

GCSE DRAMA**Blended Learning Booklet****Year 11 GCSE Drama****Component 3: Texts in practice.****Name:****Teacher:**

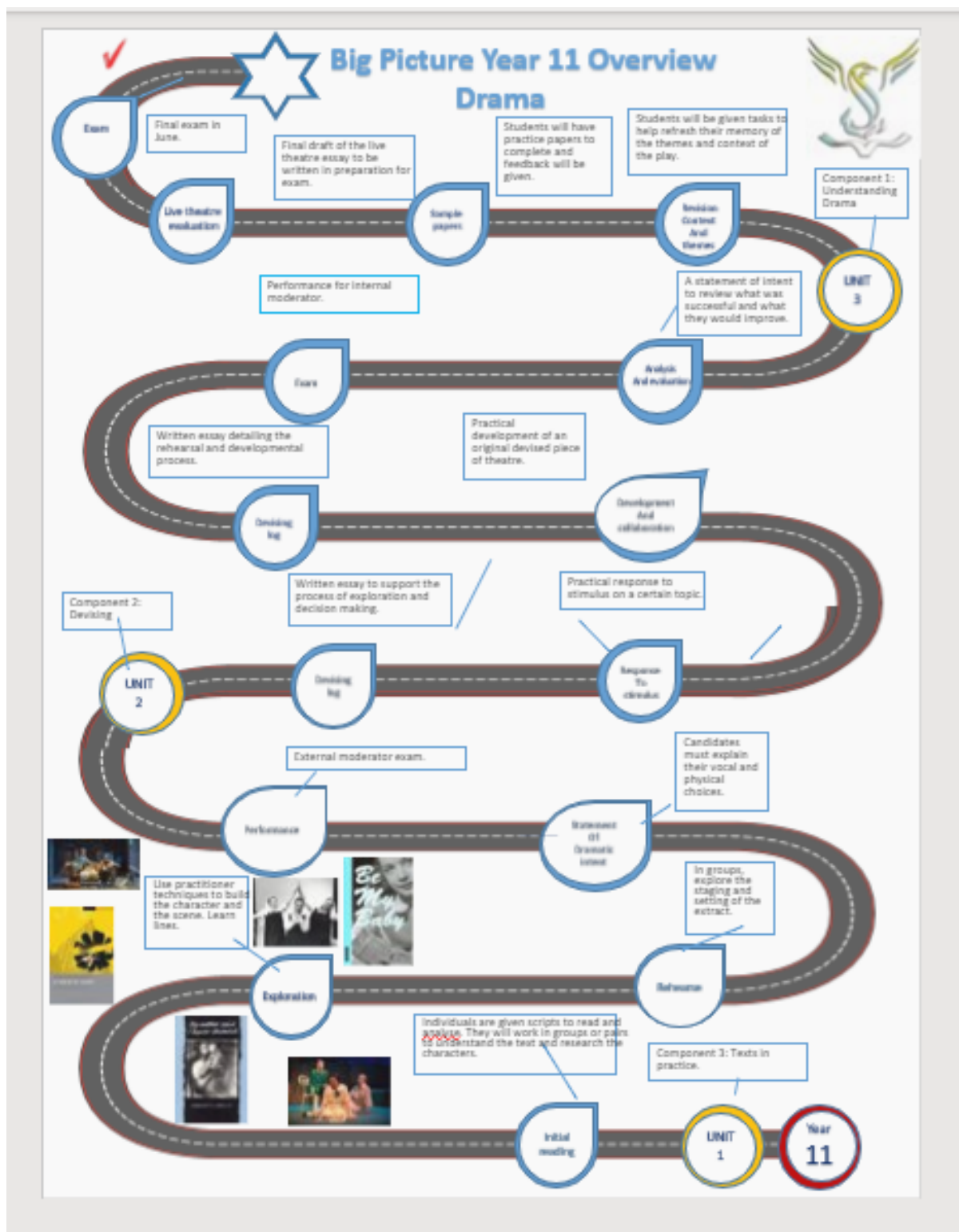
This booklet is to support you in your rehearsal process. The main work to be completed is the learning of lines. The tasks in this booklet assist independent learning at home but hopefully you will be able to use technology to rehearse with your partner/group from home.

Completed tasks can be uploaded to Class Charts.

Please use BBC Bitesize AQA GCSE to revise.



Contents page:



ZOOM IN... MY LEARNING JOURNEY:

Subject: *Drama* Year: *11* Unit: *1*

AIMS

To introduce students to:

- Reading and analysing a play text.
- Performing a character using vocal and physical skills.
- Understanding context, style and genre.
- Working with others collaboratively.
- Understanding proxemics and character relationships.

DEVELOPING COURAGE

Courage to perform with confidence

O U R G E

Appreciation of playwrights

PREVIOUS LEARNING

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

WHAT WE KNOW/REMEMBER

RECOMMENDED READING
Stanislavski *The Actor Prepares*

UP NEXT

- Devising
- Live theatre evaluation.

CAREERS

- Actor
- Director
- Designer

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

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

Component 3 is worth 20% of the overall GCSE grade.

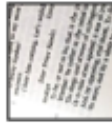
40 marks are available in total for this component.

Each extract is given a mark out of 20

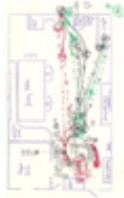
Your interpretation of character(s) must be appropriate in terms of the play as a whole.

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 (loc, 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'.

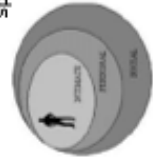


- Polar Opposition/Attitude - Beliefs held by a character that are in direct opposition to the world in which the character lives. This opposition creates conflict. Conflict creates dramatic action.

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.



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?

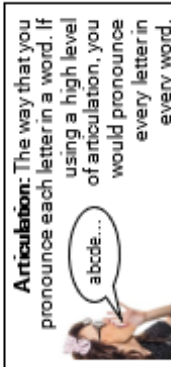
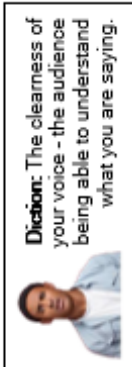
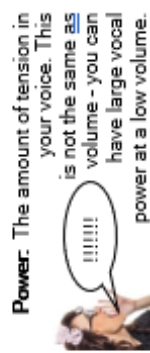
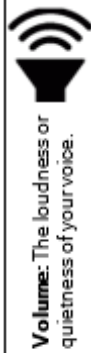
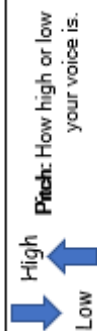
Why is it important to skim read the whole play, even though you are only performing two extracts?

PERFORMANCE SKILLS

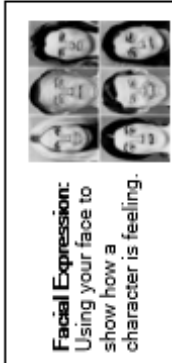
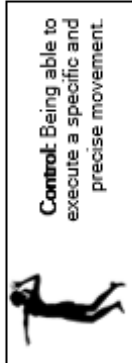
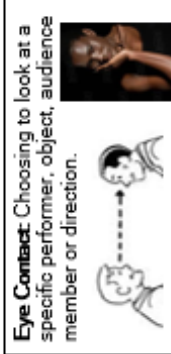
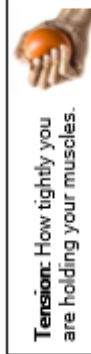
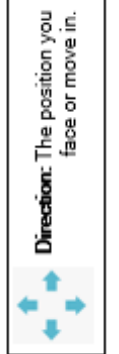
For the GCSE course you are required to have a thorough knowledge of a wide range of performance skills, so that you can write about how they can have been used as well as being able to use them yourself.

Components
1, 2 & 3

VOCALS



PHYSICALITY



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.

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?

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.

Checklist

	Action	To be successful	Advice
1	<ul style="list-style-type: none"> · Speak clearly (<i>diction</i>) 	<ul style="list-style-type: none"> · Try not to mumble. 	<ul style="list-style-type: none"> · Record yourself saying your lines. Listen back to it. This will clearly show you what words you are not saying clearly.
		<ul style="list-style-type: none"> · Speak loud enough so that the audience can hear you. 	<ul style="list-style-type: none"> · 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"> · Always face the audience when you are saying a line. 	<ul style="list-style-type: none"> · Always direct your voice downstage - towards the front. This should ensure that your voice will carry into the audience.
2	<ul style="list-style-type: none"> · Communicate the subtext through <i>inflection</i> 	<ul style="list-style-type: none"> · Use your vocal skills to convey the irony of a scene. 	<ul style="list-style-type: none"> · 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
3	<ul style="list-style-type: none"> · Using <i>pauses</i> and <i>pace</i> to help convey the emotions of your character through your voice 	<ul style="list-style-type: none"> · Consider how to get the full meaning of the line across. Vary your pace to convey the best meaning. 	<ul style="list-style-type: none"> · Vary the delivery speed of your line to create tension and heighten the emotion of a scene
		<ul style="list-style-type: none"> · 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. 	<ul style="list-style-type: none"> · 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.



4	<ul style="list-style-type: none">· Choose a <i>style</i> and stick to it	<ul style="list-style-type: none">· Use accents in your performance if you are able to sustain the accent throughout the performance.	<ul style="list-style-type: none">· Practise your accent to ensure you can sustain it throughout your performance. Losing the accent could affect your mark.
5	<ul style="list-style-type: none">· Use <i>pitch</i> and <i>tone</i> for effect	<ul style="list-style-type: none">· Vary the pitch and tone of your voice to avoid your voice being monotone.	<ul style="list-style-type: none">· Make sure you understand the meaning of the lines your character is saying. If you do, then the inflection you use will ensure that your voice is not monotone.
		<ul style="list-style-type: none">· Use the correct tone so that the audience can appreciate the type of character you are and your intentions.	<ul style="list-style-type: none">· 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.

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

CHARACTER DEVELOPMENT
CHARACTER
SCENE

PERSONALITY	STATUS	OBJECTIVES	MOTIVATIONS	VOICE	MOVEMENT	GESTURE	BODY LANGUAGE



CHARACTER DEVELOPMENT
CHARACTER
SCENE

PERSONALITY	STATUS	OBJECTIVES	MOTIVATIONS
VOICE	MOVEMENT	GESTURE	BODY LANGUAGE