

Brine Leas School

Drama Workbook

YEAR 7

FEEDBACK & EXAMPLE WORK

We hope that you are all well and managing to get your Drama work completed. Below we have given the answers and examples of pieces of work for all tasks that should have been completed by now. Answers and examples are in red. This document will continue to be updated as the weeks go on and more work gets completed.

There may be things that you have particularly enjoyed and other things you have found more difficult, that is okay if you are trying and developing your understanding of Drama that is the most important thing. It is a hard subject to teach and learn without doing any practical work but everything we have asked you to do will benefit you when we return to school and can work practically again.

Remember that there is a wide range of live theatre available online. Seeing as much theatre as you can is a really helpful way to develop your understanding of the subject and at the moment it is free and you can see shows that you otherwise would not have the opportunity to see. We would recommend you look at some of the National Theatre Live productions such as *Peter Pan*, *Wonder.land*, *Treasure Island*, *Romeo and Juliet*, *Macbeth*, *The Winter's Tale* and *One Man, Two Guvnors* by logging on with this link:

Your access details are:

<https://www.dramaonlinelibrary.com/series/national-theatre-collection-iid-190464>

Username: 1Mt&5Pb*

Password: 4Hw-7Wx!

TASK ONE: Finish reading the play “Return to the City”. There is a PDF copy of this.

TASK TWO “RETURN TO THE CITY” QUIZ

Answer the following questions. If you don't know the answer go back and find them in the script.

What time does Billy get up in the first scene?

Nearly 11am

What is the date that war is declared on Germany?

Sunday, 3rd September 1939

Before going to the countryside Billy didn't know where what came from?

Milk

Where did Billy and his friends get evacuated to?

A farm in Wales

Who were his friends?

Jack & Mike, you could have also included the girls Vera, Rita and Joyce

What is the name of their Head Teacher?

Mr Blackwell

What do they knock over when playing football?

Milk churns

Which character is always writing postcards home?

Joyce

How did the evacuees manage to get onto the train without being seen?

The blackout

Which London train station do they arrive into?

Paddington

Who does Billy talk to when they arrive back into London?

Tea Lady

Where do they hide during the air raid?

A warehouse

What does Billy pretend to see when he looks out of the window in scene 4?

UXB – an unexploded bomb

After coming back to London what didn't seem so bad to Billy?

Living with strangers

Becoming a character

In drama you are expected to empathise with people's feelings and at times you may pretend / act as they would. In order to progress in your skills, you need to 'become' the character. This means changing things about yourself to be the other character.

TASK THREE: In the space below – create a spider diagram of all the things you can change about yourself in order to try and become a different character on the stage.

**VOICE – TONE, VOLUME, PITCH,
PACE, ACCENT, EXPRESSION
PHYSICALITY - BODY LANGUAGE,
MOVEMENT, POSTURE, GESTURES,
FACIAL EXPRESSIONS
APPEARANCE – COSTUME, HAIR,
MAKE UP**

WRITING IN ROLE

TASK FOUR: On the next page you are going to be Billy and you are going to write a letter home to his Mum and Dad.

What could he tell them?

Will he tell them how he is feeling?

Will he tell them about the other children he has met?

Will he tell them about getting into trouble?

Try and mention something from scene 2.

If you need some more ideas look at the examples evacuee letters – on the internet.

Dear Mum and Dad

I have arrived safely. I am staying on a farm with a nice couple called Mr & Mrs Roberts. Some of my friends from school are here, Jack and Mike. We have been playing a lot of football, but sometimes Mr Roberts tells us off and takes are ball away. The girls can be annoying sometimes but we just ignore them.

They have lots of animals here, cows and chickens. The cows make milk, did you know that was where milk came from, not a bottle? The chickens lay eggs, so Mrs Roberts sometimes uses them to make a cake as a treat which is lovely.

I am missing you very much and wish I was back home with you. Please stay safe.

Write back soon.

Love from Billy

Understanding your character.

In order to complete the next task, you will need to read the information below. It is all about how to create a character.

When creating a **character**, you will usually have **given circumstances**. These are pieces of information that you already know about the **character**. For example – Billy lives in London and is evacuated to Wales. This information can help you to create a **character**, it is also information which you cannot change.

In a **scene**, you can pause the action and allow your character to say their thoughts out aloud so that the **audience** knows what they are thinking. **Thought tracking** is a great way to add information to a **scene**, as well as allowing the **audience** to have deeper understanding of how a **character** is feeling.

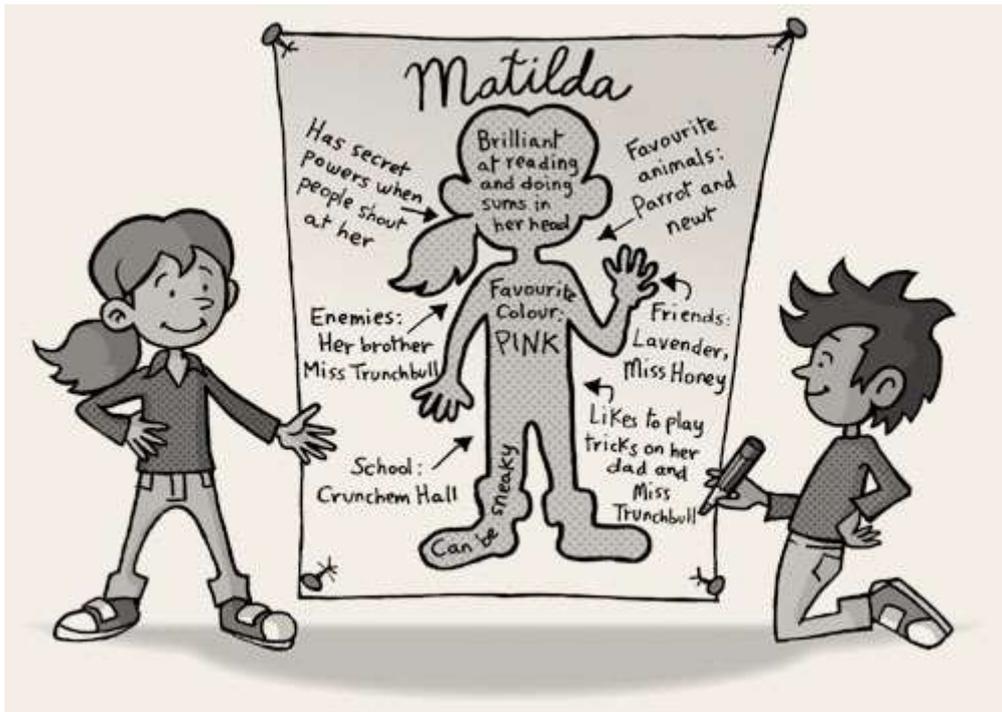
When developing your **character**, to help understand them further, you may use a **thought tunnel**. This allows others to stand on either side of you whilst you walk down the line in role. The others in the group will help you consider what your **character** might do in different situations.

Another way to explore your **character** is to **hot seat** them. **Hot seating** allows others to question your **character** and you then think about what your **character** might do or say. Another way to explore your **character** and get more of an understanding, is to do some **writing in role**. This is where you explore your role further but complete some writing as if you were them.

With words that are repeated such as character and scene as long as you have identified them once that is okay.

TASK FIVE: - underline the key drama words in the above passage.

When developing and creating a character, you can create a role on the wall. This gingerbread shape allows you to put information inside the diagram as well as around the outside.



TASK SIX: on the next page, create a role on the wall for one of the characters from "Return to the City."

On the outside write about how others view them – how do they come across to other people?

On the inside – write their feelings and information about them.

ROLE ON THE WALL

CHARACTER NAME: **BILLY**

For the next 2 pieces of work think about what we see about Billy in the play. What things do we know and what things can we guess or assume based on what we know about him.

Childish

Good friend

Irresponsible

Can be silly

Good fun

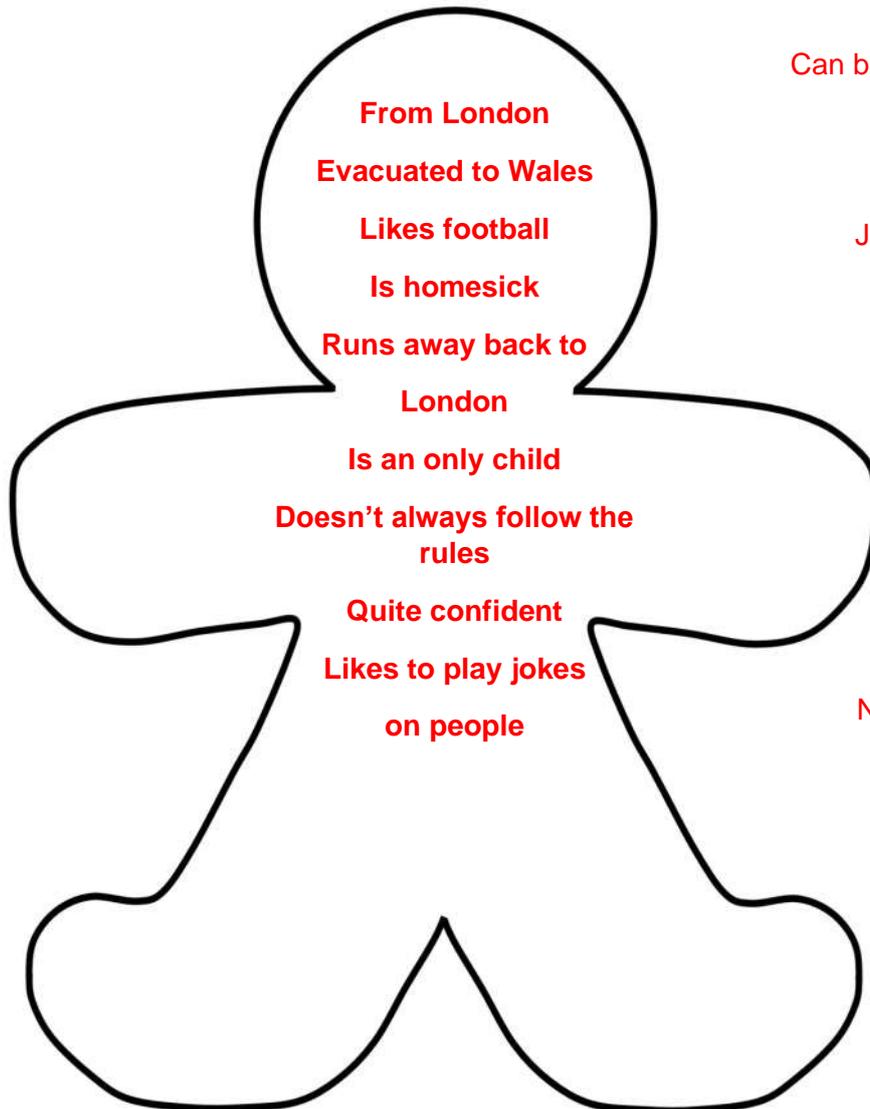
Joker

Takes charge

Troublemaker

Bossy

Naive



Character fact file.

To help you to know your character more, it is important to create a character fact file. Here you can put information about your character, which in turn helps you to show that you are thinking and behaving like a different person. Below is a character fact file.

TASK SEVEN: try to create a character fact file for a character of your choosing from "Return to the City". You could do one for a teenager, or even a celebrity, but whichever you choose, you need to think about it being made up.

All about me!

Name..... Billy
Age..... 11
Class..... Working class
Hair colour.. Brown
Eye colour.. Brown
Pets..... None
People who live in my house

Here is a picture of me:



My mum, dad and me when I am not evacuated.

Here are some things I like to do:

1. Playing football
2. Make paper aeroplanes
3. Tease the girls
4. Play hide and seek

My favourite subjects are:

History & Science

My least favourite subjects are:

English

My favourite colour:

Green

My favourite food:

Steak and kidney pie with mash

Checking your understanding.

TASK EIGHT: complete the word search and questions below.

J S I B Z G W K J Z G O G S C
K C E U C W O V V H V X D A V
L H Q D J A D P D M L R B M O
M R V F Q D W C R U V V X A O
~~P H Y S I C A L T H E A T R E~~
~~B O D Y L A N G U A G E V Y S~~
~~G N I K C A R T T H G U O H T~~
E R E T C A R A H C O E I T I
H C N J I S L A P K R Z C A L
P I N N U X C I L T Z C E P L
~~L E V E L S~~ T R A B D Y O M I
V M I N I C F E I Z Z I T E M
R C L Z H D H P Y P J C N M A
E N E C S T U B F V T V L J G
W J E G E Q W A W L A K L H E

WRITE THE WORDS YOU HAVE FOUND IN THE BOX BELOW

THERE ARE 13!

Sorry there are not 13 words in the wordsearch above. In the rush to get this work out for you the incorrect wordsearch was put it. Apologises if you have spent hours looking for words that are not there. If you have found any words that we have not listed below well done!

BODY LANGUAGE

PHYSICAL THEATRE

THOUGHT TRACKING

LEVELS

CHARACTER

STILL IMAGE

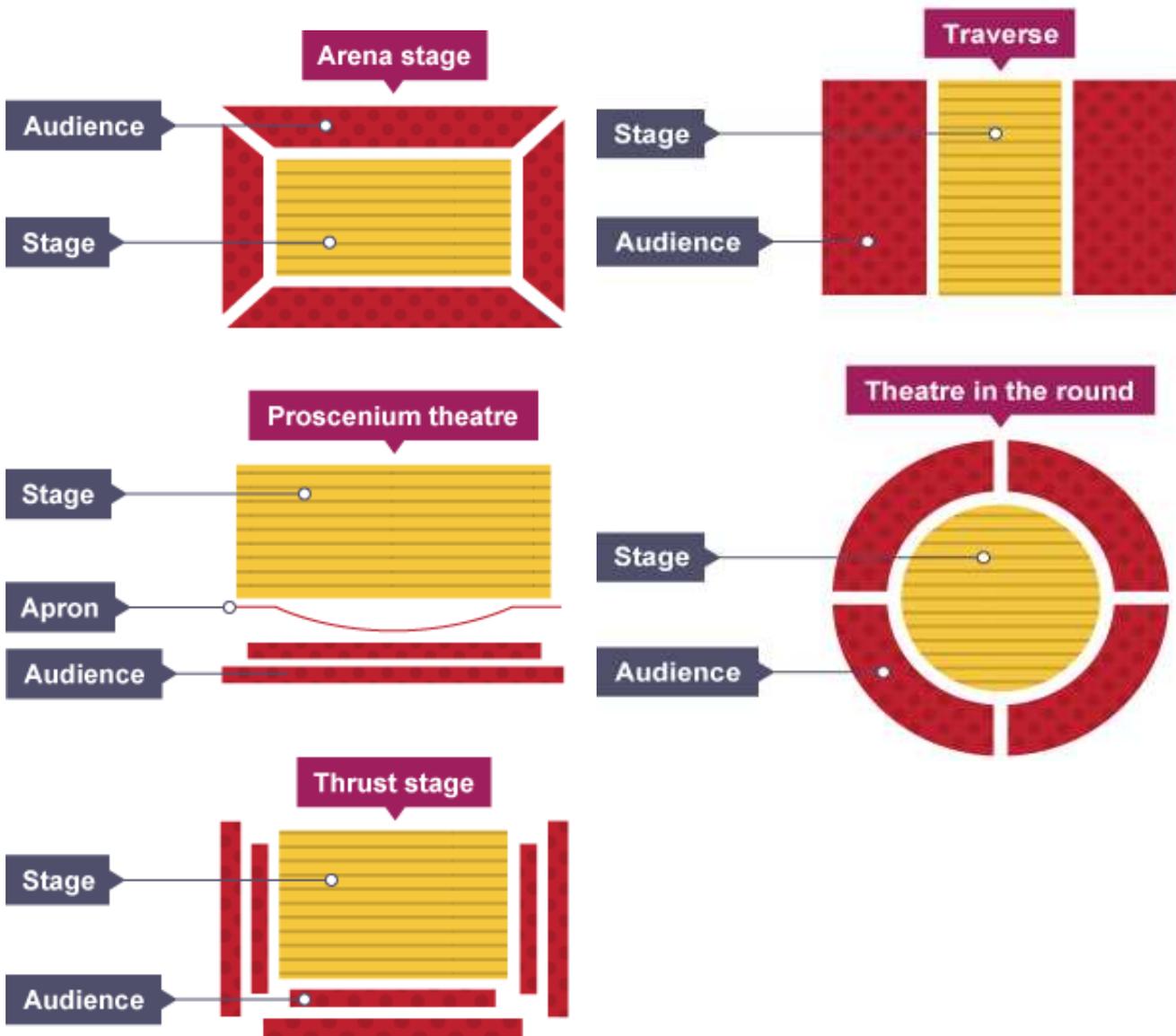
THEATRE

The performance space.

In the drama studio, there is a flexible performance space. Below are some diagrams of the most common performance spaces.

TASK NINE: having looked at the diagrams, consider where the audience is sat and where the actors enter and exit. Think about what people can see when they are in the audience.

Then complete the table on the next page, stating the positives and the negatives of each type of staging.



The performance space continued.

	<u>POSITIVES</u>	<u>NEGATIVES</u>	<u>Where you may see this stage.</u>
<u>Thrust stage</u>	<ul style="list-style-type: none"> • The audience feel included and an intimate atmosphere is created. • Having one end which is visible to all provides a 'back' to the stage, this can help when wanting to have larger pieces of set, a backdrop or projection. 	<ul style="list-style-type: none"> • Sight lines can still be an issue. • Blocking (positioning on stage) needs to be carefully considered so actors don't always have their backs to the same areas of the audience. 	The Everyman Theatre, Liverpool Quays Theatre, The Lowry, Manchester
<u>In the round</u>	<ul style="list-style-type: none"> • An intimate and exciting atmosphere. • Exits and entrances through the audience can add to the excitement and intimacy. • Audience feel included. • Audience interaction can be easier as the audience is able to see other audience members all of the way around. 	<ul style="list-style-type: none"> • Sight lines can be very tricky. You cannot use large pieces of set as it will block the audience's view. • Blocking (positioning on stage) needs to be carefully considered so actors don't always have their backs to the same areas of the audience. 	New Vic Theatre, Stoke-On-Trent Royal Exchange, Manchester
<u>Traverse stage</u>	<ul style="list-style-type: none"> • The audience on either side can clearly see work that happens at two sides. • The audience can see each other, creating intimacy. • The staging can help with pace of movement on stage. • Can be used to help with setting, such as a train station 	<ul style="list-style-type: none"> • The opposing sides of the audience might see two entirely different shows and sight lines are still an issue. • Blocking (positioning on stage) needs to be carefully considered so actors don't always have their backs to the same areas of the audience. 	Production companies often build traverse staging temporarily into their performance space. This space would need to be a well sized rectangular shape.

<u>Arena stage</u>	<ul style="list-style-type: none"> • The audience feel included. • Creates an intimate atmosphere. 	<ul style="list-style-type: none"> • Sight lines might be an issue so there needs to be lots of movement around the space. 	The 02 Arena, London
<u>Proscenium stage</u>	<ul style="list-style-type: none"> • Sight lines are excellent and work is easy to stage. • You can use a range of different pieces of set, backdrops and projection. • There are numerous entrances and exits. 	<ul style="list-style-type: none"> • The audience could possibly feel removed from the action. • There are usually more rows of seats sometimes restricted audience views. 	The Lyceum Theatre, Crewe Brine Leas School Hall

Different areas of the stage.

Traditionally proscenium arch stages are 'raked'. This means that they tend to be a bit higher at the back of the stage so that the audience can see everything happening, even at the back. The stage goes up, almost like a bunch of leaves being 'raked'.

The front of the stage goes down to the audience. So the front of the stage is down and the back of the stage is up.

TASK TEN: Using the diagram below, label the different areas of the stage. You could look online to help you.

UPSTAGE RIGHT	UPSTAGE CENTRE	UPSTAGE LEFT
STAGE RIGHT	CENTRE STAGE	STAGE LEFT
DOWNSTAGE RIGHT	DOWN STAGE CENTRE	DOWNSTAGE LEFT

AUDIENCE

Upstage centre	Stage left
Downstairs right	Downstage centre
Upstage centre	Upstage left

Symbolism and costume.

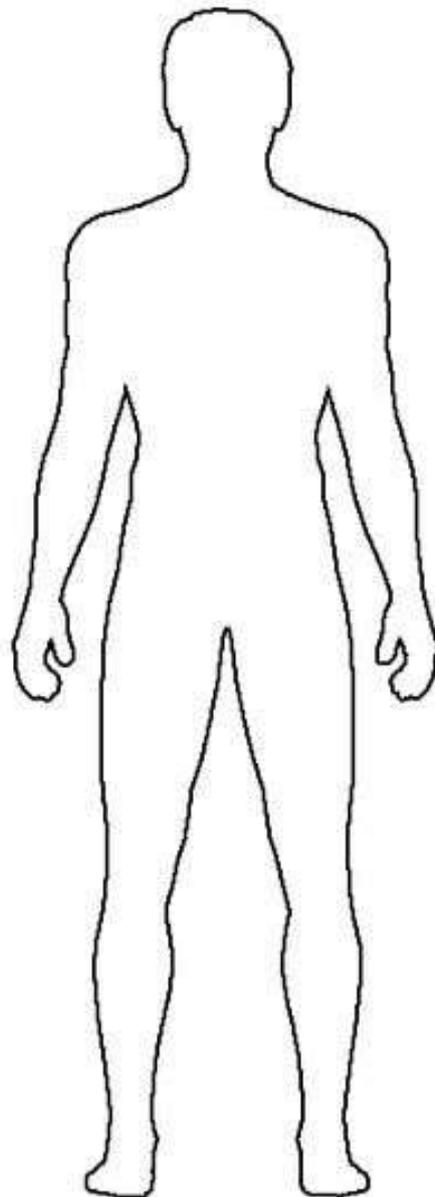
In performances, often it is not possible to spend lots of money on costume, so to help with this, there is use of symbolism. Symbolism, comes from the word 'symbol', meaning a sign or image which is easily recognisable as something else. For example; a red light – usually means danger, a green light usually means go.

TASK ELEVEN: complete the table below. Think about what the images shown could represent.

Image	What it could represent
	
	
	
The colour blue?	
The colour black?	
	

Designing a costume using symbolic clothing.

TASK TWELVE: Using the outline below, draw on a costume and label it for one of the characters from “Return to the City” If you can colour it then do so, but if you have no colours, label it stating what colour items would be and why. Make sure you label the drawing saying why you have given your character a particular clothing item. Think about the state of the costume and how the character wears it E.G shirt untucked to show he is a scruffy person.



Remember to label the drawing saying why you have chosen a certain item and / or colour.

Designing a set.

Watch these YouTube clips from the National Theatre and Royal Opera House to help you think like a set designer.

https://www.youtube.com/watch?v=Tv_geitX9_4

<https://www.youtube.com/watch?v=MeARm369J08>

<https://www.youtube.com/watch?v=OLw-QapkxnA>

Sets are used to help create a more believable space for the performers as well as the audience. They can come in different forms, but the most commonly used one in schools and small venues is called a composite set. The composite set, represents all of the scenes and locations in one go. If you watch the National Theatre Romeo and Juliet production they use a composite set. It is usually a fixed set it can be added to with smaller pieces of movable set.

TASK THIRTEEN: on the stage on the next page, create a composite set design “Return to the City” If you want ot you could make a model box of this set.

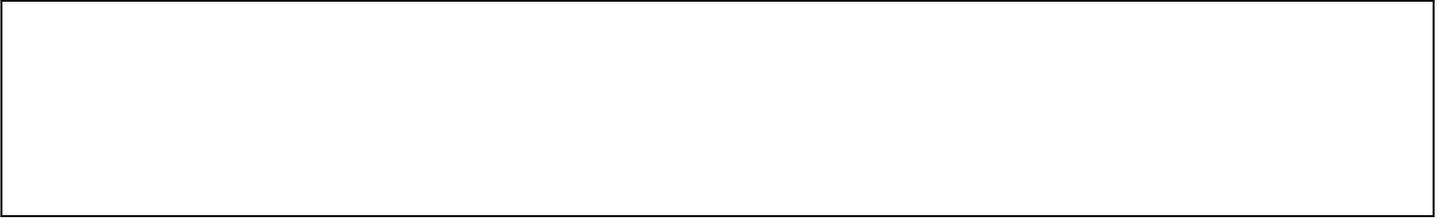
Think about what you want to show.

How are you going to show London and Wales?

How are you going to show that it is during World War 2?

What furniture and props could be brought on for different scenes? You can draw these below and write next to them which scenes they are going to be used for and where on stage using up stage, stage right etc.

STAGE FURNITURE & PROPS





TASK FOURTEEN:

Watch “The Play That Goes Wrong” Royal Variety Performance on YouTube.

<https://www.youtube.com/watch?v=DOWO4gq-whg>

In this play things purposefully go wrong to make it funny. On the table below identify the “mistakes” and then what they should have done instead.

MISTAKE	HOW IT COULD BE CORRECTED