you? Quick, close the window. *[It closes.]* Bar it. *[The bar slams down.]* Now when Wendy comes she will think her mother has barred her out, and she will have to come back to me! *[TINKER BELL sulks.]* Now, Tink, you and I must go out by the door. *[Doors, however, are confusing things to those who are used to windows, and he is puzzled when he finds this one does not open on the firmament. He tries the other, and sees the piano player.]* It is Wendy's mother! *[TINK pops on to his shoulder and they peep together.]* She is a pretty lady, but not so pretty as my mother. *[This is a pure guess.]* She is making the box say 'Come home, Wendy.' You will never see Wendy again, lady, for the window is barred! *[He flutters about the room joyously like a bird, but has to return to that door.]* She has laid her head down on the box. There are two wet things sitting on her eyes. As soon as they go away another two come and sit on her eyes. *[She is heard moaning 'Wendy, Wendy, Wendy.']* She wants me to unbar the window. I won't! She is awfully fond of Wendy. I am fond of her too. We can't both have her, lady! *[A funny feeling comes over him.]* Come on, Tink; we don't want any silly mothers.

# ALICE IN WONDERLAND

ALICE: [*Angrily*] Why, how impolite of him. I asked him a civil question, and he pretended not to hear me. That's not at all nice. [*Calling after him*] I say, Mr. White Rabbit, where are you going? Hmmm. He won't answer me. And I do so want to know what he is late for. I wonder if I might follow him. Why not? There's no rule that I mayn't go where I please. I--I will follow him. Wait for me, Mr. White Rabbit. I'm coming, too! [*Falling*] How curious. I never realized that rabbit holes were so dark . . . and so long . . . and so empty. I believe I have been falling for five minutes, and I still can't see the bottom! Hmph! After such a fall as this, I shall think nothing of tumbling downstairs. How brave they'll all think me at home. Why, I wouldn't say anything about it even if I fell off the top of the house! I wonder how many miles I've fallen by this time. I must be getting somewhere near the center of the earth. I wonder if I shall fall right *through* the earth! How funny that would be. Oh, I think I see the bottom. Yes, I'm sure I see the bottom. I shall hit the bottom, hit it very hard, and oh, how it will hurt!

## Kid Hero

I've always dreamed of being a hero. I've tried everything to become super. I let a spider bite me... no spider powers; just lots of itching. I tried standing too close to the microwave oven hoping the radiation would change me. Nothing. And I got in trouble for making so many bags of popcorn. But I took it all to school and had a popcorn party. I was a hero that day. So I guess it kinda worked.

I love being a hero. I love helping people. I love making them happy. And I hate bad guys. I hate creeps who hurt people.

There's this kid at school... he is always hurting everyone. I am sick of him hurting us. I just need those super powers. I need something that will make him stop!

Maybe if I eat more of the school lunches. They look radioactive. If I get enough green hotdogs and brown ketchup in me... something is bound to happen. (excited)

And I need a catch phrase like "gonna smoosh me a baddie"... and a cool costume... actually last time I was in the bathroom, I saw the perfect superhero name. Protecto! Instead of a telephone booth like superman, I could use a bathroom stall and those Protecto seat covers could be a cape... and make a toilet paper mask. Nothing scares bad guys more than bathroom stuff. (thinks then frowns) Or maybe it will really make them want to give me a swirly. I better rethink this.

# Henry V

BOY: As young as I am, I have observed these three swashers. I am boy to all three; but all three, though they would serve me, could not be man to me; for indeed three such antics do not amount to a man. For Bardolph, he is white-livered and red-faced; by the means whereof 'a faces it out, but fights not. For Pistol, he hath a killing tongue and a quiet sword; by the means whereof 'a breaks word and keeps whole weapons. For Nym, he hath heard that men of few words are the best men, and therefore he scorns to say his prayers, lest 'a should be thought a coward; but his few bad words are matched with as few good deeds, for 'a never broke any man's head but his own, and that was against a post when he was drunk. They will steal anything, and call it purchase. Bardolph stole a lute-case, bore it twelve leagues, and sold it for three halfpence. Nym and Bardolph are sworn brothers in filching, and in Calais they stole a fire-shovel. I knew by that piece of service the men would carry coals. They would have me as familiar with men's pockets as their gloves or handkerchers; which makes much against my manhood, if I should take from another's pocket to put into mine; for it is plain pocketing up of wrongs. I must leave them and seek some better service. Their villainy goes against my weak stomach, and therefore I must cast it up.

MOLE

Spring!

I've been working very hard all morning, spring-cleaning my home. With brooms and dusters. On ladders and steps and chairs. With a brush and a pail of whitewash. Dust and paint was everywhere. All morning with aching back and weary arms and then it caught me. Spring. (smells it) Something – life – was moving up above. And it filled me – with longing. Oh bother! Oh blow! Oh hang spring-cleaning! I'm sick of it!

I'm going to take a break. Oh it's not a day for spring cleaning. Perhaps it's a day for nothing I expected. I'm going to have a – a – a day off! A – holiday! What does one do on a day off? Something – life – was calling me.

So I scraped and scratched

And scabbled and scrooged

And scabbled and scratched and scraped

Up we go! Up we go! Until...Until...Out!

Oh the joy of living! Oh the delight of spring! Without the cleaning. Run for the hedge. Run run.

(Mole sniffs) Smell that? Life. That's life! It's calling me. And I'm coming. (Mole runs and then stops, the sound of a digger, whispering in the bushes)

What was that? Who's there? Oh! Which way is home? Wait. Home is oh, home is where, was it this way? That way? The birds would tell me but they've flown away and something in the air doesn't care anymore. Which way's home, which way? Oh my, I've lost my way!

# TOAD

A motor car! A swan, a sunbeam, a thunderbolt! Poop-poop! Oh, what could I be if I had one of these?

I'd be, I'd be, I'd be the Toad with a motor Car! I'd be the Toad who can't stay long, who has places to be and people to meet, I'd be on the open road, maybe picking up a friend! Then dropping her off somewhere because I'm dining with dignitaries, dignitaries, dignitaries, then meeting some ordinary people, Chester O Chesterfield O was it really? Yawn yawn and then zoom off over here poop-poop! And someone might cry out Slow down, Toad! But the Toad has places to be, and people to meet, and deals and appointments and bargains to make, men to see about dogs, dogs to see about cats, cats to see about fish and fish to be frying, and brains to be picking, and points to be scoring, and time to be flying!



## BADGER

Good morning, Rat! Good morning, Mole! This is a formal call, you fellows! Summer is here – so – the hour has come!

Who's hour, I hear you ask! Why, Toad's hour!

The hour of Toad! I said I would take him in hand as soon as the winter was over, and I am going to take him in hand – (pause) – TODAY!! Now – I shall need you chaps to back me up – but I have a sound plan – and some very important news.

This very morning, as I learnt last night from a trustworthy source, another new and exceptionally powerfull motor-car will arrive at Toad Hall on approval or return. At this very moment, perhaps Toad is busily arraying himself in those singularly hideous habiliments so dear to him, which transform him from a (comparatively) good-looking Toad into an Object which throws any decent-minded animal that comes across it into a violent fit. We must be up and doing, ere it is too late. You two animals will accompany me instantly to Toad Hall, and the work of rescue shall be accomplished. We'll save the poor unhappy animal! We'll rescue him! We'll convert him! He'll be the most converted Toad that ever was before we've done with him!

Yes indeed, the hour has come! Follow me! Onwards!

## KINDERTRANSPORT - Diane Samuels

Between 1939 and the outbreak of war, almost 10,000 children, most of them Jewish, were sent by their parents from Germany to Britain. Nine year old Eva ends up in Manchester, where - although she is very glad to be out of danger - she finds it hard to adjust to her new world.

In this scene she is eating her tea, while reading her first letter from home.

EVA *(Trying to look on the bright side)*. I am very lucky. I appreciate all of this, really I do, Mutti.

*She takes a bite out of the bread.*

*(Reading, as her mother)* "March 6th, 1941."

I'm glad to be eating the buttered bread of freedom even if it does taste like sponge buttered with greasy salt.

*She sips her tea and continues with the letter.*

"Dearest Eva, little Eva who must now be so big." *(she stops)*.

How good it is to sip the tea of England, even if it does taste like dishwater. I am so fortunate not to be at home with you and Vati. How good it is to have escaped.

"See, I write you in English for sure I am that it now is your best language."

If I could, if it wasn't so ungrateful, I'd wish that they hadn't made this 'stuff' for me so I had to drink and eat it; wish that the houses I saw on the way here weren't all the same, red-brick squares so I could look forward to living somewhere like our house, elegant; wish they all spoke German.

*She sighs and takes another sip.*

"Tantchen Marianne send her love. She is not too well at present as her chest is very bad. It does not help that we have poor heating here in the small flat that Vati and me now share with her."

Mind you Mutti, it was wonderful going on the red bus. We went right through London. I sat on the top. I could see everything. Upstairs on a bus. It's unbelievable!

"Are you keeping up your studies at school and working hard and well as always you did? Also we hope that you be a good girl for the Mr and Mrs Miller. Vati wants me to tell you that he is well and his spirits are up. Life is not so bad. We are happy enough."

*An English Organiser enters. Eva quickly hides the letter away and puts on a broad smile.*

## THE EFFECTS OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS Paul Zindel

This Pulitzer Prize-winning play tells the story of manic, obsessive mother Beatrice and her two daughters, living as near-recluses in 1970s New York.

Tilly is 14, clever, but shy and friendless at school - and dominated by her mother's needs at home. She finds a kind of escape into the mysteries of the universe she is discovering in science classes. The strange title of the play describes an experiment Tillie enters into the school science fair.

This speech begins the play, before the audience knows anything about Tillie, Beatrice, her sister Ruth, or their life.

TILLIE           He told me to look at my hand, for a part of it came from a star that exploded too long ago to imagine. This part of me was formed from a tongue of fire that screamed through the heavens until there was our sun. And this part of me - this tiny part of me - was on the sun when it itself exploded and whirled in a great storm until the planets came to be.

And this small part of me was then a whisper of the earth. When there was life, perhaps this part of me got lost in a fern that was crushed and covered until it was coal. And then it was a diamond millions of years later - it must have been a diamond as beautiful as the star from which it had first come.

Or perhaps this part of me became lost in a terrible beast, or became part of a huge bird that flew above the primeval swamps.

And he said this thing was so small - this part of me was so small it couldn't be seen - but it was there from the beginning of the world.

And he called this bit of me an atom. And when he wrote the word, I fell in love with it.

Atom.

Atom.

What a beautiful word.

*Mickey is 7 years on and he is annoyed that his older brother Sammy gets more privledges than him, Mickey speaks with a strong accent (Liverpool) and will hold the playful characteristics of a 7 year old boy.*

I wish I was our Sammy Our Sammy's  
nearly ten. He's got two worms and a  
catapult An' he's built a underground  
den, But I'm not allowed to go in there,  
I have to stay near the gate, Cos me  
mam says I'm only seven, But I'm not,  
I'm nearly eight!

I sometimes hate our Sammy, He robbed me toy car y'  
know, Now the wheels are missin' an' the top's broke  
off, An' the bleedin' thing won't go. An' he said when he  
took it, it was just like that, But it wasn't, it went dead  
straight, But y' can't say nott'n when they think y' seven  
An'y' not, y' nearly eight.

I wish I was our Sammy, Y' wanna see  
him spit, Straight in y' eye from twenty  
yards An' every time a hit, He's  
allowed to play with matches, And he  
goes to bed dead late, And I have to  
go at seven, Even though I'm nearly  
eight.

Y' know our Sammy, He draws nudey  
women, Without arms, or legs, or even  
heads In the baths, when he goes  
swimmin'. But I'm not allowed to go to the  
baths, Me mam says I have to wait, Cos I  
might get drowned, cos I'm only seven,  
But I'm not, I'm nearly eight.

Y' know our Sammy, Y' know what he  
sometimes does' He wees straight through  
the letter-box Of the house next door to us.  
I tried to do it one night, But I had to stand  
on a crate, Cos I couldn't reach the  
letter-box But I will by the time I'm eight.

National Theatre Connections Monologues  
We Lost Elijah  
*Ryan Craig*

*This play takes place in a suburban family garden. The narrative moves back and forth in time, and centres on the disappearance of one of the family who, it turns out,*

*is hiding in the shed all the time. This speech is his sort-of girlfriend Grace, and it is from halfway through the play. when she gives Elijah the idea of hiding in the garden shed.*

Grace ok... So we had this gerbil when I was around five. George. Little ginger thing he was and cute as a plum and when we first got him, Kara and me, we made such a big fuss about him; grooming him and replenishing the straw in his hut so he was all cosy and happy. Mum was all like that bloody rodent's not coming anywhere near this house so we put him in this shed ... we had... way, way down at the end of the garden. One time George got out of his cage, escaped. We had the whole street out looking for him; shouting his name, crawling under cars. Kara and me were distraught, on and on we went saying how special he was to us and how we felt so guilty... furious with ourselves for not securing his cage properly. It killed us the thought we'd never see him again. So when our Uncle Eddie found him in a hedge nibbling at some sick outside number twelve we hugged him close and vowed to take extra special care of him from this day forth. After a bit though we started resenting him. Trudging all the way down the end of that garden, every nioring, rain or shine... then one morning after it was bitter cold in the night... I went down to the shed to give George his feed and he was rock solid. Dead eyed. Frozen to the bone.

*The important thing in this speech is you must simply play what is on the surface; let the subtext take care of itself. You are recalling the events that happened to George and not imagining what might happen in the future. It is a speech that is focused towards a listener. Elijah, who you know very well. Therefore, there should be a familiarity conveyed towards the person who is listening to you.*

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## Evaluation Task

### (Feedback)

Evaluating your performance and group rehearsal work is a key part of helping you to develop as a Drama student. It will help you to understand and enhance your strengths and work out how to improve the areas in which you need to develop. Please use the Performance assessment criteria below to help you.

- 1) How did you find working on your own; Learning lines and independent rehearsal? Did you enjoy the solo nature of monologues or miss the creative collaboration of group work? Why?

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- 2) What was your favourite moment from your speech? This could be anything from a staging choice to some of your physical and vocal characterisation.

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3) If you could change anything from your performance what would it be and why?.....

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## Assessment Criteria

1-3

The performance is visible from the audience

Some characterisation is attempted through

*Voice*

*Movement*

*Facial Expression*

*Gestures*

An attempt has been made to learn lines, but performed with little confidence

4-6

Staging is mostly appropriate to character/situation

Effective characterisation is shown at times, but not consistently, through

*Voice*

*Movement*

*Facial Expression*

*Gestures*

Lines have been learnt with some confidence

7-9

Energetic and engaging

Well-considered staging demonstrates excellent audience awareness

Excellent characterisation demonstrated through:

*Voice*

*Movement*

*Facial Expression*

*Gestures*

All lines have been learnt and delivered with confidence

Costumes and props enhanced the performance

Detailed annotations made on script



# Melodrama

## (Skills)

### How to rehearse effectively

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12. Research/context - Researching the world of the play, the writer and real world context of the time can give you vital help when developing a character or story. Answering basic questions like the ones below can really help to create a believable and engaging performance.  
Who am I?  
Where am I?  
When is it?  
What is happening?  
Why?

## (Content)

Stock characters	Description
Hero	Handsome, strong, brave, honest and reliable.
Villain	Cunning, without morals, dishonest, cruel and evil.
Damsel in distress	Beautiful, courageous, innocent and vulnerable.
Aged parent/Grandparent	Hunched, Weak, Deaf, Outraged

# *The Terrifying Tale of Delightful Dora*

Poor but beautiful Dora owes money to her evil landlord, Boris Badheart. Because she cannot pay, Boris has kidnapped Dora and her grandmother and plans to force Dora to marry him. Can Dora's sweetheart, brave Joseph, save her in time?

Boris: Now I have you in my power, and soon you will be my bride.  
Where is your brave Joseph now? Hahaha

Dora: I will never marry you, Boris. You may control my body, but my heart belongs to Joseph.

Grandma: You brute! Let go of her this instant!

Dora: Help, help, somebody save me! *(she faints)*

Grandma: You'll never get away with this. If I were thirty years younger I'd make you pay!

Boris: Hush old woman! If you are lucky I will let you live.

*Enter JOSEPH*

Joseph: Never fear, I'll save you! *(He draws his sword)* Boris, you have upset this beautiful creature and now you must prepare to die.

Boris: Hahaha – you will never vanquish me!

*They fight with swords. JOSEPH kills BORIS*

Joseph: Die like a dog, you scoundrel!

Grandma: Now we are safe, but Dora... are you well, child? Oh Joseph, help her.

*Joseph pats her gently on the cheek. She wakes.*

Dora: Joseph! You came! Are we safe?

Joseph: Do not look, my love – Boris is dead and now we shall be married.

Task

Find a piece of Melodramatic music that could suit your assessment scene.

Here is an example of the sort of music that would have been used.

[Music example](#)

However you may pick anything that fits the style and your scenes content.

Bring this piece of music in for your next lesson.

## Evaluation Task

### (Feedback)

Evaluating your performance and group rehearsal work is a key part of helping you to develop as a Drama student. It will help you to understand and enhance your strengths and work out how to improve the areas in which you need to develop. Please use the Performance assessment criteria below to help you.

What was the best moment from your groups performance and why? Try to use subject specific language/key words here.....

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If you could change anything from your groups performance what would it be and why?.....

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## Assessment Criteria

- Every actor needs a CLEAR stock character
- Melodramatic acting should be shown through:
  - Body language
  - Movement
  - Facial Expressions
- There should be a clear storyline, with a beginning, middle and end
- Subtitles should be made and used
- Costumes and props should be brought in to enhance the performance
- Rehearsals should take place outside of lesson time

# Salem Witch trials/Persecution

## (Skills)

### How to rehearse effectively

It is your responsibility to rehearse independently outside of lessons in order to improve your performance skills and prepare you for the performance/assessment at the end of every project.

Here are some ideas to aid you in doing this effectively:

13. Line learning - There are many different ways to learn lines, try lots of different ways and see what works for you. Here is one from youtube: [Line learning guide](#)  
Always get someone to test you after working on your lines.
14. Self taping - Due to the Corona Virus you may well be asked to rehearse and perform at home. Below is a guide to how to make well presented and clear self tape. Watch until 3 minutes. [Equity's Self-Tape Guide - YouTube](#)
15. Practical rehearsal - Make sure whether you are rehearsing on your own at home or in a group at school that you follow these simple steps: Put all electronic devices away and off/on silent, find a quiet calm and dedicated space where you won't be interrupted and you can focus, Decide on the amount of time you are going to rehearse for and stick to it, Focus on a specific section of a speech/scene - no generic rehearsal.
16. Research/context - Researching the world of the play, the writer and real world context of the time can give you vital help when developing a character or story. Answering basic questions like the ones below can really help to create a believable and engaging performance.  
Who am I?  
Where am I?  
When is it?  
What is happening?  
Why?

## (Content)

### Who were the Puritans?

- A group of people who became discontented with the Church of England
- They travelled across the Atlantic Ocean, from England to Massachusetts, USA in the 1630s
- Attending church was mandatory. Anybody who missed church would be fined
- Children were warned of the dangers of the world and of giving in to temptation, and were often quizzed on the bible
- They had a strong work ethic - they believed that by working hard they were honouring God and they would ultimately be rewarded (although some Puritans believed that God had already decided whether they would go to Heaven or Hell)

### Task

Watch: *The Crucible* - Certified 12 (Film).

**Task:** [Salem research](#) Use this link and your knowledge gained in lessons to understand what really happened in the town of Salem in 1692/93.

Write a diary entry of one of the accused women (Tituba, Sarah good and Sarah Osbourne) just before they go on trial for witchcraft.

Rehearse and perform your diary entry in role as one of the characters. Film your performance and Submit to your Drama teacher via email or Google Classroom.



## Evaluation Task

### (Feedback)

Evaluating your performance and group rehearsal work is a key part of helping you to develop as a Drama student. It will help you to understand and enhance your strengths and work out how to improve the areas in which you need to develop. Please use the Performance assessment criteria below to help you.

What was the best moment from your groups performance and why? Try to use subject specific language/key words here.....

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If you could change anything from your groups performance what would it be and why?.....

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## Assessment Criteria

<p>9</p>	<p>Contributes to an outstanding piece of work. The impact of rehearsing outside of lesson time is clear to see as the performance is slick, full of energy and highly engaging. Scenes are structured through a fluent use of <b>flashback</b> and <b>narration</b>.</p> <p>Takes on a highly significant role in the performance, fully committing to the role through the use of voice, movement, facial expression and timing.</p> <p>Communicates an in-depth knowledge of the Salem Witch Trials throughout their work.</p>
<p>8</p>	<p>Contributes to an excellent piece of work. The impact of rehearsing outside of lesson time is clear to see as the performance is well structured, with a clear use of <b>flashback</b> and <b>narration</b>.</p> <p>Takes on a lead role in the performance, demonstrating an effective character through the use of voice, movement, facial expression and timing.</p> <p>Communicates an excellent knowledge of the Salem witch Trials throughout their work.</p>
<p>7</p>	<p>Contributes to a good piece of work. There is some impact of rehearsing outside of lesson time, as <b>flashback</b> is used effectively in the work. <b>Narration</b> may have been attempted with some success.</p> <p>Takes on a clear role in the performance, communicating a character through the use of voice, movement and facial expression.</p> <p>Communicates a good knowledge of the Salem Witch Trials throughout their work.</p>
<p>6</p>	<p>Contributes to a reasonable piece of work - some scenes may be stronger than others. <b>Flashback</b> is used in the work. <b>Narration</b> may have been attempted.</p> <p>Takes on a role in the performance, communicating a character through the use of voice, movement and facial expression.</p> <p>Communicates a reasonable knowledge of the Salem Witch Trials throughout their work.</p>

<p>5</p>	<p>Contributes to an adequate piece of work - some scenes may be unclear. <b>Flashback</b> is used in the work but the scenes do not necessarily flow.</p> <p>Says many lines but does not attempt to use movement or add expression to their voice.</p> <p>Communicates some knowledge of the Salem Witch Trials.</p>
<p>4</p>	<p>Contributes to a piece of work - some scenes may be unclear. The work generally lacks pace or energy. <b>Flashback</b> is attempted but this may be unclear.</p> <p>Says some lines but does not attempt to use movement or add expression to their voice.</p> <p>Communicates a limited knowledge of the Salem Witch Trials.</p>

# Scary Play

## (Skills)

### How to rehearse effectively

It is your responsibility to rehearse independently outside of lessons in order to improve your performance skills and prepare you for the performance/assessment at the end of every project.

Here are some ideas to aid you in doing this effectively:

17. Line learning - There are many different ways to learn lines, try lots of different ways and see what works for you. Here is one from youtube: [Line learning guide](#)  
Always get someone to test you after working on your lines.
18. Self taping - Due to the Corona Virus you may well be asked to rehearse and perform at home. Below is a guide to how to make well presented and clear self tape. Watch until 3 minutes. [Equity's Self-Tape Guide - YouTube](#)
19. Practical rehearsal - Make sure whether you are rehearsing on your own at home or in a group at school that you follow these simple steps: Put all electronic devices away and off/on silent, find a quiet calm and dedicated space where you won't be interrupted and you can focus, Decide on the amount of time you are going to rehearse for and stick to it, Focus on a specific section of a speech/scene - no generic rehearsal.
20. Research/context - Researching the world of the play, the writer and real world context of the time can give you vital help when developing a character or story. Answering basic questions like the ones below can really help to create a believable and engaging performance.  
Who am I?  
Where am I?  
When is it?  
What is happening?  
Why?

# (Content)

## Task

Write a scary story. This could be about anything you want it to be.

Consider-

Characters

Setting

Narrative

Target audience

How will you create suspense and engage your audience?

Once you have written/created your story, record it either as an audio file or film it to bring it to life on screen.

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Scary play text link: [Scary play](#)

## Evaluation Task

### (Feedback)

You will sit a formal exam during class time for your end of year topic evaluation.

# Notes

# Contacts

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