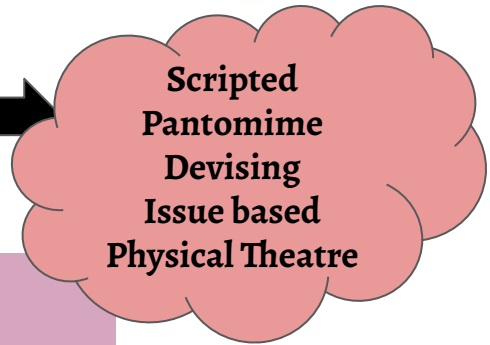




## Wacky Soap



### BIG IDEAS

How do we use drama techniques?  
How can we influence an audience?

### Prior Learning

- Shakespeare
- Skills
- Characterisation
- Musical Theatre

### Key Concepts

- Creating moods
- Combining techniques

### VOCAB

Improvisation  
Mood / Atmosphere  
Mime  
Montage  
Flashback

We will learn about...

Wacky Soap plot



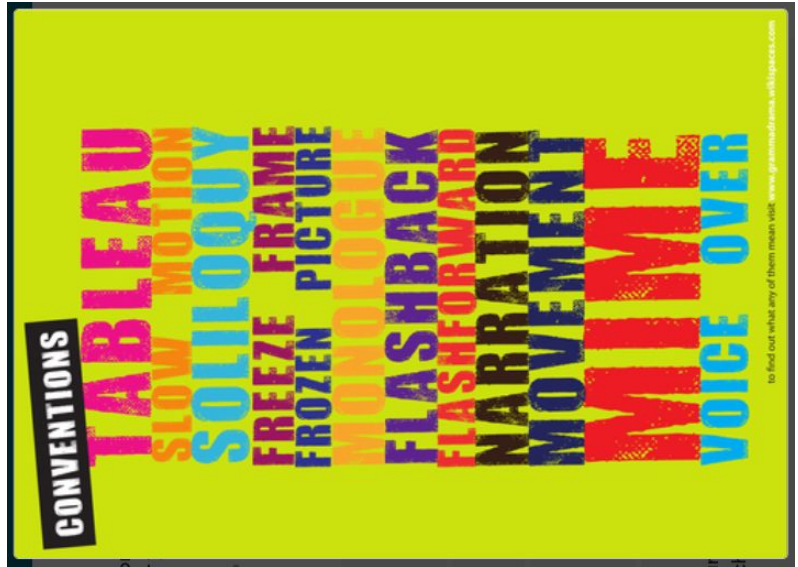
Improvisation scenarios



Persuasive techniques



Combining techniques



ASSESSMENT

### SECURE

I portray my character with feeling and emotion. The dialogue is communicated very fluently and my body language reflects the role. The voice I use sounds different to how I usually speak. I am aware of the audience and perform out so that they can see my reactions. I react even when I am not speaking. I show knowledge and understanding of my choice of performance style. I include the techniques that are appropriate.

### EXCELLING

I can create tension onstage through my acting and capture the audience's attention right from the start. I have thought about where I am positioned in order to show the relationships I have with the other characters (proxemics). My work is well thought out and it is different from the other performances. The techniques used are fluent and enhance the performance showing thorough understanding of the style.

Wacky Soap

**Scripted.**

Pantomime  
Devising  
Issue based  
Physical  
Theatre

## BIG IDEAS

How do we interpret a script?  
How can we create realistic characters from a text?

## Prior Learning

- Skills
- Characterisation
- Techniques

## Key Concepts

- Understanding a playwright's intention
- Developing from page to stage

## VOCAB

Subtext  
Mood / Atmosphere  
Stage directions  
MOTivation

We will learn about...

Subtext

Given Circumstances

Motivation/Objectives

Blocking

## FOR EXAMPLE:

ACT 1 SCENE 1

Scene number

Setting description

Ginny and Thomas are playing on the floor with their Lego. Their mum sits on the couch watching TV.

THOMAS: *(angrily)* Ginny, stop hogging all the cool Lego and give me a turn!

GINNY: Fine, here you go! *(throws a piece of Lego across the room).*

MUM: Kids, be quite and play nicely!

Character dialogue

Stage directions in brackets

ASSESSMENT

### SECURE

A well blocked scene with good voice and physical skills evident.

### EXCELLING

Imaginative blocking with excellent characterisation. A directorial approach is seen during rehearsals with a strong awareness of audience engagement,

Wacky Soap Scripted

## Pantomime

Devising  
Issue based  
Physical  
Theatre

### BIG IDEAS

What are pantomime conventions?  
How can we use skills to perform in this genre?

### Prior Learning

- Skills
- Characterisation
- Techniques

### Key Concepts

- Understanding how to appeal to a wide audience
- Using non naturalistic techniques

### VOCAB

Slapstick  
4th Wall  
Participation  
Stage Combat

We will learn about...

Elements of pantomime

Role Reversal

History of performance

Slapstick



ASSESSMENT

#### SECURE

You understand the conventions of Pantomime.  
Your characterisation is exaggerated  
You include classic Pantomime techniques

#### EXCELLING

You fully understand the conventions of Pantomime and show this through engagement with your audience.  
Your character is exaggerated and is appropriate for the classic stock character  
You effectively use techniques to involve the audience and create comedy

Wacky Soap Scripted Pantomime



## DEVSING DRAMA



Issue based Physical Theatre

### Prior Learning

- Skills
- Characterisation
- Techniques
- Script work
- Genre/style

### BIG IDEAS

What is devising?  
How do we create original Drama?

### Key Concepts

- Idea development
- Historical event as stimulus
- Visual Stimulus
- Audible Stimulus

### VOCAB

Stimulus  
T.I.E  
Target audience  
Cyclical structure

We will learn about...

Painting as stimulus



Song as Stimulus



Photograph cyclical assessment



Historical event

### DEVSING TECHNIQUES

Starting to create your own piece of theatre

#### BRAINSTORM

As a group, discuss the themes that you want to explore in the performance. Brainstorm stories that involve the characters experiencing each theme.

#### STRUCTURE

Create a flow chart of the story and highlight the key scenes. Experimenting with the structure may help you create a more imaginative and original performance.

#### CHARACTERS

Start by creating the characters. Too many devised pieces fail because the characters have not been carefully thought out. Name each character and talk about their personality and relationships.

#### IMPROVISE

Improvise a scene in every rehearsal. Don't just talk thing through. Try to improvise a scene using different styles. A scene may work better as a comedy even though it was originally a drama.

#### FREEZE FRAME

Create freeze frames that depict crucial moments in the character's life. These can then be incorporated into your performance later on.

#### MONOLOGUE

In a group, think of one word each that describes your character. Then on your own, use the list of words (in the order they were said) to write a monologue for your character.

#### MUSIC

Find a piece of music that represents your theme, either lyrically or through the dynamics or texture. Use the music to create a movement sequence that shows the mood of a character.

#### REFLECT

At the end of a rehearsal, reflect on what you have done next. Set aims and assign jobs for the next session. Create a rehearsal schedule and stick to it.

to find out more visit: [www.grammadrama.wikispaces.com](http://www.grammadrama.wikispaces.com)

Secure

Excelling

ASSESSMENT

I portray my character with feeling and emotion. The dialogue is communicated fluently and my body language reflects the role. The voice I use sounds differently from how I usually talk and matches my character. I am aware of the audience and perform out so that they can see my reactions. I react even when I am not speaking.

I can create tension onstage through my acting and capture the audience's attention right from the start. I have thought about where I am positioned in order to show the relationships I have with the other characters (proxemics). My work is well thought out and it different from the other performances. My acting really stands out. The cyclical structure is fluent and the piece is highly engaging

Wacky Soap  
Scripted  
Pantomime  
Devising

**SOCIAL ISSUES**

Physical  
Theatre

**BIG IDEAS**  
How do we perform serious topics?  
What different stage types can we use?

**Prior Learning**

- Script work
- Techniques
- Proscenium Arch
- Characterisation

**VOCAB**  
Proscenium Arch  
Thrust  
In the Round  
Traverse

**Key Concepts**

- Staging
- Relationships
- Communication
- Conscience

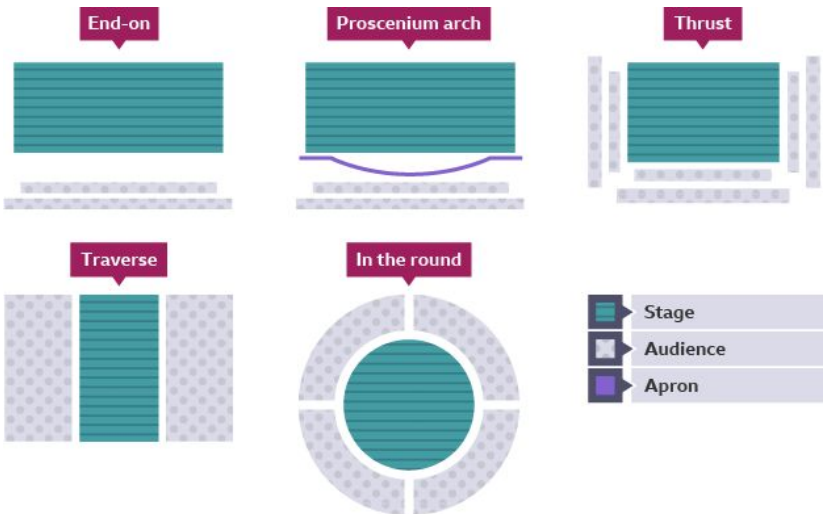
We will learn about...

Issues - Proscenium Arch

Conscience Alley - In the Round

Monologues - Thrust

Plot Structure - Traverse



**ASSESSMENT**

**Secure**

You successfully perform a TIE performance that contains facts to educate your audience.

You play a natural character and you show emotion through your voice and physical skills.

**Excelling**

Your TIE performance is educational and really engages your audience and makes them think about knife crime.

You perform a highly believable character showing lots of emotion that really connects with your audience.

Your narrative is engaging and has a real impact.

Wacky Soap  
Scripted  
Pantomime  
Devising  
Physical  
Theatre

## PHYSICAL THEATRE

Yr 9

### Prior Learning

- Script work
- Techniques
- Physicality
- Characterisation

We will learn about...

Autism - how to characterise

Body as a prop - Montage

Safe lifting and illusion

Ensemble performance

ASSESSMENT

### Secure

You sensitively perform in an ensemble piece of Drama. You are safe in your methods and use physical theatre techniques to communicate and tell a story.

### Excelling

You use excellent creativity when sensitively portraying a character. Your use of physical theatre techniques is safe and fluid creating a fluent performance. Your storytelling and engagement through physicalisation is engaging to an audience.

## BIG IDEAS

What is physical theatre?  
What techniques can we use?  
What is abstract theatre?

## Key Concepts

- Character traits
- Body as a prop
- Communication
- Safe Lifting

## VOCAB

Physicality  
Representation  
Style  
Frantic Assembly  
Montage  
Ensemble

Frantic Assembly Theatre Company Performance Techniques	
<b>Physical Theatre</b>	Physical theatre is a genre of theatrical performance that encompasses storytelling primarily through physical movement.
<b>Contact Improvisation</b>	A form of improvised dancing that involves the exploration of one's body in relationship to others by sharing weight, touch, and movement awareness.
<b>Counter-Balance</b>	A weight that balances another weight.
<b>Chair-duet</b>	A physical theatre devising technique by Frantic Assembly where you sit next to a partner and use a series of improvised contact movements.
<b>Ensemble</b>	An approach to acting that aims for a unified effect achieved by all members of a cast working together on behalf of the play, rather than emphasizing individual performances.
<b>Ensemble Movement</b>	A choreographed movement sequence performed by a group that is abstract in style rather than naturalistic.
<b>Hymns Hands</b>	A physical theatre devising technique by Frantic Assembly whereby the movement involves only your hands or someone else's hands and moving creating a movement sequence.
<b>Perspective</b>	A particular attitude towards or way of regarding something; a point of view.
<b>Scriptwriting</b>	Writing down the movement, actions, expression and dialogue of the characters in play.
<b>Select, Delete</b>	A physical theatre technique by Frantic Assembly that involves creating hand gesture sequence.
<b>Stream of consciousness</b>	Stream of consciousness is a style of aimed at expressing in words the flow of characters' thoughts and feelings in their minds. The technique aspires to give audience the impression of being inside the minds of the characters.
<b>String of Choreography</b>	The act of putting together a range of movement sequences together to create one piece of movement.
<b>The Lift</b>	A physical theatre technique where a performer is raised off the ground.
<b>The Pull</b>	A physical theatre technique where a performer is pulled towards another performer in a movement sequence.
<b>The Push</b>	A physical theatre technique where a performer is pushed towards another performer in a movement sequence.
<b>Three Universes</b>	A physical theatre rehearsal technique which gets the performers to think about the relationship between the touch.