

PERFORMING ARTS: DRAMA

YEAR 8 Independent Learning Booklet 2021-2022



THE
NORWOOD
SCHOOL



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.

Contents

Term 1	
Project 1: Physical Theatre	4
How to rehearse effectively	
Keywords and Terminology in Drama	
Task	
Evaluation	
Project 2: Macbeth	10
How to rehearse effectively	
Script	
Text translation	
Task	
Evaluation	
Term 2	
Project 3: Mean to be Free	14
How to rehearse effectively	
Task	
Evaluation	
Term 3	
Project 4: Mugged	16
How to rehearse effectively	
Script	
Task	
Evaluation	

Physical Theatre

(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

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 your pair in the chair duet? Were you comfortable with being in physical contact with someone else on stage? What could you do to improve given more rehearsal time?

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- 2) What did enjoy about the Physical Theatre lessons? What was your favourite aspect of the scheme? Street of Crocodiles? Chair duets? Explain why.

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Assessment Criteria

<u>Performance</u>
1-3 <ul style="list-style-type: none">• Attempts to use movement in different ways to show character/tell story• Remains in role as a character most of the time
4-6 <ul style="list-style-type: none">• Uses movement to show character/tell a story with some success• Can use their body to tell abstract stories• Is aware of the audience and tries to face them when performing• Remains in role throughout performance
7-9 <ul style="list-style-type: none">• Adopts a completely different physical movement from themselves, when playing a character• Can use their body to tell abstract stories, creating effective images/strings of movement• Has an excellent awareness of the audience and adjusts blocking accordingly, helping others to understand this.

Macbeth

(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:

5. 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.
6. 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](#)
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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.
Who am I?
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When is it?
What is happening?
Why?

(Content)

Macbeth original 30 minute text. All assessment scenes are within this text. [Macbeth Text](#)

Sparknotes online for modern language translations of Shakespearean text.

[Macbeth: No Fear Translation | SparkNotes](#)

Task: Pick one of these speeches by [Lady Macbeth](#) or [Macbeth](#) to learn, rehearse and perform to camera. Use the self tape guide above to help you.

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 with the original Shakespearean text? Learning the lines and understanding the story and your character?

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- 2) What was your favourite moment from your scene? 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

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<u>Performance</u>
1-3 <ul style="list-style-type: none">• Attempts to use movement in different ways to show character/tell story• Attempts to change their voice to indicate character• Remains in role as a character most of the time
4-6 <ul style="list-style-type: none">• Uses movement to show character with some success• Alters their voice to demonstrate character with some success• Is aware of the audience and tries to face them when performing• Remains in role throughout performance
7-9 <ul style="list-style-type: none">• Adopts a completely different physicality from themselves when playing a character. This suits the character and is engaging to watch.• Changes their voice completely to suit the character they are playing, successfully embodying their thoughts and emotions vocally.• Has an excellent awareness of the audience and adjusts blocking accordingly, helping others to understand this.

Mean to be Free

(Skills)

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Who am I?
Where am I?
When is it?
What is happening?
Why?

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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Mugged

(Skills)

How to rehearse effectively

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

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Who am I?
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(Content)

Mugged script. All assessment scenes within: [Mugged](#)

Task: Imagine that you are the “big Geezer” who stabs Marky in the play. Write a monologue from his perspective/in role as him.

- Why did he do it?
- What did it feel like?
- How does he feel now after the event
- Does he feel remorse?
- Why did he carry a knife?

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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.

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

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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

9	<p>Produces an outstanding piece of work. The impact of rehearsing outside of lesson time is clear to see as the final performance is slick, full of energy and highly engaging. The blocking of the scene is excellent and adds to the intent of the scene (creation of tension etc.)</p> <p>A fully believable character is created through: Voice: Changed to sound different (either an appropriate accent or to add emotion). Movement: A clear decision has been made to show how the character walks and which gestures they use. The character is never passive. Facial Expression: Reactions are clearly given to other characters throughout the performance.</p> <p>All lines have been learnt and are delivered with confidence.</p> <p>Substantial costumes and props were brought in for the character. A completely annotated script was submitted and it is clear that this preparation had an impact on the final performance.</p>
8	<p>Rehearses outside of lesson time and produces a confident performance as a result. Blocking is well-considered.</p> <p>An effective character is created through: Voice: Emotions are clearly portrayed. Movement: A decision has been made to show how the character walks and which gestures they use. The character is rarely stationary. Facial Expression: Reactions are well considered throughout the performance.</p> <p>All lines have been learnt and most are delivered with confidence.</p> <p>Some costumes and props were brought in for the character. An annotated script was submitted and it is clear that this preparation had some impact on the final performance.</p>
7	<p>Rehearses outside of lesson time. Blocking is mostly fit for purpose with only occasional lapses.</p> <p>A clear character is created through a combination of voice, movement, gesture and facial expression.</p> <p>Most lines have been learnt and the scene was completed with no prompting.</p> <p>Either costume or props were brought in for the character. A script, with some annotations, was submitted.</p>
6	<p>Blocking is mostly suitable for the purposes of the scene but not always consistent.</p> <p>There are some glimpses of character through minor changes to voice, movement, gesture and facial expression.</p> <p>Some lines have been learnt but some prompting was required.</p> <p>A solitary prop or item of costume was used for the performance. A script was submitted, but few annotations have been made.</p>
5	<p>Blocking is not always well-considered.</p>

	<p>There is little sense of a character created for performance, with little effort put in to change voice, movement or facial expression.</p> <p>Knows some lines but relies heavily on the script.</p> <p>No effort has been made to include a costume or prop.</p> <p>An annotated script was not submitted.</p>
4	<p>Blocking is clumsy and evidently improvised.</p> <p>There is no indication of a character being created.</p> <p>Little effort has been made to learn lines and a script is used throughout the performance.</p>
3	<p>Performs with a group and adds some basic movement.</p> <p>No effort has been made to learn the lines and a script is used throughout the performance. Lines are spoken clearly.</p> <p>The original script may have been lost during the rehearsal process.</p>
2	<p>Performs with a group but generally stands still.</p> <p>Does not know any lines and reads from the script with little vocal expression.</p> <p>The original script may have been lost during the rehearsal process</p>
1	<p>Performs with a group but adds little or no movement to the piece.</p> <p>Does not know any lines and reads from the script quietly or with little confidence.</p> <p>The original script may have been lost during the rehearsal process.</p>

Contacts

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