



YEAR 9 DRAMA AUTUMN TERM

Blended Learning Booklet

Theatre Roles and Responsibilities

NAME:

TUTOR GROUP:

TEACHER

Aim to complete one lesson every two weeks. Everything can be completed in the booklet or on the spare pages at the back.

All videos are online using the ClassCharts link.

The Knowledge Organiser on page has all the key information and vocabulary to help you with this unit.

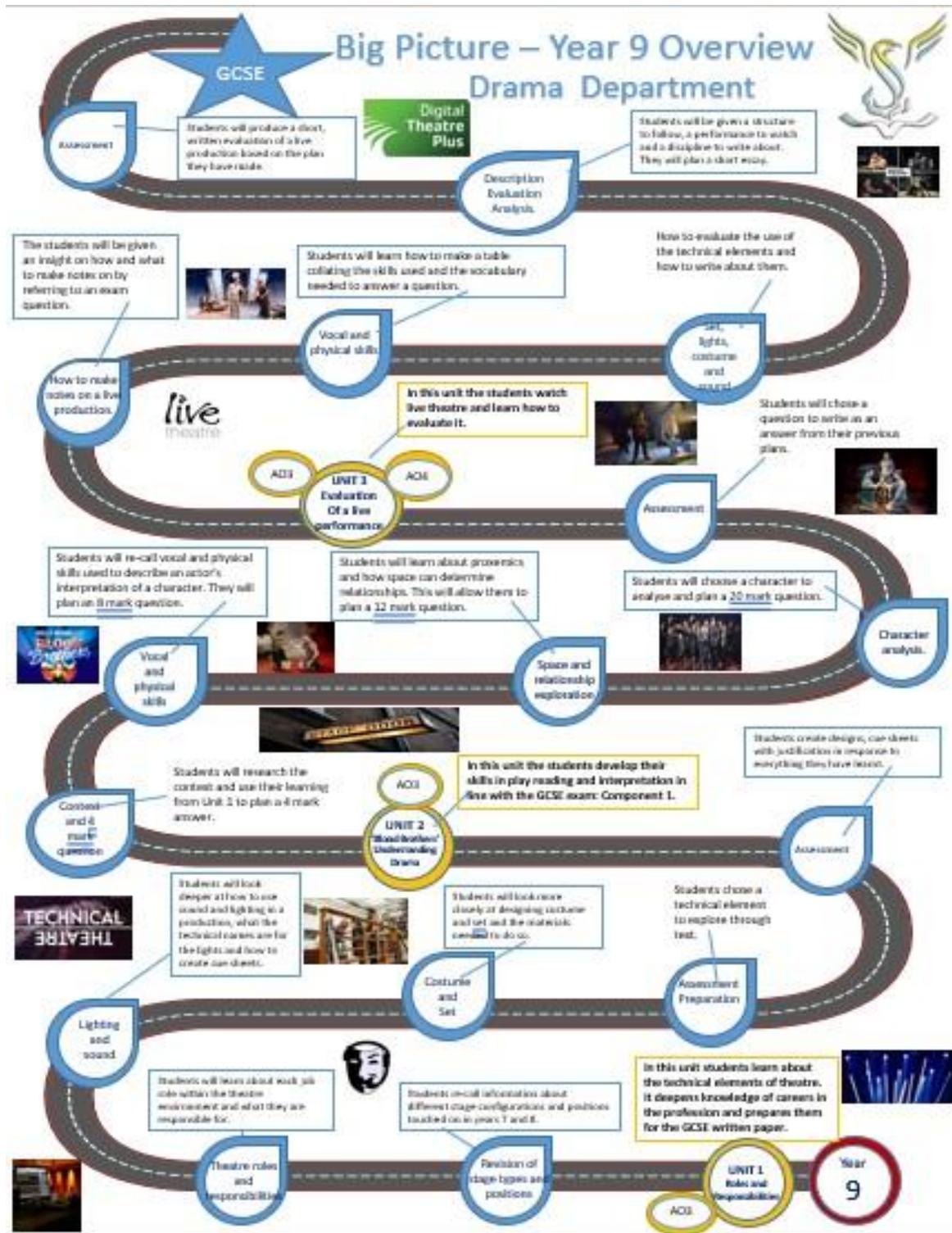
Upload all work onto ClassCharts for feedback.



Contents:

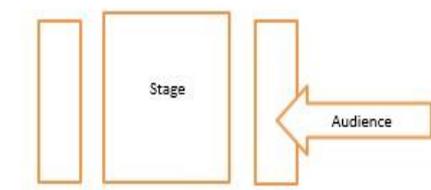
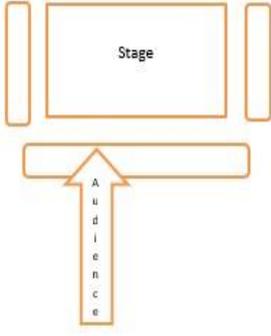
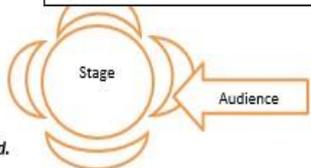
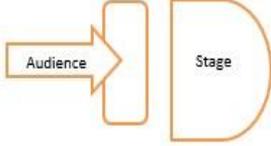
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Year 9 Overview

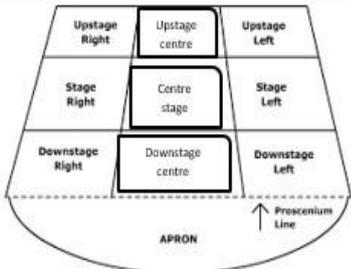
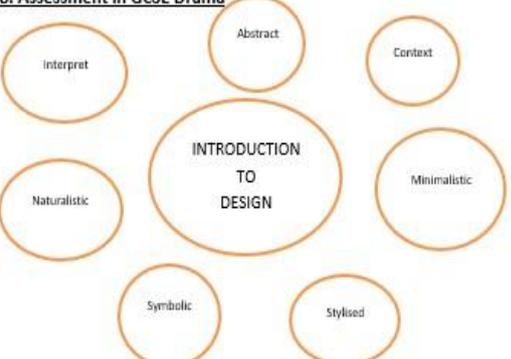


Year 9 Knowledge Organiser

Year 9 Drama Knowledge Organiser Unit 1

<p>1. <i>Traverse- the audience sit on two sides.</i></p> 	<p>2. <i>Thrust- the audience sit on three sides.</i></p>  <p>4. Stage configurations What do these words mean: Auditorium Wings The pit Interval Backdrop Sightline Apron Fly space</p>  <p><i>In the Round- the audience sit all around.</i></p>
<p>3. <i>Proscenium Arch- the audience sit on one side.</i></p>  <p>5. The fourth wall is a term used by Bertolt Brecht to communicate the difference between Naturalistic theatre and Epic theatre. The imaginary wall stands between the actors and the audience. If it is broken, the characters can communicate directly with the audience.</p>	

Year 9 Drama Knowledge Organiser Unit 1

<p>6. Stage positions are always from the actor's perspective.</p> 	<p>7. Roles and responsibilities</p> <p>Stage manager: running backstage and supervising staff. Creating a prompt book and calling cues.</p> <p>Technician: operating technical equipment, such as lights and sound.</p> <p>Director: overseeing the creative aspects of the production. Giving notes to the actors.</p> <p>Theatre manager: running the building and overseeing the FOH staff and ushers.</p> <p>Performer: appearing in the production as an actor, singer or dancer.</p>
<p>8. Assessment in GCSE Drama</p> 	<p>9. <i>What do these words mean?</i></p> <p>Abstract Context Minimalistic Stylised Symbolic Naturalistic Interpret</p>

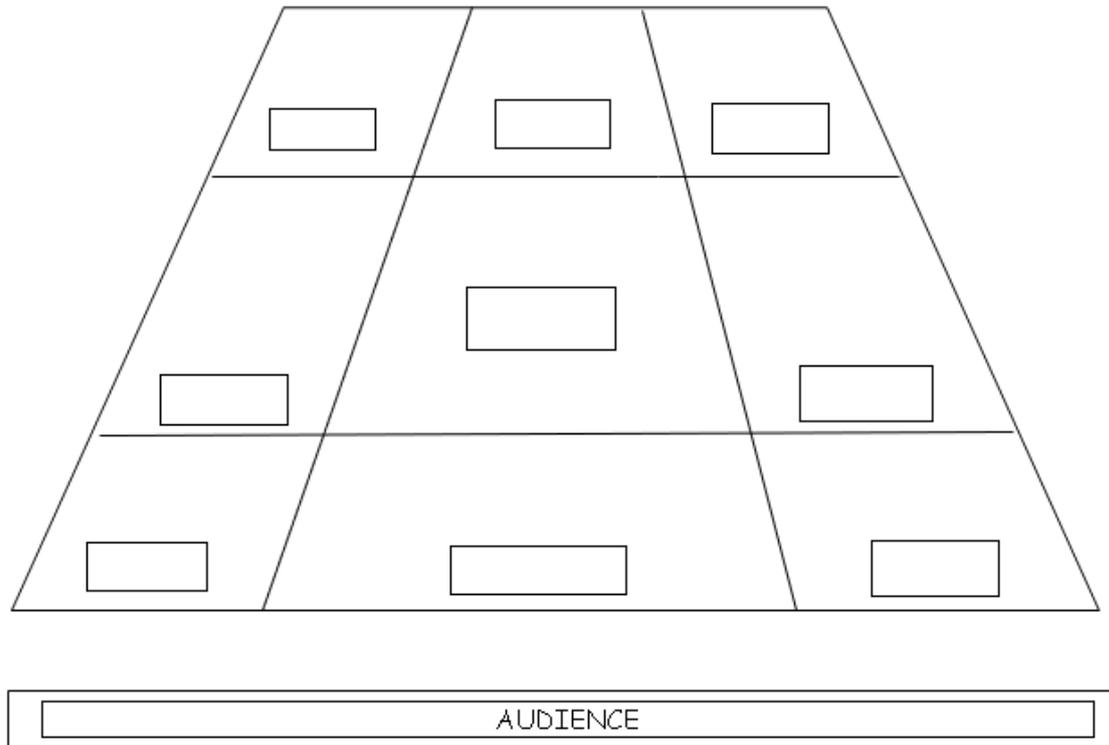
Lesson 1

LI: To re- cap knowledge of stage positions and configurations

To understand the advantages and disadvantages of stage types

To be familiar with different jobs in the theatre.

Task 1. Complete the following tasks.



1. The stage positioning is always from the audience's perspective. True or false?
2. Label the stage with the correct stage positions.

USR – Up-stage Right

DSR – Down-stage Right

CSR – Centre-stage Right

USL – Up-stage Left

DSL – Down-stage Left

CSL – Centre-stage Left

US – Up-stage

DS – Down-stage

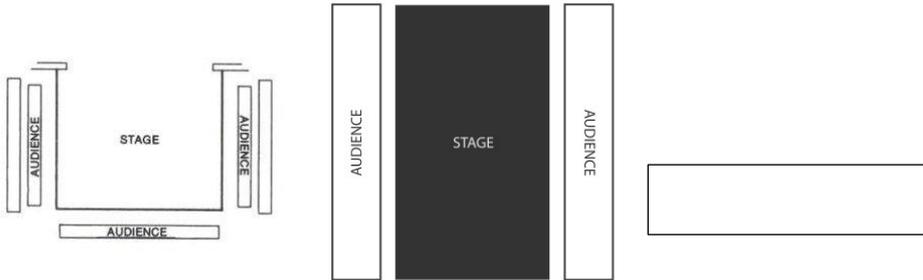
Mini task: Draw a stick man where you think:

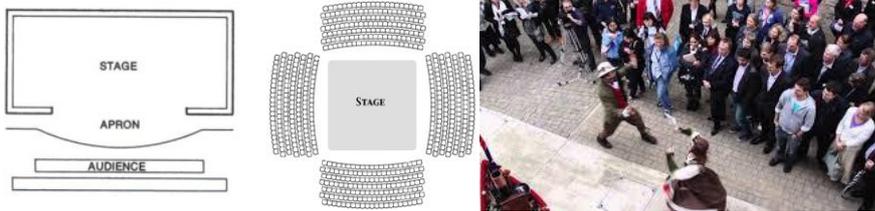
A character would make an important speech.

A character would directly speak to the audience in confidence.

A character was scared in an unknown place.

A character was entering from the wings.





Can you remember what we call this type of theatre?

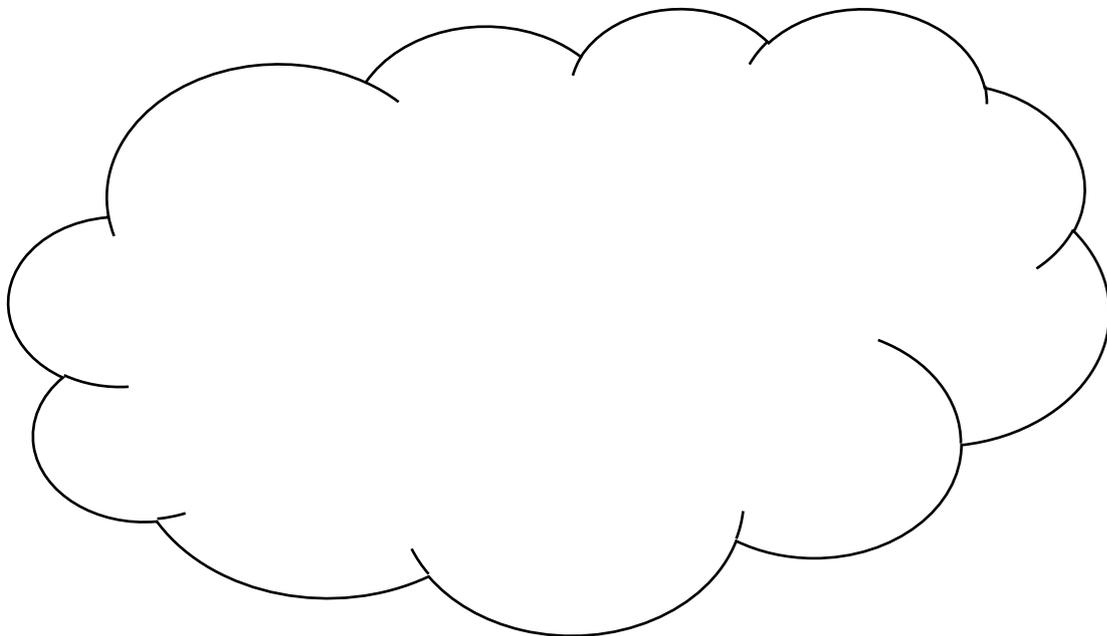
Task 2 Write down the advantages and disadvantages of these stage types.

	Advantages	Disadvantages
Proscenium Arch		
Traverse		There is no wing space.

Thrust		
Theatre in the Round		
Promenade	Immerses the audience in the performance	

Task 3

Fill the cloud with keywords that are new to you.



Good Morning

A sits quietly on their own. Enter B, cheerfully

B: Good morning

A looks up slowly

A: What?

B: I said good morning

A: (*looks at the audience*) How dare you?

B: What? Err...I just said good morning

A: Shut up

Silence

B: I was just trying to be friendly

A: Don't you ever shut up? Yap yap yap, all day long...

B: All I said was good morning...

A: Now you listen to me, if you say one more word, I'm going to...

Enter C from the audience

C: Mornin'

A+B: SHUT UP!

Task 4: Annotate the script with your ideas about staging and positioning.

Where are they?

Who are they?

Where have they come from?

What **stage configuration** would be suitable and why?

What **stage positions** would you use and why?

What **costumes, lights** and **sound** would you use?

Consolidation questions:

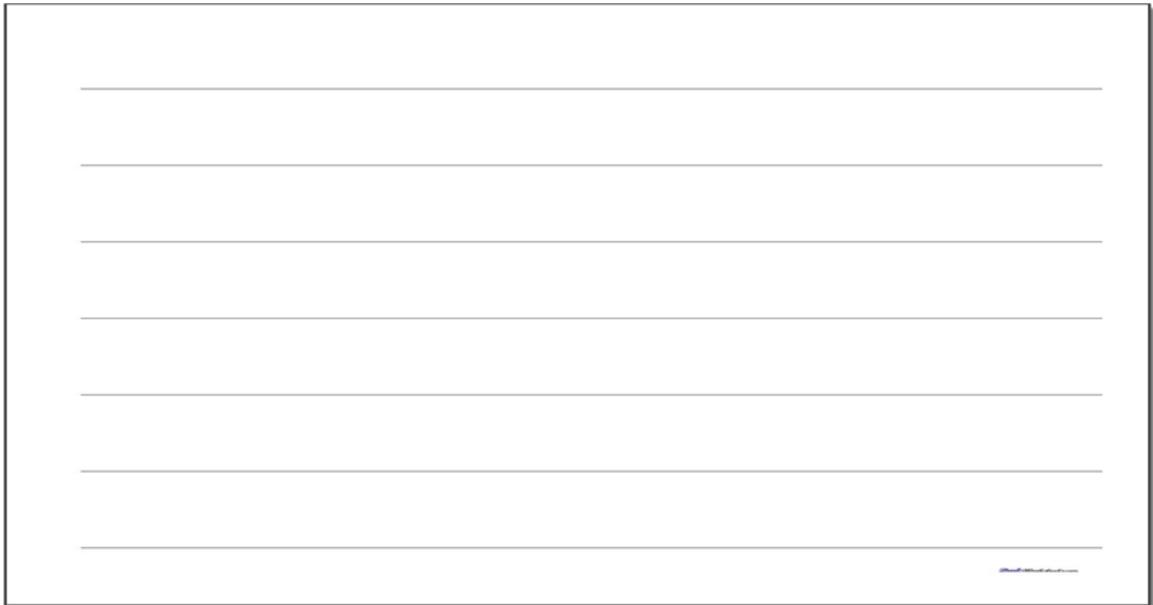
Mild: What is the most powerful stage position?

Medium: Using stage positions, how would you show A has more power than B?

Spicy: If you were to write a play, which stage configuration would you use and why?



Example:
Are they in a school?
An office?



Homework: Complete box 4 in your Knowledge Organiser.

Lesson 2

LI: Understand different theatre roles and which you would enjoy.

Task 1: Answer these questions

Which of the following stage configurations has an audience on three sides?

- A. thrust
- B. proscenium
- C. in the round

If I am standing centre stage and move down stage, where would I be standing?

- A. USL
- B. DSC
- C. USC

Which one of the following is a disadvantage of traverse staging?

- A. There are no wings.
- B. You are immersed in the performance.
- C. You can see reactions of other audience member.

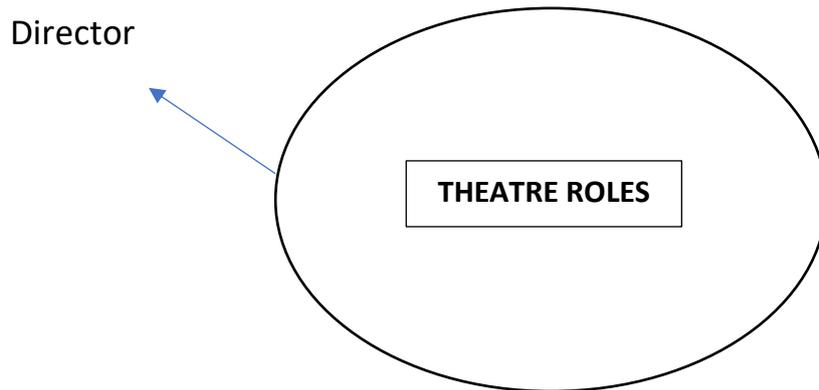
Which of the following is an advantage of theatre in the round?

- A. A backdrop cannot be used.
- B. The actors enter and exit through the audience, making them feel engaged.

C. Stage furniture has to be chosen carefully.

When performing on a thrust stage, which of the following is true?

- A. You can only perform CS.
- B. The audience is positioned along three sides.
- C. The audience is encouraged to walk around.



Lesson 2 Task 2 Highlight key points and write down any questions you have.

Theatre Royal Bury St Edmonds- A day in the life of a theatre technician.

What is the day to day life of a technician like?

'It's very varied' says Dave 'No two days are the same, sometimes we are preparing the theatre for an incoming show and this could involve hanging lights or moving the curtains, other times we are working a lighting or sound desk for a show, building sets for the companies or working on maintenance for the building.'

How long have you been working as a technician?

'I've been a professional for 16 years. I started when I was at school, just playing around with the stuff they had there and then got more into it during 6th form, I carried this on when I studied at University by joining the theatre society and working with them. This was all just extra-curricular and I learned from the professional technicians I worked with. Once I left University, I was offered freelance and temporary work, and this then turned into full time work and now I work here! I've done courses like working at height and first aid, but my technical knowledge and ability came from learning through working.'

What are the necessary skills you would say are needed to be a technician?

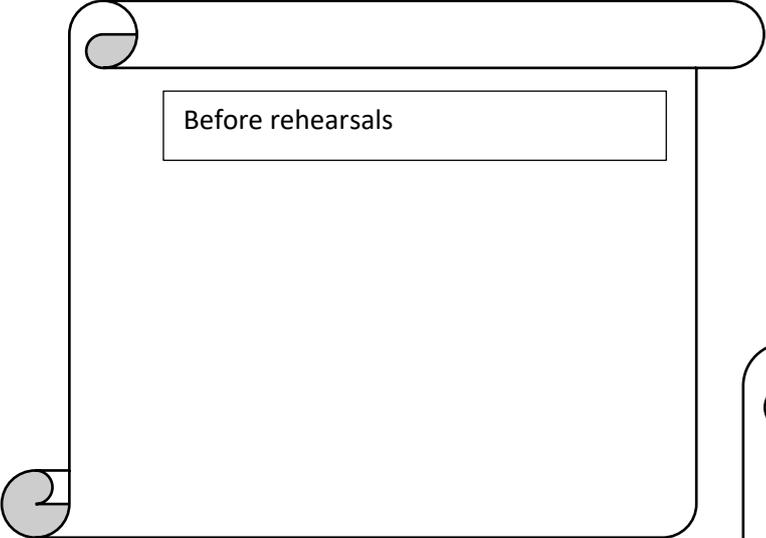
'You need to remain calm under pressure and have good people skills. We get to meet loads of people from other theatre companies when they come to the theatre and so being able to quickly work well with strangers is very useful. Oh, and probably, not being scared of heights too!'

What are the main challenges of receiving some of the big touring companies?

'These companies often have huge sets with a large travelling technical team – It's about contacting them early enough to find out how big their sets are and what their lighting plan is. We can then make sure the lights are rigged correctly, that we can fit the set through our get in doors and get it onto stage and that we have the manpower to build the set'.

Dave then tells me he has to go and create some wooden trees for our upcoming Youth Theatre production of The Jungle Book, so I decide to leave him to it.

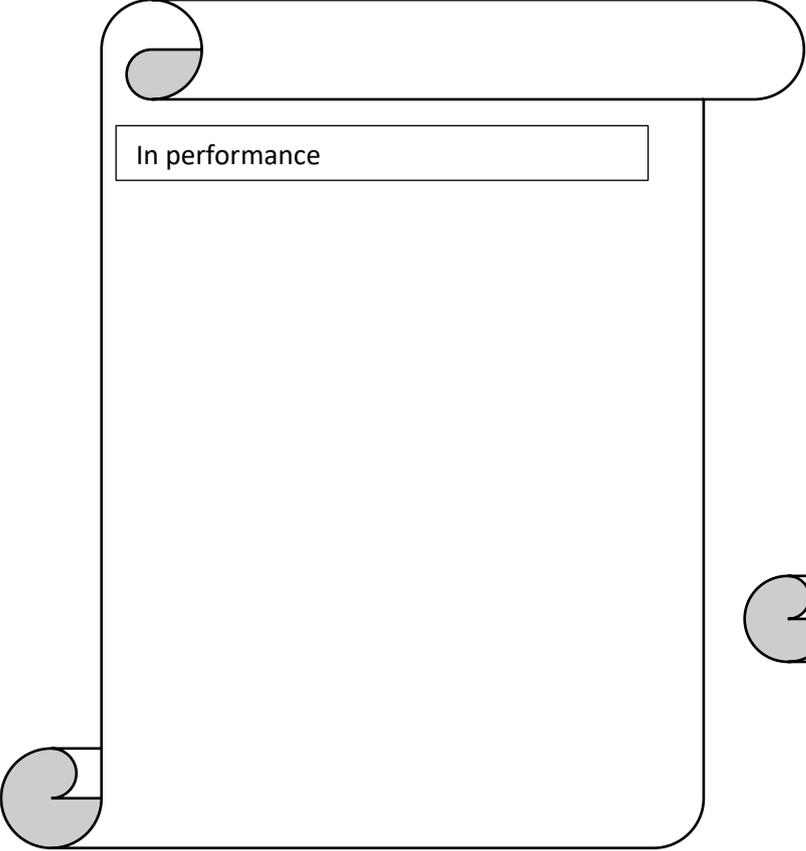
Task 3: What are the different jobs at the different stages below of a technician?



Before rehearsals



During rehearsals



In performance

Consolidation answer:

Mild: Which of the theatre roles do you think would be the hardest and why?

Medium: Which theatre role would most suit your personal skillset and why?

Spicy: What are the biggest differences between a theatre manager and a front of house manager?

**Homework:****Lesson 3**

LI: To understand the role of a lighting technician.

LI: To understand the role of a sound technician.

Task 1: Answer the questions below.

The stage manager runs everything that goes on:

1. In the dressing room
2. Backstage
3. Front-of-house.

Which of the following does a director NOT have to do:

1. Audition the cast
2. Oversee rehearsals
3. Operate the lights.

Which of the following does an understudy NOT have to do:

1. Learn the lines of the part they are covering
2. Make tea for the cast
3. Attend all rehearsals.

Who provides sketches of the scenery for the director to consider:

1. Lighting designer

2. Costume designer
3. Set designer.

Task 2 watch the following videos and make notes on the different lights below.

<https://www.youtube.com/watch?v=e7Pd0ngkDsc>

<https://www.bbc.co.uk/bitesize/guides/z39x34j/revision/5>

<https://www.bbc.co.uk/bitesize/guides/z39x34j/revision/3>

Profile Spotlight

Flood Light

Par Can

Birdie

Fresnel Spotlight

Follow Spot

Barn Doors

Gels

Task 3 Read the following and fill in the gaps.

Lighting in a play focuses the audience's attention on a particular or part of the stage.

Lighting canthe time of day or a certain

For example, a light would be used to represent a forest or a light to represent

Lighting creates tension and Gradually increasing brightness over the course of an argument between two characters will help to increase the emotional of the scene.

To indicate scene changes, can be used or just a simple fading of the lights.

All stage lights are called They are connected to a lighting rig. Each lantern has a specialist name and creates a very different effect.

red, location, lanterns, communicate, atmosphere, character, green, intensity, danger, blackouts.

A sound technician is responsible for and sound effects, pre-recorded or live. Sound can be used to a time period or location, e.g. a noisy train station.

Sounds that can be heard by the characters in a performance are known as diegetic sounds. These might be mentioned in the stage and are usually pre-recorded.

Non- diegetic sounds are what the Cannot hear. For example, the eerie music that plays when the three witches first enter in Shakespeare's

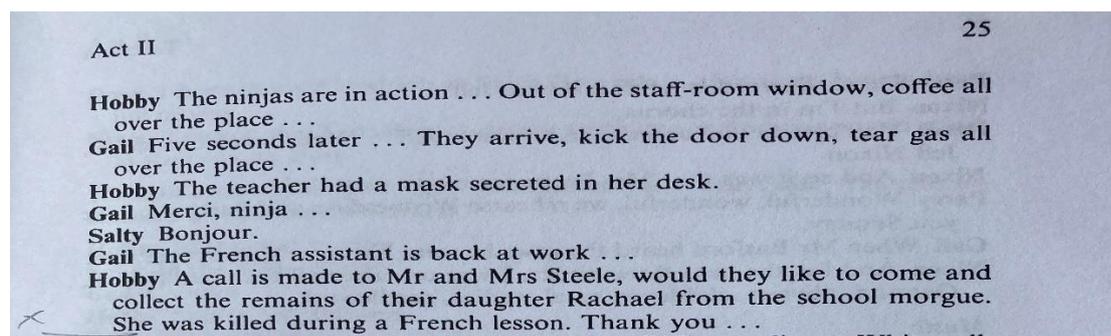
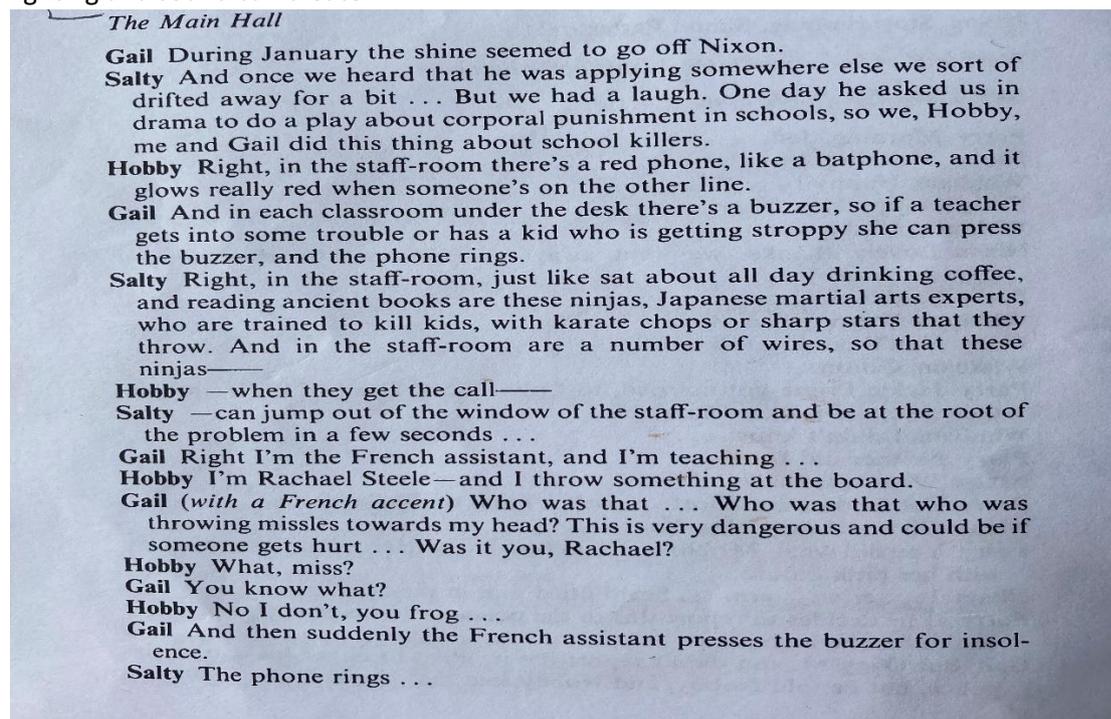
The Technician controls the of all sound. For example, the Of a scene would need to be quiet, whereas in musical theatre the music for songs needs to With the character who is singing it.

Directions, music, underscore, communicate, Macbeth, balance, amplification, characters, sound.

Task 4: You will now read the script set for homework and annotate your ideas for lighting and sound cues on the tables below.

You can annotate your script with initial ideas.

Consider all of the new vocabulary you have learned from the videos and the different effects the lighting and sound can create.



SOUND CUE SHEET

<u>SFX</u>	<u>CUE</u>	<u>NOTES</u>	<u>BRIEF DESCRIPTION</u>
<u>SFX 1</u>			

NOTES AND IDEAS

<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

Consolidate answer:

Mild: If you wanted to place a character in a spotlight, which light would you use and why?

Medium: The opening scene of a play is set in the countryside. What sound effects would you use?

Spicy: If a scene is set in a dungeon, describe the lighting you would use to create mood and atmosphere.

Homework

Lesson 4

LI: To understand the role of a costume designer

LI: To understand the role of a set designer

Task 1 Complete the questions below.



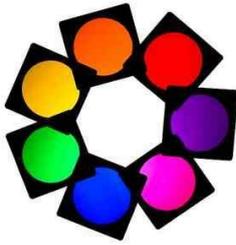
What is the name of this light?

- A) Parr Can
- B) Flood Light
- C) Birdie



What is the name of this light?

- A) Fresnel
- B) Follow Spot
- C) Parr Can



What is the technical name for these coloured sheets?

- A) Gels
- B) Barn Doors
- C) Gobos

New learning



This is a **Gobo**. They create different shapes and patterns when placed in front of lights.

Cyclorama. A backdrop that creates a panoramic image, allowing an audience standing in the middle to have a 360 degree view.



A **Back Cloth** is designed to set the scene. This can be lit for full effect.

Task 2 BBC Bitesize Watch the clip and read the passage below.

<https://www.bbc.co.uk/bitesize/guides/z9qs9j6/revision/2>

Costumes are part of the overall design concept of a production and should be considered carefully at the planning stage. As such they should contribute something to the production. At one extreme they might be part of a complex colour scheme which conveys a message as part of the production. Conversely, the performers may be dressed in street clothes that suit the characters they play and succeed in not attracting attention.

Plays are costumed differently according to the style of your play. If the play is 'Brechtian' in style, the costume might be simple and representational with an actor putting on a hat to denote a change of character. In a naturalistic work, the costume should be as authentic as possible.

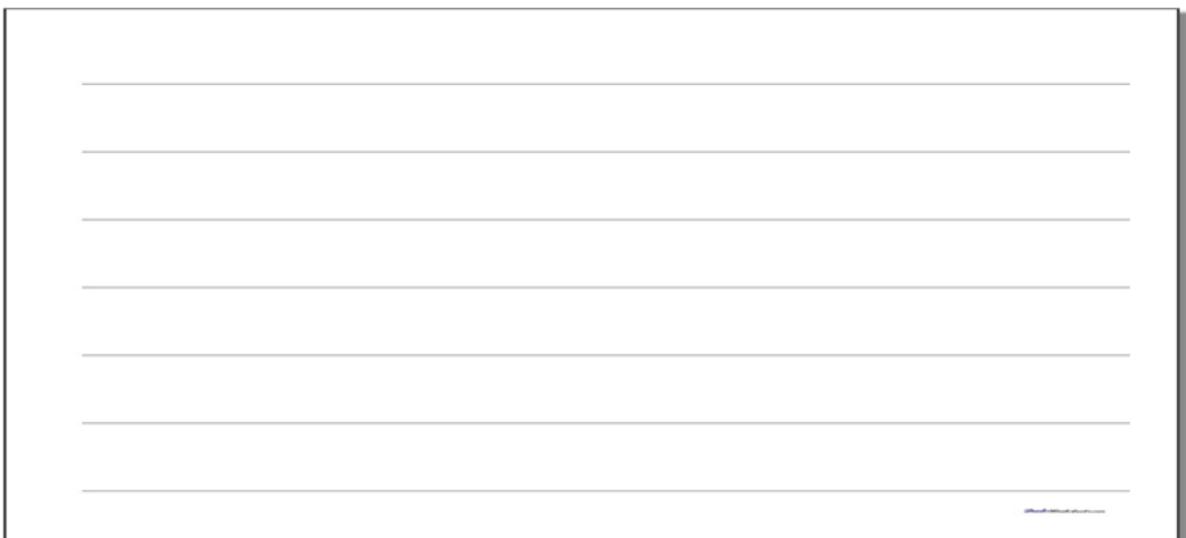
Colours can be used to signal emotions or themes to the audience. Red can be used to represent danger or blood, making it a good choice of colour for Lady Macbeth's costume. If the lighting designer is using coloured gels, you could comment on how the costumes are affected by them. Under red lights, the colour red looks washed out whilst under blue lights it can look almost black.

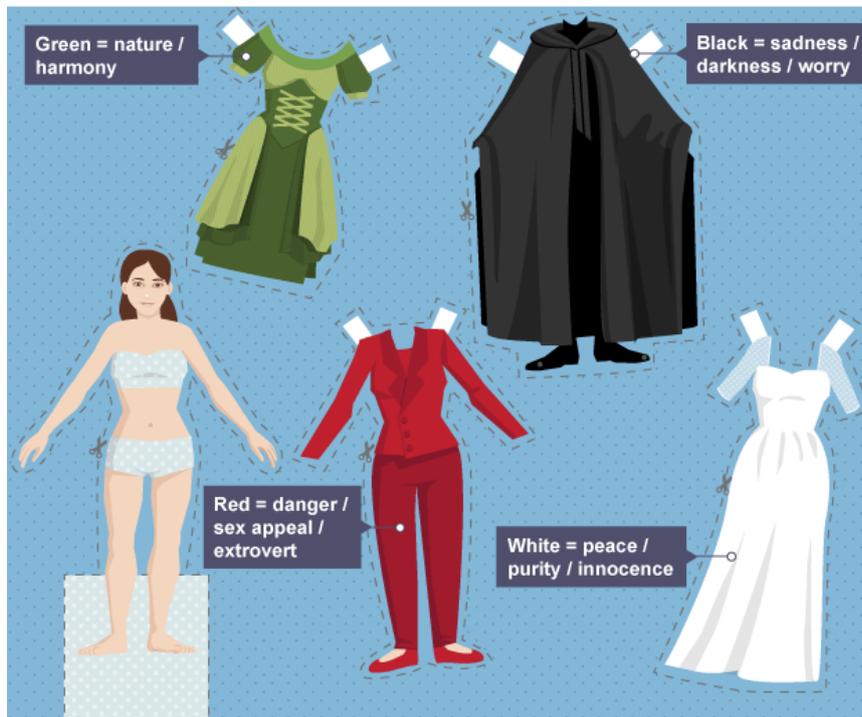
The quality and look of fabrics can tell the audience if the character is rich or poor. A rich aristocrat would be expected to be dressed in expensive silks with embellishments like jewels whilst a poor character would more likely be dressed in coarser and cheaper material.

Usually costume designers will present sketches to the director to show their ideas on how the character should be dressed. The director can then visualise the character's appearance and suggest any amendments.

Questions

1. Why should costumes in a naturalistic play be 'as authentic as possible'?
2. If the colour white symbolises purity, name a character that would wear it in a play you know?
3. Describe the materials you would use if designing a costume for a homeless character.





Task 3 design Below design your costume or set for one of the characters in the scene you have read.

ACT II

Christmas time at Whitewall's

The broom is stuck upside down in a us desk. Trimmings, a star and a piece of crêpe paper adorn the broom, which is now a Christmas tree. Salty, Gail and Hobby take time putting up the tree

Gail Christmas at Whitewall and love was in the air. All over the school there were Christmas trees and cards and trimmings, and every break time we would queue up to snog Martin Roebuck under some mistletoe in the reference section of the library.

Hobby Christmas also saw the culmination of Gail's interest in Mr Nixon.

Gail I love him ...

Hobby You don't.

Gail I do ... I am infatuated ...

Hobby What's it feel like?

Gail Brilliant ... I was on his table for Christmas dinner ...

Hobby Yeh but does he love you?

Gail Dunno but I'll find out at the Christmas dance ...

Hobby Why, what are you going to do?

Gail Snog him ...

Hobby OOOOOHHHH, you're not ...

Gail I'll need some Dutch courage but I am ...

Hobby I don't believe it ...

Gail Listen, I've got it all worked out. We go to the off-licence, you go in and buy some cider.

Hobby Why me?

Gail Then I'll bring some spring onions from home. We'll drink the cider then eat the spring onions.

Hobby Spring onions, why?

Gail Because Doug and Mr Hatton will be on the door of the Christmas dance and Mrs Parry says if anyone is suspected of drinking alcohol they won't be allowed in ... And I want to make sure I get in.

Hobby Are you sure Mr Nixon is going to the dance?

Gail Course he is, I've asked him a dozen times. I've sent him forty cards in the Christmas post.

Hobby Must have cost you a fortune?

Gail No my aunty works in a card shop, anyway it's the thought that counts.

Hobby So I went into the off-licence, and bought two large bottles of cider.

Gail Which we drank through a straw ... And then we stuffed ourselves with spring onions.

Mr Hatton Bloody hell. Have you been eating spring onions?

Hobby That was Mr Hatton's reaction as we came into the disco . . .

Gail Brilliant we're in, I told you it'd work, I'm slightly merry but not out of control.

Hobby I feel sick. I hate onions.

Gail Salty?

Salty What?

Gail Have you seen Mr Nixon?

Salty No, is he coming? Brilliant.

Gail Is he here yet?

Salty Hey can you smell onions?

Hobby Niko hadn't arrived, he was up in the pub with the rest of the staff, and he was sat very near to Miss Jackie Prime. Meanwhile down at the disco Mr Dean was doing Jimmy Saville impersonations and playing records that were three years out of date . . .

Deanie Yes indeedy this is the sound of the Human League, "Don't you want me baby . . ."

Design

Lesson 5

LI: To understand the assessment criteria for the project.

Task 1: Create your own multiple choice quiz using the information you have learned this term. You must have 4 questions.

**Assessment criteria:**

1. Design a costume for Oggy Moxon. Take into consideration quick costume changes and the fact a girl is playing a boy. Consider fabrics and colours.
2. Design the lighting for this scene. How would the lighting change from the duologue with Gail to the monologue? What is the mood and atmosphere being created?

3. Design the set for this scene. Take into consideration the location listed in the stage directions and the simplicity of the play. How do you show the difference from being in the sports hall to being outside?
4. Design the sound for this scene. What live or recorded sound would be appropriate when Salty becomes Oggy? How do you underscore Gail becoming Oggy? What music would be suitable for the end of the scene?

I have chosen to:

Design the costume

Design the set

Design the lighting

Design the sound.

My reasons for this are...

Checklist: What do I have to produce?

Costume	Lighting	Set	Sound
A detailed design of the costume with annotation.	A cue sheet with all the lighting states chosen.	A detailed design of the set with annotation.	A cue sheet with all the sound cues chosen.
Written justification of colours and materials used and why. 200-300 words	Written justification of the choices made. 200-300 words	Written justification of time and place, props and furniture used and why. 200-300 words	Written justification of the choices made. 200-300 words
Extension (if in school)			
Put the costume together from the cage.	Use the Drama room lights to show the design.	Build a set from found objects or in the drama room.	Use the sound system to demonstrate the ideas.



Stewards Academy

Salty becomes Oggy Moxon

Oggy All right, Gail?

Gail Yeh. I knew that he fancied me.

Oggy What you doing?

Gail Waiting for Christmas, what's it look like?

Oggy I'm having a party in my dad's pub, wanna come? Most of the third year is coming . . . Should be a good night . . .

Gail Might come then.

Oggy Might see you there.

Gail Might.

Oggy Wear something that's easy to get off. Your luck might be in.

Gail I hate him.

Hobby I do.

Gail Somebody ought to drop him.

Hobby Who? All the staff shit themselves when they have to teach him.

Gail Oggy Moxon's speech about being hard: I'm Oggy Moxon . . . We said you'd have to use your imaginations . . . I'm Oggy, I'm as hard as nails, as toe-capped boots I'm hard, as marble in a church, as concrete on your head I'm hard. As calculus I'm hard. As learning Hebrew is hard, then so am I. Even Basford knows I'm rock, his cane wilts like an old sock . . . And if any teachers in the shitpot school with their degrees and bad breath lay a finger on me, God be my judge, I'll have their hides . . . And if not me, our Nobby will be up to this knowledge college in a flash . . . All the female flesh fancy me in my "five-o-ones", no uniform for me never. From big Mrs Grimes to pert Miss Prime I see their eyes flick to my button-holed flies. And they know like I that no male on this staff could satisfy them like me, 'cos I'm hard all the time. Last Christmas dance me

Teachers

and Miss Prime pranced to some bullsh[redacted] and my hand slipped down her back, and she told me she thought that I was great, I felt that arse, that schoolboy wank, a tight-buttocked, Reebok-footed, [redacted] s I walk my last two [redacted] of sickly books and boredom . . . I see grown men flinch and fear . . . In cookery one day my hands were all covered with sticky paste, and in haste I asked pretty Miss Bell if she could get for me a hanky from my pockets, of course she would, a student on teaching practice—wanting to help, not knowing my pockets had holes and my underpants were in the wash . . . "Oh no", she yelped, but in truth got herself a thrill, and has talked of nothing else these last two years . . . Be warned, when Oggy Moxon is around get out your cigs . . . And lock up your daughters . . .

Music plays. Gail and Hobby pick up a chair each; they are about to put the chairs on the desks at the end of a lesson. Nixon puts on his coat. They buttonhole him, they want to talk to him. He hangs around, really wanting to be elsewhere

Attainment Band	Skills- Costume
Yellow Plus	<p>Can successfully produce a costume design that contributes positively to the overall effect of the scene and communicates intended meaning for an audience.</p> <p>Can successfully develop the ability to design and realise costumes capable of establishing character, period and location.</p> <p>Can successfully select appropriate materials, fabrics and accessories with justification.</p> <p>Can successfully identify movement constraints and performer requirements.</p>
Yellow	<p>Can successfully produce a costume design that contributes positively to the overall effect of the scene and communicates intended meaning for an audience.</p> <p>Can successfully develop the ability to design and realise costumes capable of establishing character, period and location.</p> <p>Can select appropriate materials, fabrics and accessories with justification.</p> <p>Can identify movement constraints and performer requirements.</p>
Blue	<p>Can produce a costume design that contributes to the overall effect of the scene.</p> <p>Can develop the ability to design and realise costumes capable of establishing character and location.</p> <p>Can select materials and accessories with justification.</p> <p>Can identify movement constraints.</p>
Green	<p>Can produce a basic costume design.</p> <p>Can label the design with colours used.</p> <p>Can describe why the character wears it.</p>
White	<p>Can attempt a basic costume design.</p> <p>Can label the design.</p>



Attainment Band :	Skills- Set
Yellow Plus	<p>Can successfully produce a set design that contributes positively to the overall effect of the scene and communicates intended meaning for an audience. Can successfully establish location, period and time to enhance mood and atmosphere and annotate this. Can successfully select appropriate materials and equipment with justification. Can successfully justify use of stage configuration, space and levels.</p>
Yellow	<p>Can successfully produce a set design that contributes positively to the overall effect of the scene and communicates intended meaning for an audience. Can successfully establish location, period and time to enhance mood and atmosphere and annotate this. Can successfully select appropriate materials and equipment with some justification. Can clearly justify use of stage configuration, space and levels.</p>
Blue	<p>Can produce a set design that contributes to the overall effect of the scene and communicates some intended meaning for an audience. Can establish location, period and time to enhance mood and atmosphere. Can select materials and equipment with some justification. Can justify use of stage configuration.</p>
Green	<p>Can produce a basic set design. Can label location and time. Can state the stage they would use.</p>
White	<p>Can attempt a basic set design. Can label the design.</p>

Attainment Band :	Skills- Lighting
Yellow Plus	<p>Can successfully produce a lighting design that contributes positively to the overall effect of the scene and communicates intended meaning for an audience. Can successfully establish location and time to enhance mood and atmosphere and annotate this. Can successfully use a full range of lighting effects with justification. Can successfully identify the appropriate equipment needed to create effect.</p>
Yellow	<p>Can successfully produce a lighting design that contributes positively to the overall effect of the scene and communicates intended meaning for an audience. Can successfully establish location and time to enhance mood and atmosphere. Can use a full range of lighting effects. Can successfully identify some of the appropriate equipment needed to create effect.</p>
Blue	<p>Can produce a lighting design that contributes to the effect of the scene and communicates intended meaning for an audience. Can establish location and time to enhance mood and atmosphere. Can use some lighting effects adequately. Can identify some of the appropriate equipment needed to create effect.</p>
Green	<p>Can produce a lighting cue sheet and justifications. Can establish location and time. Can use one lighting effect adequately. Can identify some of the appropriate equipment needed to create effect.</p>
White	<p>Can attempt a lighting cue sheet. Can use a gobo or coloured light for effect.</p>