

Pensby High School



Y8 Drama

Distance Learning Tasks 2020

Name:

Form:



Year 8,

We will miss you but we look forward to seeing you soon.

You have created some excellent work this year! Please download or print this booklet and complete all the tasks whilst we are off school.

When you have completed it, e-mail it to your drama teacher or give it to us when we are back in school. We have also set work on Doodle.

Take care of your families and look after yourselves.

If you have questions or just want to talk, our email addresses are
below 😊

Love from,

Miss Hazlehurst: rhazlehurst@psf.wirral.sch.uk

Miss Milns: lmilns@psf.wirral.sch.uk



Topics we have studied in year 8

Movement

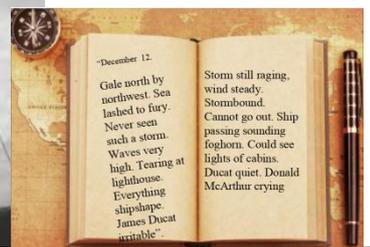
Voice

Drama skills and Terminology

The Mystery of Flannan Isle

Comedia Dell'arte

TV Genre



So let's recap and improve our drama skills!

Drama Skills and Terminology

Voice key terminology

Pace	Pause	Projection
Pitch	Tone	Emphasis
Inflection	Accent	Vocal mannerisms

Posture	Pace	Hand gestures
Mannerisms	Facial expression	Levels
Proxemics	Eye contact	Gait (walk)

Movement key terminology

Tasks

1. Design a creative and colourful poster for the key **Voice** and **Movement** terminology!
2. Practice using some of them around the house and see how you can change your **voice** and **movement** effectively!
(We give you permission to be as dramatic as you like 😊)
3. Watch one of your favourite films with a note pad and pen. Whilst watching, can you spot any of the characters using these **voice** and **movement** skills? Write them down or use this template underneath to keep track.

<u>Character</u> Write their name	<u>Moment 1</u> (A moment that stood out to you) Quote the character's line from this moment.	<u>Voice Skills</u> (Pace, Pause, Projection, Pitch, Tone, Emphasis, Accent) List the Voice skills they used on this quote and explain their effect.	<u>Movement Skills</u> (Posture, Pace, Hand Gestures, Facial expression, Eye contact) List the movement skills they used on this quote and explain their effect.	<u>Evaluate</u> What it helped you learn about the character/the atmosphere created.

Try some Voice and Movement games!



Voice

Tongue Twisters

Tongue twisters are a great way of warming up your vocal chords. Not to mention, they're an effective way to exercise your articulation and pronunciation!

Have a go at saying the following x3 each

- Unique New York
- Three free throws
- Red Leather, Yellow Leather
- I thought a thought.
But the thought I thought wasn't the thought I thought I thought.
- She sells seashells on the seashore.

Veg Talk

Veg Talk is a great game to practice expression and emotion simply through your voice.

Try having a conversation with someone in your house using only vegetables as your dialogue!
e.g "Carrot? Broccoli?"

Remember to vary your voice (tone, pitch, pace) to help show an emotion!

Can you work out what mood they are in?

Listen to how their vocal skills vary to show their emotion to help you!



Movement

10 Second Object

10 second object is a fun and easy game to push your physicality and imagination! You have 10 seconds to create an object using only your physical body. That's right, no props just **you** in the space.

You can do this on your own or with family members!

You have **10 seconds** to create...

- | | |
|-----------------|----------------------|
| 1. A Chair | 6. A Boat |
| 2. A Motorbike | 7. A Table |
| 3. A Lighthouse | 8. A Washing Machine |

Rules

Frozen on 1 (no talking or moving)

Create interesting shapes

Think outside the box!

Slow Motion Snowball Fight

Try playing this one with your family!

Everyone needs to scatter around the room. This isn't an ordinary snowball fight. It is taking place on the moon, where gravity is such that everything happens in **mime** and **slow motion!**

You can make snowballs, hit other players, get hit and fall on the ground, but you must do everything very **slowly** and very **dramatically (and in mime!)**

Your challenge is to react to everything going on around you at **all times**.



[The Mystery of Flannan Isle](#)

Remember the story of Flannan Isle and the unsolved mystery of the 3 lighthouse keepers?



THE FLANNAN ISLES LIGHTHOUSE MYSTERY

In December 1900 three lighthouse-keepers, Thomas Marshall, James Ducat and Donald McArthur, on the lonely outcrop of the Flannan Isles, approx 20 miles from the Outer Hebrides, western Scotland, disappeared without trace. No solution to their disappearance has ever been found, and for over a 100 years now this case has been of endless fascination to those of us who love unsolved mysteries. The riddle of the Flannan Isles has inspired stories, poems, songs, even an opera. Endless speculations about their fate have been imaginative in the extreme. Something about the mystery of these 3 men, isolated at the edge of the world, surrounded by the hostile Atlantic Ocean, gets under our skin.

The Flannan Isles (also known as the Seven Hunters) are named after a 7th century Irish priest called St Flannan. Apart from the 70 years when the lighthouse was manned, the windswept islands have always largely been uninhabited. The only other structure on the islands, apart from the lighthouse, is a tiny ruined chapel, dedicated to St Flannan. The islands were always viewed with great superstition by the Hebrideans, and although they used the islands to graze sheep, believed it was unlucky to spend a night there. They observed such practices as removing your hat and upper clothing, and turning in a sunwise direction, when arriving there. The lighthouse was constructed in the 1890s on the island known as Eilean Mor (Big Isle). It took 4 years, and building work was continually hampered by the difficulties of safely landing supplies on the island, and the tempestuousness of the wild Atlantic Ocean. The lighthouse first went into operation on 7 December 1899. It had no wireless communication, and its only communication with the outside world was a series of semaphore-style balls on posts, which could be seen by the Hebrides on a good day.

The mystery begins on the night of 15 December 1900, when a squall broke out in the vicinity of the islands. The crew of a passing ship, the Fairwind, were angry and disturbed that no guiding light from the newly-built Flannan Isles lighthouse appeared to be in operation. Likewise the steamer Archtor (or Archer as I've also seen it recorded), when it docked at Oban, reported that the light was not operating. Nothing appears to have been done about it. Perhaps the authorities felt that it was best to

wait a few days, as the relief ship, the Hesperus, was due to sail out to the islands on the 20th December.

Bad weather delayed the sailing though, and the Hesperus didn't set out until dawn on Boxing Day, carrying fresh supplies for the lighthouse, and Joseph Moore, who was due to relieve one of the other keepers on watch duty. Moore was anxious about the mystery of the dead light. He knew that it was virtually unheard of for lighthouse-keepers to allow a light to go out like that. It was said that during the short voyage to the islands he was restless, filled with foreboding, pacing the deck and refusing any breakfast. Things were eerie on the lighthouse island from the moment they arrived. There was no welcoming committee from the three men, (who would normally have been outside to greet them), no provisions boxes had been put out to be re-stocked, and the flag wasn't up on the flagstaff. The Hesperus moored in silence, and Joseph Moore headed for the lighthouse, calling out as he headed towards it.

Inside the lighthouse nothing looked out of order. The lamps were trimmed, the beds were tumbled, as if they men had just got up, the washing-up done, cold ashes in the grate. Other reports have it that a chair was overturned in the kitchen, (although some observers believe this was a later, journalistic, embellishment), and the clocks had all stopped. What is agreed is that two sets of outdoor gear were missing, and only one set of oilskins remained. Which meant one of the men had gone out without his protective weather gear on. Something that would have been virtually unheard of. Not only was this wholly impractical, but for all 3 men to leave the light unattended at once went against the rules laid down by the Northern Lighthouse Board. The only set of outdoor clothing which remained belonged to Donald McArthur.

So much myth and folklore has grown up over the Flannan Isles mystery, that some have reported that when Joseph Moore first opened the main door, three strange birds flew out, and, as the lighthouse tower was searched, odd strands of seaweed were found on the stairs, and in the little cubby-hole where the lighthouse logbook was kept. A comprehensive search was also made of the island itself. At the west landing stage they found extraordinary damage. Iron railings were bent out of shape, and the iron railway by the path was completely wrenched out of the concrete. The conclusion was that the damage had been caused during a terrible storm. Captain Garvie sent a telegram to the Northern Lighthouse Board, saying that "a dreadful accident" had happened at Flannan. He concluded the "poor fellows must have blown over the cliffs or drowned trying to rescue a crane or something like that".

Logbook discovered



When the logbook was perused, it made for disturbing reading. Keeper Thomas Marshall recorded as follows:

“December 12. Gale north by northwest. Sea lashed to fury. Never seen such a storm. Waves very high. Tearing at lighthouse. Everything shipshape. James Ducat irritable”.

Later that day: “Storm still raging, wind steady. Stormbound. Cannot go out. Ship passing sounding foghorn. Could see lights of cabins. Ducat quiet. Donald McArthur crying”.

“December 13. Storm continued through night. Wind shifted west by north. Ducat quiet. McArthur praying”. Later: “Noon, grey daylight. Me, Ducat and McArthur prayed”.

On 14 December there was no entry in the log.

The final entry was made on a slate, which (under normal circumstances) would have been transferred to the logbook proper later on:

“December 15. 1pm. Storm ended, sea calm. God is over all”.

It was on the evening of the 15th that it was observed that the light hadn't been lit. So the men must have disappeared sometime in the few hours between the last log entry and night-fall, which at that time of year, and in that area would have occurred at around 4 PM.

The Northern Lighthouse Board carried out an official investigation into the disappearances, and concluded that it was most likely that the men had been swept away by a freak wave as they were trying to secure things on the west landing area. That two of the men had got into trouble, and that McArthur had dashed outside in his shirt-sleeves to help them.

There have of course been much more dramatic explanations for the mystery, such as sea monsters and aliens. It has even been speculated that a long-boat full of ghosts were seen heading to the islands on the night the light went dark. Some have said that the long-boat full of ghosts may in fact have been the three lighthouse-keepers rowing furiously away.

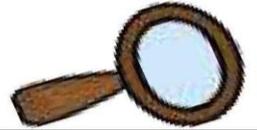
I'll close with the words of Superintendent Muirhead, who, in his official report of 8 January 1901, said “I visited them as lately as 7th December and have the melancholy recollection that I was the last person to shake hands with them and bid them adieu”.

Task

Create a Newspaper article to document your version of the Flannan Isle mystery! Use the plan sheet below first to help structure your article. Then you can print and tea stain your final copy to make it look rustic and old fashioned 😊



MYStery StORy MaP



Characters	Detectives	Suspects
	Other Characters	
Setting	Where does the story take place?	
Mystery	What is the mystery that needs to be solved?	

Clues	Clues (in order)	Who discovered it?
	1.	
	2.	
	3.	
	4.	

Large empty rectangular box at the top of the page.

Small empty rectangular box on the left side.

Small empty rectangular box on the right side.

Large empty rectangular box in the middle of the page.

Vertical column of 18 horizontal lines on the left side.

Vertical column of 18 horizontal lines on the right side, including a larger rectangular box in the middle.

Commedia Dell'Arte

Remember the Stock Characters we studied?

Have a go at matching the characteristics with the right stock character!



Old, mean, cunning and greedy.
He will try to trick other characters out of their money.
Pretends that he is fragile with old age... but can move very fast when he's about to steal.



He is dressed as a Harlequin.
He wears a cat-like mask with motley coloured clothes and carries a wooden bat.
He is child-like, witty and an acrobat.



Strict laced, mean and sensible.
His half-mask is usually black with a frowning expression.



Confident, charming and loves himself!
He speaks in a loud, booming voice and pretends to be very brave – but he is actually very cowardly.

Commedia Dell'Arte Costume Task

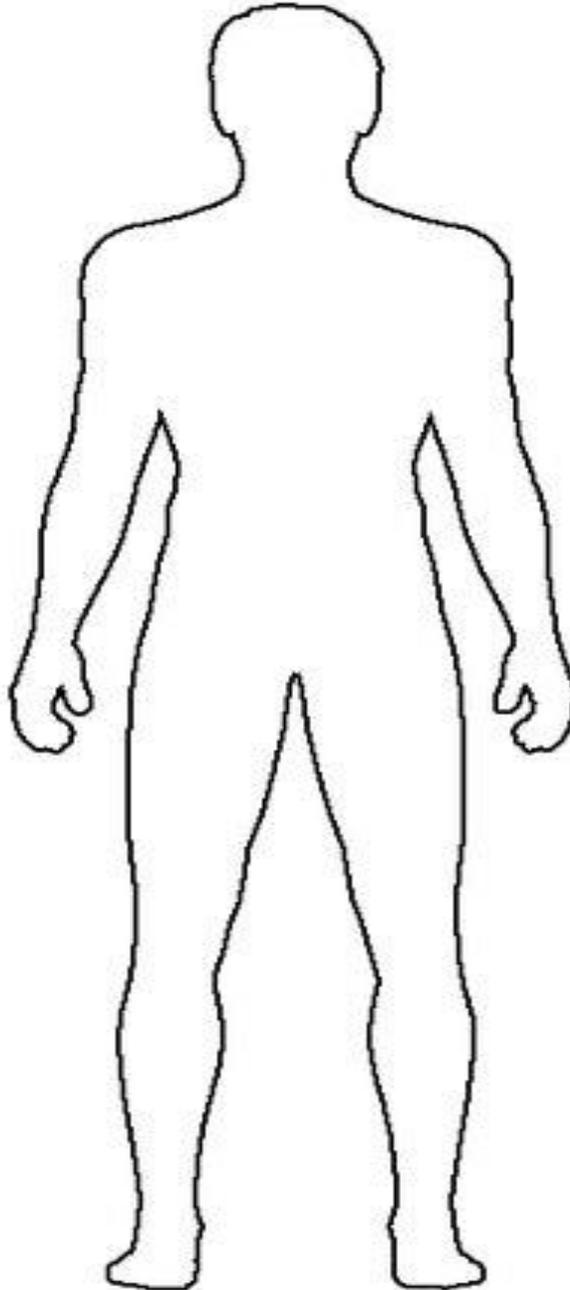
Task 1- Design a costume for one of the **Stock Characters** we have studied.

Task 2- Label the costume using as many ideas in the grid below to explain your choices.



Costume Key vocabulary to use:

Material, Colour, texture, Length/shape, Pattern, Context/time period, Make up, Hair, jewellery, Social Class, style, costume changes, unique aspects specific to character, accessories, props, practical reasons for acting parts of the play, dresses, skirts, blouses, sleeves; waistlines, hemlines, trousers, shirts, jackets, ties; lapel width, tie width, hats, stoles, shawls, coats, cloaks, capes.



Commedia Dell'Arte Costume Task

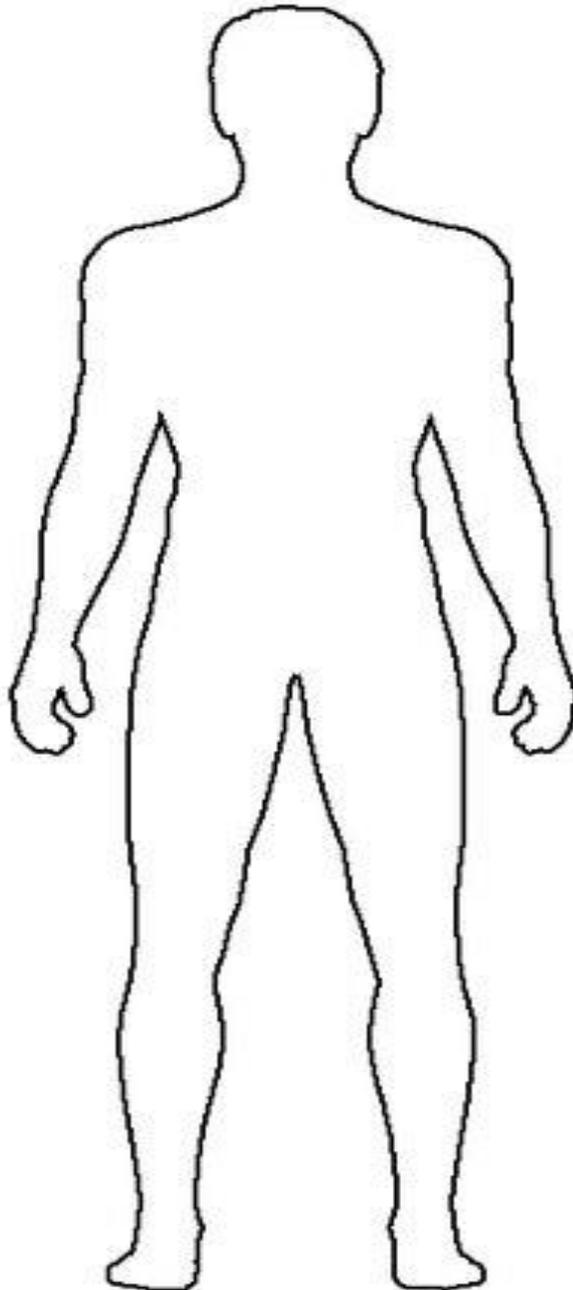
Task 1- Design a second costume for a different **Stock Character** we have studied.

Task 2- Label the costume using as many ideas in the grid below to explain your choices.



Costume Key vocabulary to use:

Material, Colour, texture, Length/shape, Pattern, Context/time period, Make up, Hair, jewellery, Social Class, style, costume changes, unique aspects specific to character, accessories, props, practical reasons for acting parts of the play, dresses, skirts, blouses, sleeves; waistlines, hemlines, trousers, shirts, jackets, ties; lapel width, tie width, hats, stoles, shawls, coats, cloaks, capes.





TV Genre

Try playing some TV themed games with your family!

HEADLINE: SWITCH!

Quick thinking Game

Players are various television programmes. 1 person (remote control) gives the players a 'Switch!' and they have to come up with a News Headline (**AKA:** 'News at Ten'). The controller can change the category on each 'Switch' to: Sentences you might hear in a 'Nature' programme, on a 'Game Show', a 'Weather Report', a 'Sports Programme', a 'Cookery Show', 'X Factor', 'Cartoon' etc.

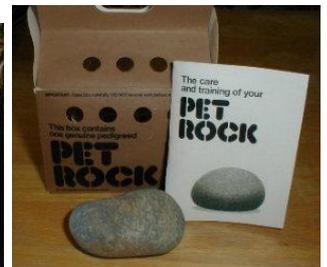
ADVERTS ON THE SPOT!

Imagination building game

You will be given a title of an imaginary product to make up a T.V commercial for on the spot! The commercial has a time limit of 30 seconds. You can play this in teams or with 2 people (person calling the products and the person acting them)

Use the list below for inspiration or make up your own!

1. Pre-Peeled bananas in plastic wrappers
2. Pet Rock
3. The Ropeless Skipping Rope
4. Goldfish Walker
5. Shoe Umbrellas
6. The most annoying box in the world
7. Million Dollar Toilet roll
8. Diet Water
9. Air Conditioned Shoes



Useless Product Design Task

Choose 1 of the useless products you created a 30 second advert for and bring it to life!

Evaluating: investigating your product

Draw and label one of the products you have advertised.

My Comments about the product:

Give your opinions about the design of the product: What you like about the design, what works well, how well it achieves its purpose and how inventive is it?

Design Overview:

What is it for and what should it do?

Who is it for and how will you ensure it appeals to them?

GCSE Drama- Have you chosen to study it?

If so, get a head start on reading some **key material** we will be studying over the course! 😊

Set

Key vocabulary to use: Colours, Type of staging, actor/audience relationship, material, how set is moved, props, cyclorama (projection), flats (painted wooden boards to show scenery), How location is created, How Time period is created, How the Time of day is created, How the set enhances the mood or atmosphere, floor coverings, drapes, furnishings, positioning of entrances/exits, Use of space (centre stage, up stage, downstage), Levels, Physical theatre to create set.



Sound

Key vocabulary to use: underscoring the action/atmosphere, diegetic/non-diegetic sound to highlight atmosphere, use of strings; discordant notes, musical or percussion instruments; pitch, pace, tempo, abstract sound, cliché sounds of imminent danger, music, with or without lyrics, live music, pre-recorded sound, microphones, Amplifiers, sound effects, distortion, reverb, echo, volume/amplification, fades, Soundscapes, Silence/lack of sound, Onomatopoeia.



Lighting

Key vocabulary to use: Wash, LED lantern, Fresnel, profile spot, follow spot, coloured gel, gobo, haze, diffusion, cyclorama, shadow, side light, down light, backlight, silhouette, shadows, upstage, downstage, centre stage, stage left, stage right.



Costume

Key vocabulary to use: Material, Colour, texture, Length/shape, Pattern, Context/time period, Make up, Hair, jewellery, Social Class, style, costume changes, unique aspects specific to character, accessories, props, practical reasons for acting parts of the play, dresses, skirts, blouses, sleeves; waistlines, hemlines, trousers, shirts, jackets, ties; lapel width, tie width, hats, stoles, shawls, coats, cloaks, capes.

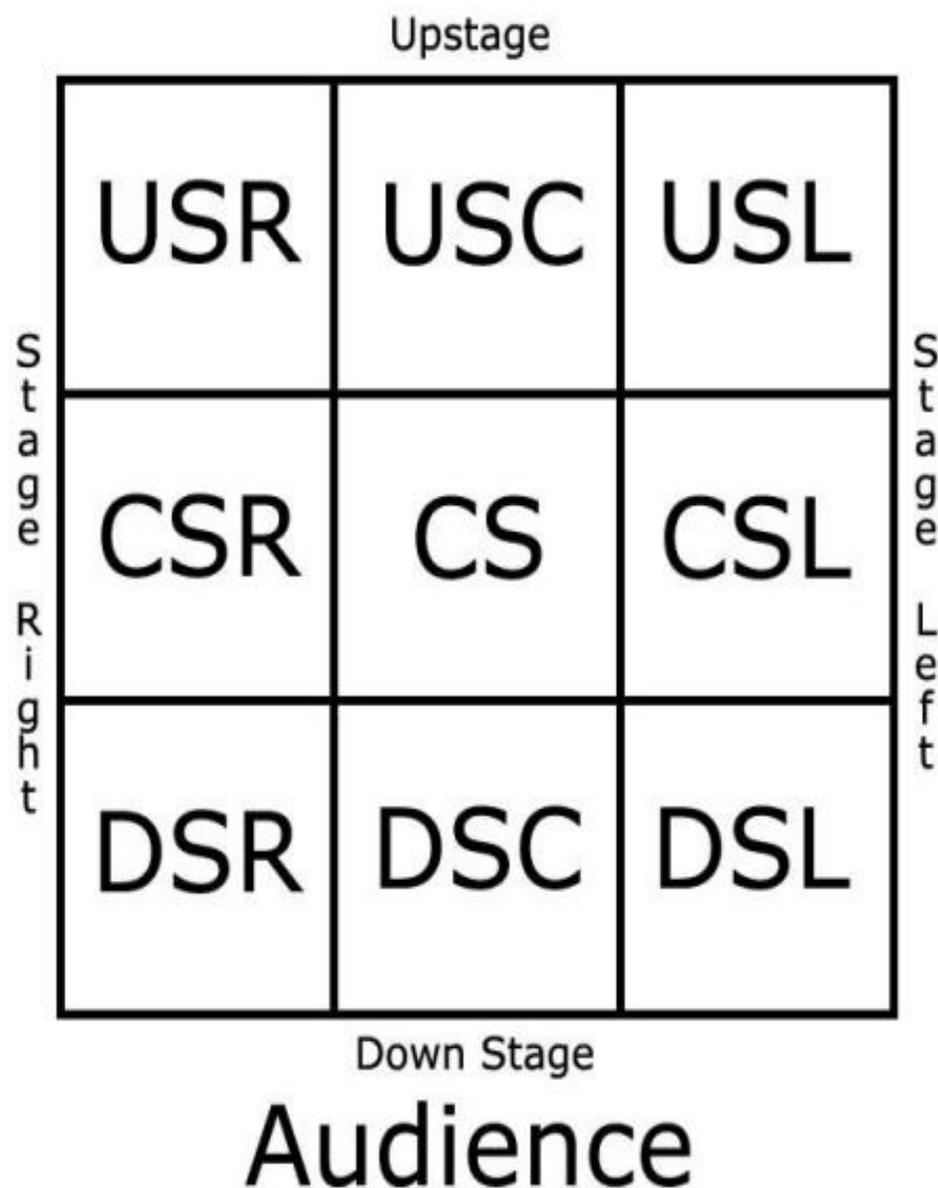


Acting

Acting style (melodramatic, naturalistic), **Movement** (posture, pace, hand gesture, facial expression), **Voice** (pace, pause, volume, inflection, emphasis) **Ensemble** (synchronisation, group work) **Use of stage space** (Centre stage, down stage, upstage) **Proxemics**, levels, **Characterisation** (how they wanted the character to be portrayed) **Techniques** (direct address, mime, still image, thought track) **relationships**, eye contact, hierarchy, status.



Theatre Maker	Role and responsibilities
Playwright	This is the name given to the person who writes the play.
Performer	A performer is an actor or entertainer who realises a role or performance in front of an audience.
Understudy	An actor who studies another's role so that they can take over when needed.
Lighting designer	The lighting designer is responsible for designing the lighting states and, if required, special lighting effects for a performance. The final design will result in a lighting plot which is a list of the lighting states and their cues.
Sound designer	The sound designer is responsible for designing the sound required for a performance. This may include underscoring, intro and outro music as well as specific effects. The final design will result in a sound plot which is a list of the sounds required and their cues.
Set designer	The set designer is responsible for the design of the set for a performance. They will work closely with the director and other designers so that there is unity between all the designs and the needs of the performance.
Costume designer	The person who designs the costumes for a performance. The costume department of a theatre is often called the wardrobe.
Puppet designer	The person who designs the puppets for a performance.
Technician	A person who works backstage either setting up technical equipment such as microphones or rigging lights before a production or operating technical equipment during a performance.
Director	A director is in charge of the artistic elements of a production. A director will often have the initial creative idea ('concept') for a production, will work with the actors in rehearsal, and will collaborate with designers and the technical team to realise this idea in performance.
Stage manager	The Stage Manager is in charge of all aspects of backstage, including the backstage crew. They will oversee everything that happens backstage before, during and after a performance. During the rehearsal period, the Stage Manager and their team will make sure that all props are found or made, scene changes are rehearsed and smooth, and all other aspects of backstage are prepared. They are also in charge of the rehearsal schedule.
Theatre manager	This is the person who is responsible for and manages the front-of-house team who deal with the audience during the production (for example, the box office manager, ushers and similar staff).



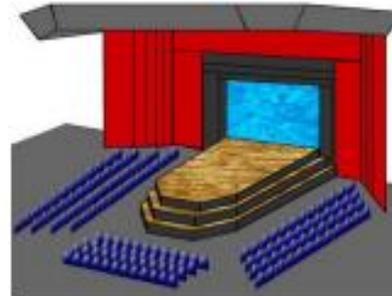
Section A – Staging Types

Proscenium Arch

A stage where the audience sits on one side only is called a **proscenium** arch stage, it has a proscenium arch over the stage which hides the equipment from the audience. The arc separates the audience from the stage and they can be sat quite far away.



Thrust stage



The audience sits on 3 sides, the stage “thrusts” out into the audience, this is a good way to remember the name! Actor can be close to the audience which creates an intimate atmosphere.

In-the-round stage



An **in-the-round** stage is positioned at the centre of the audience - ie there is audience around the whole stage. This type of stage creates quite an intimate atmosphere, and is good for drama that needs audience involvement. Actors need to change position frequently so ensure the audience can see a variety of facial expressions etc.

Promenade Staging

This can also be called **site specific theatre** and is where a location is chosen to create a specific effect. This is effective in helping the audience experience the atmosphere of the characters. Promenade staging can change during the performance with the audience moving between performance spaces.



Traverse stage

A stage where the audience sits on two sides is called a **traverse** stage. Again, this type of stage is good for creating an intimate atmosphere. The stage almost resembles a corridor or catwalk and the actors enter from either end.



End On Staging



The audience sit on one side of the production. This is very different to proscenium arch though. There is no arch to conceal lighting or equipment and there are no wings for actors to wait in before they enter the stage. The venues tend to be much smaller and more intimate.