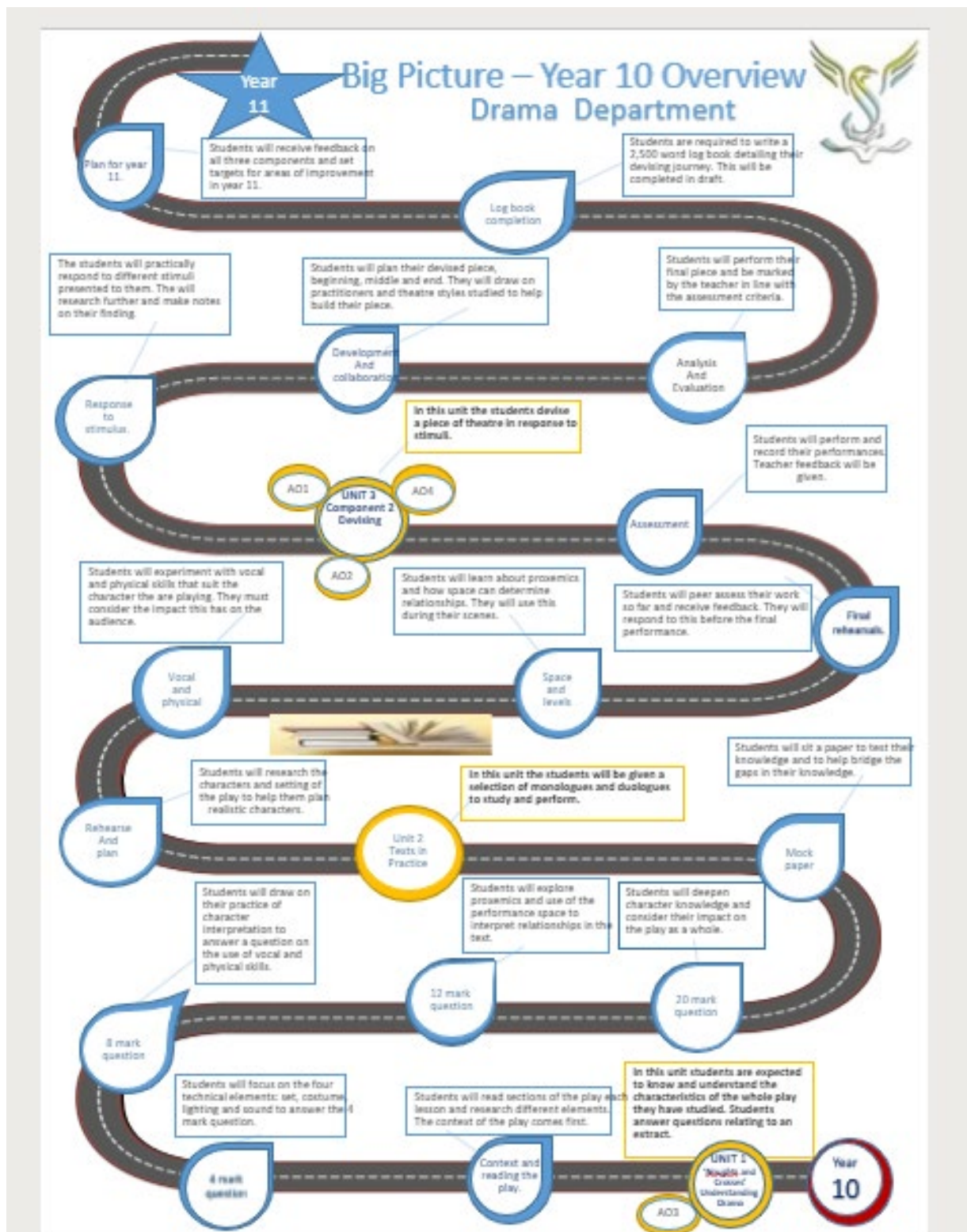


**GCSE DRAMA****Blended Learning Booklet****Year 10 GCSE Drama****Component 3: Texts in practice.****Name:****Teacher:**

This booklet is to support you in your rehearsal process. The main work to be completed is the learning of lines. The tasks in this booklet assist independent learning at home but hopefully you will be able to use technology to rehearse with your partner/group from home.

Completed tasks can be uploaded to Class Charts.

Please use BBC Bitesize AQA GCSE to revise.



# ZOOM IN... MY LEARNING JOURNEY:

Subject: *Drama* Year: *10* Unit: *2*

<p><b>AIMS</b></p> <p>To introduce students to:</p> <ul style="list-style-type: none"> <li>• Reading and evaluating a play text.</li> <li>• Learning a script.</li> <li>• Interpreting a character.</li> <li>• Performing with confidence.</li> </ul>	<p><b>DEVELOPING COURAGE</b></p> <p>C O U R G E</p> <p>Appreciation of theatre</p>
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**UP NEXT**

- Devising exam

**CAREERS**

- Actor
- Director
- Designer

**PREVIOUS LEARNING**

- Year 7 and 8 play reading units.
- Year 9 exploration of a text.

**WHAT WE KNOW/REMEMBER**

**RECOMMENDED READING**

Alice  
Brecht

**PERSONAL OBJECTIVES**

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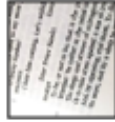
## COMPONENT 3: TEXTS IN PRACTICE PAGE TO STAGE

For component 3 you are required to perform two extracts from a scripted play. As a performer, you are assessed on your ability to use a wide range of characterisation skills, appropriate for the style and context of the play/scenes.

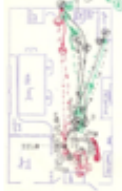
Component  
3

### KEY VOCABULARY

**Script:** The entire play written down. Scripts include all the dialogue that the characters speak, stage directions and a brief overview of the setting.



**Blocking:** Planning your positioning and movement around the stage, including entrances and exits.



**Given Circumstances:** Everything that the script tells you. The 'world' of the play - the things that make the play that play and not a different play.



- **Environmental** - Geographic location (inc. climate), date, year, season, time of day. Also includes the economic environment: the character's relationship to wealth or poverty, and the class of the character in relationship to the society in which they live.



- **Previous Action** - Any action mentioned in the play's dialogue that reveals any incident or action that took place before the current action of the play/scene began. Often called, 'exposition'.

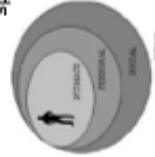


- **Polar Opposition/Attitude** - Beliefs held by a character that are in direct opposition to the world in which the character lives. This opposition creates conflict. Conflict creates dramatic action.

**Spatial Awareness:** The ability to see yourself (in relation to other actors/set) in the stage space to create a specific effect.



**Proxemics:** The use of space/distance to communicate relationship.



Grade	Marks	Descriptions
4	16-20	<b>Excellent</b> contribution to performance: <ul style="list-style-type: none"> <li>An extensive range of skills are demonstrated.</li> <li>Skills are deployed precisely and in a highly effective way.</li> <li>Personal interpretation is entirely appropriate to the play as a whole.</li> <li>Personal interpretation exhibits a high degree of appropriateness to the play as a whole.</li> <li>Artistic intentions are entirely achieved.</li> </ul>
3	11-15	<b>Good</b> contribution to performance: <ul style="list-style-type: none"> <li>Wide range of skills are demonstrated.</li> <li>Skills are deployed confidently and in a mostly effective way.</li> <li>Personal interpretation exhibits a good degree of appropriateness to the play as a whole.</li> <li>Personal interpretation exhibits a good degree of sensitivity to context.</li> <li>Artistic intentions are mostly achieved.</li> </ul>
2	6-10	<b>Reasonable</b> contribution to performance: <ul style="list-style-type: none"> <li>Fair range of skills are demonstrated.</li> <li>Skills are deployed with care and with effectiveness in places.</li> <li>Personal interpretation has some relevance to the play as a whole.</li> <li>Personal interpretation is sensitive to context in places.</li> <li>Artistic intentions are partly achieved.</li> </ul>
1	1-5	<b>Limited</b> contribution to performance: <ul style="list-style-type: none"> <li>Narrow range of skills are demonstrated.</li> <li>Skills are deployed uncertainly with little effectiveness.</li> <li>Personal interpretation lacks appropriateness to the play as a whole.</li> <li>Personal interpretation lacks sensitivity to context.</li> <li>Artistic intentions are achieved to a minimal extent.</li> </ul>
0	0	Nothing worthy of credit.

Component 3 is worth 20% of the overall GCSE grade.  
40 marks are available in total for this component.  
Each extract is given a mark out of 20  
Your interpretation of character(s) must be appropriate in terms of the play as a whole.

### DIG DEEPER QUESTIONS

- How could you communicate subtle changes in a character?
- Why is blocking an important part of the 'page to stage' process?
- How might environmental given circumstances influence your use of space?
  - Why are proxemics so important when creating meaning?
- How might you as an actor use given circumstances to craft your character?
  - What do you think is the most important part of the 'page to stage' process?
    - What makes a successful, scripted performance?
- Why is it important to research the historical, political and social context of the play?
  - Why is it important to skim read the whole play, even though you are only performing two extracts?



**Components**  
1, 2 & 3

**PERFORMANCE SKILLS**

For the GCSE course you are required to have a thorough knowledge of a wide range of performance skills, so that you can write about how they can/have been used as well as being able to use them yourself.

### VOCALS

**Pitch:** How high or low your voice is.

**Pause:** A break in speaking; a period of silence.

**Volume:** The loudness or quietness of your voice.

**Power:** The amount of tension in your voice. This is not the same as volume - you can have large vocal power at a low volume.

**Accent:** The way words are pronounced in a local area or country. E.g. Liverpudlian, R.P., 'Jordie', Irish, American South.

### PHYSICALITY

**Direction:** The position you face or move in.

**Gait:** The way that you walk.

**Tension:** How tightly you are holding your muscles.

**Gesture:** A movement (of the head, arm, hand, leg or foot) which communicates a specific meaning.

**Eye Contact:** Choosing to look at a specific performer, object, audience member or direction.

**Components**  
1, 2 & 3

**PERFORMANCE SKILLS**

For the GCSE course you are required to have a thorough knowledge of a wide range of performance skills, so that you can write about how they can/have been used as well as being able to use them yourself.

### VOCALS

**Pace:** The speed that you speak at.

**Diction:** The clearness of your voice - the audience being able to understand what you are saying.

**Emphasis:** 'Highlighting' a specific word or phrase, by changing at least one aspect of your vocals.

**Articulation:** The way that you pronounce each letter in a word. If using a high level of articulation, you would pronounce every letter in every word.

### PHYSICALITY

**Pace:** The speed that you move at.

**Control:** Being able to execute a specific and precise movement.

**Facial Expression:** Using your face to show how a character is feeling.

**Posture:** The way that you sit or stand; the alignment of your spine. Your physical stance, which conveys information about your character.

### DIG DEEPER QUESTIONS

How could you use vocal skills to communicate subtle changes to a character's emotions?

How could you use physical skills to communicate subtle changes to a character's emotions?

Which do you think is the most important vocal skill? Why?

Why do you need to change your characterisation depending on the style of the play?

How can eye contact change the meaning communicated?

How might adding a pause change the meaning of a line?

Which do you think is the most important physical skill? Why?

What makes a successful performance?

## Component 3: Texts in Practice.

In this component we are focused on developing real characters who follow emotional and interesting pathways. The practitioner we will focus on is Konstantin Stanislavski.

6



**Naturalism with Konstantin Stanislavski.**

It's very easy to over-simplify the method of Konstantin Stanislavski, one of the greatest and most influential of modern theatre practitioners. The main thing to remember is that he takes the approach that the actors should really inhabit the role that they are playing. So the actor shouldn't only know what lines he needs to say and the motivation for those lines, but also every detail of that character's life offstage as well as onstage. In this way we can establish Stanislavski as a director and practitioner whose productions are naturalistic.

**BBC Bitesize****Task 1: Highlight the keywords in this extract.****Stanislavski: Objective, super-objective and the through line**

An objective is the reason for our actions. What are we trying to achieve? Life, people and circumstances constantly put up barriers in our way. Each of these barriers presents us with the objective of getting through them. You shouldn't try to express the meaning of your objective in terms of a noun, always use a verb, eg 'I wish to...'

The super-objective is an over-reaching objective, probably linked to the overall outcome in the play. We use the word super-objective to characterise the essential idea, the core, which provided the impetus for the writing of the play. A character's objectives are likely to be stages in the journey towards the super-objective. If that journey is perceived as a clear path to the super objective, then you have your through line.

**BBC Bitesize****Task 2: Character questions:**

**1. What is your characters objective(s) in each extract?**

**2. What is your characters super- objective?**

**3. What barriers does your character come across when trying to reach their objectives?**

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**Emotional memory:**

Emotional memory is when the actor finds a real past experience where they felt a similar emotion to that demanded by the role they are playing. They then 'borrow' those feelings to bring the role to life.

**BBC Bitesize****Task 3: Drama a picture of an emotional memory that connects to something your character is going through.**

**Write about your experience and decide how you are going to use this experience to help you build your character.**



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### **Magic If:**

Stanislawski said that the character should answer the question, 'What would I do if I was in this situation?' Also known as the 'magic if', this technique means that the actor puts themselves into the character's situation. This then stimulates the motivation to enable the actor to play the role.

### **BBC Bitesize**

**Task 4: Put yourself in your characters shoes at an important moment of each extract. Write down what you would do in that situation and how it differs from the decision-making process of the character. How does this change the way you interpret this moment?**

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**Task 5: Physical skills- write your definition for each.**

**Physical skills include:**

body language-

eye contact-

facial expressions-

gait-

gesture-

pace-

quality of movement-

space-

levels-

specialist skills-

physical tension-

**Task 6: Write about the choices you have made in your extracts. Which of these physical skills have you used and what do they suggest about your character?**

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**Task 7: Vocal skills- write your definition for each.**

**Vocal skills include:**

accent-

emphasis-

pace and rhythm-

pause-

pitch-

quality-

resonance-

tone-

volume-

**Task 8: Write about the choices you have made in your extracts. Which of these vocal skills have you used and what do they suggest about your character?**

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### **Hot seating**

Hot seating helps real stage actors get into character, and is a good activity to practise your own drama skills.

You might choose a crucial moment in a play and take on the role of the character in the story at that particular moment. Focus on the emotions that your character is feeling at that moment, eg surprise, excitement, terror, anger, happiness, sadness, confusion.

When hot seating, you must speak, think and feel as though you are that character. If you can think, feel and speak like that character, an audience is more likely to believe you are that character.

### **BBC Bitesize**

**Task 9: Ask a relative or friend to Hot Seat you as both of your characters. Make sure the questions they are asking you are random as planning them will stop your creative and instinctive response.**

**Once completed, write down the questions and the answers you gave. Were these answers expected? How will this affect your character development?**

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**Checklist**

	Action	To be successful	Advice
1	· Speak clearly ( <i>diction</i> )	· Try not to mumble.	· Record yourself saying your lines. Listen back to it. This will clearly show you what words you are not saying clearly.
		· Speak loud enough so that the audience can hear you.	· Get another pupil to stand at the back of the performance space to



			ensure that they can hear you.
		<ul style="list-style-type: none"><li>· Always face the audience when you are saying a line.</li></ul>	<ul style="list-style-type: none"><li>· Always direct your voice downstage - towards the front. This should ensure that your voice will carry into the audience.</li></ul>
2	<ul style="list-style-type: none"><li>· Communicate the subtext through <i>inflection</i></li></ul>	<ul style="list-style-type: none"><li>· Use your vocal skills to convey the irony of a scene.</li></ul>	<ul style="list-style-type: none"><li>· Experiment with different ways of communicating meaning of the same line. Use different inflections to see if the meaning of lines can be changed. Ensure you understand what your character is really saying</li></ul>
3	<ul style="list-style-type: none"><li>· Using <i>pauses</i> and <i>pace</i> to help convey the emotions of your character through your voice</li></ul>	<ul style="list-style-type: none"><li>· Consider how to get the full meaning of the line across. Vary your pace to convey the best meaning.</li></ul>	<ul style="list-style-type: none"><li>· Vary the delivery speed of your line to create tension and heighten the emotion of a scene</li></ul>
		<ul style="list-style-type: none"><li>· Use pauses for effect. The audience needs time to consider what has been said. Also the actor you are performing with needs time to consider their response.</li></ul>	<ul style="list-style-type: none"><li>· Practise your piece with as many pauses as possible to see how much tension you can create. Remember the script is written line after line, but you don't have to say it like that; you can add a pause.</li></ul>
4	<ul style="list-style-type: none"><li>· Choose a <i>style</i> and stick to it</li></ul>	<ul style="list-style-type: none"><li>· Use accents in your performance if you are able to sustain the accent throughout the performance.</li></ul>	<ul style="list-style-type: none"><li>· Practise your accent to ensure you can sustain it throughout your performance. Losing the accent could affect your mark.</li></ul>
5	<ul style="list-style-type: none"><li>· Use <i>pitch</i> and <i>tone</i> for effect</li></ul>	<ul style="list-style-type: none"><li>· Vary the pitch and tone of your voice to avoid your voice being monotone.</li></ul>	<ul style="list-style-type: none"><li>· Make sure you understand the meaning of the lines your character is saying. If you do, then the inflection you use will ensure that you voice is not monotone.</li></ul>



		<ul style="list-style-type: none"><li>· Use the correct tone so that the audience can appreciate the type of character you are and your intentions.</li></ul>	<ul style="list-style-type: none"><li>· Think about what you are saying and how you need to say it. Record yourself saying the lines in different ways to see which is the most effective for your performance.</li></ul>
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**Task 10: This checklist is an amazing resource to help you perfect your characters.**

**Please go through the checklist and highlight the sections that you have completed.**

**Recording yourself is the best way to understand if you have made the correct character choices if working on your own.**





Task 11: Consolidate your character information in the tables below

<b>CHARACTER DEVELOPMENT</b>
CHARACTER
SCENE

<b>PERSONALITY</b>	<b>STATUS</b>	<b>OBJECTIVES</b>	<b>MOTIVATIONS</b>	<b>VOICE</b>	<b>MOVEMENT</b>	<b>GESTURE</b>	<b>BODY LANGUAGE</b>



<b>CHARACTER DEVELOPMENT</b>	CHARACTER	SCENE
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<b>PERSONALITY</b>	<b>STATUS</b>	<b>OBJECTIVES</b>	<b>MOTIVATIONS</b>
<b>VOICE</b>	<b>MOVEMENT</b>	<b>GESTURE</b>	<b>BODY LANGUAGE</b>