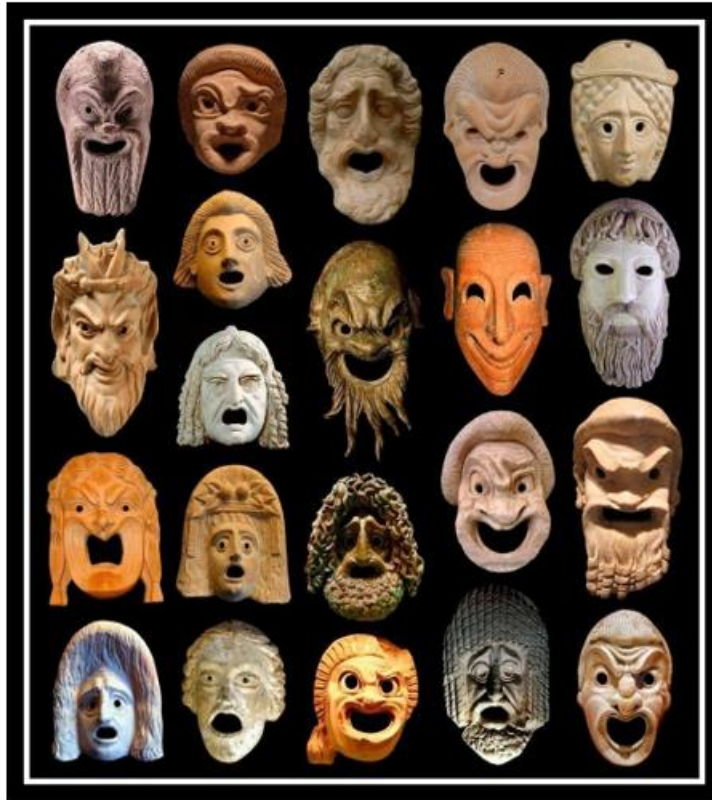


ORIGINS OF DRAMA ANCIENT GREEK THEATRE



WORKBOOK 1

Chorus

The chorus in Greek drama was a group of men who described and commented on the main action of a play with song, dance, and speech. The chorus of tragedy and comedy evolved from the dithyrambic choruses (the 50 men who sang religious hymns of praise) that you read about earlier in the workbook. Whilst the dance, song, ~~costumes~~ and masks created an entertaining spectacle for the audience, the role of the chorus was more important than that; it functioned as a separate character from those played by the other actors and it represented the hopes, fears and ideas of the average citizens of ancient Greece.

As they had to look and sound like one person, even though there were twelve of them (Sophocles increased this to 15) they spoke and sang in unison. It was the playwright's job to choreograph the this.

Performing in unison may sound easy, but it requires a lot of skill and focus as you are about to find out!

The excerpt below is taken from a much longer speech performed by the chorus in *The Trojan Women* by Euripides. Try reading it in unison. This is not as easy as it sounds!

In Salamis, filled with the foaming of
billows and murmur of bees,
Old Telamon stayed from his roaming,
Long ago, on a throne of the seas;
Looking out on the hills olive-laden,
Enchanted, where first from the earth
The grey-gleaming fruit of the Maiden
Athena had birth; A soft grey crown for a
city Beloved, a City of Light: Yet he
rested not there, nor had pity, But went
forth in his might, Where Heracles
wandered, the lonely Bow-bearer, and lent
him his hands
For the wrecking of one land only, Of Ilion,
Ilion only, most hated of lands!

ORIGINS OF DRAMA

The Theatre of Medieval England



WORKBOOK 3

TASK

Revisiting performance skills

Match the following physical skills with the correct definition

<u>posture</u>	Where an actor is calm, silent and not <u>moving</u>
<u>gesture</u>	The way in which a performer <u>walks</u>
<u>facial expression</u>	Position of a person's body when standing or sitting
<u>eye contact</u>	When eyes meet. The length of eye contact conveys status and emotion.
<u>speed/pace</u>	Movement of hands/head to convey <u>meaning</u>
<u>stillness</u>	Increase/decrease fast to <u>slow</u>
<u>gait</u>	Change in face to communicate <u>ideas</u>

Now walk the space.

- You have been walking all day. You are exhausted and your feet and body ache. How would you use gait to show this in your performance?
- You finally see the place you have been heading towards all day. How would you use speed/pace to show your eagerness to arrive there?
- You are hungry, see a place to eat but are turned away as they are fully booked. How would you use gesture to show your frustration?

You will now work in groups (your teacher will allocate these) to devise, practise and perform an extended trope based on the Nativity.

You will need to do the following:

Year 9 sample

GCSE DRAMA - WEEKLY VOCABULARY			
	WORD	DEFINITION	USE IN CONTEXT/EXAMPLE
WEEK 1			
KEY ROLES IN THEATRE			
1	performer	Actors who convey narrative and plot to audience through performance	<i>Performers use a range of skills on stage and use facial expressions, proxemics, body language and voice to actuate their character.</i>
2	director	Has overall control of a production. Decides style, genre and creates vision for the piece	<i>The director had a clear vision for the performance.</i>
3	director's concept	How the director imagines the text and its themes mood and design to impact the audience.	<i>The director's concept, that the piece would be dreamlike experience for the audience, was obvious and effective.</i>
4	designer	Work with director to deliver director's concept. Specialise in lighting, sound, costume and set design	<i>The costume designer chose a mixture of modern and Elizabethan dress which helped to highlight how current Shakespeare's ideas still are.</i>
5	audience	People watching the performance	<i>The audience was clearly shocked during the murder scene.</i>
6	target audience	Who the production is aimed at	<i>The play was popular with its target audience: children.</i>
WEEK 2			
THEATRICAL CONCEPTS			
1	genre	The type of play being performed - decided by the playwright	<i>Tragedy is the oldest genre of play and originated in Ancient Greece.</i>
2	style	How the work is presented on stage	<i>The genre of the play is tragedy and the director's preferred style is naturalism.</i>
3	form	Method selected to tell story when presenting work. Form is the thing itself.	<i>The form we selected was mime, but the other group chose choral work.</i>
4	context (social, historical and social)	When a play was written and what was happening at that time	<i>The context of a plays production is often important when trying to understand the ideas it explores.</i>
5	proxemics	Distance between characters (also known, as spatial behaviour/positioning)	<i>When Sheila finds out about Gerald's affair, the proxemics need to change and she needs to move backwards and maintain her distance from him for the remainder of the scene, indicating her emotional distance from him.</i>
6	structure	Shape of a play's narrative, including the order in which it is shown to the audience	<i>The non-linear structure of the devised piece, reflects the confused memory of the characters.</i>

YEAR 9 - WEEKLY PERFORMANCE ANALYSIS AND EVALUATION BOOKLET



NAME:

DATE:					
Summary of performance (was this devised/scripted etc.)					
Your character(s)/role in the performance					
Physical skills - Which physical and vocal skills did you focus on in your performance (tick those used)?					
posture	<input type="checkbox"/>	stillness	<input type="checkbox"/>	pitch	<input type="checkbox"/>
gait	<input type="checkbox"/>	mannerisms	<input type="checkbox"/>	pace	<input type="checkbox"/>
pace	<input type="checkbox"/>	facial expressions	<input type="checkbox"/>	inflection	<input type="checkbox"/>
gesture	<input type="checkbox"/>	proxemics	<input type="checkbox"/>	intonation	<input type="checkbox"/>
eye contact	<input type="checkbox"/>	size	<input type="checkbox"/>	pause	<input type="checkbox"/>
For each skill used, describe a) How you used it and b) why you used it the way you did					

GCSE DRAMA



COMPONENT 1 - DEVISING

COMPONENT 1 OVERVIEW

Component 1: Devising (*Component code: 1DR0/01)

Non-examination assessment

40% of the qualification – 60 marks

Content overview

- Create and develop a **devised piece from a stimulus** (free choice for centre).
- Performance of this devised piece
- Analyse and evaluate the devising process and performance.

Assessment overview

- AO1, AO2 and AO4 are assessed.
- Internally assessed and externally moderated.
- There are **two parts** to the assessment:
 - 1) a portfolio covering the creating and developing process and analysis and evaluation of this process (45 marks, 30 marks assessing AO1 and 15 marks assessing AO4).
The portfolio submission recommendations are:
 - can be handwritten/typed evidence between 1500–2000 words
 - 2) a devised performance/design realisation (15 marks, assessing AO2).

Component 1 of your GCSE is focussed on devising. This is an interesting and challenging opportunity for you to work collaboratively with others in your group. Together, you will explore a range of stimuli (on later pages in this booklet) and create an original piece which you will be assessed on as you perform to a live audience (the performance will also be recorded).

Devising is essential for the development of new theatre and performance; it allows for personal development and exploration and gives you, as performers, opportunities to exercise your creativity and imagination in developing ideas that you want to communicate to your audience.

You will be working in small groups towards a performance that will last between 10 to 15 minutes. Although you are working collaboratively, you will be assessed individually, so it is paramount that you are an active member your group and that you fully contribute to the process. **The devised piece is marked out of 15** (see the mark scheme at the back of this booklet).

PERFORMANCE PORTFOLIO

As part of Component 1, you must submit a coursework portfolio that details the creation and development of your devised piece. This work needs to be thorough and reflective and must include both an analysis of what you have done (i.e. why you did what you did, the decisions that you reached, changes that you made, and the effect(s) you intended for your audience) and an evaluation of the process (i.e. how effective your approach was, to what extent you realised your objectives, what changes and modifications you made at the time, and what changes you would make (and why) if you were to begin the process again).

Your portfolio must be between 1500 and 2000 words and because this is an important element of your GCSE that requires time and thought, work on it must begin as soon as you have seen and discussed the stimuli. It will be completed as homework. **If homework is not completed, is incomplete or is insufficiently detailed, you should expect detention** (as many as are needed to

DRAMA GCSE COMPONENT 3

Production Elements, Lighting

What does a lighting designer do?

The lighting designer (LD) works closely with the director, choreographer and costume, sound and set designers to create the lighting and atmosphere for the production.

Lighting designers need to have a detailed knowledge of the play that is being performed and will read the script carefully, taking note of stage directions and any changes in time and location. They meet regularly with the director (who will have an overall concept and vision for the performance) to discuss ideas and approaches relating to lighting. Meeting with the stage designer is also important as lighting needs to be planned with the ground plan and final staging design in mind.

Once these discussions have taken place, the LD produces a light plot. This is a scale drawing that specifies the placement of lighting fixtures, ready for their installation.

The lighting designer designs lighting cues. That means they decide when to move from one lighting state to the next. A sudden change to a different lighting state is called a snap and a slow change where one state overlaps another is called a fade.

During rehearsal and set preparation for a production, LD's will sometimes use Light Walkers on stage. These stand ins for actors allow the LD to see what the light looks like on performers and to decide what does and doesn't work.

For the first few performances of the show, the LD will normally stay in the performance space to identify whether changes need to be made.

Once a production begins its run, changes to staging (including blocking, addition or removal of scenes etc.) should never be made without the involvement of the LD.

Some LD's use computer packages to visualise their lighting designs, whilst others create a scale model of the set which they then light.

What is the function of lighting?

1) Visibility

The most obvious function of lighting is to make sure that set and performers on stage are visible to the audience from all sight lines (i.e. any position in the auditorium where the audience has a view of the stage), yet it does far more than this. As soon as the house lights in a theatre go down, lighting introduces the audience to the world of the play.

2) Location, setting and time

Lighting can be used to help show the audience where the production is set. For example, a play set in a hot country may use warm, orange lighting to demonstrate that the climate is hot. Lighting can also show different times of the day. For example, bright lights can create the effect of a hot summer's day, while lower light levels may indicate night. Darker lighting can also be used to create a sinister and mysterious setting.

GCSE DRAMA



COMPONENT 3 - THEATRE MAKERS IN PRACTICE

COMPONENT 3 – WRITTEN EXAM OVERVIEW

GCSE Drama – Component 3: Theatre Makers in Practice

The total assessment time for this examination has been increased to 1 hour 45 minutes. This change will come into effect for first assessment in 2020.

Below are revised recommendations on how this new timing could be applied to each section of the examination.

Section A: Bringing Texts to Life

The revised recommended total to spend on this section is between 75–80 minutes.

Recommended approach – 75 minutes

Reading the extract and questions	8 minutes
Question (a)(i)	4 minutes
Question (a)(ii)	6 minutes
Question (b)(i)	14 minutes
Question (b)(ii)	20 minutes
Question (c)	23 minutes

QA i – 4 marks

QA ii – 6 marks

QB i – 9 marks

QB ii – 12 marks

QC – 14 marks

Section B: Live Theatre Evaluation

The revised recommended total to spend on this section is between 25–30 minutes.

Recommended approach – 25 minutes

Question 9(a)	10 minutes
Question 9(b)	15 minutes

Q9 a – 6 marks

Q9 b – 9 marks

We then recommend that students take at least 5 minutes to check through their answers.

SECTION A

The study of one performance text – *An Inspector Calls*

- You will study the complete performance text and respond to an unseen extract from this text in the exam.
- The unseen extract will be from a scene or moment that is significant to the text as whole. Extracts will be between 80–100 lines long (this includes spoken dialogue and stage directions).
- You must practically consider the ways and develop ideas in which performers, directors and designers create impact and meaning through the **elements of performance**.

ELEMENTS OF PERFORMANCE INCLUDE THE FOLLOWING:

- Acting style and purpose, including vocal and physical skills
- Set and props, including stage furniture and personal props
- Lighting and sound, including colour and music
- Costume, makeup and masks as appropriate
- Use of stage space and spatial relationships, including levels and entrance points
- intended impact and meaning for the audience.

GCSE DRAMA



COMPONENT 2 – PERFORMANCE FROM A TEXT

COMPONENT 2 OVERVIEW

Performance has been at the heart of drama since its inception in Ancient Greece and has been a fundamental aspect of human life and development for the thousands of years that have followed. This component, *Performance from a Text*, is your opportunity to develop your knowledge of a performance text and both your exploration and performance skills.

You will look in detail at the play before interpreting and rehearsing two extracts from it. For your exam, you will perform these two extracts to an audience that will include an EDEXCEL examiner.

This component of your Drama course is worth 48 marks: 20% of your GCSE, with each extract performance being marked out of 24.

As it is very important that the examiner is able to see your skills (so that marks for all aspects of performance can be allocated) each of you will need to perform for at least 1.5 minutes (for monologues) or 2 minutes for duologues and group performances, in each extract. The mark scheme that will be used for your performance is on pg. 11-13 of this booklet.

WHAT WILL I BE ASSESSED ON?

- Your vocal and physical skills (8 marks)
- Your characterisation and communication (8 marks)
- Your artistic intention and style (8 marks)

To support your performances, for each extract you will need to complete a 200-word explanation of your artistic/performance intentions. This piece of writing will explain the role you are playing, what is happening to your character, your character's feelings and objectives, and the ways in which you have used vocal, physical and communication skills to convey your character. The templates for this are on pg. 9&10 of this booklet.

Extra-curricular

Improvisation club (lunchtimes)

Public speaking society

Year 11 intervention