

# Quintin Kynaston School

## AS Drama & Theatre Studies

### Course Handbook



**2011-2012**

*AS/A2 Drama and Theatre Studies Course Guidance*

**Name:**

**Tutor Group:**

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## *AS/A2 Drama and Theatre Studies Course Guidance*

### **Welcome**

Welcome to AS/A2 Drama and Theatre Studies.

The purpose of this handbook is to outline the course units, structure, reading material and commitments for students on either the AS or A2 Drama and Theatre Studies Course.

This handbook will help you understand the course requirements, reading, research and rehearsal commitments.

Keep this handbook for the duration of the course and refer to it continually.

If you need to contact me or need help in any of your studies you can contact me on [emmastevens@qkschool.org.uk](mailto:emmastevens@qkschool.org.uk)

All coursework should be sent to the address above also.

Extra Work to help you will also be provided on the Intranet.

## Frequently Asked Questions

### What do I need to know or be able to do before taking this course?

It is useful to have taken Drama at GCSE level but not essential. It is important that you are interested in gaining a greater understanding of how theatre and plays work and that you are keen to be involved with performances. Seen some plays or performed in a play. I would highly recommend that you see *Blood Brothers* at The Phoenix Theatre in Leicester Square or *Women in Black*.

### What will I learn on this course?

The course demands practical, creative and communication skills in almost equal measure. You will extend your ability to create drama and theatre, either in a performing or production role. You will also be required to write about drama and to develop your powers of analysis to become an informed critic. The course will involve taking part in drama productions, as well as studying plays and playwrights.

### What kind of student is suitable for this course?

You need to be curious about issues and ideas and have a creative instinct for communicating your views through drama. You may be keen on acting, writing or on the visual and technical side of theatre and wish to develop your skills in some or all of these areas. Equally you will be interested in going to the theatre to see plays performed by different theatre companies. You must be **committed** to regularly attend lessons and rehearsals. Your grade to a certain extent is dependent on other students.

### Which exam board syllabus do we follow? Edexcel GCE Syllabus

### Will we see plays?

It is a compulsory requirement of this course to see plays to review for your Unit 1 notes and Unit 4 written exam. Students pay for their own theatre ticket and travel. This requirement includes the three in-school theatre performances by Arts Education the higher education institute that tours contemporary adaptations of Shakespeare playtext. These performances are free to students. We will see other performances throughout the year that are optional.

### How much reading is involved in this course?

\* This course involves a lot of **reading and research in a very short amount of time**. So organisation and efficiency are very important!!!!!!!!!!!!

- All course guidance are available for download on the school intranet or from the edexcel website

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- The School library is free however the stock is limited so it would be useful to join several libraries.
- The **internet** is a highly useful source for information both for buying books and getting them for free.
- **Amazon.co.uk** for ordering books on line usually received between 1 to 3 days. They have some used discounted used books.
- **www.promo.net/pg** Project Gutenberg for play text that are out of copy write (*Authors who have been dead for more than 70 years!*). It's free except for the cost and time of downloading! An extremely useful resource for obtaining your own text with which you can manipulate, cut and paste to your hearts content!

### **What are the recommended text I should read to help me during this course?**

The most important text is by Sally Mackey and Simon Cooper. Drama and Theatre Studies. There are copies available in the Library. However it would be useful to purchase your own copy. The following texts are extremely useful as they give specific guidance to each unit.

- Edexcel AS Drama and Theatre Studies – Student Book by John Davey, Steve Lewis
- Edexcel A2 Drama and Theatre Studies – Student Book by John Davey, Steve Lewis

### **Suggested Reading Lists:**

#### **Unit 1-Exploration of drama and theatre 40%**

- Artaud, A. The Theatre and its Double (Calder)
- Benedetti, J. Stanislavski: A Biography (Methuen)
- Benedetti, J. Stanislavski: An Introduction (Methuen)
- Innes, C. Edward Gordon Craig (Cambridge University Press)
- Stanislavski, C. An Actor,
- Stanislavski, C. Prepares, Building a Character
- Stanislavski, C. Preparing a Role
- Wallis, J. (trans) Brecht on Theatre (Methuen)

#### **Unit 2-Theatre Text in Performance 60%**

- Hayman, R. How to Read a Play (Methuen)
- McGrath, J. A Good Night Out (Nick Hern Books)
- Hayman, R. How to Read a Play (Methuen)
- Griffiths, T.R. Stagecrafts (Quarto Publishing)

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### **Visits and Field Trips:**

- Visits to the Tricycle Theatre, National Theatre, Globe Theatre, Hampstead Theatre happen yearly.
- Magazines: The Stage, The Plays and Players
- Visiting practitioner workshops
- Visit to Costume Collection, Victoria and Albert Museum, London Art Galleries

### **Plays by the following playwrights:**

William Shakespeare, Richard Sheridan, Henrik Ibsen, Bertolt Brecht, Carol Currey, Theatre Biographies, John Osborne, Caryl Churchill, John Gay, Euripides, Lorraine Hansberry, F.G. Lorca, Dario Fo, Timberlake Wertenbaker, Sarah Daniels, Pam Gem.

### **What qualifications do I need to start:**

- At AS level you will need a GCSE Qualification in English Language and Literature Grade C or above.
- Other subjects which are helpful are GCSE Drama, Music, Art, History, R.E, Business Studies and Sociology
- At A2 level you will need an AS grade in Drama and Theatre Studies grade D or above

### **What careers could this subject lead to?**

Acting, TV/Radio Production, Costume Design, Set Design, Lighting/Sound Design – Technician, Journalism, Human Resources, Social/Community Services, Nursing, Probation Service, Teaching

### **What Further/Higher Education courses this subject lead to?**

- Degree Courses: Drama, Technical Theatre, Stage Management, Performing Arts, Media Studies, English, Sociology, Business

### **What are the key skills required for this course?**

- ❖ Excellent to very good Attendance and Punctuality record.
- ❖ Commitment to Group work and the Performance Rehearsal Process.
- ❖ Performance Experience in Theatre, Dance, and Music are helpful but not necessary.
- ❖ Strong interest in analysing theatre and performance.
- ❖ An ability to be expressive
- ❖ Creativity and Imagination
- ❖ A willingness to attend live performance
- ❖ Research skills
- ❖ To be able to work within a group
- ❖ A\* to B grade in GCSE Drama, English Language, English Literature

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- ❖ Other subjects that are helpful: GCSE: History, Sociology, Music, Art
- ❖ Performance Experience in Theatre, Dance, and Music are helpful but not necessary.

### **What do I need to do ensure my success on this course?**

- ❖ Regularly attend lessons, rehearsals and live theatre productions with family, friends and fellow class members. Log on [www.whatsonstage.com](http://www.whatsonstage.com)
- ❖ Read Plays and Theatre Reviews.
- ❖ Good Attitude and Attendance
- ❖ The ability to work independently

## **Visiting the Theatre**

For the purposes of this course you will have two types of theatre visits.

1. Teacher-led Theatre Visits
2. Student-led Theatre Visits

### **1. Teacher-led Theatre Visits**

- We will see several plays a year. Some plays will be for your written Unit 3 and Unit 6 examinations and other plays for your general theatre education. Successful theatre studies students see several plays a month.
- You will have up to 4 compulsory plays to see a year. 1 compulsory play for your Unit 1 evaluation and others for exploring Theatre styles and conventions.

### **2. Student led Theatre Visits.**

1. It has been my experience as a Drama Teacher, my colleagues and the experience of many ex-Drama pupils that the most successful students read, see and review several theatre productions beyond the ones seen and covered on the course. Consequently I have enclosed a list of fairly local and West End Theatre Venues that traditionally stage productions that are relevant and will hopefully aid you in the subject.
2. [www.whatsonstage.com](http://www.whatsonstage.com) is an extremely helpful website that provides venue information, on-line booking, plot synopsis and reviews of west end, inner and outer London productions. Many of the more traditional A level playtext we study appear in fringe theatre venues. So it is important to check the website regularly as some of these plays only run for three weeks and advertise two weeks before they commence!
3. I advise that students attend with a parent or responsible adult if it's an evening production or at least with two other students.
4. **On Mondays The Royal Court** sells seats for £7.50 and 10p standing! Tuesday Nights at Battersea Arts Centre is pay what you can. Call both venues to check availability.

### **5. Recommended Theatre Venues listed in order of proximity to QK**

- **Hampstead Theatre** – Address: Eton Avenue Swiss Cottage NW3 3EU
- Telephone: 020 7722 9301
- Train: Swiss Cottage (LT)
  
- **Tricycle Theatre** - Address: 269 Kilburn High Road, NW6 7JR
- Telephone: 020 7328 1000
- Train: Kilburn (LT)

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- **RoundHouse** - Address: Chalk Farm Road, London NW1 8EH
- Telephone: 0844 482 8008
  
- **Comedy**- Address: Panton Street, SW1Y 4DN
- Telephone: 0870 060 6622
- Train: Piccadilly Circus (LT)
  
- **Open Air Theatre (from Mar 31st)**-Address: Regent's Park, West End, NW1 4NP
- Telephone. 020 7486 2431
- Train: Baker Street
  
- **Greenwich Theatre**-Address: Crooms Hill, Greenwich, SE10 8ES,
- Telephone 020 8858 7755
- Train: Greenwich (BR)
  
- **Questor's Theatre**-Address: Mattock Lane, Ealing, W5 5BQ,
- Telephone 020 8567 5184
  
- **Millfield Arts Centre**-Address: Silver Street, Edmonton, N18 1PJ,
- Telephone 020 8807 6680
- Train: Silver Street (BR)
  
- **Embassy Theatre**-Address: 64 Eton Avenue, NW3 3HY,
- Telephone 020 7559 3935 (18:00-20:00), Central School of Speech and Drama
  
- **Phoenix**-Address: Charing Cross Road, West End, WC2H 0JG ,
- Telephone 020 7369 1733
- Train: Tottenham Court Road (LT)
  
- **Donmar Warehouse**-Address: Thomas Neal's, Earlham Street, West End, WC2H 9LD
- Telephone 020 7369 1732
- Train: Covent Garden (LT)

**What is an A, B, C, D or E grade Drama Student?**

The following grade descriptions (*from Edexcel*) indicate the level of attainment characteristic of grade A, C, and E at Advanced GCE. They give a general indication of the required learning outcomes at the specified grades. The grade awarded will depend in practice on the extent to which you have met the assessment objectives overall. Shortcomings in some aspects of the examination may be balanced by better performances in others.

**The Grade A Candidate**

This student has an excellent grasp of a variety of drama forms and has the necessary skills to realise them in performance. The cultural and historical significance of drama is clearly identified and connections are made across a range of work. There is a full understanding of drama and theatre and a well-developed ability to analyse, identify key themes, exploring them in the student's own work and relating individual exploration to traditional and modern movements in drama and theatre. It is expected that the student's oral and written expression will be fluent, accurate and clear. Students will demonstrate a confident grasp of drama and theatre terms and concepts when discussing plays, ideas and performances.

**A** grade students are always well prepared and does extensive outside preparation. They actively pursue improvement in their subject knowledge and are highly self motivated. This student makes significant growth in skills and knowledge during the term. They are an active, positive contributor to class discussions, debates, exercises, text exploration, rehearsals and performance evaluations. They are punctual and always present.

**The Grade C Candidate**

This student has a grasp of a variety of drama forms and a range of skills. The context of drama and theatre is understood and the student is able to relate each aspect of the course to the subject as a whole. Analytical skills are used in relation to the student's own work and in the exploration of the cultural and historical context of drama and theatre. Written and oral communication will be effective. Students will demonstrate a sound use of drama and theatre terms and concepts when discussing plays, ideas and performances.

**C** grade students are generally prepared and they conduct acceptable outside preparation. They are interested in improving their subject knowledge and are often self motivated. They show some growth in skills and knowledge during the term. They often contribute to class discussions, debates, exercises, text exploration, rehearsals and performance evaluations. They are often punctual and always present.

**The Grade E Candidate**

This student has some grasp of a narrow range of drama forms and skills sufficient to realise them in a performance. There will be some knowledge and understanding

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shown of drama and theatre but few conceptual links are made across the subject. Analysis and evaluation will occur in an otherwise descriptive account of the work. There will be a tendency to refer to work in isolation rather than placing it within a broader context. Written and oral communication will occasionally inhibit the clear expression of thoughts and ideas. Students will show appropriate use of some drama and theatre terms when discussing plays, ideas and performances.

## What is our Schedule for the year?

### AS Unit 1 (40%)

- Unit 1 From **September** to **January**
- This unit is worth **40%** of you're A Level.
- **Consistent attendance** is a compulsory entry requirement of this examination.
- In this unit you will be introduced to two plays
- The in-depth study of **A Dolls House** by **Henrik Ibsen** and **A Country's Good** by **Timberlake Wertenbaker** (**Section A**) and will also write a review of a Theatre performance you have been too. (**Section B**)
- Your Teacher will take you through the chosen plays to look at the ways in which a play is put together, and to examine what you have to do to bring it to life on the stage.
- You will learn something about the conditions under which a play was first written and performed.
- As well as undertaking detailed practical studies of the plays, you will begin to acquire a wider vocabulary and knowledge of drama and theatre, to use in the rest of the course.
- Your Teacher will explore the two plays with you through a series of practical workshops. Each of the practical workshops is an assessment which will go towards your AS grade for this unit.
- You will be assessed on both your practical work and notes that you keep about what you have learnt about the two plays.
- Your work for this unit will be marked by your Teacher and moderated by the exam board.
- You will be assessed on each of the following 8 elements. Practically and through your written work.
- The **written assessment** is 8 written tasks and these are referred to as **Exploration Notes**.
  - 1) **Language**
  - 2) **Non-verbal communication**
  - 3) **Vocal awareness**
  - 4) **Characterisation**
  - 5) **The social, cultural, historical and political context**

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- 6) **The visual, aural and spatial elements of production**
- 7) **The response to a practitioner**
- 8) **Interpretation**

- Exploration Notes are marked out of 20.
- Practical work is marked out of 25.
- **Written Assessment**-All your written work must be your own. You will sign an authentication document to prove this. Work will not be accepted without an authentication document.
- Practical Assessments will occur every lesson. Consistent attendance is a compulsory part of the course.
- As Group activities form the basis of the practical coursework assessment consistent attendance is a basic requirement.
- There are two deadlines for the teacher to assess the written element of the coursework (Exploration Notes) before final submission. You are required to adhere to all deadlines. Failure to adhere to all deadlines will seriously hinder your ability to continue successfully with the course.

**Section B:** Evaluation of a live Theatre Performance: 15 marks

**AS Unit 2 Theatre Text in performance –60%**

- From **March** to **May**.
- This Unit consists of Two sections: A and B
- This Unit is worth **60%** of your AS Level.
- Punctuality to lessons and consistent attendance is a compulsory entry requirement of this examination.
- In this unit you will perform a **monologue** with a **written performance** concept **Section A** (*no more than 500 words*) also you **perform a role in a production of a complete playtext Section B**. The play will not have been studied in Unit 1, but could be by one of the playwrights studied in that unit.
- **Role** refers to acting or design. You will only be assessed for one role (acting or design). Design skills are costume, lighting, sound/music and/or set design.
- **Actors-** Performance Roles are allocated according to your knowledge, ability and understanding.
- **Auditions-**We will conduct a brief series of workshops where we will explore the play, consider our adaptation, directorial and design interpretation. These will workshops will help us decide your performance and/ or design role.
- **Rehearsals-** We have **two rehearsals** a week-Tuesday and Thursday 3:30 p.m to 4:30 p.m. Failure to attend is treated as an absence and will be reported to your Head of Sixth Form. You must organize yourself accordingly. Also during this period Candidates are expected to coordinate their own teacher-supervised rehearsal schedule as a group. Candidates must be aware of the demands on their time during this period of the course and must organise themselves accordingly.
- **Examination-**The exam for this unit takes the form of a practical test in front of an external examiner.
- **Assessment-**You will be assessed on how well you use your performing or design skills in the performance.

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Assessment Deadlines:

	Assessment task and details of its relationship to 'official' assessments	Under what conditions was task completed & how much time was allowed?	Teacher responsible	Mark/ GRADE ACHIEVED	Date by when assessment will be completed
1	<b>Language</b> Students will demonstrate practical interpretations of a few selected key moments from the play A Dolls House. Students will be expected to be able to show how the meaning is being communicated to the audience through the performance.	<i>The task will be presented or performed and assessed in class.</i>  <i>Students will have one lesson and homework rehearsal time to prepare.</i>	ESS		Term 1  03/10/11
2	<b>Vocal Awareness</b> Students will demonstrate practical interpretations of a few selected key moments from the play A Dolls House. Students will be expected to be able to show how the meaning is being communicated to the audience through the different forms of vocal skills and adaptation to specific roles and moments in the play.	<i>The task will be presented or performed and assessed in class.</i>  <i>Students will have one lesson and homework rehearsal time to prepare.</i>	ESS		Term 1  06/10/11
3	<b>Characterisation</b> Students will demonstrate practical interpretations of a few selected key moments from the play A Dolls House. Students will be expected to be able to show how the meaning is being communicated to the audience through the performance.	<i>The task will be presented or performed and assessed in class.</i>  <i>Students will have one lesson and homework rehearsal time to prepare.</i>	ESS		Term 1  13/10/11
4	<b>Social, Cultural, Historical, Political</b> Students will demonstrate practical interpretations of a few selected key moments from the play A Dolls House. Students will be expected to be able to show how the meaning is being communicated to the audience through the performance. This will take the form of a discussion and feedback session.	<i>The task will be presented and assessed in class.</i>  <i>Students will have one lesson and homework rehearsal time to prepare.</i>	ESS		Term 2  31/10/11
5	<b>Non – Verbal Communication</b> Students will demonstrate practical interpretations of a few selected key moments from the play A Dolls House. Students will be expected to be able to show how the meaning is being communicated to the audience through mime and non-verbal communication.	<i>The task will be presented or performed and assessed in class.</i>  <i>Students will have one lesson and homework rehearsal time to prepare.</i>	ESS		Term 2  01/11/11

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<b>6</b>	<p><b>Visual, Aural, Spatial, Elements of a production</b> Students will demonstrate interpretations of a few selected key moments from the play <i>A Dolls House</i> through a presentation. Thorough understanding of each element must be obvious.</p>	<p><i>The task will be presented and assessed in class.</i></p> <p><i>Students will have one lesson and homework rehearsal time to prepare.</i></p>	ESS		<p>Term 2</p> <p>03/11/11</p>
<b>7</b>	<p><b>Response to Practitioner (Stanislawski)</b> Students will demonstrate practical interpretations of a few selected key moments from the play <i>A Dolls House</i>. Students will be expected to be able to show how Stanislawski's method re being used in relation to the play.</p>	<p><i>The task will be presented or performed and assessed in class.</i></p> <p><i>Students will have one lesson and homework rehearsal time to prepare.</i></p>	ESS		<p>Term 1</p> <p>07/11/11</p>
<b>8</b>	<p><b>Interpretation</b> Students will demonstrate practical interpretations of a few selected key moments from the play <i>A Dolls House</i>. Students will be expected to be able to show how the meaning is being communicated to the audience through the performance.</p>	<p><i>The task will be presented or performed and assessed in class.</i></p> <p><i>Students will have one lesson and homework rehearsal time to prepare.</i></p>	ESS		<p>Term 2</p> <p>08/11/11</p>
<b>9</b>	<p><b>Language</b> Students will demonstrate practical interpretations of a few selected key moments from the play <i>Our Country's Good</i>. Students will be expected to be able to show how the meaning is being communicated to the audience through the performance.</p>	<p><i>The task will be presented or performed and assessed in class.</i></p> <p><i>Students will have one lesson and homework rehearsal time to prepare.</i></p>	ESS		<p>Term 2</p> <p>15/11/11</p>
<b>10</b>	<p><b>Social, Cultural, Historical, Political</b> Students will demonstrate practical interpretations of a few selected key moments from the play <i>Our Country's Good</i>. Students will be expected to be able to show how the meaning is being communicated to the audience through the performance. This will take the form of a discussion and feedback session.</p>	<p><i>The task will be presented or performed and assessed in class.</i></p> <p><i>Students will have one lesson and homework rehearsal time to prepare.</i></p>	ESS		<p>Term 2</p> <p>21/11/11</p>
<b>11</b>	<p><b>DRAFT Evaluation of Live Theatre</b> Written evaluation displaying an understanding of a range of production values and analysis of the effect this has on the audience.</p>	<p><i>Students will have lesson time to work on it.</i></p>	ESS		<p>Term 2</p> <p>08/12/11</p>
<b>12</b>	<p><b>Characterisation</b> Students will demonstrate practical interpretations of a few selected key moments from the play <i>Our Country's Good</i>. Students will be expected to be able to show how the meaning is being communicated to the audience through the performance.</p>	<p><i>The task will be presented or performed and assessed in class.</i></p> <p><i>Students will have one lesson and homework rehearsal time to prepare.</i></p>	ESS		<p>Term 2</p> <p>24/11/11</p>

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<b>13</b>	<p><b>Non-Verbal Communication</b> Students will demonstrate practical interpretations of a few selected key moments from the play <i>Our Country's Good</i>. Students will be expected to be able to show how the meaning is being communicated to the audience through mime and non-verbal communication.</p>	<p><i>The task will be presented or performed and assessed in class.</i></p> <p><i>Students will have one lesson and homework rehearsal time to prepare.</i></p>	ESS		Term 2 29/11/11
<b>14</b>	<p><b>Vocal Awareness</b> Students will demonstrate practical interpretations of a few selected key moments from the play <i>Our Country's Good</i>. Students will be expected to be able to show how the meaning is being communicated to the audience through the different forms of vocal skills and adaptation to specific roles and moments in the play.</p>	<p><i>The task will be presented or performed and assessed in class.</i></p> <p><i>Students will have one lesson and homework rehearsal time to prepare.</i></p>	ESS		Term 2 05/12/11
<b>15</b>	<p><b>Response to Practitioner (Brecht)</b> Students will demonstrate practical interpretations of a few selected key moments from the play <i>Our Country's Good</i>. Students will be expected to be able to show how Brecht's methods are being used in relation to the play.</p>	<p><i>The task will be presented or performed and assessed in class.</i></p> <p><i>Students will have one lesson and homework rehearsal time to prepare.</i></p>	ESS		Term 2 06/12/11
<b>16</b>	<p><b>Visual, Aural, Spatial, Elements of a production</b> Students will demonstrate interpretations of a few selected key moments from the play <i>Our Country's Good</i> through a presentation. Thorough understanding of each element must be obvious.</p>	<p><i>The task will be presented or performed and assessed in class.</i></p> <p><i>Students will have one lesson and homework rehearsal time to prepare.</i></p>	ESS		Term 2 08/12/11
<b>17</b>	<p><b>Interpretation</b> Students will demonstrate practical interpretations of a few selected key moments from the play <i>Our Country's Good</i>. Students will be expected to be able to show how the meaning is being communicated to the audience through the performance.</p>	<p><i>The task will be presented or performed and assessed in class.</i></p> <p><i>Students will have one lesson and homework rehearsal time to prepare.</i></p>	ESS		Term 2 05/12/11
<b>18</b>	<p><b>Deadline for DRAFT Coursework</b></p>	<p><i>All 8 pieces of coursework not exceeding 3000 words</i></p>	ESS		Term 2 12/12/11
<b>19</b>	<p><b>Monologue Presentation</b> Individually students will present why they have chosen a particular monologue and how they are going to perform it.</p>	<p><i>Students will have had two terms to choose a monologue to prepare and present ideas in front of an audience.</i></p>	ESS		Term 3

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<b>20</b>	<p><b>Written Monologue concept.</b>                  Student will have written a performance concept in response to their chosen play. It will be a reflection of both the preparation process and the intended interpretation.</p>	<p><i>Students will have lesson time to work on it.</i></p>	ESS		<i>Term 3</i>
<b>21</b>	<p><b>Mock Monologue Performance</b></p>	<p><i>Students will have had two terms to choose a monologue to prepare and present ideas in front of an audience.</i></p>	ESS		<i>Term 3</i>
<b>22</b>	<p><b>Mock group Performance: Scripted</b></p>	<p><i>Students will perform in groups a scripted play in front of an audience.</i></p>	ESS		<i>Term 4</i>

## **Visiting the Theatre**

For the purposes of this course you will have two types of theatre visits.

3. Teacher-led Theatre Visits
4. Student-led Theatre Visits

### **1. Teacher-led Theatre Visits**

- We will see several plays a year. Some plays will be for your written Unit 3 and Unit 6 examinations and other plays for your general theatre education. Successful theatre studies students see several plays a month.
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- Telephone 020 8807 6680
- Train: Silver Street (BR)
  
- **Embassy Theatre**-Address: 64 Eton Avenue, NW3 3HY,
- Telephone 020 7559 3935 (18:00-20:00), Central School of Speech and Drama
  
- **Phoenix**-Address: Charing Cross Road, West End, WC2H 0JG ,
- Telephone 020 7369 1733
- Train: Tottenham Court Road (LT)
  
- **Donmar Warehouse**-Address: Thomas Neal's, Earlham Street, West End, WC2H 9LD
- Telephone 020 7369 1732
- Train: Covent Garden (LT)

**Key Terms for A Level Drama and Theatre Studies**

You must be familiar with these terms throughout the course. They are essential in Unit 1 when you are discussing your response to the text. In the Unit 3, 4 and 6 exams you must use them in all your writing and discussions.

**Dramatic Conventions:** Ways of presenting your ideas in performance

**Abstract Drama:** A sequence of words and /or movements that creates *atmosphere* rather than realistic true to life improvisation.

**Naturalistic Drama:** True to life improvisation.

**Rehearsed Improvisation:** Improvisation that has been planned and rehearsed.

**Spontaneous Improvisation:** Immediate, on the spot improvisation.

**Stimulus:** a poem, picture, issue, song, word that is used as a starting point for drama.

**Mindmap:** An immediate response in groups or as a whole class, to share initial ideas on a topic to be explored.

**Freeze Frame:** A series of frozen pictures, each distinct from the other

**Tableaux:** A dramatic photograph of events, a frozen picture.

**Hot Seating:** Questioning someone in role

**Mime:** Movement and action without words

**Monologue:** A dramatic piece consisting of a recital or performance by one person.

**Dialogue:** Two or more characters speaking in a play.

**Soliloquy:** A long speech by one character i.e. thoughts spoken out loud

**Half-duologue:** One Character speaking to an unseen character.

**Interior Monologue:** A device used, which reveals what, passes at random in a character's mind, this differs from the more organised speaking, which is found in a soliloquy, monologue or aside.

**Narrator:** The person who relates a story alongside the drama.

**Vocal Tone:** The quality of your voice i.e. nervous tone of voice.

**Sound Collage:** Creating different sounds with voices or instruments that overlap to make a dramatic effect.

## *AS/A2 Drama and Theatre Studies Course Guidance*

**Chorus.** A role which allows the actor to comment on and explain the action (eg. Alfieri in Arthur Miller's "A View From The Bridge") Maybe a group of actors (common in Greek theatre and the work of William Shakespeare).

**Pace.** The speed at which the lines are delivered and the action takes place. See Tempo.

**Articulation.** As a character speaks s/he reflects aspects of their character.

**Sarcasm:** Harsh or bitter irony used to express contempt or scorn of a person or idea.

**Sub-text.** A hidden level of meaning which is revealed through language and physical gesture.

**Symbolism.** The use of language, character or objects to represent something else.

**Aside.** A comment by a character intended to be heard by the audience but not the other characters. This device is often found in the works of William Shakespeare among others.

**Satire:** The use of irony sarcasm or ridicule to poke fun at a certain type of behavior or attitude.

**Tempo.** The pace at which a speech, scene or play moves and reaches the audience. The tempo will affect meaning, for example, many jokes depend on the appropriate use of tempo.

**Tone.** The tone shows the attitude of the character as s/he speaks. There are many possible tones, serious, lighthearted, formal, teasing, ironic etc.

**Stylised Drama:** Like abstract drama, creating a theatrical, effective and original presentation of an ordinary idea.

**Teacher In Role:** the teacher takes on a role to set up a situation, or give information, or control the drama usually to the class in role.

**Whole Class Role Play:** all pupils contribute, in role, to discussion, problem solving or decision making to move the drama on.

**Role:** A character or an attitude played

**Character:** A type of personality portrayed on stage.

**Characterisation:** to develop a particular type of character.

**Developing Character/Character Building:** a body of information that is researched and is used to build up a character. This includes his physical, emotional and intellectual characteristics.

## *AS/A2 Drama and Theatre Studies Course Guidance*

**Stay in character:** To continue in role without becoming your normal personality.

**Role-play:** An exercise where a person imitates a character's particular *attitude* in an imagined *situation*.

**Stereotyping:** role-playing an image that is a misconception of a people or a type of person.

**Dramatic Structure:** Refers to the way an improvisation is arranged including exposition, conflict, crisis, complication and resolution.

**Plot:** The interrelationships of the main events in the play.

**Exposition:** An explanation, usually in dialogue, of the background to the characters and the plot of the improvisation that happened before the beginning of the improvisation. This is information that the audience needs to know. The revealing of events through the characters of the play.

**Conflict:** A struggle between two opposing forces. The struggle between characters which prevents the central problem of the play being resolved. Conflict builds tension which leads to climax the of the piece. Conflict can also be internal within a single character.

**Tension:** Heightened emotional intensity. A strained relationship.

**Crisis:** A crucial turning point in the drama

**Complication:** A twist in the plot

**Resolution:** When the complication is solved. The improvisation is ended

**Corpsing:** To forget your lines, come out of character; spoil another actor's lines or drama.

**Theatre:** this term refers to the building where plays or productions are performed: Theatre. It also refers to type of drama that is performed in Theatres.

**Play:** A dramatic piece of writing composed for stage productions. To produce a dramatic composition on stage.

**Script:** a written play for the use of performance on stage.

**Blocking:** The position the actors take up on stage

**Text:** a written printed work used as a stimulus for drama. A text could be a lyric, quotation, letter, passage, short story, script, poem.

**Setting:** The designing and staging of the location and background of the drama

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**Scene:** A division of a play smaller than an act. It also can mean a unit of action usually happening in one place at one time.

**Act:** One of the main divisions of a play. There are usually five acts in a play.

**Lighting:** The illumination of the stage by artificial lights.

**Props:** A moveable physical object. Anything other than clothing.

**Staging:** The setting of a play.

**Irony:** A statement that implies the opposite to its apparent meaning

**Dramatic Irony:** This occurs when a character's expectation of what will happen is the opposite of what does happen. It is the irony which arises when a situation or speech is understood by the audience but not the characters involved. This convention is common in the works of Brecht and Shakespeare.

**Antagonist.** A Major character who opposes the protagonist (the principal character) in the piece. Eg. Iago in William Shakespeare's "Othello".

**Anti-hero.** A protagonist who displays faults and is unsympathetically portrayed. E.g. Eddie Carbone in Arthur Miller's "A View From The Bridge", William Shakespeare's Othello and Macbeth.

**Backdrop.** Curtains, panels or screens located upstage to provide a setting.

**Black Comedy.** A genre which uses comedy in unexpected situations to subvert the scene and possibly encourage the audience to reassess the situation.

**Black Theatre.** Theatre which address predominantly but not exclusively issues affecting Black and Asian issues. This theatre has grown out of a need to represent the cultural diversity of contemporary Britain. The work of companies such as Black Theatre Co-op, Talawa, Tara Arts are particularly notable.

**Blocking.** The characters' movements on stage, determined by the writer and/or director.

**Business.** Incidental action introduced by the director to enhance the Dramatic effect. Business can be used between scenes to mask scene changes.

**Cadence.** The rise and fall of sound, usually a measured movement.

**Catharsis.** The release of emotions experienced when watching or performing in a play.

**Climax.** The highest point of tension in the piece created by previous events.

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**Convention.** An unrealistic stage device or style of presentation. The audience suspends their disbelief in order to accept the meaning created by the convention as real.

**Didacticism.** An emphasis on teaching and learning through the medium of theatre rather than using theatre to simply entertain. Eg. The *Lehrstucke* (or Learning Plays) by Bertolt Brecht.

**Expressionism.** A theatrical style in which the artist depicts her/his own interpretation of the world, rather than letting the outside world impose its reality on her/him. This type of theatre often uses distorted physical gestures and uncivilised language.

**Farce.** A style of comedy characterised by visual gags and sexual innuendo. Eg. "Run For Your Wife", "No Sex Please We're British" and the Carry on films.

**Fourth Wall.** The imaginary wall through which the audience can see into the lives of the characters.

**Improvisation** (There are several definitions which we will use depending on the context of our work)

- Improvisation is an unscripted performance.
- Improvisation is performance using your available resources and material.
- Improvisation is a performance made up as you go along using your own words.
- An improvisation takes place when a character is confronted with a situation to see how he or she will respond.
- Improvisation is to invent lines or business not in a script.
- Improvisation is to ad-lib.
- Improvisation is the skill of using bodies, space, all human resources, to generate a coherent physical expression of an idea, a situation, a character, a text; to do this spontaneously, in response to the immediate stimuli of one's environment, and to do it as though you had no preconceptions.
- Improvisation doesn't have to be brilliant everytime. What happens is what happens. It is what it is. What is important is to listen, watch, to add to what is happening not take away from it. Let it be what is being.
- Improvisation is an art and an artform.

**Kabuki** The popular theatre of Japan -- as opposed to the more formal and aristocratic *noh* play. The name derives from *ka* -- singing; *bu* -- dancing; and *ki* -- acting.

**Kitchen-Sink Drama** Term coined in 1950's British theatre to refer to plays in which the characters were less affluent than those of conventional drama -- spending their time going about domestic tasks such as washing and ironing.

**Komos** See, also, Comos. Ancient Greek term meaning "revel". A *komos ode*, or "revel song", was the term applied to early Greek comedy, from which we derive the word itself.

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**Kothornoi** In addition to the masks worn by the actors in Greek tragedy, high-soled boots called *kothornoi* were employed to give them added height. An alternate spelling is *cothurnus*. The equivalent soft heelless shoe worn in Greek comedy was known as the *soccus* -- or sock in the Elizabethan theatre. The high-soled boot was referred to as a buskin in Elizabethan theatre -- from which derives the term "busker" for an itinerant street-actor.

**Motivation.** The force which drives a character throughout the play.

**Naturalism.** Grew from Realism. The employment of apparently natural behaviour amongst the characters which is designed to illustrate universally significant truths. Uses the convention of the fourth wall.

**Plot.** The playwright's arrangements of events. The term used for the sequential development of the story.

**Realism.** Appeared at the end of the 1800s. Sought to illustrate the social and domestic problems of everyday life. Actors spoke and moved naturally within scenery that represented their usual surroundings.

**Protagonist.** A character or characters without whom the events of the play could not happen. Eg. Macbeth, Othello. See Antagonist.

**Staging.** The variety of options open to a designer; includes in the round, end on, thrust, promenade etc.

**Sub-plot.** A minor story line contained in the play.

**Tension.** The result of effective use of suspense and/or conflict. It drives the drama on and keeps the audience interested.

**Theatre of the Absurd.** Reflects the belief that life is essentially without meaning or purpose. Writers abandoned logical dialogue and broke up conventions to emphasise the point. Eg. Samuel Beckett's "Waiting for Godot."

**Theatre of Cruelty.** Aims to shock the spectator into an awareness of the primitive ruthlessness and reality of life stripped of the artificial restrictions of civilised behaviour.

**Tragedy.** A play which shows mankind as the victim of destiny beyond our control. True tragedy uses heightened verse to reinforce a sense of detachment. Eg. Oedipus in Sophocles "Oedipus Rex."

**Theatre Practitioners:**

During the course you will study the work of other Theatre Practitioners playwrights and directors who influence the way theatre is presented and interpreted.

**Konstantin Stanislavsky**, (1863-1938), Russian theatrical director, teacher, and actor. Co-founded the Moscow Art Theater in 1898. Developed training technique now known as "The System " that has had an tremendous effect on contemporary acting.

**Bertolt Brecht** (1898-1956) German poet, playwright, and theatrical reformer, one of the most prominent figures in the 20th-century theatre. In his works Brecht have been concerned with encouraging audiences to think rather than becoming too involved in the story and to identify with the characters. In this process he used alienation effects (A Effekts). Brecht developed a form of drama called epic theatre in which ideas or didactic lessons are important

**Antonin Artaud** (1896-1948) was one of the 20th century's most important theoreticians of the drama. He developed the theory of the Theater of Cruelty, which has influenced playwrights from Beckett to Genet, from Albee to Gelber.

**Vsevolod Emilievich Meyerhold** (1874-ca. 1942) A Russian director mostly noted for his stylistic experiments with nonrealistic performances in constructivist settings.

**Jersy Grotowski** (1933–99) Polish stage director. Grotowski was founder and director of the small but influential Polish Laboratory Theatre (1959). He authored "Towards a Poor Theatre" in which he proposed working with little theatrical decors other than that of the actor's personal physical technique, the nucleus of the art of theatre.

**Peter Brook** (1925- ), English theatrical and motion picture director. His modern, experimental, innovative, and controversial Shakespearian productions have made him one of the most influential directors of the 20th century.

**Commedia dell'arte:** Italian form of popular theatre that emphasized ensemble acting. It flourished throughout Europe from the 16th through the 18th century. Its improvisations were set in a firm framework of masks and stock situations.

**Joseph Chaikin** (1935- ), Actor, and director. In 1963 he founded the New York city based Open Theatre, one of the premiere experimental ensemble theatre groups in the U.S.

**Jacques Copeau** (1879-1949), French actor, director, teacher and critic. Founded the Théâtre du Vieux-Colombier in 1913. His school emphasized physical training including mime, pantomime, gymnastics, acrobatics, dance, improvisation and mask performance.

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teacher and researcher to distinguish it from other forms of mime and pantomime, this form of mime emphasizes the range of articulation and sustained awareness in the central parts of the body as well as the extremities. It is a precise study of how the body adjusts and articulates to lift, push and pull weight and the resultant effects on the actor's ability to recreate thought and emotion.

**Etienne Decroux** (1898 - 1991), mime, teacher and founder of corporeal mime.

**Jacques Lecoq** (1921 - 1999), mime, director & teacher. Opened the Ecole Jacques Lecoq in Paris in 1956 where his students were trained with strenuous physical and emotional exercises ranging from acrobatics to clowning. He believed that it was important to move "toward open mime and not toward the mime which is enclosed in its own silence."

**Marcel Marceau** ( 1923- ), French mime. In 1947, Marceau created what has become his alter ego "Bip", the clown. This character in his striped pullover and battered, deflowered opera hat has become recognized around the world.

**Method acting:** also known as "Stanislavsky method", encourages actors to feel physically and psychologically the emotions of the characters that they portray at any given moment thereby becoming totally involved in the inner life of the character.

**Pantomime:** art of dramatic representation by means of facial expressions and body movements rather than words. -

**Physical theatre:** " is the craft of building theatre through physical actions, characterization and stage composition. Physical Theatre uses as its primary means of expression movement, dynamic immobility, gesture and a variety of acting techniques. Text, music, costumes, and scenery are included in layers selectively. The context in which all of these elements are blended is determined by the message the performers wish to communicate." - Marc Bauman - It implies that there has been a long body training process on which the improvisation and choreography have been built. Out of this creative process, most often, comes original movement scores, sound and musical scores, and texts, developed and performed by the actors.

**Corporeal Mime:** or full - body mime is an art form for the theatre dedicated to developing the full artistic expression of the body in motion. Termed corporeal by its originator, French mime.

# **Drama and Theatre Studies**

## **AS Unit Work Book**

### **Unit 1: Exploration of Drama and Theatre**

## **Unit 1: Exploration of Drama and Theatre**

**40% of Total AS Mark**

### **Section A:**

**A Dolls House by Henrik Ibsen**

**Our Country's Good by Timberlake Wertenbaker**

### **Notes:**

Exploration notes **MUST** specifically refer back to practical work

**Exploration notes must not exceed 3000 words**

Ensure you take notes at the end of each lesson.

# **STANISLAVSKI**

## **BRECHT**

**A Dolls House**  
**LANGUAGE**

**Our Country's Good**  
**LANGUAGE**

**A Dolls House**

**NON-VERBAL COMMUNICATION**

**Our Country's Good**  
**NON-VERBAL COMMUNICATION**

**A Dolls House**  
**VOCAL AWARENESS**

**Our Country's Good**  
**VOCAL AWARENESS**

**A Dolls House**  
**CHARACTERISATION**

**Our Country's Good**  
**CHARACTERISATION**

**A Dolls House**  
**SOCIAL, CULTURAL, HISTORICAL**  
**& POLITICAL CONTEXT**

**Our Country's Good**  
**SOCIAL, CULTURAL, HISTORICAL**  
**& POLITICAL CONTEXT**

**A Dolls House**  
**VISUAL, AURAL & SPATIAL ELEMENTS**

**Our Country's Good**  
**VISUAL, AURAL & SPATIAL ELEMENTS**

**A Dolls House**  
**INTERPRETATION**

**Our Country's Good**  
**INTERPRETATION**

**A Dolls House**  
**RESPONSE TO PRACTITIONER**

**Our Country's Good**  
**RESPONSE TO PRACTITIONER**

## **EXAMPLE**

### **PRACTICAL Assessment Marks for Exploration of Drama and Theatre UNIT 1**

#### **Non Verbal Communication**

Students need to demonstrate practical interpretations of a few selected key moments from the play. Students will be expected to be able to show how the meaning is being communicated to the audience through the performance.

<b>Marks</b>	<b>Criteria</b>
<b>21-25</b>	Student's practical exploration of the text is outstanding. Involvement and creativity in all practical tasks is consistently committed and focused. They are able to demonstrate accuracy and comprehensive understanding of the themes and issues in both texts.
<b>16-20</b>	Student's practical exploration of the text is excellent with sustained engagement in all practical tasks. Their detailed knowledge and understanding of the main themes and issues in test work is communicated effectively through all practical activities.
<b>11-15</b>	Student's practical exploration of the text is good with clear engagement in a range of practical activities. They are able to demonstrate a good grasp of the texts main themes and issues through the confident application of practical activities.
<b>6-10</b>	Student's practical exploration of the text is adequate with some engagement in practical activities. They may not be able to demonstrate their understanding clearly.
<b>0-5</b>	Student's practical exploration of the text is limited. They have misunderstood the focus of the practical activity or are unable to communicate their intentions. Interaction and cooperation with others can be inconsistent.

**Students Name:**

**Notes:**

**Mark Awarded:**

-

## **Unit 1**

### **Section B:**

#### **Live Performance Review**

#### **Notes:**

You must experience Theatre as an informed audience member

**Write an evaluation of a live Theatre Performance (1,000 max)**

**The live performance evaluation is worth 25% of the total mark available for unit 1.**

Name of Play:

Directed by:

Performed at:

Main Cast List:

Use this chart to help you write your evaluation:

Categories	Details	Evaluation
Set	Type of set - naturalistic? Stylised? Colour(s)? Atmospheric? Simple? Complex?	Did it add to the atmosphere, did it detract from the atmosphere? In what way? (Give an example or two of the effect in two areas of the performance.) Were there any aspects of the set design that you thought were ingenious or surprising? In what way? Describe them. How did the actors use the set? Were they always in/on the 'stage areas'?
Costume	Period? Colour(s)? Fabric and details noted	Did the colours/styles used complement the set and add to the intended effect(s) by the designer? In what way?
Sound	Was the sound in the form or music? Other sounds?	How was sound used? Did it heighten atmosphere, how? When? Give a couple of examples of moments when sound added to the impact of the action.
Lighting	Was the lighting apparently 'natural' or was it dramatic? (Bright/dim/ use of colour/ use of other lighting devices)	At what moments were you aware that the lighting aided the impact of the action? Give details of moments when this occurred. Describe the lighting effects.

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Characters and Characterisations	Who were the characters? Who were the important characters/who the less important characters?	Did you have a belief in the characters? Who did you think especially strong/weak? Why? Comment on accents, vocal characteristics, body-language, use of gesture, posture etc.
Sequences/Units of action	Moments of impact in the performance	What moments of the performance are most memorable for you? Say why you think this and describe them.
Dialogue	Naturalistic or stylised? Formal or informal?	Although the dialogue is in English - there are many different registers. How would you describe the register they used? Was it easily understood? Was the general vocabulary understandable to you? Give examples of any sequences of dialogue that caught your attention - giving reasons why this was.
Pacing and timing	Fast or slow-moving sequences, dialogue etc	Were there any moments during which you felt that the action was deliberately slowed down or speeded up? Why do you think this was? What was the effect? Describe the sequence first.
Director's decisions	Casting	Any double casting? How did the actors show a difference between their characterisations?
Special FX	Smoke, wind, use of gauzes, flying harness, back projection, etc	Comment on the use of any Special FX and how well they worked for the performance. At what point were they used?

## **Unit 2: Theatre Text in Performance**

**60% of Total AS Mark**

**Section A: Monologue/ Duologue**

**Section B: Group Performance**

# Section A: Monologue/ Duologue Mark Scheme

## Vocal skills

### **9-10**

An outstanding command of vocal skills is demonstrated, including clarity and use of pause, pace, pitch, tone, inflection and projection throughout the performance.

### **7-8**

Vocal skills are used consistently in ways that demonstrate an excellent degree of control in terms of clarity and use of pause, pace, pitch, tone, inflection and projection in performance. A good control of vocal skills is shown in terms of pause, clarity, pace, pitch, inflection and projection in most of the performance.

### **5-6**

Vocal skills are adequate and used with some clarity, but there are limitations that impair the performance.

### **3-4**

Vocal skills are limited and inappropriate in performance.

### **0-2**

## Movement skills

### **9-10**

Student shows an outstanding ability to embody character and the ability to use gesture, poise and stillness with control and sensitivity. Student has an excellent ability to be at ease with the role and shows sensitivity in the use of gesture, poise and stillness.

### **7-8**

Movement skills are appropriate to the interpretation of the role and there is some evidence of the consideration of the use of gesture, poise and stillness in relation to the demands of the role.

### **5-6**

Movement skills are adequate but there is a sense of unease in performance.

### **3-4**

Movement skills are limited and inappropriate to the interpretation of the role. There is a lack of control in the use of gesture and stance.

### **0-2**

## Characterisation

### **9-10**

There is outstanding understanding of the role and its context within the play. Characterisation is complete, consistent and fully committed to the style and context. There is excellent understanding of

## *AS/A2 Drama and Theatre Studies Course Guidance*

the role and its context within the play. Characterisation is thorough, consistent and sympathetic to the style and context.

### **7-8**

There is good understanding of the role and its context within the play. Characterisation is sound demonstrating understanding of style and context.

### **5-6**

There is adequate understanding of the role and its context within the play. Characterisation is apparent but lacks consistency. There is some regard to the style and context.

### **3-4**

There is limited understanding of the role and its context within the play. Characterisation may be inconsistent with little regard to style or context.

### **0-2**

### **Written performance concept**

### **9-10**

The rationale shows an outstanding response to the chosen play in relation to its social, historical, cultural and political context. There is a comprehensive account of both the preparation process and the intended interpretation. The rationale shows an excellent response to the chosen play in relation to its social, historical, cultural and political context. There is a detailed account of both the preparation process and the intended interpretation.

### **7-8**

The rationale shows a good response to the chosen play in relation to its social, historical, cultural and political context. There is a clear account of both the preparation process and the intended interpretation.

### **5-6**

The rationale shows an adequate response to the chosen play in relation to its social, historical, cultural and political context. There is only a superficial account of both the preparation process and the intended interpretation.

### **3-4**

The rationale shows a limited response to the chosen play in relation to its social, historical, cultural and political context. There may only be a rudimentary account

### **0-2**

**Questions to help flesh out a character**

**Answer the following questions about your chosen character. Use information from the script where possible. Otherwise use what you do know about the character to make educated guesses about the answers.**

- 1) What is their full name?
- 2) How old are they?
- 3) What do they do for a living?
- 4) Where do they live?
- 5) Who do they live with?
- 6) Who is their best friend?
- 7) What do they like to do in their spare time?
- 8) What is their biggest ambition?
- 9) What is their biggest fear?
- 10) What has been the best moment of their life so far?
- 11) What has been the worst moment of their life so far?
- 12) What's their secret?
- 13) Do they have any brothers or sisters?
- 14) Are they in love?
- 15) What is worrying them more than anything at the moment?
- 16) What is their idea of a perfect night out?
- 17) What is their favourite outfit?
- 18) What is their favourite band/style of music?
- 19) How happy are they?
- 20) How confident are they?

## **Monologue Advice:**

The key to doing a monologue is to choose something that you enjoy and with an emotion that you know you can portray well. Choose something that will allow you to be passionate and animated. There are no limitations so choose a monologue from a character that you connect with and that you understand -- this will allow you to be convincing in your performance, rather than mundane.

### **Answer the following questions on your choice:**

1. What play is your monologue from?
2. How old is your character?
3. Tell me a little bit about them?
4. What significant thing happened to them before the play?
5. What relationships with others does your character have?
6. What time period is it set in?
7. How are you going to portray this character?

**Rehearsal techniques for monologues**

- Walk around the space and pause on punctuation for different length of time
- Walk around the space changing direction at punctuation
- Do monologue as you are throwing things
- Do monologue as you are being chased/chasing
- Do monologue moving chairs as you say your monologue
- Do monologue tidying up – so these and various other things that make the pace change artificially
- Take each line and decide which one word per line you will put the stress on,
  - I want to go out
  - I **want** to go out
  - I want **to** go out
  - I want to **go** out
  - I want to go **out**
- Stand in the centre of the room – when someone else passes you have to adjust your volume as to keep your monologue a secret
- Do monologue as different types of characters - e.g lawyer, teacher, judge, politician
- Do monologue with different audiences - children, old people etc etc
- Simplify your monologue down to just Freeze frames
- Take away the words and communicate the meaning with just gesture
- Create a mime that sums up your monologue
- In pairs say your monologue to a partner, they must try to mimic you completely in body, face, space and voice
- In a group say your monologue and other members of the group echo elements of the monologue that they find significant. They can vary how they do this, perhaps adding stress or repeating a word or phrase more than once.
- Minimise your monologue to just the
  - Nouns and pro nouns
  - Verbs
  - Adjectives
- Minimise your monologue to make it just the significant words – do this as a short version and then keep it the same length

## **UNIT 2 EDEXCEL DRAMA & THEATRE STUDIES MONOLOGUES AND DUOLOGUES**

### **500 Words Context Notes**

#### **Ideas:**

#### **Social/Historical/Cultural/Political**

##### **Social Context**

Social context reflects how the people around something use and interpret it. The social context influences how something is viewed.

ex. Think about how you see different things in different social contexts. For example, when you see a movie at the theatre with your friends, how does it seem different than when you watch a movie your teacher created for you in class with students? One may seem more like entertainment and the other may ask you to do more thinking. Depending on where you see each one, you will experience them differently.

To find the social context answer the questions

- Who created it?
- Who was the audience?

##### **Historical Context**

Historical context reflects the time in which something takes place or was created and how that influences how you interpret it. In other words, it is the events that took place around something through which you understand that thing.

Historical context can be found by answering the following questions...

- When do you think the play was made?
- What was going on at the time?

ex. Think of something in your life that you once treasured (such as a toy, clothes, a game, etc.) but now you've gotten rid of. Think about how when you were younger it was SO important to you. Now think about that thing in your life today. It doesn't seem so important now, because you are in a new time, a new historical context with different values and priorities than when you first got that treasure. Similarly, art that was once interpreted in one way later in time can be interpreted differently.

##### **Cultural Context**

Culture is all aspects of life, the totality of meanings, ideas and beliefs shared by individuals within a group of people. Culture is learned, it includes language, values, norms, customs. Where someone is placed and how they grew up.

## **Political Context**

Political context reflects the environment in which something is produced indicating its purpose or agenda

Political context can be found by answering the following questions...

- What is the agenda of the creator?
- Why was it made?
- Does it help people?

Does it promote ideas?

ex. Often political messages are intended to persuade one way or another. Knowing who created the message and what their relationship is to others reflects how you interpret that message.

How did all this info help to contextualise your own performance?

## **Rehearsal techniques**

### **1. You as a performer**

- a) Reflect your attitude about making the drama
- b) Reflect your abilities as a performer
- c) Positive reinforcement
- d) Give all of your attention to making the drama

### **2. Communicate**

- a) Let the performers know what you want and expect
- b) Use clear technique to describe the style
- c) Speak up - articulate clearly and loudly, address the entire audience
- d) Combine verbal and non-verbal instruction whenever possible
- e) Leadership - don't be shy or reluctant
- f) Motivate - get other actors to do what you want them to do because they want to do it

### **3. Listen - respond**

- a) Use your ears
- b) Respond to what you hear; encouragement, correction, appreciation

### **4. Focus - Purpose**

- a) Keep goals and objectives of rehearsal in mind

### **5. Pace**

- a) Too slow - involve as many actors as possible, do not do the same scenes continually
- b) Too fast - non comprehension - no transfer of learning
- c) Intense - meaningful, generating interest about the drama and the process
- d) Make stops for specific purposes - know what you want to say before you stop
- e) Waste no time - know the script, use clear and effective techniques
- f) Involve as many actors as possible in directing and developing the drama to move it on

### **6. Positive Reinforcement**

- a) Avoid being cynical or condescending
- b) Do not dwell on mistakes or criticize individuals
- c) Compliment and encourage, acknowledge good acting

**7. Eye Contact**

- a) Look at your actors/ audience
- b) Look at specific players or sections
- c) Avoid gazing into space or closing eyes
- d) Use the script for reference only

**8. Everyone Makes Mistakes**

- a) Don't dwell on it
- b) Don't gloss it over them or blame someone else
- c) Admit it and go on with the business of making drama

**9. Things to Avoid**

- a) Looks of embarrassment
- b) Gestures of insecurity
- c) Lack of confidence
- d) Unnecessary questions
- e) Nervous Habits:
  - 1. Biting lips
  - 2. Fidgeting
  - 3. Touching hair/ clothes
  - 4. Rocking/ shaking
  - 5. Speech mannerisms, i.e. overuse of okay, yeah, uh huh

**10. Make rehearsals purposeful**

- a) Growth should occur at rehearsals
- b) Provide a learning experience for all
- c) Involve the whole cast
- d) Provide a variety of activities

**11. End of Rehearsal**

- a) Review what you have achieved
- b) Encourage preparation of next rehearsal
- c) Self evaluation
- d) Discussion on Successful techniques and Unsuccessful techniques
- e) Tape rehearsal and analyze your effectiveness – if necessary

**Characterisation**

Characterisation is the way the play reveals the different aspects of the characters to the audience.

There are two methods of characterization: direct and indirect.

**Indirect Characterisation**

The character is revealed through his or her own actions. The Costume shows how the character looks and dresses Other characters in the play say or think about the character.

**Direct Characterisation**

The writer directly states what kind of person the character is: sneaky, honest, evil, innocent, and so on.

For acting, it is crucial that the character being played connects with the audience. As a person takes their normal life, reads a film or stage script, and then transforms into the person written about, that is

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character acting. The bottom line is that everything the character tells the actor is what must be performed and portrayed.

To become a character fully you must learn that character's mind, actions, education, history, societal background, feelings, emotions, and so on.

For character acting, you look first to the script. Each will include a description of the character so you know who that person is and how the role would be portrayed. You can also read about the setting, the era, the season, etc.

Another important aspect of character acting is the movement. You will have the responsibility to ensure the audience connects with that person. That means your **speech, facial expression, dress, and body language** must work. That character will have **habits, tics, and special movements** that must not just be learned but also refined. Overlooking the small **traits of the character** is what makes for a good stage production.

Character acting is exciting. You might portray someone who is a fictional character or you might become someone from the past or present. Either way, you have to literally, transform yourself into that person.

Finally, the most important thing for actors is to get to know the character. They need to become best friends, confidants, daily partners. You need to understand the character inside and out; know what makes that person tick. With that, you can become the character and become an exceptional actor.

### **Movement**

#### **Things to think about:**

- **Timing, rhythm and focus – increased sensitivity and awareness of self and others;**
- **Age and stance of your character**
- **Age and energy of your character**
- **The restriction and time period of your clothing**
- **Spatial awareness,**
- **being 'in the moment'**

### **Vocalisation**

#### **Things to think about:**

- Pitch
- Tone
- Timing
- Accents
- Pace
- Pause

## **Section B:**

# **Group Performance Mark Scheme**

### **Vocal skills**

#### **9-10**

An outstanding command of vocal skills is demonstrated, including clarity and use of pause, pace, pitch, tone, inflection and projection throughout the performance.

#### **7-8**

Vocal skills are used consistently in ways that demonstrate an excellent degree of control in terms of clarity and use of pause, pace, pitch, tone, inflection and projection in performance. A good control of vocal skills is shown in terms of pause, clarity, pace, pitch, inflection and projection in most of the performance.

#### **5-6**

Vocal skills are adequate and used with some clarity, but there are limitations that impair the performance.

#### **3-4**

Vocal skills are limited and inappropriate in performance.

#### **0-2**

### **Movement skills**

#### **9-10**

Student shows an outstanding ability to embody the role(s) and the ability to use gesture, poise and stillness with control and sensitivity. Student has an excellent ability to be at ease with the role and shows sensitivity in the use of gesture, poise and stillness.

#### **7-8**

Movement skills are appropriate to the interpretation of the role and there is some evidence of the consideration of the use of gesture, poise and stillness in relation to the demands of the role.

#### **5-6**

Movement skills are adequate to the role(s) but there is a sense of unease in performance.

#### **3-4**

Movement skills are limited and inappropriate to the interpretation of the role. There is a lack of control in the use of gesture and stance.

#### **0-2**

### **Characterisation**

#### **9-10**

There is outstanding understanding of the role(s) and its context within the play. Characterisation is complete, consistent and fully committed to the style and context. There is excellent understanding of the role(s) and its context within the play. Characterisation is thorough, consistent and sympathetic to the style and context.

#### **7-8**

There is good understanding of the role(s) and its context within the play. Characterisation is sound demonstrating understanding of style and context.

#### **5-6**

There is adequate understanding of the role(s) and its context within the play. Characterisation is apparent but lacks consistency. There is some regard to the style and context.

#### **3-4**

There is limited understanding of the role(s) and its context within the play. Characterisation may be inconsistent with little regard to style or context.

#### **0-2**

### **Communication**

#### **9-10**

There is outstanding rapport with other members of the cast. Communication with the audience and examiner is outstanding and shows a full awareness of audience response. There is excellent rapport with other members of the cast. Communication with the audience and examiner is clear and shows a full awareness of audience response.

#### **7-8**

There is good rapport with other members of the cast. Communication with the audience and examiner is apparent and shows some awareness of audience response.

#### **5-6**

There is adequate rapport with other members of the cast. Communication with the audience and examiner is apparent but shows a lack of awareness of audience response.

#### **3-4**

There is limited rapport with other members of the cast. Communication with the audience and examiner is awkward and shows a lack of awareness of audience response.

## **Class Contact Numbers:**