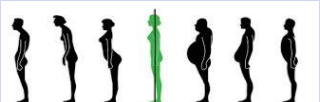











## Skills development

You will be developing your skills from KS3 and applying them to different styles of drama, working towards a performance to an audience.

Performance Skills		Drama Techniques		Performance Styles	
<b>Characterisation:</b> Using a range of performance skills to create a character different from yourself	<b>Posture :</b> The way that you sit or stand. The alignment of your spine 	<b>Narration:</b> Normally spoken to the audience . Performers tell the story, give information or comment on the actions.	<b>Freeze frame / Still image :</b> A picture of a moment in time, as though the pause button has been pressed 	<b>Improvisation-</b> performances that are made up on the spot with or without a stimulus or starting point.	
<b>Facial Expressions :</b> Using your face to show how a character is feeling 	<b>Gesture:</b> A movement ( usually of the arm / hand) that communicates a specific meaning 	<b>Thought tracking:</b> A character reveals their inner thoughts to the audience. This information should tell the audience something new.	<b>Marking the moment:</b> Highlighting / drawing the audience's attention to an important moment in a piece. This can be done by using drama techniques.		<b>Naturalism-</b> Stanislavski, performances looked real and character development is based on using your own experiences and working out exactly what your character is trying to achieve in each section.
<b>Levels:</b> Using different heights to communicate meaning or to add visual interest 	<b>Vocal skills-</b> Pace, pause, pitch, volume, accent etc – How you use your voice to create different characters and communicate meaning.	<b>Slow motion:</b> Moving at a least 2/3 slower than normal speed, allowing the audience to see the detail of a moment.	<b>Flashback:</b> Where you start at the end of a story and return to the important details that have happened previously. This allows an audience to understand the backstory. 	<b>Physical theatre:</b> A type of performance where physical movement is the primary method of storytelling. It may incorporate other techniques such as mime, gesture and modern dance to create performance pieces.	
What makes a good performance? Which is the most important vocal skill? Why? Which is the most important physical skill? Why? What style and techniques would you use to create a performance about the pandemic? Why?					

### PRACTITIONERS

For comp 1 and 2 of the GCSE, you need to show that you are able to include aspects of work from different theatre practitioners. We are looking at Brecht and Frantic Assembly this term

Comp 1  
and 2

#### Bertold Brecht 1898-1956

Verfremdungseffekt (Veffect):

The process of 'making strange'. This is where the audience experience something familiar, but it is presented in an unrecognisable way or context. The audience then have to reach a new understanding in order to 'move past' the strangeness.

This effect can be created through the use of:

Direct Address	Narration
Placards	Montage
Multi-rolling	Speaking stage directions
Music/song	Props table / costumes change on stage

Naturalism was at its peak, but Brecht thought that theatre should be political and be a force for change. He wanted his audiences to remain objective and distant from emotional involvement, so that they could make considered and rational judgements about the issues in the play – this is called **Epic Theatre**



#### **FRANTIC ASSEMBLY**

##### Music

Music is a massive inspiration to us. We use it in rehearsals at every stage. It is integral to how we understand and communicate our theatre. It is a very present collaborator throughout the rehearsal process. Music underscores almost every scene in a frantic performance.

##### Chair duets

Chair duets is a devising process that is simple and accessible to all experiences and most physical capabilities. It is particularly useful with groups that have diverse abilities or have concerns about their limitations or involvement in dance. An instructional step by step Chair Duets video can be viewed here:

<https://youtu.be/PB-9LErsyY8>



##### Design

Design is a very important element of the creative process. We need to have the set in the rehearsal room with us, from the beginning of rehearsals if possible. This is so important for our kind of work, as the performers need to fully integrate and use the set. They need to know its physical limitations and possibilities. Testing this will offer all kinds of choreographic and theatrical inspiration. Therefore, the set itself becomes a creative element in the process and not just something the performance exists on or in front of. This is crucial for our integrated physical work.

**List of plays** – Curious Incident. Pool no water. Things I know to be true. Lovesong. Beautiful Burnout



### Original Staging Conditions

The IT is about a teenage girl, **Grace**, who has something growing inside her. She doesn't know what it is – it starts in her stomach but quickly outgrows that and takes over the entirety of her insides. Grace tries to act 'normally', but she is viewed in school as isolated and weird and knows she can't contain it forever. The IT was originally written as part of the National Theatre Connections Youth Festival.

The original production was staged on the 7th March 2020 at the Sherman Theatre, Cardiff. The Sherman Youth Theatre hosted Connections that year. It was directed by Tim Howe.

It was performed in the main auditorium on an end-on stage.

The staging comprised of three flats; the two on stage right and stage left were huge triangles that mirrored each other and the middle one had a central panel cut through, which was covered with Lycra. A floorcloth was covered with triangles.

The cast was responsible for choosing the music, which was largely contemporary, ranging from Billie Eilish to Goldfrapp. Mr Brightside by The Killers was chosen as the song that Grace sings due to the appropriateness of the lyrics, e.g. 'I'm coming out of my cage and I've been doing just fine'. Music by Welsh language groups and artists was also used.

Costume was contemporary, naturalistic and primarily in monochrome. Grace initially had colour in her costume, suggesting she was a pop of colour in a grey world, but as the play progressed she too began to lose colour from her costume. Sam, who was played as nonbinary, was the only other character who had colour in their costume.

Lighting was basically open white. It was warmer on Grace but grew colder as she began to lose her glow. A square box Gobo was used to define Grace's safe space, which became smaller as her mental health declined.

### Structure

The structure of The IT could be described as story theatre; characters stand back and comment on the action as well as take part. They share their thoughts and feelings, comment on events, provide transitional information from one episode to another and help to cover the expository material handled in the narrative.

Story theatre tends to use very little set and few props (these will be carefully selected and designed). The action can proceed quickly without elaborate set changes.

Story theatre is highly episodic, with the action taking place in a variety of places in the course of many scenes. Each episode gives the audience an insight into characters and events that have played a significant part in Grace's life and how they contributed in helping to create the 'It'.

The structure is also non-linear. The play moves back and forth, focusing on a number of key events, e.g. the news item on pages 29-31 that eventually contribute and culminate with Grace's breakdown at the end of the play. • The fragmented structure allows two different perspectives to be seen and the audience is left to decide whose version of events they trust.

### CONTEXT





**Mental health** The play focuses on how the life of an average teenager can suddenly be destroyed by deterioration in their mental health. It highlights how quickly anxiety issues can appear and how quickly a number of factors can contribute to making these issues worse until, eventually, it is brought to a head.

**Pressure** The theme of mental health is interwoven with the different types of pressures that could contribute to the deterioration of a young adult's mental health. Grace is put under pressure from her parents to work hard and perform her very best, the school initiates motivational talks to encourage students to achieve their very best and to 'harness their power', the need to conform and fit in and how a failure to achieve this can lead to ridicule even when you excel at something, e.g. 'The fastest tits in the borough', etc.

**Impact of the media** Much of Grace's anxiety is fuelled by events that she cannot control but is aware of because of the media that surrounds her. World and local events are a source of worry and concern for Grace as she becomes aware of suffering, destruction, death and decay. Each time she hears about these events it 'feeds' the It.

**Isolation** Although the play focuses on Grace and her growing isolation, the play alludes to other students who feel equally alone. Riley Miller, Sam and Student 22 all struggle to fit in but put on a brave face or just 'drop out'.

### **The IT falls into a number of possible styles.**

The style has been described as '**direct to camera documentary**'. The play uses reports and media material, e.g. the lesson (pages 31-33), and interweaves them with events from Grace's life. Documentary theatre often works off the continuous tension and juxtaposition of the actual situation; The IT interweaves these situations so they become a major influence on Grace's mental health, continually feeding the 'It'. There is also the effect of direct address 'to the camera' as both Grace and other characters comment on these events and their views/feelings.

There are elements of **epic theatre**. This is a type of political theatre that addresses contemporary issues. Bertolt Brecht developed it, although later in his life he preferred to call it dialectal theatre. Epic theatre uses a number of techniques to distance the audience, allowing them to remain objective so they can make rational judgments about any social comments or issues. There are a number of techniques associated with epic theatre that are used in The IT, e.g. minimal setting, clear political point or focus, direct address to the audience, episodic structure and multi-roling



You will answer questions on this set text in your written exam

<https://www.youtube.com/watch?v=pXj08N3P9f8>

# KNOWLEDGE ORGANISER – DRAMA – YEAR 10 - TERM 4 – COMP 1

## SUMMARY OF ASSESSMENT







### Component 1: Devising Theatre

Non-exam assessment: internally assessed, externally moderated  
40% of qualification

Learners will be assessed on **either** acting **or** design.

Learners participate in the creation, development and performance of a piece of devised theatre using **either** the techniques of an influential theatre practitioner **or** a genre, in response to a stimulus set by WJEC. Learners must produce:

- a realisation of their piece of devised theatre
- a portfolio of supporting evidence
- an evaluation of the final performance or design.

Round	By	Through	Push Hands	Fluff	Chair Duets
					
The term ROUND is chosen to represent any move that involves passing closely ROUND the body of the partner	BY comes after the first two moves. The space between A & B is 'squeezed out'. A or B 'slots in' to stand closer BY their partner	THROUGH is the idea of passing through the upper body / arms of the partner	The person with their hand on top is in control, gently leading their partner around the space, trying to keep their hands flat and the pressure constant. You should take your partner on a journey exploring all levels.	Partners sit opposite knee to knee. A choose three ways to adjust B's appearance. B choose three ways to adjust A's appearance. Continue to add more moves, and avoid a predictable rhythm	Partners sit in chairs, both facing forward. Partners take turns placing their hand on to their partner or moving their partner's hand, swapping and adding to the sequence. Repeat until the moves are clear and memorised.

**FRANTIC ASSEMBLY**

### Stimuli

'What's the point of having a voice if you're gonna be silent in those moments you shouldn't be?' – The Hate U Give by Angie Thomas



We are all in the same boat - Banksy

Song- Superheroes – The Script

<https://www.youtube.com/watch?v=WIm1GgfRz6M&themeRefresh=1>

'Life itself is the most wonderful fairy tale' – Hans Christian Andersen

Episodic Structure/Montage: The play is split into separate episodes, that can 'stand alone'. The episodes jump around in time, place and featured characters, so that the audience doesn't become 'engrossed' in a specific moment.



Gestus: A gesture which represents a character's attitude, status or social position (eg a servant's bow). These gestures are repeated by characters to make them more stereotypical.



Narration: Actors narrate what their character is doing either just before they do it or as they are doing it.



Placards: held up by the character(s) to detract the audience's attention away from the emotion; they usually show thought provoking facts, statistics or information.



Music/song: Characters often sing in the middle of the scene, or add music and movement sequences instead of using words and dialogue. Sometimes nursery rhymes with changes to the lyrics are used.





# KNOWLEDGE ORGANISER – DRAMA – YEAR 10 - TERM 4 – COMP 1

## SUMMARY OF ASSESSMENT







### Component 1: Devising Theatre

Non-exam assessment: internally assessed, externally moderated  
40% of qualification

Learners will be assessed on **either** acting **or** design.

Learners participate in the creation, development and performance of a piece of devised theatre using **either** the techniques of an influential theatre practitioner **or** a genre, in response to a stimulus set by WJEC. Learners must produce:

- a realisation of their piece of devised theatre
- a portfolio of supporting evidence
- an evaluation of the final performance or design.

Round	By	Through	Push Hands	Fluff	Chair Duets
					
The term ROUND is chosen to represent any move that involves passing closely ROUND the body of the partner	BY comes after the first two moves. The space between A & B is 'squeezed out'. A or B 'slots in' to stand closer BY their partner	THROUGH is the idea of passing through the upper body / arms of the partner	The person with their hand on top is in control, gently leading their partner around the space, trying to keep their hands flat and the pressure constant. You should take your partner on a journey exploring all levels.	Partners sit opposite knee to knee. A choose three ways to adjust B's appearance. B choose three ways to adjust A's appearance. Continue to add more moves, and avoid a predictable rhythm	Partners sit in chairs, both facing forward. Partners take turns placing their hand on to their partner or moving their partner's hand, swapping and adding to the sequence. Repeat until the moves are clear and memorised.

### Stimuli

'What's the point of having a voice if you're gonna be silent in those moments you shouldn't be?' – The Hate U Give by Angie Thomas



We are all in the same boat - Banksy

Song- Superheroes – The Script

<https://www.youtube.com/watch?v=WIm1GgfRz6M&themeRefresh=1>

'Life itself is the most wonderful fairy tale' – Hans Christian Andersen

Episodic Structure/Montage: The play is split into separate episodes, that can 'stand alone'. The episodes jump around in time, place and featured characters, so that the audience doesn't become 'engrossed' in a specific moment.



Gestus: A gesture which represents a character's attitude, status or social position (eg a servant's bow). These gestures are repeated by characters to make them more stereotypical.



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Placards: held up by the character(s) to detract the audience's attention away from the emotion; they usually show thought provoking facts, statistics or information.



Music/song: Characters often sing in the middle of the scene, or add music and movement sequences instead of using words and dialogue. Sometimes nursery rhymes with changes to the lyrics are used.





# KNOWLEDGE ORGANISER – DRAMA – YEAR 10 - TERM 6 – COMP 1

## SUMMARY OF ASSESSMENT







### Component 1: Devising Theatre

Non-exam assessment: internally assessed, externally moderated  
40% of qualification

Learners will be assessed on **either** acting **or** design.

Learners participate in the creation, development and performance of a piece of devised theatre using **either** the techniques of an influential theatre practitioner **or** a genre, in response to a stimulus set by WJEC. Learners must produce:

- a realisation of their piece of devised theatre
- a portfolio of supporting evidence
- an evaluation of the final performance or design.

Round	By	Through	Push Hands	Fluff	Chair Duets
					
The term <b>ROUND</b> is chosen to represent any move that involves passing closely <b>ROUND</b> the body of the partner	<b>BY</b> comes after the first two moves. The space between A & B is 'squeezed out'.  A or B 'slots in' to stand closer <b>BY</b> their partner	<b>THROUGH</b> is the idea of passing through the upper body / arms of the partner	The person with their hand on top is in control, gently leading their partner around the space, trying to keep their hands flat and the pressure constant. You should take your partner on a journey exploring all levels.	Partners sit opposite knee to knee. A choose three ways to adjust B's appearance. B choose three ways to adjust A's appearance. Continue to add more moves, and avoid a predictable rhythm	Partners sit in chairs, both facing forward. Partners take turns placing their hand on to their partner or moving their partner's hand, swapping and adding to the sequence. Repeat until the moves are clear and memorised.

**FRANTIC ASSEMBLY**

### Stimuli

'What's the point of having a voice if you're gonna be silent in those moments you shouldn't be?' – The Hate U Give by Angie Thomas



We are all in the same boat - Banksy

Song- Superheroes – The Script

<https://www.youtube.com/watch?v=WIm1GgfRz6M&themeRefresh=1>

'Life itself is the most wonderful fairy tale' – Hans Christian Andersen

Episodic Structure/Montage: The play is split into separate episodes, that can 'stand alone'. The episodes jump around in time, place and featured characters, so that the audience doesn't become 'engrossed' in a specific moment.



Gestus: A gesture which represents a character's attitude, status or social position (eg a servant's bow). These gestures are repeated by characters to make them more stereotypical.



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Placards: held up by the character(s) to detract the audience's attention away from the emotion; they usually show thought provoking facts, statistics or information.



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