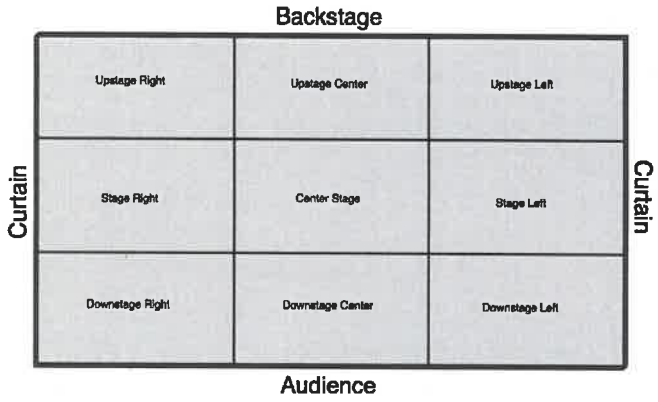
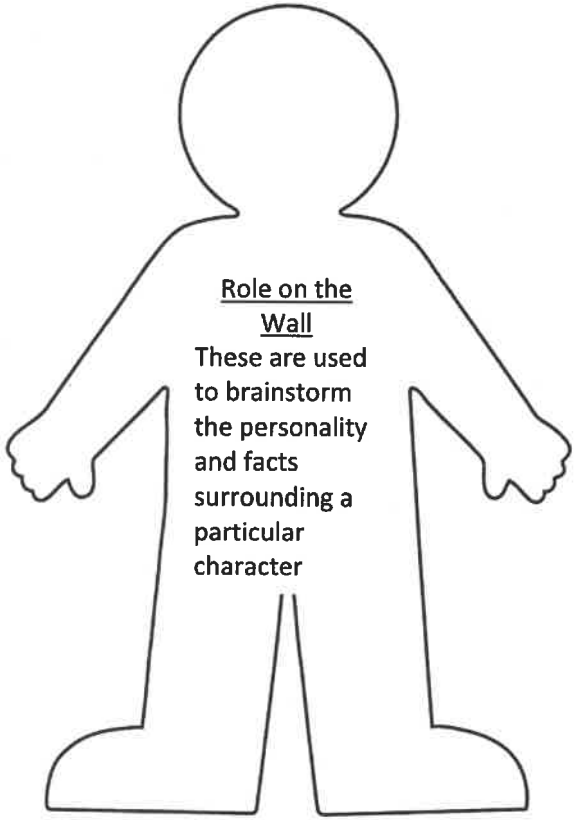


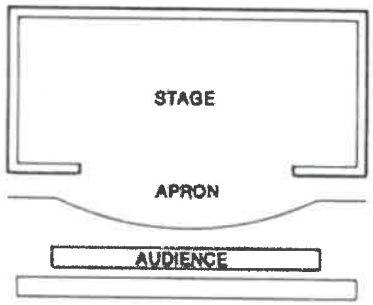
The areas of the stage are always from the perspective of the actor, not the audience



Role on the Wall

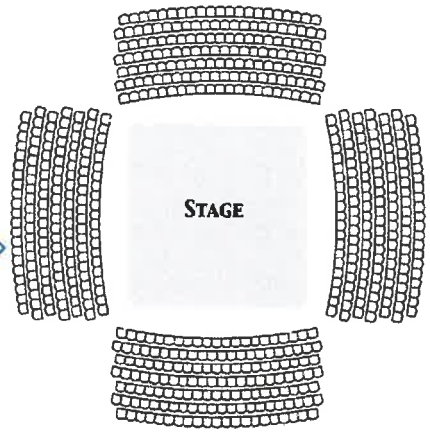
These are used to brainstorm the personality and facts surrounding a particular character

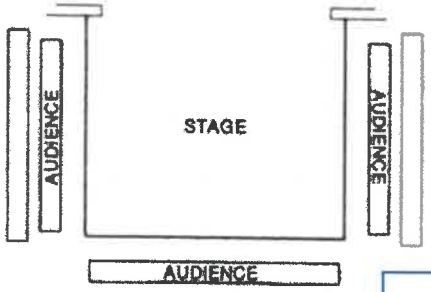
Contemporary stage layouts



Proscenium Arch With *Apron*

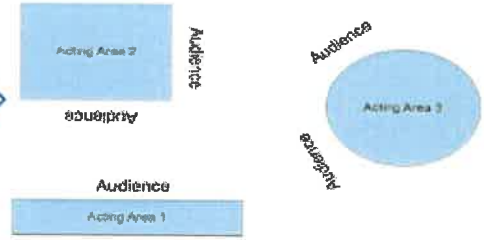
In the round- audience sit all around the stage

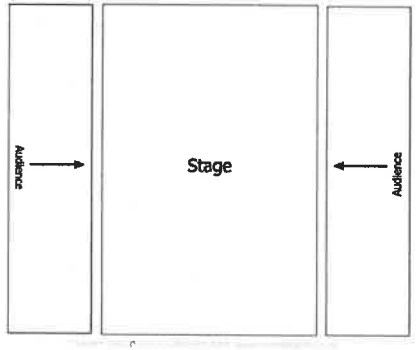




Thrust- a large section of the stage sticks out into the audience

Promenade- the audience move to a new location to watch each scene





Traverse- audience sit either side of the stage and face inwards

Assessment

You will take part in several peer and self assessment tasks over the year, as well as receiving feedback from your teacher. Your assessments will be at the end of every topic, about 10 weeks apart and will be based on an improvised or scripted performance, before evaluating it.

Core skills

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

Topics

Year 7

Greek Myths

Oliver Twist

Much Ado about Nothing

Character Poetry

Year 8

The Woman in Black

Romeo & Juliet

A Monster Calls

Sherlock Holmes

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?

DRAMA
What will I be learning?

0-25%
Simple ideas / Some skills / Inconsistent / Explain / Describe / Starting to use Drama words

25-50%
Effective / Creative / Secure skills / Generally confident / Explain / Insightful comments / Suggest improvements / Examples / Justified

50-75%
Effective / Committed / confident / Convincing / Consistent / Interpretation / Interaction / Communication / Accurate / Detail / Analyse / Justified / Examples / Fluent use of drama terms

75-100%
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

Voice Keywords
Diction
Emphasis
Enunciation
Pace
Pause
Volume
Pitch
Pronunciation
Accent
Tone
Rhythm
Energy
Projection
Choral Speaking

Movement Keywords
Pace
Stance
Posture
Facial-Expressions
Eye-Contact
Proxemics
Gestures
Body-Language
Pace
Rhythm
Energy
Leading-body-part
Levels
Mime
Slow motion

Character Development Exercises
Hot seating.
Emotion memory.
Magic if.
Given Circumstances.
Sub text.
Inner monologue.
Improvise the characters past.
Improvise what happens off stage between characters.
Thought tracking.
Given circumstances.
Role on the wall

Structure of a performance
Scenes
Introduction
Orientation
Complication
Crisis
Resolution
Action
Plot
Content (Themes / Issues)
Tension
Catharsis
Climax / Anti Climax
Setting

Character Words
Motivation
Status
Backstory

Spoken Language
Slang
Verse
Time Period

Elements
Costume
Masks
Make-Up
Sound
Music
Lighting
Set
Props

Performance
Still Images
Movement sequence
Mime
Direct Audience Address
Freeze Frame
Flash Backs
Narration
Thought Tracking
Cross Cutting
Marking the Moment

Genres / Styles of performance
Naturalism
Physical Theatre
Theatre in Education
Musical
Episodic
Abstract
Surreal
Classical
Devised
Improvised
Scripted

Relationship between characters
Dynamics
Use of space.

Process of Creating
Improvisation
Blocking
Ensemble

Staging / Theatre
End-On
Traverse
In the round
Audience
Fourth Wall

SENTENCE STRUCTURE

1. What you are doing.

2. Why you are doing it.

3. A conjunction (because, to convey, to show) that communicates a connection between what you are doing and why you are doing it.

4. Adjectives (and possibly adverbs) to describe both how you are doing it and why you are doing it.

5. Appropriate keyword nouns

Examples.
"I had a bleak and cheerless facial expression to convey my sadness and my lack of hope."