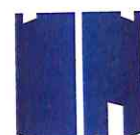


PONTEFRACT
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OUT OF LESSON WORK
TERM 1
DRAMA
YEAR 11



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Planner



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Do

Please have your planner open on today's date

Date: 21 September 2020

Title: Component 1

Dramatic techniques (This list is not all the techniques available)

1. Slow Motion
2. Flash Back/ Flash Forward
3. Cross Cut
4. Masks
5. Physical Theatre (Movement – Lifts)
6. Mime
7. Conscience Alley
8. Monologues/Duologues
9. Direct Address
10. Still Images

Devising Lesson 3



PONTRACT

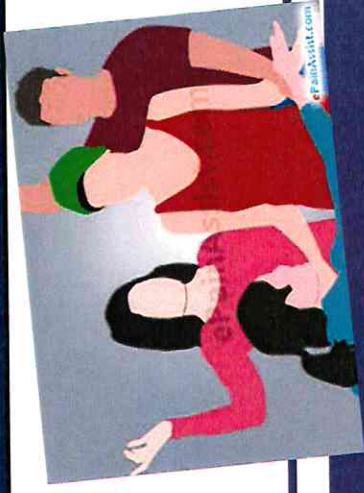
(B) On your own consider the devising ideas you have towards this image stimulus. What style would you use?





Consider these performance skills

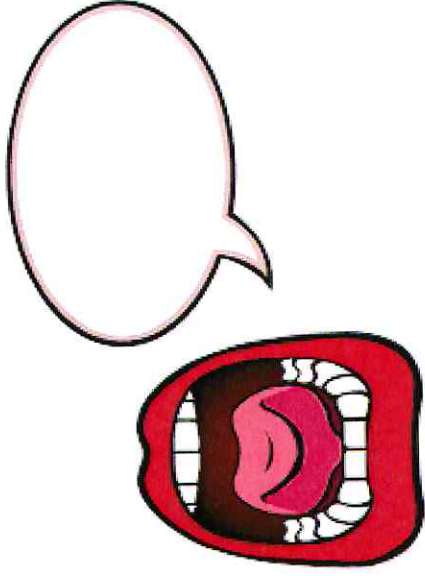
Physical/Movement skills : actions, accuracy, coordination, contraction, characterisation, communication, energy, expression, facial expression, focus and control, gesture, mannerism, movement memory, pace, posture, projection, relaxation, reaction/interaction with others, stamina, spatial awareness, trust, use of breath.





Performance skills needed by performers

Vocal skills : clarity and articulation, projection, breath control, remembering lines, pitch, inflection and modulation, tone and vocal colour, phrasing, pace, use of pause, timing, characterisation, expression.



Devising Lesson 4



PONTRACT

On your own consider the devising ideas you have towards this image stimulus.
What style would you use?

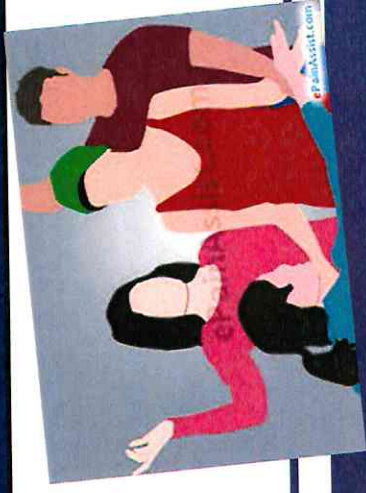


BANKSY



Consider these performance skills

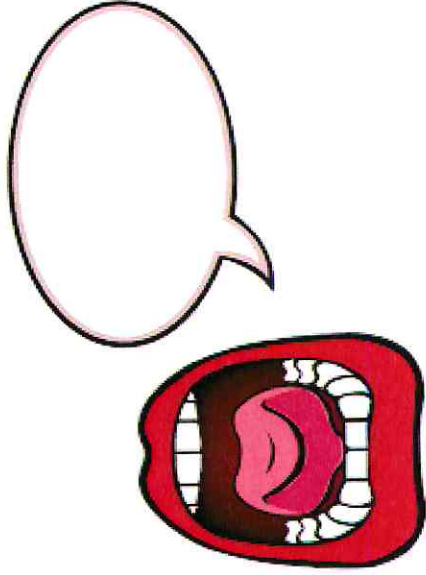
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Performance skills needed by performers

Vocal skills : clarity and articulation, projection, breath control, remembering lines, pitch, inflection and modulation, tone and vocal colour, phrasing, pace, use of pause, timing, characterisation, expression.





Planner



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Please have your planner open on today's date

Date:

Title: Lesson 4 Stanislavksi

- 1. Define Naturalism 4 sentences**
- 2. Explain why Stanislavski created the system Paragraph**
- 3. Justify why it is important for an actor to 'believe'
Paragraph**
- 4. Identify skills you will apply when creating naturalistic performance and describe how you would use them.
Paragraph**



Lesson 5

Narration

Brecht's V-effect or
also called alienation

Third Person Narration =

Actions given in stage
directions are narrated:

"Then X entered stage
left. After a few
compliments he sat
down on the sofa."

Speaking the stage
directions

Watch – (just the first 30 seconds)

<https://www.youtube.com/watch?v=iOZtW3UJjNs>

Discuss the first three Brechtian techniques and discuss how all these have the v-effect or also known as the alienation effect.



1
The big teenage pregnancy drop
is a triumph of progressive
politics

2
The latest figures on
teenage pregnancy
confirm that rates are still
going down.

4
Should the home (house work &
cooking etc) and parenting be down
to the woman to sort out?
DISCUSS!!

Taboo – your
not supposed
to talk about it

3
The taboo against
unmarried pregnancy
and single parenthood
fell away in the 1970s
and early 1980s with
amazing speed. What
fell away less quickly
was the idea that
highlighted those
taboos – that the
home and motherhood
should be a female
priority.

Narration

Third Person Narration

Brecht's V-effect or
also called alienation

Speaking the stage
directions

Write how you would create a scene using these Brechtian techniques.

The piece of drama is called,

Should the **home and motherhood** be a female priority?

Get the audience's brains ticking about how this message is delivered.

Lesson 6



A dogs not just for Christmas!

Task:

Using Alienation or the 'V effect, write a script performance using placards, multi-roling/split-roles, song and dance.

Ask yourself the social and moral issue behind this campaign.

Ask yourself how would Brecht direct this?

What is the message to the audience?

What would he want the spectator to question?

Konstantin Stanislavski Technique Lesson 7

- **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.

Core

Read the Circles of attention technique and practice with someone at home or on your own in front of a mirror the activity =



Write a scene where your **first circle of attention** is drinking the tea, then make eye contact as the **second circle of attention** then speak as the **third circle of attention**. The lines are improvised.

Extension

Look at the image of the play, Look Back in Anger and read the play description.



Look Back in Anger (1956) is a play by John Osborne. It concerns a love triangle involving an intelligent and educated but disaffected young man of working class origin, his upper middle class, impassive wife, and her haughty best friend. Cliff, an amiable Welsh lodger, attempts to keep the peace. The play was a success on the London stage calling it "angry young men" to describe Osborne and those of his generation who employed the harshness of realism in the theatre in contrast to the more escapist theatre that characterized the previous generation.

Scenario:

The woman is completely fed up of husband's jealousy of her friendship with her best friend and the Lodger who is wearing the dark jumper is trying to keep the peace. Notice the different levels in the image.

Chose a character. Write how you would improvise the scene from the image where your **first circle of attention** is an action which you think your character would do, then make eye contact as the **second circle of attention with one of the other characters**, then speak as the **third circle of attention**. The lines are improvised in relation to the dilemma in the scene.

Lesson 8: Component 1 – Konstantin Stanislavski - Help sheet

Core Task

Konstantine Stanislavski



Read the Given Circumstance, this is the information you really need to know for the presentation.

-
- **The Given Circumstances:** these are the basis for an actor and their role, created by the playwright, director and designer.
- The circumstances are:
 - The story of the play
 - Its facts, events, time and place, how old is the character? Married?
 - Conditions of life
 - The production, set, costumes, props, lighting and sound effects
- “The actor must believe in the given circumstances: through their belief she or he will be able to function at a high level of involvement”

Given Circumstance is:

He/She has been involved in a crime, they were in the bank where a robbery happened, they somehow got arrested as the gun man planted the gun in their pocket as they fled the scene. You have been arrested and are in the cell alone.

Core - Create a character profile considering the given circumstance of one of the images.

- Individually chose a character and complete the information below
- Character study from a photograph – create an imaginary life
- What you say about yourself
- What other people say about you
- When, where, why, how, who?
- When did you go to the bank? Monday at 4pm etc



Lesson 9 Konstantin Stanislavski



Memory and Recall

- **Action:** This was one of the most important elements: he felt action to be concerned with the meaningful, purposeful activity of an onstage actor.
- **Inner and Outer Action:** a thought could be an action – stillness on stage = inner intensity. (Think about your facial expressions and body language showing the audience how you feel without saying a word)
- **Acting with purpose:** Do not run for the sake of running, or suffer for the sake of suffering. Always add an action because it looks realistic.

Next technique is called, The Magic If

- IF: The '**magic if**' it opens up possibilities for the actor of creating a whole new life of stimulating emotions.
- Examples to ask yourself as an actor or actress.
- What would happen if?
- If it were a real place?
- If this really was my brother, sister etc.....
- If he had really left.....
- If you were to never see them again..... etc

Look at the image below as the family unit. You may have guessed what the issue could be last week.

- **What would happen if she was pregnant?**
- **What would happen if her father found out?**
- **What would her facial expressions be like?**
- **What would the families' facial expressions be like?**
- **What would her use of voice be like?**
- **What would the families' use of voice be like?**

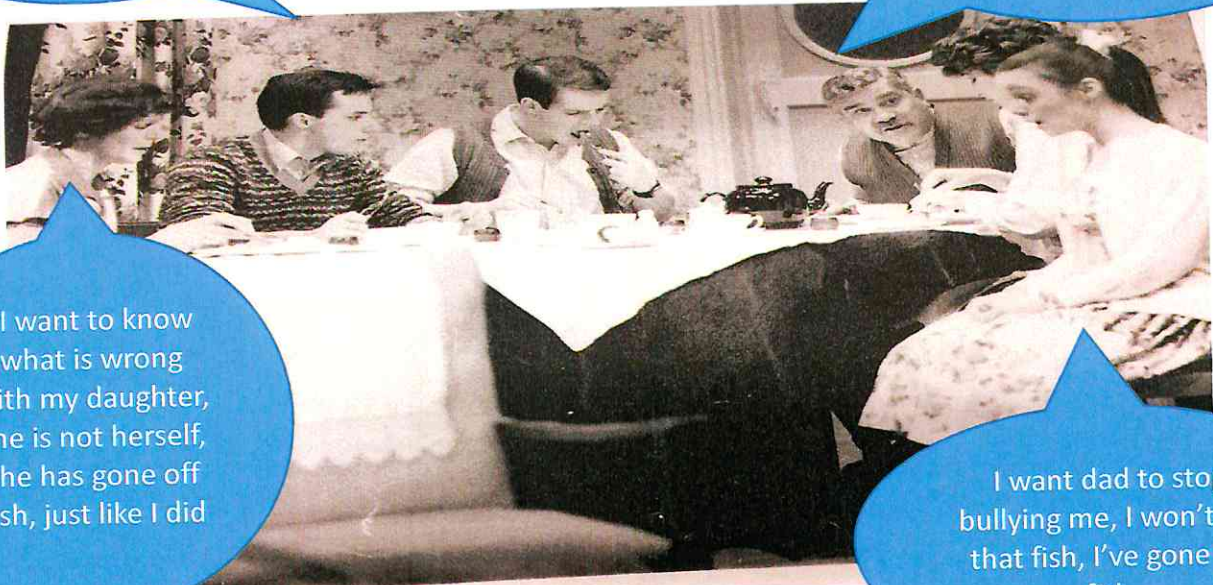
Write a script of the scene from the picture and practically add in the Magic if and Action, inner action and outer action, multi-role the different characters.

I want to eat my dinner in peace.

I want my daughter to eat that fish, and to do as she is told. As long as she lives under my roof she needs to follow my rules

I want to know what is wrong with my daughter, she is not herself, she has gone off fish, just like I did

I want dad to stop bullying me, I won't eat that fish, I've gone off fish.



Performing Arts **YOUR NAME**

Within this publication you will find information about the process and techniques used to create a piece of theatre. I will be looking at **PLAY NAME** by **THEATRE COMPANY NAME**, **PLAY NAME** by **THEATRE COMPANY NAME** and **PLAY NAME** by **THEATRE COMPANY NAME**.

Starting Points




Photo of the play

How does the process of making the play begin E.G improvised, building blocks, script?

When was the play written? Any key info about the play.

What process did the company specifically chose to begin the play?

Did the company adapt it to any particular style? Is it performed by the company in its original intended style if so how, if not why?




Photo of the play

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Did the company adapt it to any particular style? Is it performed by the company in its original intended style if so how, if not why?

Script

What are the process you follow when working on script?

What are the things you must consider?

What are the advantages of working with a script?

What are the disadvantages?

Who is involved during this process? E.g director, actor

Did any of the companies start with this process? If so, how.

Verbatim

What are the process you follow when working on verbatim?

What are the things you must consider?

What are the advantages of starting with verbatim process?

What are the disadvantages?

Who is involved during this process? E.g director, actor

Did any of the companies start with this process? If so, how.

Practical work—exploring gestus and physical theatre.

Go through the activities carried out in class step by step

what were the activities? Explain clearly.

What was the purpose of doing them?

How did they help you to understand and create effective gestus?

What was the effect on the audience?

How did this relate to the work done by the theatre companies you have studied?

Practical work—rehearsal processes

Explain what a rehearsal is.



Play one

How do they use rehearsals?

Who is involved in the rehearsal?

Is there anything about this particular production which means they may follow a unique process E.G building blocks, improvisation?

How do the different job roles work together in the rehearsal?



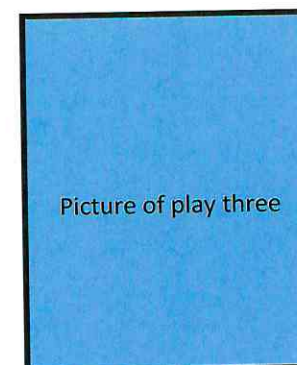
Play two

How do they use rehearsals?

Who is involved in the rehearsal?

Is there anything about this particular production which means they may follow a unique process E.G building blocks, improvisation?

How do the different job roles work together in the rehearsal?



Play three

How do they use rehearsals?

Who is involved in the rehearsal?

Is there anything about this particular production which means they may follow a unique process E.G building blocks, improvisation?

How do the different job roles work together in the rehearsal?

Production and Technical



Images of Set/ Costume

What technical elements are used in the plays such as lighting and sound.

What is the purpose of the sound and lighting for these plays?

Why are the technical elements important?

Is there anything significant about the lighting and sound?

How do the performances compare to each other?

How are costumes used to benefit the play?

Is there anything significant about the costumes?

How are the costumes for each play similar or contrasting?



Images of Set/ Costume

REWORD THIS All plays have technical rehearsals before the first ever performance and sometimes even throughout the duration of a tour of the show. It is often referred to as a tech run. The purpose of a tech run is to ensure all the technical components such as lighting and sound design are all in working order, and as desired by the director. They are also used to ensure the effects happen on time and the actors are aware of the effects.

Acting Techniques

What are acting techniques?

How does an actor prepare for a role? Make reference to Stanislavski methods for Too Much Punch for Judy, Berkoff methods for Metamorphosis and Chair duets for Curious.

Why are these methods effective? What does it help the audience to take away? Think about Stanislavski's beliefs and how he wants the audience to feel.

This section should be fairly detailed discuss all three plays.

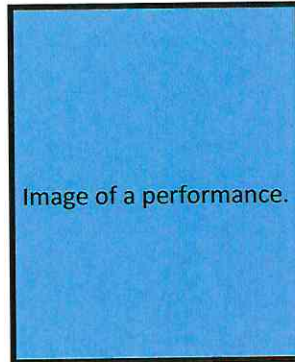


Image of a performance.

Practical work—Using Stanislavski Methods

Go through the activities carried out in class step by step

what were the activities? Explain clearly.

What was the purpose of doing them?

How did they help you to understand and create effective and believable characters?

What was the effect on the audience?

How did this relate to the work done by the theatre companies you have studied?

How it all interrelates

In this section you must summarise how job roles work together to create a performance and how technical elements are sometimes just as important as the acting and rehearsal processes.

Give full detail of your learning of practitioners and the ways in which they work and create theatre.

Go into detail for each play:

Highlight the successes of each performance—use youtube clips of the performances to help

How acting techniques are suitable for the performance and how audiences respond to the performance.

Make comment on what you like and dislike about the style in which the play is performed.

Acknowledgements

Links to any websites you have used

Links to any YouTube clips you have used

Any books or articles used.

