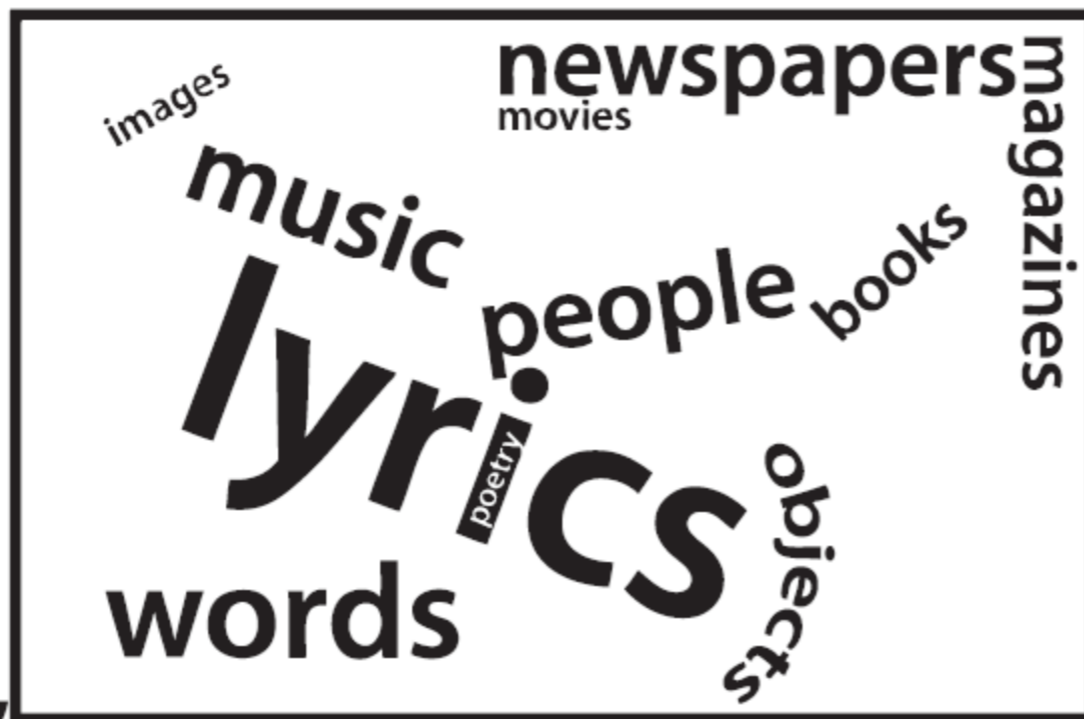


## STIMULUS

All drama is a response to stimulus.

A stimulus is anything which suggests ideas that can be developed into a performance.

A stimulus can be anything such as



The first ten improv rules are:

- 1) Say "yes'and!"
- 2) Add new information.
- 3) Don't block.
- 4) Avoid asking questions- unless you're also adding information.
- 5) Play in the present and use the moment.
- 6) Establish the location.
- 7) Be specific and provide colourful details.
- 8) Change, Change, Change!
- 9) For serious and emotional scenes, focus on characters and relationships.
- 10) For humorous scenes, take choices to the nth degree or focus on actions/objects.

[Devising - GCSE Drama - BBC Bitesize](#)

## Key elements

### Techniques for developing initial ideas

When working within a group, people are likely to respond differently to stimuli. There are several useful ways to develop initial ideas, such as still images and freeze frames, also known as tableaux.

Try to spontaneously think of five tableaux and find a way of connecting them together to produce a short movement piece, with transitions between the images such as turning, crouching or jumping.

### Contrast and sequence

In the development stages, the use of contrasts can be experimented with. Juxtaposing different elements of the piece can often create a more interesting devised work, e.g. upbeat music played in contrast to a scene of sombre action or mime sequences. By juxtaposing contrasting scenes next to each other, dramatic impact can be created for the audience. Scenes from the past can be placed next to contemporary ones, or light-hearted and humorous action can precede very hard-hitting and serious action.

Small episodic moments can be placed in a less ordered sequence, as opposed to a linear one, which can affect the outcome for the audience. Inspiration can be taken from other live theatre and experimented with to create a new, successful piece. It is important to keep exploring, researching and refining.

### Developing Characters

It is important to do research into the types of characters within a practical work. Objects associated with a character or theme of the play can help to start discussions about how the objects might assist in shaping a piece and moving it forward.

<b>Improvisation</b>	To improvise is to invent lines not in a script, to ad-lib.
<b>Devising</b>	Creating an original piece of theatre, taking the time to plan and rehearse scenes to improve them
<b>Stimulus</b>	The starting point, the inspiration for the performance.
<b>Tableau</b>	A still image or frozen moment on stage
<b>Climax</b>	The most intense, exciting, important or scary point in the play or scene.
<b>Narrator</b>	The person who speaks directly to the audience describing the events of the piece.
<b>Mime</b>	The theatrical technique of suggesting action, character or emotion without words, using only gesture, expression and movement. To use only gesture and movement to act out a play or role.
<b>Themes</b>	The subjects within the piece.
<b>Role</b>	An actor's part in a play, film, etc.

In Cornwall, 1980, a village school teacher began to run theatre workshops in his spare time. In due course a mixture of people became involved, a farmer, the sign writer from Tesco, several students, a thrash guitarist from a local band, an electrician. No actors...nobody who had been trained. Kneehigh work as an Ensemble and use every bodies ideas.

Kneehigh create theatre through play, theatre is a playground. A spontaneous sense of risk and adventure produces extraordinary dramatic results. Themes are universal and local, epic and domestic.

**Ensemble:** 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 emphasising individual performances.

**An example of Kneehigh's style...**

"We gaze at books and films, sketch and begin to form a concept; an environment in which the story can live, in which the actors can play." Kneehigh uses existing worlds and stories as stimuli to create a physical narration; they create a visual representation of the words. Former Artistic Director Emma Rice says theatre is "as much a story telling tool as the written word". They also take a lot of inspiration from their environment and what they see happening around them. Rather than analysing characters, Kneehigh focuses on connecting with the character and understanding them from a personal level. In a rehearsal process, they try many different things to see what a character fits e.g. different music, costumes and props that feel appropriate. Having the actor decide on elements creates a genuine character.

## Key elements of a Kneehigh production

<b>Puppetry</b>	The art of operating puppets, typically either by strings controlled from above or by hand	<b>Token Props or Costume</b>	A prop or costume that represents a certain character. In "The Tin Drum" a hat and moustache represent the police.
<b>Multi-Role</b>	Each actor will play more than one character in the play.		
<b>Cross Gender Casting</b>	Actors will play characters that are the opposite of their identified gender. In Hansel & Gretel the witch is played by a man.	<b>Song &amp; Dance</b>	They use song and dance to help tell the story or a characters thoughts and feelings. Often the actors on stage will play the instruments.
<b>Dark Humour</b>	Serious things are communicated in a joke like manner. This makes the audience question why they are laughing. This can be seen in "Dead Dog in a suitcase and other love songs"		
<b>Tongue-in-cheek humour</b>	Something that is meant to be understood as a joke, although it might appear to be serious:	<b>Narration</b>	The story is explicitly "Told" to the audience by one or several narrators.
<b>Blend of Medias</b>	Blending film and live performance or projection together. This can be seen in "Brief Encounters"	<b>Direct Address</b>	The actors speak directly to the audience, this is sometimes referred to as "Breaking the fourth wall"
<b>Projection</b>	Projecting images or videos onto the stage, actors or audience.	<b>Archetype Characters</b>	An archetype is a character who represents a specific set of universal, recognizable behaviours. The Hero, The Villain, The Jester...

# Key elements

<b>Characterisation</b>	a person, animal, being, creature, or thing in a story
<b>Narrator</b>	a person who narrates something, especially a character who recounts the events
<b>Interpret</b>	perform a dramatic role in a way that conveys one's understanding of the creator's ideas
<b>Extract</b>	a short passage taken from a text, film, or piece of music
<b>Role</b>	an actor's part in a play, film, etc
<b>Chant</b>	a repeated rhythmic phrase, typically one shouted or sung in unison by a crowd
<b>Choric Movement</b>	movement which is carried out by a group in unison
<b>Stage Directions</b>	an instruction in the text of a play indicating the movement, position, or tone of an actor
<b>Status</b>	the importance of a character
<b>Blocking</b>	the precise positioning of actors on stage during a performance

## Plot Summary

Although their situation at first seems to have the makings of a fun adventure, their fight to survive in their environment and their struggle with each other for power reveals the wickedness which lives inside all of us. Before they are finally rescued there is savagery, destruction, terror and even death.

Kumala Kumala Kumala Vista

No No No No Na vista

Eny-meanie dees-a-meanie

Oh-A-La eny-meanie

Scat-a-dooten-a-rat-a-dooten

## Main Characters

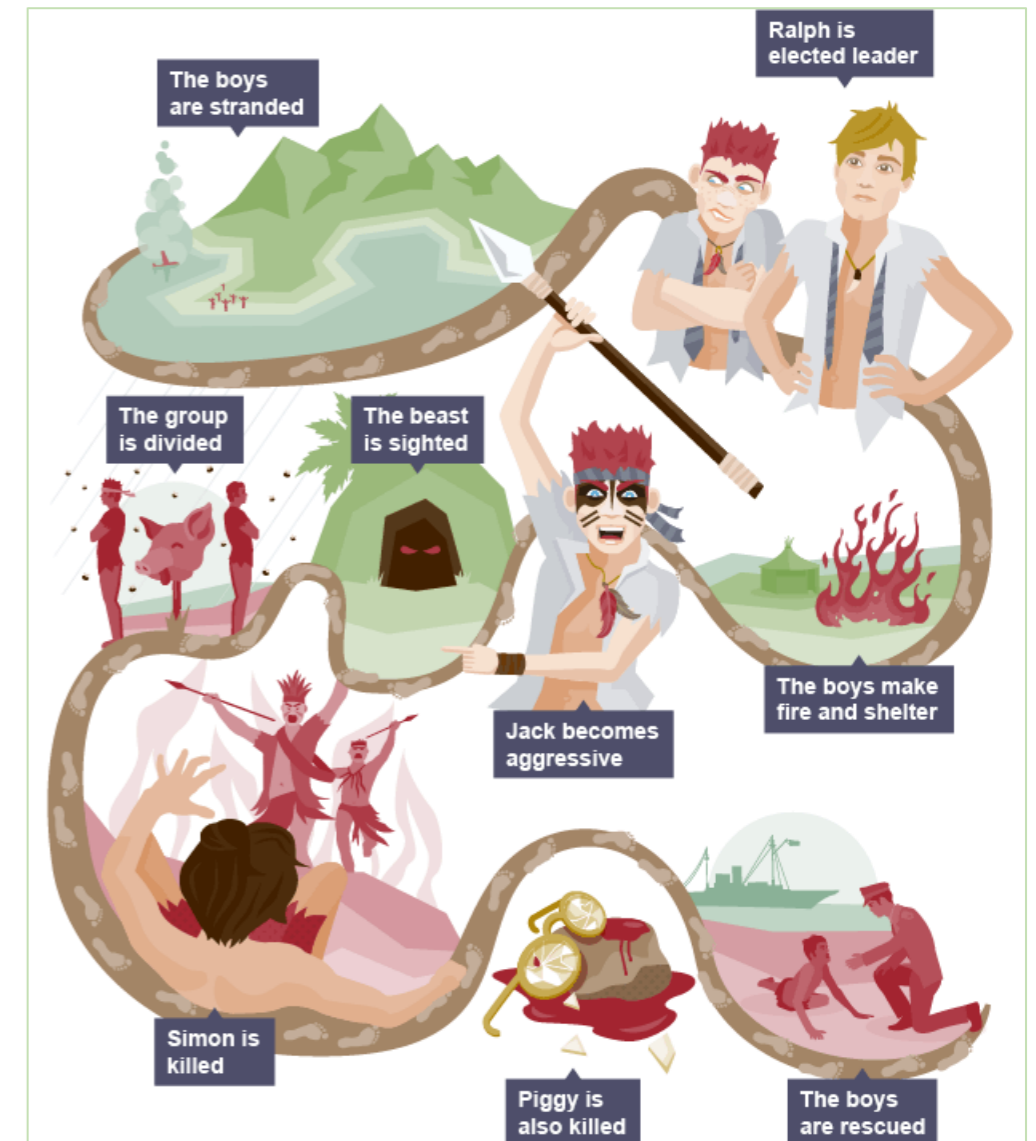
- Ralph
- Jack
- Piggy

## Secondary Characters

- Simon
- Roger

## Minor Characters

- Sam and Eric (Samneric)
- The Littluns
- The choir/hunters
- Maurice
- Robert
- The naval officer



*"Kill the pig! Cut his throat! Kill the pig! Bash him in!"*

## Lord of the Flies: THEMES

PRIMITIVITY	CIVILIZATION	INNOCENCE	RULES & ORDER	FEAR
POWER	IDENTITY	RELIGION	WISDOM & KNOWLEDGE	YOUTH

## Useful Link

[Lord of the Flies - GCSE English Literature Revision - Edexcel - BBC Bitesize](#)



### Plot Summary

Set in a mythical “once upon a time” sort of land, *Shrek the Musical* is the story of a hulking green ogre who, after being mocked and feared his entire life by anything that crosses his path, retreats to an ugly green swamp to exist in happy isolation. Suddenly, a gang of homeless fairy-tale characters (Pinocchio, Cinderella, the Three Pigs, you name it) raid his sanctuary, saying they’ve been evicted by the vertically challenged Lord Farquaad. So Shrek strikes a deal: I’ll get your homes back, if you give me my home back! But when Shrek and Farquaad meet, the Lord strikes a deal of his own: He’ll give the fairy-tale characters their homes back, if Shrek rescues Princess Fiona. Shrek obliges, yet finds something appealing—something strange and different—about this pretty princess. He likes her. A *lot*. But why does she always run off when the sun sets?



### SHREK

Our story's title character. A big, green, terrifying ogre who lives alone on a swamp. He embarks on a journey to rid his land of fairytale creatures and, along the way, falls in love with Fiona. Begins as a grumpy hermit, but reveals his layers and eventually becomes the hero.



### FIONA

The beautiful princess of Far Far Away, she transforms into an ogre every night when the sun sets. Rescued by Shrek and eventually falls in love with him. Quirky, blunt, and multitalented, she is not an ordinary princess.

### DONKEY

A talking donkey who joins Shrek on the run from Farquaad's guards. Quite the chatterbox, he is not deterred by Shrek's looks and practically forces himself into his good graces. Easily frightened and pushy, but also an optimistic with heart.

### FARQUAAD

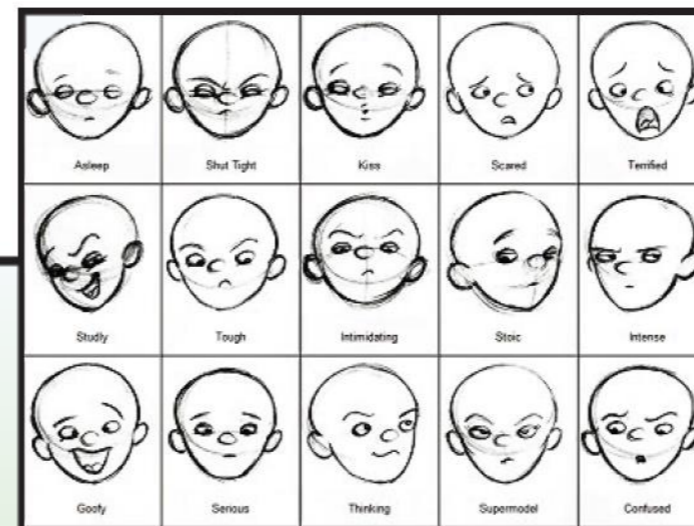
The comically short, ruthless ruler of Duloc. He is in search of a prince to marry so that he can become king. Has an intensely unfair bias against fairytale creatures that stems from a resentment of his father. Self-absorbed, lonely, and cruel.

## PERFORMING A CHARACTER

Most characters represent real people with believable personalities. Use the following ideas to help you portray characters on stage.

[Shrek the Musical - The Official Website](#)

## FACIAL EXPRESSIONS



**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**

### Style : Musical Theatre

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

Genre: Fantasy / Fairytale



### The purpose of set design

The set helps show where and when the story of a play takes place, while also conveying meaning to the audience. [The purpose of set design - Set design - AQA - GCSE Drama Revision - AQA - BBC Bitesize](#)

### The purpose of costume design

Costume is an important aspect of a production, as it helps to: establish a character, convey the *context* of the play, support the *style* of the production. [The purpose of costume design - Costume design - AQA - GCSE Drama Revision - AQA - BBC Bitesize](#)

### The purpose of sound design

Supporting the style of a production. Like all of the design elements, sound and music will help to support the overall style of a production. For example, a play in a *naturalistic* style would use realistic sound effects to create the impression of real life. [The purpose of sound design - Sound design - AQA - GCSE Drama Revision - AQA - BBC Bitesize](#)

### The purpose of lighting design

Illuminating action on stage. One of the most important functions of lighting design is illuminating the action on stage. Lighting is needed so that the audience can see clearly what is happening. [The purpose of lighting design - Lighting design - AQA - GCSE Drama Revision - AQA - BBC](#)

### The purpose of puppet design

Puppets can add an exciting dimension to a performance. [The purpose of puppet design - Puppet design - AQA - GCSE Drama Revision - AQA - BBC Bitesize](#)

<b>Genre</b>	<i>A type or category of art, music, theatre or literature</i>
<b>Horror</b>	<i>An intense feeling of fear, shock or disgust. A genre concerned with creating feelings of horror.</i>
<b>Tension</b>	<i>An intense feeling. Unable to relax due to nervousness</i>
<b>Climax</b>	<i>the most intense, exciting, or important point of something;</i>
<b>Soundscape</b>	<i>A collection of sounds to set the location, mood or atmosphere. The use of sounds to tell the story.</i>
<b>Scripted</b>	<i>The printed text of a dramatic work</i>
<b>Improvise</b>	<i>create and perform (music, drama, or verse) spontaneously or without preparation</i>
<b>Atmosphere</b>	<i>The mood or general feeling</i>

**Horror** is a genre of storytelling intended to scare, shock, and thrill its audience.

[The Woman In Black \(2012\)](#)  
[Official Trailer \[HD\] - YouTube](#)

### What makes a good horror story?<sup>1</sup>

- Unsettling
- Relatable characters
- Diverse cast
- Good pacing
- Interesting and coherent plot
- Good villain
- Solid writing
- Characters you're invested in

- Cheryl**      Serious. Doesn't like people messing around. Not frightened and very strong-willed.
- Michael**      Scared of anything strange. Makes jokes a lot. Doesn't like to be on his own.
- Owen**      Energetic and funny. Interested about everything. A good friend to others.
- Hannah**      Easy-going, sarcastic and enthusiastic. Ready to take on anything and win. Makes up her own mind.
- Shadows**      Strange and scary creatures. They sound threatening and move in a way that makes people feel uneasy.
- Lead Shadow**      The boss of all the Shadows. Very scary and very powerful.

**THE CHARACTERS**

