

Keywords

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 and is the way they change their physical and vocal performance to show this to an audience.

Subtext: Reveals the *hidden motives* of the words. Reveals the difference between what the character thinks and what the character actually says, as revealed by body language, vocal tone, and facial expressions.

Naturalistic: Where the performance attempts to imitate real life. **Non-naturalistic** is the opposite of this.

Method Acting: An acting system to help the actor to create naturalistic characterisation. Where the actor tries to become the character to make the acting feel real.

Stereotype: A popular belief about specific social groups or types of individuals.

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.

Bouncers
By John Godber

Join Les, Ralph, Judd and Lucky Eric as they relive a night in a Yorkshire disco in the 80s. Like a hideously funny *Saturday Night Fever*, the original *Bouncers* is back in town. Everyone will be there: the DJ, the girls, boys and the fish and chip van.

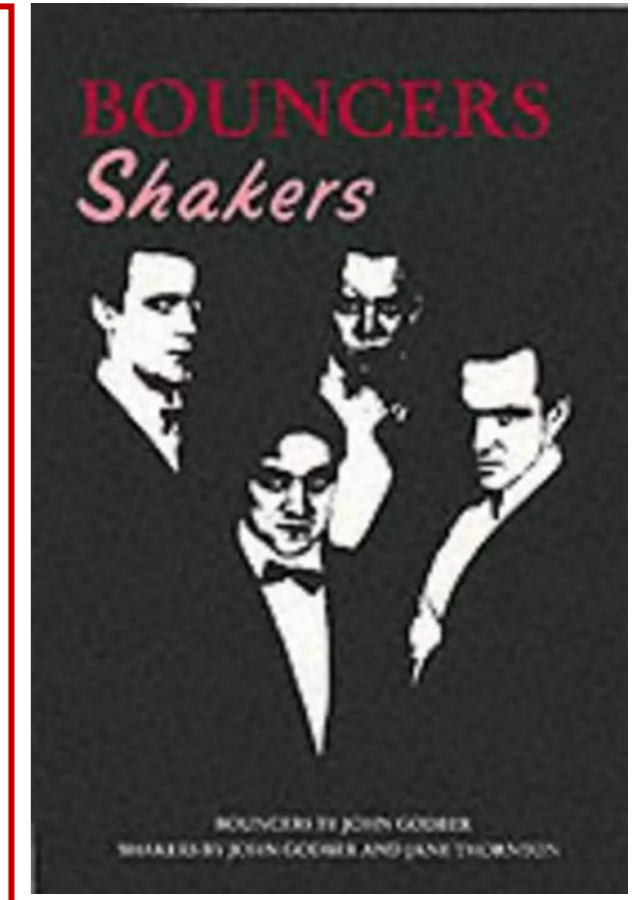
Originally premiering at the Edinburgh Festival in 1977, *Bouncers* is still one of the most performed plays in the UK today and is named as one of The National Theatre's 'Plays of the Century'. Don't miss the classic comedy and northern favourite.

Hilarious, vulgar, frenetic and highly physical, the play has become an international sensation, gathering awards from around the world. Often imitated but never beaten, the original *Bouncers* is eye-wateringly funny, celebratory and as relevant today as it ever was. With a pumping 80's soundtrack, this new production takes us back to the glorious highs when disco was king, and everyone lived for the weekend. Like a hideously funny *Saturday Night Fever*, *Bouncers* is more a social phenomenon than a play.

Celebrate good times, Come on!

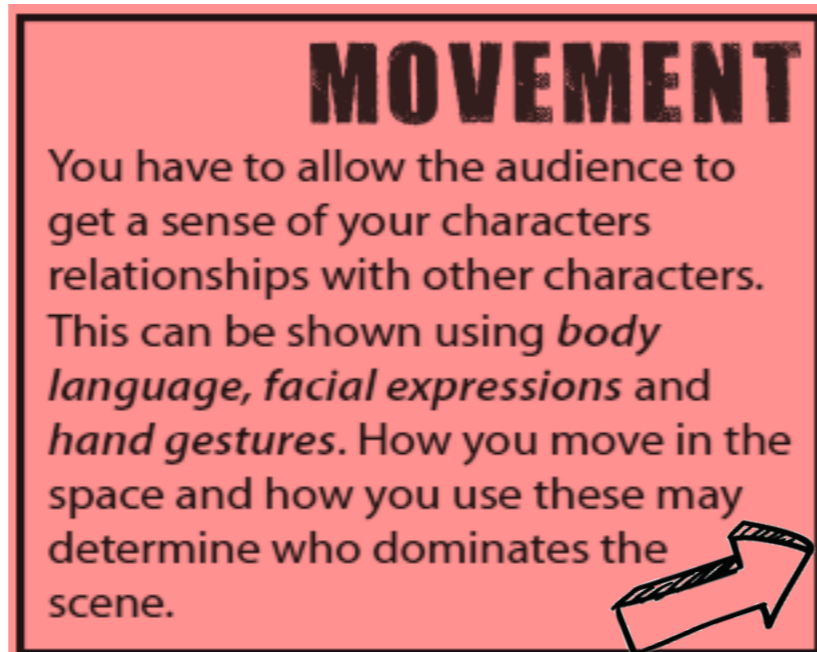
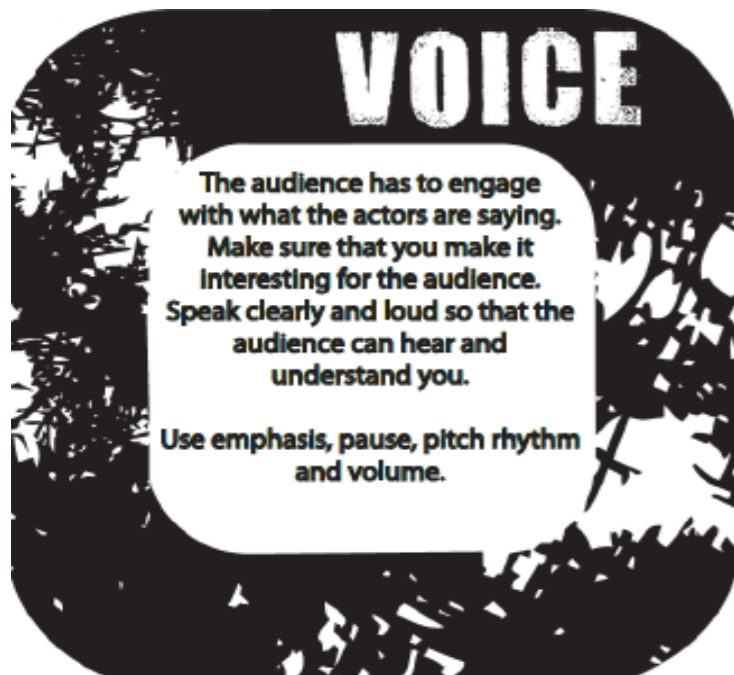
But if your names not down, you're not coming in! BOUNCERS, they only come out at night!

'Bouncers is not so much a play as it is a social phenomenon' - The Guardian



Working as a team

Everyone in a production has a clear role, and with that clear **responsibility**. Everyone needs to know what they should be doing, as well as how their role fits in with the rest of the team and the whole production. For this, good communication is essential. In the early stages of the rehearsal process, research can be done into particular roles, which could include watching videos or reading about a specific topic, going to live theatre performances, or developing a particular skill. Each member of the production also needs to be aware of all **health and safety considerations** to ensure that everyone, including the audience, is kept safe.



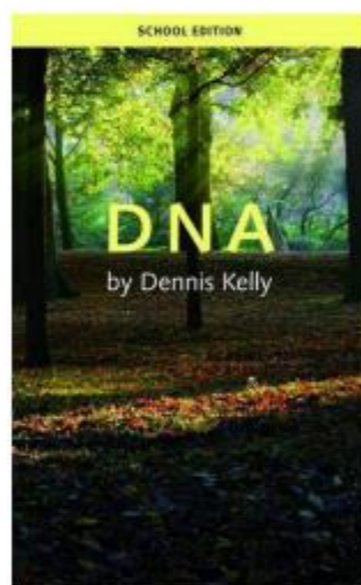
Stereotypical gender movement for multirole

Female	Male
Subtle and rolling gait	Square and broad gait
Upright posture, shoulders back	Slouching posture
Light footed/ dainty	Heavy stomping/ dragging feet
One hip popped	Lead with groin
Hands on hips	Wide tense arms
Hair flicking gestures	Puffed out chest

Subject DRAMA	Year 9	Term Summer	KO n.o. 1	Title DNA by Dennis Kelly
-------------------------	------------------	-----------------------	---------------------	-------------------------------------



Dennis Kelly, who was born in 1970, wrote his first play, *Debris*, when he was 30. He is now an internationally acclaimed playwright and has written for film, television and theatre. Perhaps Dennis Kelly is best known for co-writing BBC Three's sitcom *Pulling* with actress Sharon Horgan and *Matilda the Musical* with comedian Tim Minchin, and for the controversial Channel 4 conspiracy thriller *Utopia*.



[Dennis Kelly DNA - Characters - Revision World](#)

Texts in Practice

GCSE Drama Component 3

A practical component in which students are assessed on their ability to apply theatrical skills to realise artistic intentions in live performance.

For this component students must complete two assessment tasks:

- study and present a key extract (monologue, duologue or group performance)
- study and present a second key extract (monologue, duologue or group performance) from the same play

EXTRACTS

Adam p53 – 55

Mark & Jan p.20 – p.23

Any of Leah's monologues

Lou, John Tate, Danny, p.12 – p.15

Lou, John Tate, Danny, Cathy, Brian, Richard p.15 – p.19

Phil (cut out other parts) p.24 – 25

Brian, Cathy, Adam, Leah, Lou, Jan, Mark, p.56 – 61

Leah, Danny, Lou, p.33 - 36

INTRODUCTION TO DNA

The play *DNA* was first staged in 2007 at the National Theatre before going on national tour for the first time. It's a play about a group of teenagers, who could be described as a 'gang', who have accidentally killed one of their classmates. When they realize the terrible mistake they have made, they try to cover up this crime, but inadvertently implicate an innocent man in the process. At each moment when they could come clean, the group instead weaves a darker, more complex web of lies.

THE STAGING OF THE PLAY

There are three different locations in the play – all of them outdoors; the street, the field and the wood. The scenes in the street are rather short. In these scenes the audience are made aware of what has been happening and are prepared for what will happen in the group scenes. Because they are short, the set must be minimal for a quick change of scenery before we move into the field and then into the wood.

THEMES

The play contains a number of different themes. One of the obvious ones is **Bullying** and the most obvious character who is bullied is Adam. He is desperate to be a member of the group and thus becomes an easy target for the bullies. His bullying is so severe that at the start of the play we believe that this has led to his death. Even when he returns alive at the end of the play he is not spared from further bullying. This eventually leads to his death for the 'second time'. It is worth considering who the main bullies are in the play and the different types of bullying e.g. verbal, mental and physical.

Another theme is **Gangs**. The group of characters in the play can be described as a 'gang'. Adam is not the only one desperate to be a member of the 'gang'. We witness a few of the characters who, in their own way, want to be accepted as a member of the gang. They are willing to do things that they don't really want to in order to 'belong'. Linked with this theme of gangs is **Power**, because within the gang there are continuous power struggles. It's worth considering who has the power at different stages of the play. It's also interesting to remember that it is Cathy who ultimately takes on the role of gang leader at the end of the play.

Other themes to consider are **Responsibility, Violence, Fear** and **Friendship**.

Subject	Year	Term	KO n.o.	Title
DRAMA	9	Spring	2	Stage Combat



- ADVANCED ACTIONS**
- CHOKE
 - HAIR PULL
 - GRAB
 - HEAD SLAM
 - UPPER CUT
 - KNEE TO THE HEAD

- BASIC ACTIONS**
- PUNCH
 - KICK
 - SLAP

STAGE COMBAT

Stage combat, fight craft or fight choreography is a specialised technique in theatre designed to create the illusion of physical combat without causing harm to the performers

- [Stage Combat Basics: An Actor's Guide to Fight Choreography | Backstage](#)
- <http://www.youtube.com/watch?v=ltFyEcoGnbQ>
- <http://www.youtube.com/watch?v=0PA0NfEnD7YMacbeth>
- <https://www.youtube.com/watch?v=02hNHXPh3P8>



HEALTH AND SAFETY

- B** **Balance** *feet shoulder width apart, weight evenly distributed*
- L** **Line of Sight** *be aware of your surroundings*
- Eye Contact** *lets you and your partner know that you are ready*
- D** **Distance** *make sure there is enough distance so you can not hit your partner*



Step 2

CREATING STAGE COMBAT

1. DISCUSS IDEAS AND WHO IS CREATING THE **ACTION** AND WHO IS CREATING THE **RE-ACTION**
2. PRACTICE HEALTH AND SAFETY
3. PRACTICE IN SLOW MOTION THE ACTION
4. ONCE COMFORTABLE WITH STEP 3, SLOWLY INCREASE THE SPEED TO HALF SPEED
5. ONCE COMFORTABLE WITH STEP 4, SLOWLY BUILD UP TO FULL SPEED



Step 3

KNAP

The sound effect created live by the actors to make it sound as though physical contact is being made

CREATING A PERFORMANCE

1. CREATE THE NARRATIVE. WHO ARE THE CHARACTERS? WHY ARE THEY FIGHTING?
2. WILL THIS BE A COMEDY? OR SERIOUS?
3. FOLLOW STEPS 1 AND 2 TO GRADUALLY DEVELOP YOUR PIECE
4. REHEARSE AND POLISH YOUR PIECE UNTIL IT IS READY

Sweeney Todd is set in London in 1849, during the Victorian era. The main character is a barber, Sweeney Todd, who has escaped from jail in Australia and returns to the street where he lived happily with his wife and young baby. He meets Mrs Lovett, and the two become friends and business partners. However, Mrs Lovett tells him that his wife has killed herself, and that his daughter is being kept captive in the home of Judge Turpin. Todd is determined to take revenge on the Judge and kill him, and the remainder of the play is full of murder and blood as Mrs Lovett's pie business becomes very successful.

Ideally, the stage needs to be on two levels. Stairs are needed to go from Mrs Lovett's pie shop to Todd's room and to the chair which is central to the play. Some sort of chute is also needed, so that the audience can see the bodies slide down. There is a tendency to perform the show on a proscenium stage, but it would be very interesting to stage it on a thrust, transverse or round stage, or as promenade theatre. The experience of the audience is crucial, and the proxemics between the characters and the audience should be close in order to intensify the tension and the theatrical experience. Another important aspect is the blood, and it should spurt everywhere, unless the production is symbolic. If this is the case, you could use red material, red lighting, sound effects and music to create the same sort of intensity.

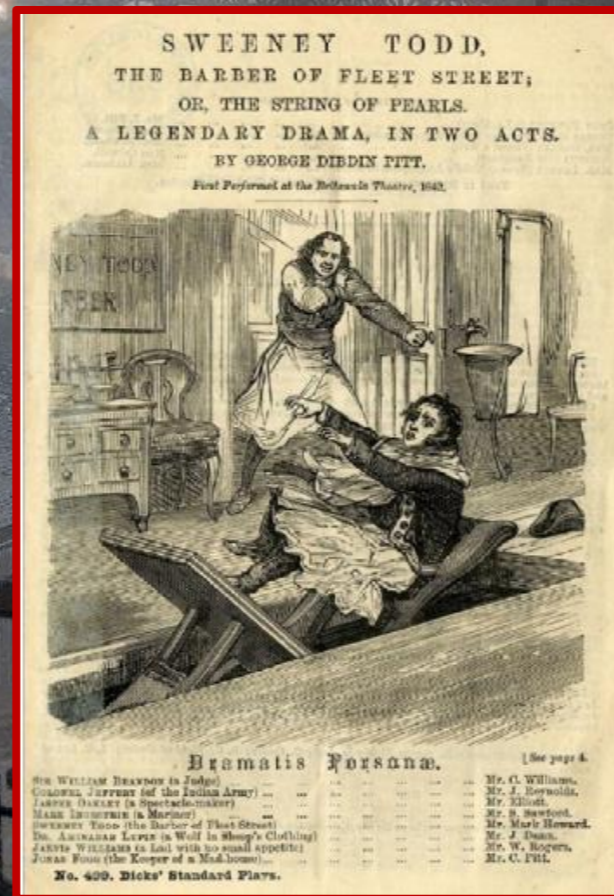
SWEENEY TODD was once a successful barber but he was wrongly accused of a crime and has spent the previous 18 years in Australia as punishment. He is the central character of the play and it is a challenging one because the audience needs to feel sympathetic to his plight, even when he resorts to murder.

MRS. LOVETT Owns – quite proudly – the worst pie shop in London, above which Sweeney used to have his barbershop. Lovett is a bawdy, flighty, independent working class woman. She is clearly in love with Sweeney and goes out of her way to please him – including disposing of the murdered bodies into her pies

JUDGE TURPIN is your typical Victorian villain. He was responsible for Sweeney being sent to Australia and since then has looked after Joanna. Now that she is a young woman it is clear that his intentions are not pure

JOHANNA Is revealed to be the daughter of Sweeney Todd and has been the ward of Judge Turpin since her father was sent to Australia. She is the 'damsel in distress' who catches the eye of Anthony when he first arrives in London

ANTHONY Is a young, honest, idealistic sailor who rescued Sweeney and brought him to London. He sees Johanna at her window and falls in love with him; not knowing that she is Sweeney's daughter.



THEMES

- love • violence • revenge • insanity
- obsession • class status • force and power • death • loneliness • good triumphs over evil •

Style: Musical Theatre
(a style of drama in which singing and dancing play an essential part)

Genre: Thriller / Horror

Creating devised drama

Students must learn how to create and develop ideas to communicate meaning in a devised theatrical performance.

Students must develop their ability to:

- carry out research
- develop their own ideas
- collaborate with others
- rehearse, refine and amend their work in progress
- analyse and evaluate their own process of creating devised drama.

**GCSE Drama
Component 2**

Performing devised drama

Students must learn how to contribute to devised drama in a live theatre context for an audience.

They must develop their ability to:

- create and communicate meaning
- realise artistic intention in devised



RESPONDING TO STIMULUS

anything which suggests ideas for a piece of Drama – a picture, text, a prop, a phrase, music, sound, location etc



OFFER IDEAS

DISCUSSING AND SELECTING IDEAS

FOR SITUATIONS AND ROLES *what works best dramatically*

[Evacuation of children during the World War II - YouTube](#)

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

Improvisation	To improvise is to invent lines not in a script, to ad-lib.
Devising	Creating an original piece of theatre, taking the time to plan and rehearse scenes to improve them
Stimulus	The starting point, the inspiration for the performance.
Tableau	A still image or frozen moment on stage
Role	An actor's part in a play, film, etc.

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.

TABLEAU
SLOW MOTION
SOLILOQUY
MONOLOGUE
FLASHBACK
FLASHFORWARD
NARRATION
MOVEMENT
MIME
VOICE OVER

- A STAGE PICTURE HELD WITHOUT MOVEMENT
- MOVEMENT PERFORMED AT SLOWED DOWN SPEED
- A SINGLE LENGTHY SPEECH, MADE WHEN NO OTHER CHARACTERS ARE ON STAGE
- A CHARACTER SPEAKS THEIR THOUGHTS ALOUD
- ACTING OUT AN EVENT FROM THE PAST
- ACTING OUT AN EVENT IN THE FUTURE
- PART OF THE DRAMA ARE TOLD AS A STORY BY A NARRATOR
- USE OF BODY AS A MEANS OF COMMUNICATION
- STYLISTED FORM OF MOVEMENT WHICH CREATES AN ILLUSION OF REALITY
- RECORDED SPEECH PLAYED DURING A DRAMA

Key Elements