



# Autumn Term 2:



1

## Set Design Elements:

**Truck:** a piece of set design put on wheels allowing for easy movement

**Automated Truck:** a piece of set design on wheels controlled electronically

**Projection on a Cyclorama:** an image projected onto the back of the stage to show location, this can also move to reinforce movement on stage.

**Flat:** a false wall that can be used to create a temporary backdrop

**Props:** small elements of set brought onto the stage

**Set Furniture:** large elements of set brought onto the stage

**Revolving stage:** a stage that can turn, allowing for easy set changes and to suggest movement

**Stage configuration:** the shape of the stage and where the audience sit

## Structuring a response:

1. Identify a set design element used in performance
2. Describe what this element communicated to you as an audience member, using the name of the element
3. Analyse what meaning this created for you
4. Evaluate if this element was used in a successful way
5. Link back to the question
6. Repeat the above.

4

**Naturalistic set design:** set design that aims to be as realistic as possible, close attention is paid to detail in order to make the stage look like real life.

**Minimalistic set design:** minimal set elements are used, it doesn't attempt to replicate reality and instead communicate location through signs and symbols

5

## 6 Stage Positions

Up right	Up centre	Up left
Right center	Center	Left center
Down right	Down center	Down left

## Evaluating THE SET DESIGN of a performance

2

1. Introduction: **Someone else's:** as an audience member what did the performance make you think about? Select one scene and write in detail about it

2. **Someone else's:** Do you think they were able to create a successful performance?

3. Write about the performance / moment as a whole.

## Year 8 Drama

What did you learn about the scene, the character and the location from the set design used. What do you think the aim was? Was it naturalistic? Was it minimalistic? Was it symbolic? What specific set elements were used and what was their purpose? Think about the colours, the stage positions and the materials. What effect did they all have?

Was the set design successful? If it wasn't why not? Was the location clear? What was the mood or atmosphere? What could they have done differently? What was good about the set design, how did it support the performance?  
LINK TO THE SET DESIGN ELEMENTS USED

What worked well?  
What didn't?  
Do you have any ideas about how they might have altered/changed the set to improve?

## Analyse THE SET DESIGN of a performance:

3

1. Space:

- Is there a fourth wall?
- How have they used the stage? Stage positions?
- What is the stage configuration? Why do you think they decided to perform on this type of stage?
- What is the focus of the audience?

2. Location / Story:

- How did the set elements used show location?
  - How did they support the telling of the story?
  - What mood/atmosphere was created through their use?
- LINK TO SET DESIGN ELEMENTS THROUGHOUT

**3. Analysis of the moment:**  
Explain in detail the meaning created by the moment, relating to the audience. E.g. how it made the audience understand the character, themes or story, how it created empathy, comedy, tension or communicated a message for the audience etc.  
Your personal reaction– how did you: think/feel/react/respond/engage?  
What meaning was communicated to you at this point.



# Macbeth

Year 8 Drama

**Spring Term 1:**

1

## **Macbeth (Texts in Practice)**

### **Context of the play:**

• Social, historical and cultural context: Macbeth is a play about an ancient Scottish king who turns to evil in the pursuit of power. He accepts that he must commit murder if he is to seize the throne. The real historical figure was not nearly as bad but Shakespeare was trying to win favour for his theatre company by pleasing the new king, James I.

2

## Macbeth Main Characters

Macbeth	'tomorrow, and tomorrow and tomorrow / Creeps in petty pace from day to day'
Lady Macbeth	'out, damned spot!'
Macduff	'o horror, horror, horror! / Tongue nor heart cannot conceive nor name thee'
Three Witches	'Double, double, toil and trouble; / Fire burn, and cauldron bubble'
Malcolm	'What I believe, I'll wait; / what know, believe; and what I can redress, / As I shall find the time to friend, I will'
Banquo	'Merciful powers / Restrain in me the cursed thoughts'

3

## Macbeth Minor Characters

Kind Duncan	Donalbain	Lennox	Ross	Fleance
Son of Macduff	Wife of Macduff	Porter	Hecat	Murderers
Apparitions	Servants	Lords	Messengers	Soldiers
Menteth	Cathness	Seyward	Young Seyward	A Captain
Seyton	English Doctor	Scottish Doctor	Gentlewoman	Three other Witches

4

## **DESIGN ELEMENTS:**

### **LIGHTING:**

- **Focus:** area of stage (US/DS/SC/SL/SR), on a character/location/set.  
 - **Intensity:** blackout, dim, harsh, bright, full intensity, medium intensity.  
 - **Colour:** coloured gels, warm, cold (steel)  
 - **Mood/atmosphere:** sterile, tense, ominous, foreboding, merry, serene, intimacy, claustrophobic...

### **COSTUME:**

- **Garment:** period, colour, fabric/material, texture, layers, cuts, neckline, length  
 - **Appearance:** shape, fit, condition/distress, rips/tears/stains

### **SOUND:**

- **Live sound:** actor voice, on-stage action, live instruments, vocals.  
 - **Recorded sound:** music, sound effects, soundscape  
 - **Music:** style, atmosphere, effect, bass, treble, tempo  
 - **Effects:** echo, distortion, volume, amplification, pitch, reverb, fade, crossfade.  
 - **Microphones:** radio mics, microphones/stands, hanging mics.

### **SET:**

- **Positioning:** scale, perspective, sightlines, levels, entrances/exits, location (SL/SR/CS/US/DS), relationship, to stage space (proscenium, in the round, traverse, thrust, promenade, end-on)  
 - **Furniture:** style, period, material  
 - **Effect:** location, proxemics, relationship with actors, action, lighting, projection, scene changes concept/style.





## Year 8 Drama

# Spring Term 2:

1

### LIGHTING:

- **Fresnel** = soft edged light, with a diffused lens. Its useful for good overall light. Coloured gels can be added
- **Spotlight** = fixed light with a hard edge effect, used to light characters or set pieces. Can create a restricted space. Gels can be used.
- **Follow Spot** = same as a spot light but can follow the movement around the stage
- **Flood light** = clear wide-angled light, with little control over its spread. Gels can be added
- **Birdie** = lantern that can be place on the set or at the front of the stage (not very strong) this can also be called **Practical lighting**
- **Gobo** = projects a shape onto the stage in order to create an effect
- **Gel** = a coloured film that can be added to specific lights to change the colour
- **Focus** = where on the stage is being lit up (e.g. center stage)
- **Intensity** = how bright or dim the lights are, high intensity = bright lights

2

### SET:

- **Positioning:** scale, perspective, sightlines, levels, entrances/exits, location (SL/SR/CS/US/DS), relationship, to stage space (**Stage Configurations:** proscenium, in the round, traverse, thrust, promenade, end-on)
- **Furniture:** style, period, material, colour

### Key Terms:

- **Truck** = A moveable piece of staging that is on wheels.
- **Projection on a cyclorama** = a projected image is shone onto the back of the stage creating a location (this image can be changed during the show)
- **Flats** = can be used to create temporary back drops for scenes. A flat can be decorated in any way to depict locations.
- **Backdrop** = a painted background used at the back of the stage to create location
- **Revolving stage** = the stage can revolve allowing for quick scene changes or to suggest movement
- **Automation** = this is a piece of furniture that is controlled with a controller and can therefore move around the stage seemingly independently
- **Naturalistic set design** = attempts to create a completely realistic representation of the location – absolute attention to detail.
- **Mminimalistic set design** = used symbols to emphasize themes, used props to represent location e.g. bed = bedroom

3

### COSTUME:

- **Material** = communicates the context of a performance (the period, the year, the time frame)
- **Fit and Condition** = communicates background information, for example if their clothes is obviously too big and has holes in it, it could be a sign that it is a hand-me-down item given by an older sibling, perhaps suggesting they don't have much money.
- **Colour** = Can foreshadow elements about a character, for example: violent= red, or innocent=white.
- **Link to character = Costume** can be used to reveal information about the characters in the play. For example, where the characters come from, their background and the surrounding context. It can also be used to **communicate status** to your audiences showing who has power / money / authority or not.
- **Things to describe:**
- **Hair, makeup,** (are integral to costume design – special effects can be used to age an actor or complete the look.), **shoes, whole outfit, personal props**

4

### SOUND:

- **Live sound:** actor voice, on-stage action, live instruments, vocals.
- **Recorded sound:** music, sound effects, soundscape
- **Effects:** echo, distortion, volume, amplification, pitch, reverb, fade, crossfade.
- **Diegetic sound:** sound within the world of the play, both the audience and the characters can hear it.
- **Non-Diegetic sound:** sound outside the world of the play, only the audience can hear it: used to create atmosphere
- **Underscoring** – Sound and music can be used to underscore a scene, adding tension and atmosphere to a particular moment. For example: A low drone played underneath a scene that foreshadows something bad happening.
- **Ambient Sound** – or 'background' sound. This can be used to help the audience understand the setting or location. For example, a scene set in a train station might have the sound of a train engine huffing and the conductors whistle blowing.
- **Direction of sound** – Sound can be used to focus the audience's attention. You could use speakers coming from behind the audience to make them feel like they are part of the action. Or you might have the sound coming from off stage to signify something happening in an area that we as the audience can not see.

# Roles and responsibilities in the theatre :

## 1. Theatre Maker:

Understudy

1

### What they do:

Learning a part, including lines and movements, so they are able to take over a role for someone if needed when there is a planned or unexpected absence.

## 2. Theatre Maker:

Playwright

2

### What they do:

Writing the script of the play, including the dialogue and stage direction

## 3. Theatre Maker:

Puppet Designer

3

### What they do:

Designing the puppets for a production, taking into account the style of puppets and how they will be operated.

## 4. Theatre Maker:

Costume Designer

4

### What they do:

Designing what the actors wear on stage. Making sure that costumes are appropriate for the style and period of the piece. Ensuring the costumes fit the audience.

## 5. Theatre Maker:

Theatre Manager

5

### What they do:

Running the theatre building, including overseeing the front of house staff (ushers) and the box office staff who sell tickets.

## 6. Theatre Maker:

Director

6

### What they do:

Overseeing the creative aspects of the production. Developing a 'concept' or central unifying idea for the production. Liaising with designers, rehearsing the actors and ensuring that all technical elements of the play are ready. Giving 'notes' to the actors to help improve their performances and agreeing the blocking (or movement) of the actors

## 7. Theatre Maker:

Technician

7

### What they do:

Operating the technical equipment, such as the lighting and sound boards, during the performance.

## 8. Theatre Maker:

Performer

8

### What they do:

Appearing in a production, for example by acting, dancing or singing. Creating a performance or assuming a role on stage in front of the audience.

## 9. Theatre Maker:

Sound Designer

9

### What they do:

Designing the sound required for the performance, which may include music and sound effects. Considering if amplification, such as the use of microphones, is needed, and creating a sound plot.

## 10. Theatre Maker:

Set Designer

10

### What they do:

Designing the set of the play and the set dressing (objects placed on the stage). Providing sketches and other design materials before overseeing the creation of the set.

## 11. Theatre Maker:

Stage Manager

11

### What they do:

Running the backstage elements of the play and supervising the backstage crew. Organising the rehearsal schedule and keeping lists of props and other technical needs. Creating a prompt book and calling the cues for the performance.

## 12. Theatre Maker:

Lighting Designer

12

### What they do:

Designing the lighting states and effects that will be used in a performance. Understanding the technical capabilities of the theatre and creating a lighting plot.

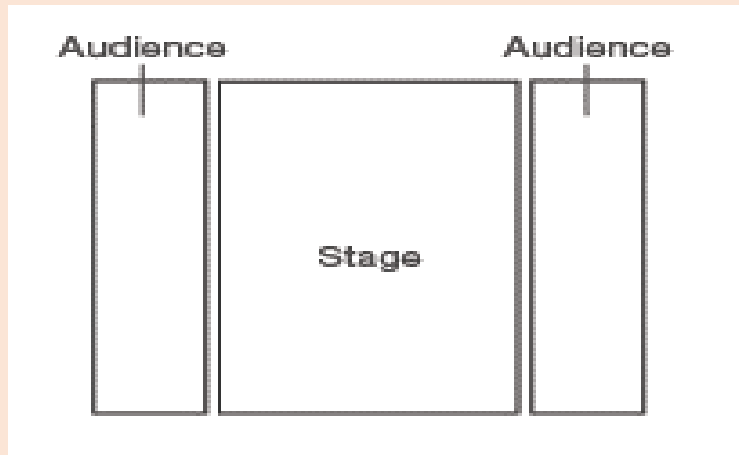
**Year 8 Drama:**

# Stage Configurations:



1

## Traverse



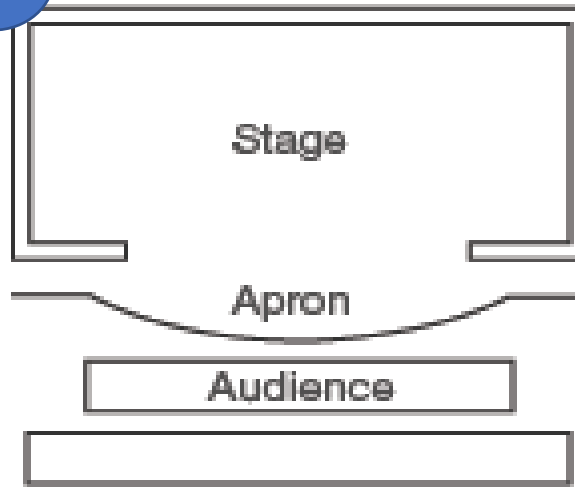
2

## Promenade Theatre



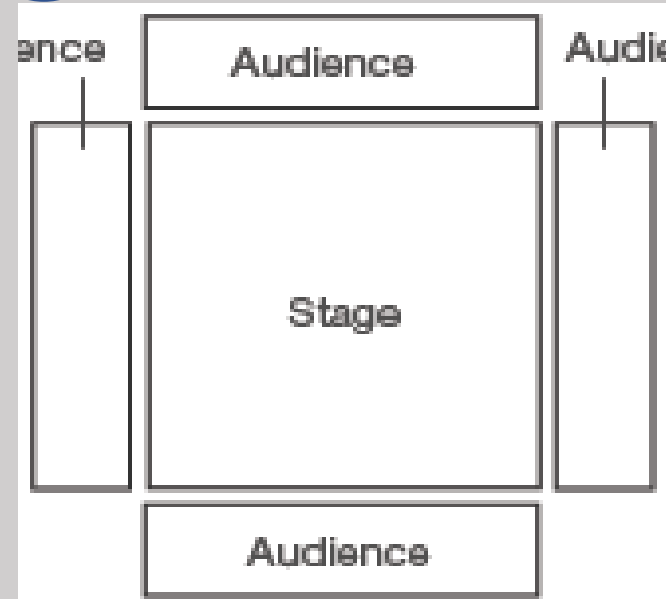
3

## Proscenium arch



4

## Theatre in the Round



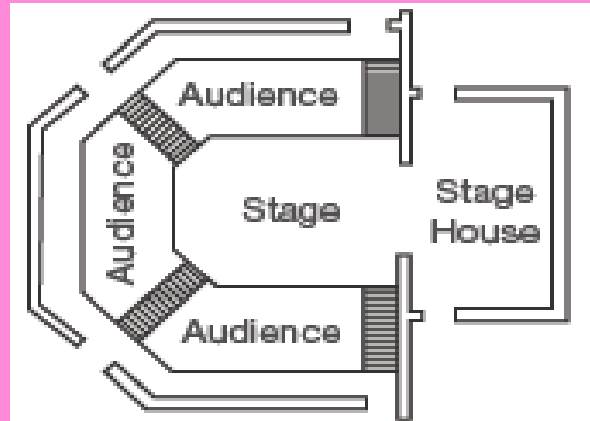
5

## Stage Positioning:

Up right	Up centre	Up left
Right center	Center	Left center
Down right	Down center	Down left

6

## Thrust stage



# Practical Workshops

Year 8 Drama:

## Summer Term 1:

### STYLES OF PERFORMANCE: ①

**Naturalism:** aims to create the illusion of real life. It should come across as completely believable to the audience

**Non-Naturalism:** uses a range of dramatic conventions, not seen in the 'real world' (freeze frames, thought tracking etc.). These two styles can be mixed together, having elements of both.

### Building a character: ②

**Basic:** what do they sound like? How do they move? What do they look like? What is their backstory?

**Advanced:** improvise characters in different scenarios, hotseat characters, find your characters motivations and objectives.

### Key terms and Definitions ③

**Devising** = the process of creating new and original pieces of drama for performance

**Stimulus** = the inspiration for a piece of drama.

**Devising Techniques and Strategies** = skills used to explore a stimulus or idea: still image, thought tracking, hot seating, freeze frames etc.

**Narrative** = the storyline or plot of a performance. This should be clear for the audience. There are many different ways to structure a narrative. E.g. chronologically or non-chronologically. (in time order, not in time order)

**Topic / Theme** = the subject matter or focus of a performance. The stimulus will normally be linked to the topic to create a clear focus.



**Group Roles:** Everybody must take part in the performance, with someone being responsible for a specific area during the creation process (these roles can change from lesson-lesson or activity-activity). ④

**Spokesperson:** Be ready to EXPLAIN you groups' ideas to the rest of the class, when asked

**Director:** LEAD and SUPPORT the team and make sure everyone is involved

**Ideas Generator:** DEVELOP the ideas that the group share – DEMONSTRATE your use of drama techniques

**Peer Assessor:** EVALUATE your group's work and make decisions on what went well (WWW) and even better if (EBI)

**Scribe:** MAKE notes of the most relevant points discussed by your group during planning

### Monologue

- Character who is communication **to the audience or with another character**
- Monologues serve a specific purpose in storytelling—to **give the audience more details about a character or about the plot.**

⑤ 

### Sililoquy

- A speech a character makes **to themselves** whilst alone on stage. As if they are **thinking out aloud.**
- Soliloquies are a common tool in William Shakespeare's plays

⑥ 

⑦ - A **narrative monologue:** a character telling a story, often in past tense

⑧ - An **active monologue:** has the character using it as a way to take action or achieve a goal





# Radio Plays

5

## Vocal skills

- Pace:** how fast or how slow the character speaks
- Power:** how loud or how quiet a character speaks
- Pitch:** how high or how low a character speaks
- Pause:** moments where the character stops talking
- Tone:** shows what the character thinking or how they are feeling

6

## 1. Grab the audience from the start

Don't take too long to get into the main action of the play.

Radio Drama thrives on **strong narratives**. Whether you're writing a tragedy, a comedy or a play to change the world, a great storyline will keep your audience listening. However, don't make the story too complicated with too many themes, characters and plotlines, or the listener will get confused.

## 2. Vary the pace and length of your scenes

A radio play which has five ten-minute scenes, each set in a dining-room, is likely to be less effective than a play which varies its scenes and settings. Using a variety of backgrounds, scene lengths and sound effects will usually make the story more effective for the listener.

## 3. Make sure the structure keeps them listening

Think about beginning, middle and end and your play. Think about what will grab the audience's attention and as the play unfolds, why they should keep listening. Then think about how the situation in your play develops and changes through the middle of the play and then how it is resolved. Check that that doesn't feel predictable. Use the element of surprise!

## 4. Get under the skin of your characters

Get to know them really well. Each will have their own individual speech mannerisms. Don't have them all speaking in your tone of voice.

## 5. Use the four building blocks - speech, sound effects, music and silence

Attempt to include all four of these building blocks, they can be used together to build a narrative and story that your audience will find interesting.

## 6. Express the visual elements in a subtle way

Think about how to express visual elements of your play in a subtle way to help the audience imagine the story you are telling. If you have a very visual idea that you want to write about – perhaps a fantastical creature – think how, without visuals, you can make the audience understand who or what is speaking. For example, if a butterfly appears and starts talking – how are the audience going to understand that it's a butterfly? It can work, but you'll need to find a way to establish this clearly.

## 7. Enjoy writing your play

If you enjoy it, the chances are that other people will too.

## Year 8 Drama

# Summer Term 2:

1	Stimulus	A starting point, used as inspiration to develop and create your performance.
2	Devising	Creating an original performance, with original characters and a full and complete story.
3	Soundscape	Creating the sounds associated with a given location / atmosphere to more clearly show the setting

4

## Narrator

The Narrator adds spoken commentary to a performance. A Narrator is like a story teller informing the audience about the plot. Narration is a useful skill for making the story more understandable for the audience.

**Key to a successful performance:** Use of voice , A clear location, A clear story line

7