

Cardinal Newman Catholic School
Drama Department
Year 9
Knowledge Book
2020-2021



Cross-Cutting-

Two or more scenes performed at the same time showing different significant events, from different times and places, at the same time on the stage. It can be used to provide the background or explain events

Proxemics-

The use of closeness or distance between character's to make a point.

Monologue-

Along speech to an audience or another character on stage.

Levels-

Using actors height and positions to indicate **status**.

Status-

Power, authority or importance.

Thought Tracking-

Whilst rehearsing or performing, freeze the scene. Every actor (in-role) has to say what their character is thinking or feeling that moment. This deepens the actors understanding of their character's thought and feelings.

Drama Techniques

Hot-Seating-

Answering questions in role about your character.

Role on the wall-

Draw an outline of your character and put in on the wall. Write the facts about your character inside the outline and the emotions and feelings outside the outline.

Still Image-

Creating a frozen picture that captures an important moment of the play.

Duologue-

A scene between two characters.

Devising Techniques

Brain Storm-

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

Characters-

Start by creating characters. Too Many devised pieces fail because the characters have not been carefully thought out. Name each character and discuss their personalities and relationships.

Freeze Frames-

Create Freeze Frames that depict crucial moments in the characters life. These can then be incorporated into your play later on.

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 achieved and what needs to be done next. Set aims and assign jobs for the next session. Create a rehearsal schedule and stick to it.

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.

Improvise-

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

Structure-

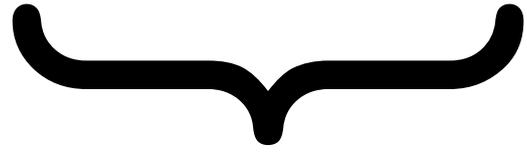
Create a flow map of the story and highlight the key scenes. Experimenting with the structure may help you create a more imaginative and original play.

Facial Expression
Movement/Gait
Body Language
Gesture
Posture



Body

Pace
Pitch
Tone
Volume
Articulation
Accent
Diction
Projection
Clarity
Intonation



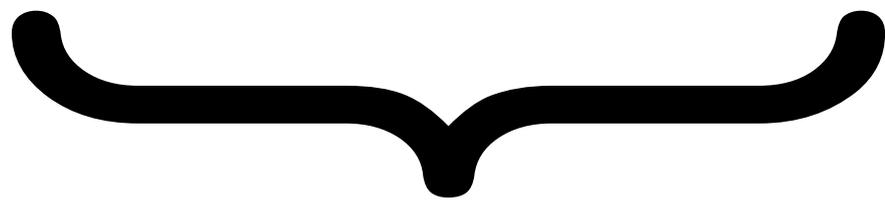
Voice

Levels {
Proxemics {
Focus
Audience
Staging/Stage
Areas

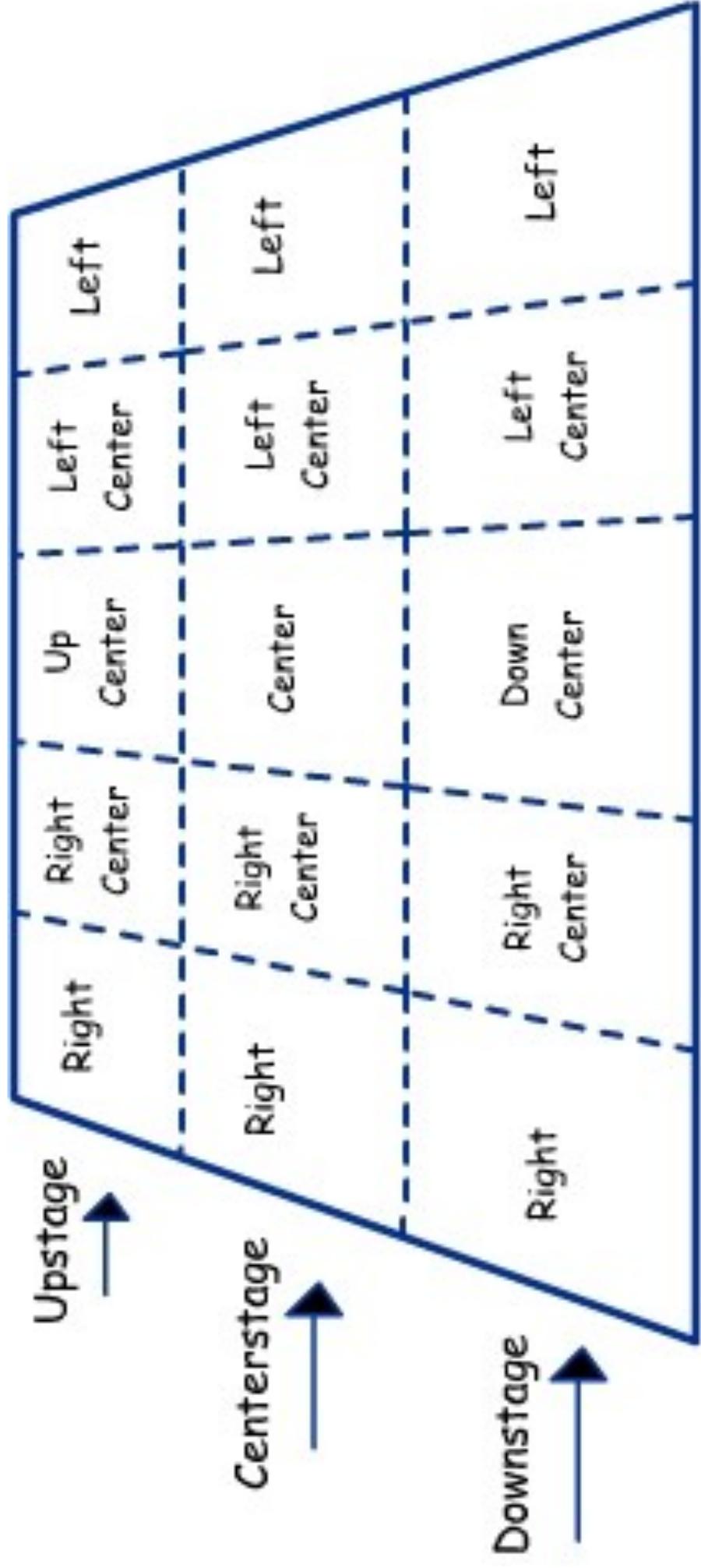


Space

Between actors
Between actors and
audience
Between actors and
focus/prop/set



Performance Skills



AUDIENCE



What is a Stimulus?

A starting point. Something used to base the piece around. There are 4 kinds of *stimulus*- words, images, sound and objects.

Words-

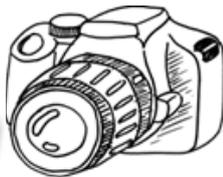
News paper articles, poems, song lyrics, play script, letters, transcripts and story's.



Images-

Photographs, postcards, paintings, drawings and comics.

Dear Claire,
I'm on holiday with my family.
We're in Jamaica, a wonderful island.
There are mountains and rivers.
There are waterfalls and lakes.
There are long white beaches and there
are lots of tourists.
This holiday is great!
Love, Ben



Sound-

Music, sound effects such as rain or a clock ticking.



Objects-

Sculptures, objects, shapes, fabric or material.



Blood Brothers Plot Summary-

Mrs Johnstone, a struggling single mother of seven, finds out that she is pregnant with twins. Her employer, Mrs Lyons persuades Mrs Johnstone to give her one of her babies.

Mrs Lyons takes Edward and brings him up as her own, convincing her husband this is true. Mrs Johnstone goes back to work but fusses over Edward, leading to Mrs Lyons firing her.

Scared of Edward becoming close to his biological family, Mrs Lyons convinces her husband to move the family to the country side. Soon afterwards, the Johnstone's (and Linda's family) are rehoused by the council.

Aged seven, Mickey and Edward meet and become best friends, along with Mickey's neighbour Linda. The three get into trouble with the police when they begin to throw stones at windows.

As teenagers, Mickey and Edward meet again and they rekindle their friendship. Linda and the boys remain close throughout their teenage years before Edward goes off to university.

After marrying a pregnant Linda, Mickey loses his factory job. Unemployed, Mickey is involved in a crime with one of his brothers, Sammy, and both are sent to prison.

After Mickey comes out of prison and starts a new job, Edward and Linda start a light romance. Mickey finds out and is furious so he finds Sammy's gun and goes to find Edward at his workplace, the town hall.

Mickey becomes depressed and takes pills to help him cope, which he continues to take after being released.

Mrs Johnstone follows Mickey and tells him in front of Edward that they are twins. The police also arrive.

Mickey waves the gun around and it accidentally goes off, killing Edward. The police shoot Mickey. The twins both lie dead.

Mickeys Monologue

Mickey is 7 years on and he is annoyed that his older brother Sammy gets more privileges than him. Mickey speaks with a strong accent (Liverpool) and will hold the playful characteristics of a 7 year old boy.

I wish I was our Sammy
Our Sammy's nearly ten.
He's got two worms and a catapult
An' he's built a underground den.
But I'm not allowed to go in there,
I have to stay near the gate,
Cos me mam says I'm only seven,
But I'm not, I'm nearly eight!

I sometimes hate our Sammy,
He robbed me toy car y' know,
Now the wheels are missin' an' the top's broke off,
An' the bleedin' thing won' go.
An' he said when he took it, it was just like that,
But it wasn't, it went dead straight,
But y' can't say noth'n when they think y' seven
An' y' not, y' nearly eight.

I wish I was our Sammy,
Y' wanna see him spit,
Straight in y' eye from twenty yards
An' every time a hit.
He's allowed to play with matches,
And he goes to bed dead late,
And I have to go at seven,
Even though I'm nearly eight.

Y' know our Sammy,
He draws nudey women,
Without arms, or legs, or even heads
In the baths, when he goes swimmin'.
But I'm not allowed to go to the baths,
Me mam says I have to wait,
Cos I might get drowned, cos I'm only seven,
But I'm not, I'm nearly eight.

Y' know our Sammy,
Y' know what he sometimes does'
He wees straight through the letter-box
Of the house next door to us.
I tried to do it one night,
But I had to stand on a crate,
Cos I couldn't reach the letter-box
But I will by the time I'm eight.

Hillsborough disaster Timeline of events:

- The semi-final between Liverpool and Nottingham Forest took place on Saturday 15 April, 1989. The match was sold out, meaning more than 53,000 fans from the two sides would head for Hillsborough for the 15.00 kick-off.
- Despite being a far larger club, Liverpool supporters were allocated the smaller end of the stadium, Leppings Lane, so that their route would not bring them into contact with Forest fans arriving from the south.
- Football crowds at the time had a reputation for hooliganism and strict segregation was enforced. Fans began arriving at Leppings Lane at about midday. The entrance had a limited number of turnstiles, of which just seven were allocated to the 10,100 fans with tickets for the standing terraces.
- Once through the turnstiles, supporters would have seen a wide tunnel leading down to the terrace and sign-posted "Standing". As was common practice in grounds at the time, the terrace was divided into "pens" by high fences that corralled fans into blocks and separated them from the pitch.
- There was no system on the day to ensure fans were evenly distributed across the pens and no way of counting how many were in each pen. The match commander was Ch Supt David Duckenfield. He was new in his post and had limited experience of policing football matches.
- By 14.15 a crowd had started to build outside the Leppings Lane turnstiles and it swelled rapidly over the next quarter of an hour. Progress through the seven turnstiles was slow and by 14.30 just 4,383 people had entered, meaning 5,700 ticketed fans were set to enter the ground in the half hour before kick-off.
- The inquests were told Mr Duckenfield and Supt Bernard Murray discussed delaying the kick off to allow fans to enter but decided against it.
- By 14.45 CCTV footage showed there were thousands of people pressing into the turnstiles and alongside a large exit gate, called Gate C. The funnel-shaped nature of the area meant that the congestion was hard to escape for those at the front. The turnstiles became difficult to operate and people were starting to be crushed.



Hillsborough disaster Timeline of events (Continued):

- The police officer in charge of the area told the inquests he thought somebody was "going to get killed here" unless the exit gates were opened to alleviate the pressure. He made several requests and at 14.52, Mr Duckenfield gave the order and the gates were opened.

- About 2,000 fans then made their way into the ground. Most of those entering through Gate C headed straight for the tunnel leading directly to pens 3 and 4. This influx caused severe crushing in the pens.

- At 14.59, the game kicked off. Fans in the two central pens were pressed up against the fences and crush barriers. One barrier in pen 3 gave way, causing people to fall on top of each other.
- Supporters continued to climb perimeter fences to escape, while others were dragged to safety by fans in the upper tiers. At 15.06 Supt Roger Greenwood ran on to the pitch and told the referee to stop the game.

- In the chaotic aftermath, supporters tore up advertising hoardings to use as makeshift stretchers and tried to administer first aid to the injured.

- Police delayed declaring a major incident and staff from South Yorkshire Metropolitan Ambulance Service at the ground also failed to recognise and call a major incident.

- Access to the pitch was delayed because police were reporting "crowd trouble". Only two ambulances reached the Leppings Lane end of the pitch and of the 96 people who died, only 14 were ever admitted to hospital.

- For the jury in the inquests, police errors in planning, defects at the stadium and delays in the emergency response all contributed to the disaster. The behaviour of fans was not to blame.


Monologue

What is a Monologue?- A script or dialogue for one person.

How do I write a monologue?

Determine the purpose of the monologue. The purpose could be-
A story, a secret, an answer to a question or an emotional release from a character.

Decide who will be addressed in the monologue.

It may be a specific character from the play, the speaker themselves or directly to the audience.

Consider the beginning , Middle and end.

Add detail and description.

Reflect on your character's past and future.

Use your characters voice and language.

Read the monologue out loud or ask someone to read or perform the monologue back to you.



The Crucible

Act 1: The Parris House

Girls caught dancing in the woods.

Betty Parris feigns illness through fear.

John Proctor and Abigail Williams talk.

Act 2: The Proctor House

John and Elizabeth Proctor talk.

Mary Warren reveals Elizabeth has been accused in court.

Elizabeth is arrested.

Act 3: The Courtroom

Hysteria and accusations.

John Proctor confesses to adultery.

Act 4: A Prison Cell

Elizabeth and John talk.

John Proctor is hanged.



What is Etiquette?

During your assessment you will be need to demonstrate an understanding of Drama etiquette.

Etiquette is a way of behaving in a situation. Tennis match = quiet audience.

Audience Etiquette

- Paying attention
- Staying silent
- Leaning forward
- Eyes on the stage
- Sitting still
- Appropriate response at the end of a scene
- Following instructions

Performer Etiquette

- Waiting for quiet before you begin
- Standing in neutral at the side of the space when not 'on stage'
- Not losing focus or 'coming out of character'
- Improvising when you or someone else forgets their lines.
- Freezing when the performance has finished