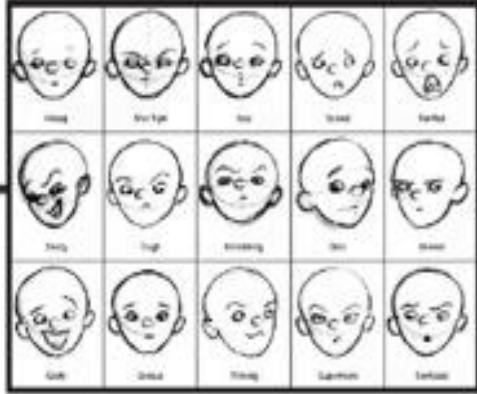


FACIAL EXPRESSIONS

Facial expressions are important in drama. They can convey emotions, develop the story and communicate the feelings and thoughts of the characters to the audience.

Actors may use any combination of facial expression



VOICE

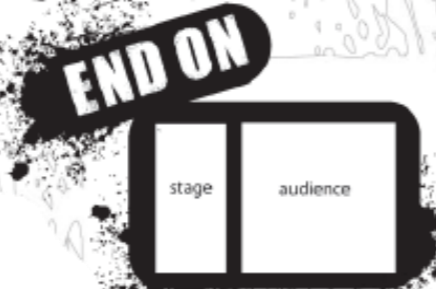
The audience has to engage with what the actors are saying. Make sure that you make it interesting for the audience. Speak clearly and loud so that the audience can hear and understand you.

Use emphasis, pause, pitch rhythm and volume.

MOVEMENT

You have to allow the audience to get a sense of your characters relationships with other characters. This can be shown using *body language, facial expressions* and *hand gestures*. How you move in the space and how you use these may determine who dominates the scene.

TYPES OF STAGING

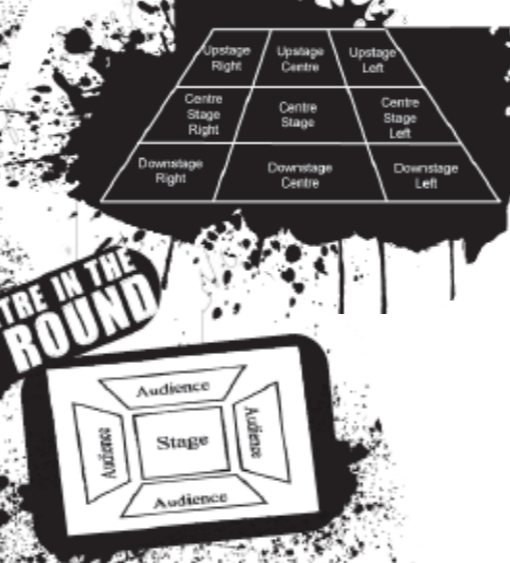


Up stage right	Up stage	Up stage Left
Stage right	Centre Stage	Stage Left
Down stage right	Down stage	Down stage left
Audience		

AREAS OF THE STAGE

Areas of the stage indicate the division of the acting area into nine sections. The allocation of left and right is taken from the point of view of the actor.

The nine areas are, in either word or initial form



USING YOUR ACTING SKILLS

Use acting skills to portray the character's feelings, motivation and relationships

VOICE LEVELS **FACIAL EXPRESSION**

BODY LANGUAGE **EYE CONTACT** **GESTURES** **MOVEMENT**

Key words

Tableau: A still image frozen on stage with no speaking or movement.

Level: Positioning of actors on different levels for example some standing, sitting or lying or on platforms, steps, etc. in order to get a more interesting stage picture.

Characterisation: A character is a person, animal, being, creature, or thing in a story. Characterisation is the process an actor takes to show they are playing someone different from themselves

Blocking: The director's work of positioning actors onstage and setting their entrances, exits, and other movement, as in "to block a scene."

Status: Social or professional position; standing. Your level of power and influence on others.

Effective Rehearsal Process

- Be co-operative! (Take part and follow the instructions of your team members)
- Listen respectfully to others' ideas
- Share your own ideas and make contributions
- Stay in your working space
- Plan your time effectively and structure your rehearsal
- Think about where your audience will be and rehearse with this in mind
- Make sure everyone knows what they are doing
- Practice your transitions (the moments between a scene change)

Revolting Children

Whoa
 Never again will she get the best of me
 Never again will she take away my freedom
 And we won't forget the day we fought
 For the right to be a little bit naughty

Never again will the chokey door slam
 Never again will I be bullied, and
 Never again will I doubt it when
 My mummy says I'm a miracle
 Never again
 Never again will we live behind bars
 Never again, now that we know

We are revolting children
 Living in revolting times
 We sing revolting songs
 Using revolting rhymes
 We'll be revolting children
 'Til our revolting's done
 And we'll have the Trunchbull vaulting

We're revolting
 We are revolting children
 Living in revolting times
 We sing revolting songs
 Using revolting rhymes
 We'll be revolting children
 'Til our revolting's done
 And we'll have the Trunchbull vaulting
 We're revolting

THEMES

School, Love, Miracle, Tricks, Books,
 Home, Anger, Secret, Revenge, Magic

We'll become a screaming horde
 Take out your hockey stick, and use it as a sword
 Never again will we be ignored
 We'll find out where the chalk is stored
 And draw rude pictures on the board
 It's not insulting
 We're revolting

We can S-P-L how we like
 If enough of us are wrong, wrong is right
 Everyone, N-O-R-T-Y
 'Cause we're a little bit naughty
 You say we oughta stay inside the line
 But if we disobey at the same time
 There is nothing that the Trunchbull can do
 She can take her hammer and S-H-U
 You didn't think you could push us too far
 But there's no going back now

We are R-E-V-O-L-T-I-N
 C'mon
 We'll S-I-N-G
 U-S-I-N-G (yeah)
 We'll be R-E-V-O-L-T-I-N-G
 It is 2-L-8-4-U
 We are revolting

We are revolting children
 Living in revolting times
 We sing revolting songs
 Using revolting rhymes
 We'll be revolting children
 'Til our revolting's done
 It is 2-L-8-4-U

We are revolting children
 Living in revolting times
 We sing revolting songs (whoa)
 Using revolting rhymes
 We'll be revolting children
 'Til our revolting's done
 It is 2-L-8-4-U
 We are revolting

Matilda – “You mustn't let a little thing like little stop you” Extra-ordinary, sensitive and brilliant – her mind was so nimble and she was so quick to learn. By the time she was three, she had taught herself to read by studying newspapers and magazines that lay around the house Matilda has a special gift.



Miss Honey – “Bad times don't last forever” Not more than twenty-three or twenty-four. She had a lovely pale oval Madonna face with blue eyes and her hair was light-brown. Her body was so slim and fragile one got the feeling that if she fell over she would smash into a thousand pieces, like a porcelain figure. A mild and quiet person who never raised her voice and was seldom seen to smile, but there is no doubt she possessed that rare gift for being adored by every small child under her care. Some curious warmth that was almost tangible shone out of Miss Honey's face when she spoke to a confused and homesick newcomer to the class.

Miss Trunchbull – “Children are maggots!” A formidable middle-aged lady. A gigantic holy terror, a fierce tyrannical monster who frightened the life out of pupils and teachers alike. She had an obstinate chin, a cruel mouth and small arrogant eyes. When she marched – Miss Trunchbull never walked, she always marched like a storm-trooper with long strides and arms a swinging – when she marched along a corridor you could actually hear her snorting as she went. She had once been a famous athlete, and even now the muscles were still clearly in evidence. There was an aura of menace about her even at a distance, and when she came up close you could almost feel the dangerous heat radiating from her as from a red-hot rod of metal.



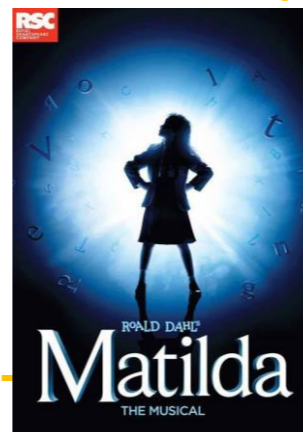
Mr Wormwood – “If you knew the deal I'm pulling off at work, you'd soon see clever...” A small ratty-looking man whose front teeth stuck out underneath a thin ratty moustache. He liked to wear jackets with large brightly coloured checks and he sported ties that were usually yellow or pale green. Gormless and wrapped up in his own silly little life; he is a dealer in second-hand cars who does pretty well at it although he has some very dishonest tactics.

Style : Musical Theatre

(a style of drama in which singing and dancing play an essential part)

Genre: Fantasy

[Matilda The Musical London Video](#)



Mrs Wormwood – “Looks is more important than books” A large woman whose hair was dyed platinum blonde except where you could see the mousy-brown bits growing out from the roots. She wore heavy make-up and she had one of those unfortunate bulging figures where the flesh appears to be strapped in all around the body to prevent it from falling out. She is glued to the TV screen most of the time which leaves her so exhausted both physically and emotionally that she never has enough energy to cook an evening meal so she usually gave her family TV dinners or fish and chips.



What Is Slapstick Comedy?

Slapstick comedy is a genre that emphasises physical humour, exaggerated actions, and absurd situations.

This style of comedy dates back to silent film era, with actors like Charlie Chaplin and Buster Keaton popularising the genre.

Slapstick involves visual gags, pratfalls, and often violent actions, but in a humorous and non-threatening way. The emphasis is on the physical performance and timing, rather than dialogue.



When movies were first invented, they were silent. Slapstick worked perfectly in silent movies as it was so visually funny, and many comedy movies were made. Even when sound was introduced, slapstick movies still made people laugh.

You may have seen movies starring Charlie Chaplin, Buster Keaton, Laurel and Hardy, the Keystone Cops, the Marx Brothers or Abbott and Costello.

Key features that define slapstick humour include:

- **Physical mishaps such as hits, slips, trips and falls.**
- **Misunderstandings leading to comedic confrontations.**
- **Three time Comedy rule!**
- **Over exaggeration**
- **Double takes**
- **Contrasting double act**
- **Chase sequences**



The 'slapstick' was a device created in Commedia Dell'arte (known as the '*bataccio*' or '*bataccio*') so that the characters could create 'realistic' special effects. They would hit each other with the slapstick and it would make a loud cracking noise without causing any actual physical damage. This was extremely popular with crowds along with the 'bladder' the original 'whoopie cushion'.

It often involves **chases**, **silly** and **exaggerated movements** and activities, and **simple practical jokes**. Sometimes it can be **quite violent in a ridiculous, comical kind of way**.



Search Youtube: [Some of Buster Keaton's most amazing stunts](https://www.youtube.com/watch?v=Some%20of%20Buster%20Keaton's%20most%20amazing%20stunts)

<https://www.bbc.co.uk/programmes/p005k0kf>



Key vocabulary

Unison	Speaking or moving at the same time
Canon	Speaking or moving one after the other
Greek Chorus	A group of performers who comment on the dramatic action
Volume	How loudly or quietly you use your voice
Pace	How quickly or slowly you move or use your voice
Pitch	How deep or high you make your voice
Tone	The meaning or attitude in the way you say a line to someone/ expressing a feeling or mood
Stock character	A typical example of a certain character which appears in many stories or plays
Choric Movement	movement which is carried out by a group in unison
Stage Directions	an instruction in the text of a play indicating the movement, position, or tone of an actor



Greek Amphitheatre

Theatre in the round

Different staging forms

Proscenium arch stage



Medieval pageant wagons performing mystery or cycle

Development from Previous learning:

Blocking- Are you using the space effectively? Do you have the audience's best vantage point in mind? Are you facing the audience? Are you upstaging each other? Does the space communicate the characters relationships?

Tableau(x)- Are you still and silent? Have you drawn out the most significant moment from the plot? Is it clear which character you are? Is it clear how that character feels? If you are not a person, what object are you representing and why? Are you using facial expressions as well as body language?

Characterisation- Is it clear which character you are playing? Are you acting and responding even when you are not talking? Are you using body language, facial expressions and movement to communicate meaning to the audience? If you multi-role, is there a clear change in your two characters?

Status- Is your social rank and power clear to the audience through the way you stand, move and react? Is the status you have chosen appropriate for the character you are playing? If you multi-role does this alter?



Characterisation	A character is a person, animal, being, creature, or thing in a story. Characterisation is the process an actor takes to show they are playing someone different from themselves
Blocking	The director's work of positioning actors onstage and setting their entrances, exits, and other movement, as in "to block a scene."
Status	Social or professional position; standing. Your level of power and influence on others.
Levels	Positioning of actors on different levels for example some standing, sitting or lying or on platforms, steps, etc. in order to get a more interesting stage picture.
Stage Directions	An instruction in the text of a play indicating the movement, position, or tone of an actor
Volume	How loudly or quietly you use your voice
Pace	How quickly or slowly you move or use your voice
Pitch	How deep or high you make your voice
Tone	The meaning or attitude in the way you say a line to someone/ expressing a feeling or mood
Climax	The most intense, exciting, important or scary point in the play or scene.

History of Theatre

↑

Romeo: Married to Juliet the son and heir of Montague, doesn't want to fight his wife's cousin

↓

Benvolio Montague: Romeo's cousin

↓

Mercutio: Romeo's best friend and member of the Montague gang

↑

Tybalt Capulet: Juliet's cousin, annoyed that Romeo gate-crashed his party, has come to duel Romeo

↓

Lady Capulet: Juliet's mother, angry that her nephew has been killed by Romeo

↓

Princess/ Prince: Leader of the city, furious that the family are still fighting, has the power to exile anyone

If you are the Princess or Lady Capulet you are also to multi-role as part of the Capulet gang supporting Tybalt

Change he/she based on the gender of your casting

Status

Is your social rank and power clear to the audience through the way you stand, move and react?
Is the status you have chosen appropriate for the character you are playing?
If you multi-role does this alter?



Characterisation

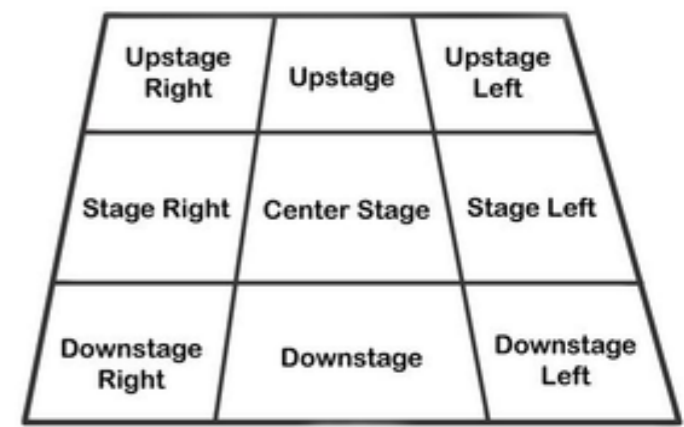
Is it clear which character you are playing? Are you acting and responding even when you are not talking? Is it clear what side your character is on? Are you using body language, facial expressions and movement to communicate meaning to the audience? If you multi-role is there a clear change in your two characters?

Blocking Development

Are you using the space effectively? Do you have the audience's best vantage point in mind? Are you facing the audience? Are you upstaging each other? Does the space communicate the characters relationships?

Blocking

when, where and how an actor moves on stage.



AUDIENCE

[Staging - Staging - AQA - GCSE Drama Revision - AQA - BBC Bitesize](#)

[The nine stage positions - Stage positioning - AQA - GCSE Drama Revision - AQA - BBC Bitesize](#)



Stock Characters



S O C I A L C O N T E X T & S T Y L E

- Commedia dell' Arte directly translated from Italian = "play of professional artists". Outside Italy, it was also known as "Italian Comedy"
- It was a popular form of improvisational theatre that began in Italy in the 16th Century
- It maintained popularity through to the 18th Century and is still performed today
- The performances occurred outside with few props, were unscripted and free to watch
- Promenade style busking in the streets the company travelled through Europe together mistral style
- The performers were funded by donations
- A troupe consisted of ten people: seven men and three women- This is the first time in Europe it was a socially acceptable profession for women to act.
- Typically unscripted and improvised with set routines 'Lazzis'

Acting	Mask & Make-up	Lighting & Sound	Costume & Props	Set Design
Show how you interpret a character using the stock movement, body language, gestures, facial expressions, posture, gait, accent, pitch and intonation etc.	Consider what the characters mask & make-up design reveals about their personality, social position and status and what it tells the audience about the characters wants and needs.	Think about how to project your voice so that it can be heard in a busy town. How are you going to get the audience's attention? Think about how the natural light can be used to best effect.	Consider how you can use simple costume and props to heighten the drama and create comedy, for example the slapstick or whoopee cushion. How does this aid transitions?	Think about using a promenade stage configuration, how would you create a back stage area, entrances and exits and levels. Would you try back drops?

COMMEDIA DELL'ARTE
Traditional Comic Italian Theatre

KEY WORDS

- Style:** The way in which the play is presented
- Genre:** The aims the piece has for an audience. Eg. in the genre of comedy the aim is to make the audience laugh.
- Stock Character:** A stereotypical type of character that can be easily recognised
- Lazzi:** A short comic sketch or routine
- Improvisation:** Making a scene up without any pre-planning
- Gromolot:** Nonsensical babble speak
- Status:** Your rank within society, how much power or influence you have
- Posture:** The way you stand
- Gait:** The way you walk

The Flag of Venice: Signalled the start of a performance



- Over exaggeration-
- Hits, Trips and slips-
- Chase scene -
- The Three time comedy rule-
- Double takes-
- Harmless violence-



Pantalone- He is a mean old man, who is obsessed with money and women. He walks with a crooked back, with one hand in front of him – ready to steal something, his gait is shuffling and slow, but he can move very fast when he wants to grab something.

Colombine- She is a pretty and intelligent servant girl who because of this is manipulative & gets her own way. She is extremely vain and likes to look at herself in the mirror. She also loves money. She walks with little bouncy steps, swaying her hips.



Arlecchino- He is the amoral servant who doesn't know the difference between right and wrong. He is cheeky, funny and like to play pranks on people. Enthusiastic and joyful. Good friends with Colombine. Moves at a quick pace, light on his feet. Acrobatic.

Ill Dottore (the quack doctor)- He never went to medical school or might have dropped out- but he pretends to know everything anyway. Pompous and self-important. He is extremely fat and moves very slowly, he often rubs his belly and runs out of breath.



Zanni- He is the lowest status servant, the buffoon or clown who is extremely curious and enthusiastic. He is desperate to please and highly animated in his movement. He is bird like in his movement and leads with his nose, feet up and arms up like wings.

T H E M E S :

- MONEY-
- ADULTERY-
- LOVE-
- FOOD-
- JEALOUSY-
- OLD AGE-
- STATUS-

The plots of the plays were set around the stock characters needs, wants and desires.

"The world is an asylum where the inmates keep the warders in their place"- George Herman

