

Year 9 Drama Spring 1 Blended Learning Booklet

Physical Theatre



Name:

Tutor group:

Teacher:

Aim to complete one lesson each week. Everything can be completed in the booklet and there are two blank pages at the end for extra work.

All videos are online using the classcharts link.

The Knowledge Organiser on page 6 has all the key information and vocabulary to help you with this unit.

Upload all work onto ClassCharts for feedback.

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Big Picture – Year 9 Overview Drama Department



GCSE



Assessment

Students will produce a short, written evaluation of a live production based on the plan they have made.

Students will be given a structure to follow, a performance to watch and a discipline to write about. They will plan a short essay.

Description
Evaluation
Analysis.

The students will be given an insight on how and what to make notes on by referring to an exam question.



Students will learn how to make a table collating the skills used and the vocabulary needed to answer a question.

How to evaluate the use of the technical elements and how to write about them.

How to make notes on a live production.



Vocal and physical skills

In this unit the students watch live theatre and learn how to evaluate it.

Set, lights, costume and sound

Students will chose a question to write as an answer from their previous plans.

AO3

UNIT 3
Evaluation Of a live performance

AO4

Assessment



Students will re-call vocal and physical skills used to describe an actor's interpretation of a character. They will plan an 8 mark question.

Students will learn about proxemics and how space can determine relationships. This will allow them to plan a 12 mark question.

Students will choose a character to analyse and plan a 20 mark question.

Character analysis.

Vocal and physical skills

Space and relationship exploration.

Context and 4 mark question

Students will research the context and use their learning from Unit 1 to plan a 4 mark answer.

In this unit the students develop their skills in play reading and interpretation in line with the GCSE exam: Component 1.

Students create designs, cue sheets with justification in response to everything they have learnt.

AO3

UNIT 2
'Blood Brothers'
Understanding Drama

Assessment

Students will look deeper at how to use sound and lighting in a production, what the technical names are for the lights and how to create cue sheets.



Students will look more closely at designing costume and set and the materials needed to do so.

Students chose a technical element to explore through text.

Lighting and sound

Costume and Set

Assessment Preparation

Students will learn about each job role within the theatre environment and what they are responsible for.



Students re-call information about different stage configurations and positions touched on in years 7 and 8.

In this unit students learn about the technical elements of theatre. It deepens knowledge of careers in the profession and prepares them for the GCSE written paper.



Theatre roles and responsibilities

Revision of stage types and positions

UNIT 1
Roles and Responsibilities

Year 9

AO3

ZOOM IN... MY LEARNING JOURNEY:

Subject: DRAMA **Year:** 9 **Unit:** Play Text

AIMS

- To allow students to consider Drama as a GCSE option without performing.
- To understand what careers are available in the Performing Arts.
- To allow students to be creative and enjoy the technical side of Drama.

DEVELOPING COURAGE

C
O pportunity to explore careers
U nity when working in groups
R esilience in independent work
A
G
E

UP NEXT

- Unit 2- Study of a play text. 4 mark question explores design.
- Unit 3- Live theatre evaluation can be written based on design elements.

Careers
Technician
Designer



PREVIOUS LEARNING

Year 7: Play text unit 3- first learning about stage configuration

Year 8: devising unit-5 practical exploration of technical elements.

WHAT WE KNOW/ REMEMBER

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RECOMMENDED READING

Technical theatre: A practical introduction.

PERSONAL OBJECTIVES

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	Criteria – Physical Theatre
Yellow plus	<ul style="list-style-type: none"> • develop creative ideas for performance outcomes that communicate meaning(s) with assurance and impact • apply theatrical skills skilfully and effectively to realise artistic intentions in physical theatre • demonstrate breadth and depth of knowledge and understanding in developing and performing drama, using specialist terminology accurately and effectively • effectively communicate emotions through physical theatre and the use of chair duets
Yellow	<ul style="list-style-type: none"> • develop clear and coherent ideas for performance outcomes that communicate meaning(s) effectively • apply theatrical skills competently and coherently to realise artistic intentions in physical theatre • demonstrate secure knowledge and understanding of developing and performing drama, using specialist terminology appropriately • efficiently communicate emotions through physical theatre and the use of chair duets
Blue	<ul style="list-style-type: none"> • develop some ideas for performance outcomes that communicate straightforward meaning(s) • apply theatrical skills with limited effect to realise some of the artistic intentions in physical theatre • demonstrate a basic awareness of developing and performing drama, with inconsistent use of specialist terminology • successfully communicate emotions through physical theatre and the use of chair duets
Green	<ul style="list-style-type: none"> • develop ideas for performance outcomes that communicate some meaning • apply theatrical skills with some effect to realise some of the artistic intentions in physical theatre • demonstrate a good awareness of developing and performing drama, with inconsistent use of specialist terminology • communicate emotions through physical theatre and the use of chair duets
White	<ul style="list-style-type: none"> • develop some ideas for performance outcome • participate in a piece of physical theatre • apply theatrical skills with limited effect • communicate emotions through physical theatre and the use of chair duets

Keyword

Physical Theatre- Physical Theatre is a type of performance where physical movement is the primary method of storytelling; as opposed to, say, text in a play or music and lyrics in an opera.

Mime- the theatrical technique of suggesting action, character or emotion without words, using only gesture, expression and movement

Gesture- movement which clearly communicates meaning. Shaking a fist communicates anger, a curled finger beckoning means 'come here' and blowing a kiss is an affectionate gesture

Proxemics- refers to the use of space between actors and how that use of space communicates their relationship to the audience.

Stance- associated with strength as the body could radiate assertion and authority or weakness by stance, incorporating posture.

Movement- where the actors move on the stage, what this communicates to the audience and the effect this has upon the drama. the physical methods actors use to help with characterisation, eg moving quickly, lightly or slowly. the way actors use weight and space to communicate character.

Motif- a narrative element with symbolic meaning that repeats throughout a work of literature. ... In drama, motifs may also take the form of repeated music, visual components, or physical movements.

Improv- to invent and create content on your feet. No script just whatever comes to mind is acted out.

Stimulus- The starting point, idea or inspiration for your devised drama. It is what you base your drama around. This can be a word, picture, song or object.

Ensemble- a group of people that make up a complete unit of actors on stage

Stylised- using artistic forms and conventions to create effects; not natural or spontaneous

Abstract- the idea of representing events, situations or feelings rather than acting them out in a realistic manner.

Practitioners who are influential in Physical Theatre

Frantic Assembly (1994)- Frantic Assembly was formed by students of Swansea University. None of the three studied drama or any of the arts, but were inspired by theatre and wanted to create their own unique company. They wanted to create non-realistic pieces through the use of much movement and music, although they have always said that this should never stray away from the storyline

DV8 (1986)- Dance Visual 8 is a physically integrated dance company based at Arts admin in London, United Kingdom. DV8's work is characterised by the desire to communicate ideas and feelings clearly with a focus on socio-political issues.

Steven Berkoff (1937-present)- As an actor, director and playwright and general non-conformist, Berkoff wanted to shake naturalistic theatre and encourage experiment using the idea of 'Total Theatre'. 'Total theatre is a use of the imagination. Actors express the genius of the body. Express the story without a set'.

Jerzy Grotowski (1933-1999)- The acting technique developed by legendary theatre artist Jerzy Grotowski aims for complete integration of the actor's mental and physical senses to reveal the core substance of a character. Acting through focus and awareness. His actors were so vocally and physically skilled that they could communicate clearly through sounds and movements. The actors would create an inner harmony and peace of mind that would keep them healthy in both mind and body.



Lesson One

LI: To introduce physical theatre

Task one

DART - Read the text and answer the questions

At its simplest, you could define Physical theatre as a form of theatre that puts emphasis on movement rather than dialogue. But remember there are a huge number of variations as the genre covers a broad range of work. But essentially Physical theatre is anything that puts the human body at the centre of the storytelling process. As a result, it is often abstract in style, using movement in a stylised and representational way. With the expression of ideas choreographed through movement, such performers use very little or no dialogue at all.

You may have heard of companies who use it in their work, such as DV8, Complicite or Frantic Assembly. These companies are well known for developing individual styles of Physical Theatre to tell their stories. What is interesting is that Physical Theatre can be a large number of things. For example, some of DV8's work involves no dialogue onstage, what you might see is movement, music, mime and voice-over all working together to tell a story.

Alternatively, a show such as Frantic Assembly's 'Othello' is a performance which uses a Shakespearean text as the base and Physical Theatre is woven into and alongside the text to enhance it and develop the story being told. One interesting way they did this was in the moments of violence within the play. Instead of creating naturalistic 'fighting', the company decided to use their language of Physical Theatre to create these moments.

You can see moments of Physical Theatre in loads of pieces of theatre you might watch, start looking out for where it is being used. It could be moments of movement used in between scenes to further the narrative or could be a sequence of movement which suddenly interrupts a scene. Similarly, it could be that you notice the characters in a play are all using stylised gestures throughout an otherwise naturalistic play.

1. From what you have read, how would you define Physical Theatre?

2. What are some of the things that make physical theatre different from 'normal' theatre?

3. What does physical theatre put at the centre of the story telling process?

4. What does DV8 focus on instead of dialogue?

5. What example is given of Frantic Assembly's work and how have they used physical theatre?

Task two

Exercise – Push Hands

<https://www.youtube.com/watch?v=Q4mXhW7TXQ8> (40seconds in)

'In pairs, one person has their palm facing down towards the floor, the other person puts their hand underneath, facing up. The person on top pushes down to create some tension. The person with their hand on top is leading and must move together with their partner around the room. Explore levels and pace. If some pairs are particularly confident they can move on to the next stage, which is the person with their hand underneath, to close their eyes and focus solely on touch.'

What do you think is the purpose of this warmup exercise?

Task three

Define the following words

1. Abstract

2. Proxemics

3. Stance

4. Gesture

Lesson Two

LI: To introduce a new theatrical practitioner
To understand how characters can be developed physically

Task one

Unscramble the words below

1. CYLHAPIS AERHTET _____
2. ESELEBNM _____
3. XROPELE _____
4. EVENTNOM _____
5. YODB _____
6. RESEUTG _____
7. IUSLTSMU _____

Task two

Read the text and answer the following questions

Frantic Assembly are an internationally renowned physical theatre company. One of the most studied theatre companies, Frantic have an inimitable style and have long delighted our audiences with their bold, collaborative, and dynamic approach. Their work reaches far beyond the stage, with education and community engagement playing a vital role in Frantic Assembly's overall artistic vision, making theatre accessible to a broad range of young people and aspiring professionals. The company run a vast network of workshops, residencies and talks both nationally and internationally and have established a reputation amongst teachers for providing education work of the highest quality. Their ambition is that they continue to learn and remain committed to making brave and bold theatre. At times it is physically dynamic and brutal. At others it is proudly tender and fragile. But Frantic Assembly has always been about more than just the work on stage.

It is about the ethos of collaboration, of empowerment, of that constant desire to improve. It is about telling stories in a voice we do not always hear and about finding talent in places we do not always look.

Their distinct creative approach has influenced contemporary theatre-making and foregrounded the use of movement directors and choreographers in new dramatic works. It has inspired writers to embrace new creative processes and opened up actors and dancers to new techniques.

1. Who are Frantic Assembly?

2. Other than being on stage what else do Frantic do?

3. What is their ambition?

4. Who or what have they influenced?

Task three

Frantic warm up – Opposites

With the body, in pairs create a still image demonstrating each opposite. It will be the job of the class to then decide which person in the pair is demonstrating which. Think about use of levels and space.

1. Winter – Summer
2. Rich – Poor
3. Cat – Mouse
4. War – Peace
5. Sweet – Sour

How do we demonstrate through our bodies the differences between the opposing things?

Task four

Image – what do you think is being displayed/portrayed in this image?



Lesson Three

LI: To explore physical theatre practically
To understand the connection between music and physical theatre

Task one

Nursery rhymes and gestures

Below is a list of Nursery Rhymes, choose a nursery rhyme and create gestures you will act out in order for people to guess which rhyme you have chosen.

- Three Blind Mice
- Mary had a Little Lamb
- Humpty Dumpty
- Twinkle Twinkle Little Star

How easy or how hard was that task and why?

Task three

Why is movement powerful? How do you speak to the audience without dialogue?

Task four

Read the following text and highlight the key information

Berkoff is a British practitioner whose career has spanned from 1965 to today. His physical, exaggerated style of theatre is both popular and controversial, defying the norms of naturalistic theatre.

Berkoffian actors use techniques such as background movement, repetitive actions, and mime to explore further the ways in which Berkoff approaches exchanges between two characters. Berkoff said that it was important "to see how I could bring mime together with the spoken word as its opposite partner, creating the form and structure of the piece"

For monologues we can draw on the material from *East and West* in which the two main characters use monologue to tell a story. Berkoff ensured that although they were long, they were not devoid of action and they were very physical performances.

Berkoff's approach to theatre is incredibly physical. Kenneth Reah titled an article, "Like smoking, naturalism can damage your health"[3] which sums up Berkoff's approach to naturalistic theatre. *His* style is *non*-naturalistic, often focusing on movement rather than voice. According to him, the only purpose of a script is to help "minimalise and physicalise" the story; stripping it down to its most basic components.

The theory of Total Theatre is key to Berkoff and stemmed from Artaud's theatre style. Total Theatre maintains that every aspect of theatre must have purpose: every movement, that is choreographed; to each line, that is learned perfectly; to each lighting effect, that is used to convey a mood or message; to each sound effect, that enhances the audience's experience; to each prop that has a use. The aim of Total Theatre is to create extreme moods to give the audience an overwhelming experience and to shock, amuse, scare, or amaze them.

Lesson Four

LI: To explore the use of chair duets in a performance
To understand the connection between music and Physical Theatre

Task one

Chair duets – Chair duets is when you sit next to a partner and use a series of improvised contact movements. In order to successfully achieve a chair duet there has to be some sort of 'call and response' sense.

Chair duet step by step instructions - <https://www.youtube.com/watch?v=PB-9LERsyY8>

How can it be used in a performance?

Task two

Exercise - Fluff warm up

To begin, in pairs, the students sit facing each other, knees touching. Each one does five moves as if removing a piece of fluff from the partner. Keep it simple with the first person doing their five moves and then the second person doing theirs. There is no response to the movement at this time. The sequence can then be played with and they can take it in turns to do an action.

Think about the following-

1. What kind of story and emotion could be told?

2. What would happen if someone blocked an action?

3. What happens if they angle away from an approaching hand in some way?

4. What if the impact of the touch creates a recoil or an exaggerated response?

Task three

Listen to the following piece of music

Sigur Ros- Hoppipolla <https://www.youtube.com/watch?v=hnAwPeqrdAk>

Task four

Where you are seated right now, think of five moves you can do with your body to place in a sequence. Write them down below

Task five

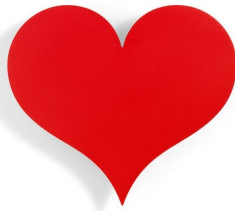
What story do you think you are telling through your movements?

Lesson Five

LI: To devise a physical theatre performance using a stimulus

Task one

Choosing from one of the stimuli below you will be creating a physical theatre piece. This can include some dialogue but only if absolutely necessary. You can also add music to your performance.



Today,
Tomorrow,
Always

Physical Theatre Exercises

Columbian Hypnosis This is an Augusto Boal 'game'. In pairs, A puts the palm of their hand approximately 10cm from B's face. As if hypnotised, B must go wherever the palm goes, aiming to keep the distance between it and their face the same. This is not a 'game' in which one is aiming to 'win'; the leader must challenge their partner with different levels and pace, but not to the point that B cannot reasonably keep up.

Push Hands This is a Frantic Assembly exercise. In the same pairs, B puts their hand out, palm down. A, their partner, puts their hand on top, to which the one underneath – B – pushes up slightly so there is dynamic contact (they must not 'cheat' and hold hands). A is the leader and takes the person around the room exploring its space and levels, and stretching B again without trying to 'win' by making something impossible for them. Pace and levels should be changed by the leader and both must concentrate on the signals the other is sending just through touch. After a while, get the person being led – B – to close their eyes. After a couple of minutes, stop the activity and students briefly reflect on how it felt.

Marcia Takedown This is a Frantic Assembly exercise. In pairs, A closes their eyes. B places a flat hand gently on the back of their partner's neck and leads them around the space using the slightest pressure possible to indicate direction and speed. Marcia Takedown extension All walking around in the space with eyes open, anyone can take control of a random partner for a short time as they walk around the room before then safely letting them go free again. Once this is working well, insist that the person being controlled closes their eyes as soon as they feel the hand placed on their back. When releasing them, to ensure the person knows when to open their eyes, the person 'controlling' could tap with their palm three times in quick succession on the back of their partner which is the sign for eyes to open and walking alone to commence.

Quad This is a Frantic Assembly favourite that will build up the stamina and sweat in the room! The group is placed into a grid formation, all facing the same way. The front row bounce on the spot eight times in unison, shoulders and hands relaxed. On the eighth count the front row turns to face the row behind and on the next 'one' the second row now bounce in unison eight times, and then turn 180 degrees to face the row behind them. When the back row completes their eight jumps, they rotate 180 degrees to face no one and then keep going starting on one and turning 180 on six this time. They will then be facing a row again, who now go one to six and turn, etc. This keeps going back and forth up and down the grid turning on 8, then 6, then 4, then 2 and finally 1.

Phone Numbers This Frantic Assembly activity was designed to help students realise that they are more capable of learning complex choreography than they realise. Each student stands facing a section of a wall around the room. They imagine a giant numerical keypad in front of them. Using only their right hand, which is out at all times, they point out their telephone number as if pressing the numbers on a huge phone. Phone Numbers extension This is repeated but just with the eyes and head looking and moving towards the numbers. Then try just swaying to the numbers and back to a neutral centred position in between.

Clear the Space This is Frantic's adaptation of a drama favourite. Students walk the space, at a pace of 105 per cent imagining that pedestrian speed is 100 per cent. The following are then thrown in at any point for the students to respond to: This can be done to a beat,

music, or they can call out the count, which is often the best way to begin getting to grips with the activity. Frantic frequently record their rehearsals so they can review the work to see what has come out of it; being inside the rehearsal and then stepping outside to watch reveals brand new things to reflect upon or use. 'Clear the space': the whole group must move to the outside edges of the room and place both hands on the wall. 'Centre': all students go to the centre standing as close as possible. 'Fold': students take themselves to the floor in a fluid, spiral motion into a foetal position. To get up, 'Unfold' is called out. 'Look': everyone stands still and looks into the eyes of any other person in the room; it does not matter if the gaze is not met. 'Favourite': here, students go to a favourite object or place in the room, stand and point at the object/part. 'Person': here students grab the nearest person and form a hug. In between, students can also be given the instruction to just walk, in which case they return to moving around the room at 105 per cent.

Notes about your devised piece