



Cycle 2

Drama

Year 11

Name: _____

Tutor: _____

Year 11 Homework Timetable

| | | | | |
|------------------|----------------|----------------|----------|----------|
| Monday | English | Ebacc Option A | Option C | |
| Tuesday | Tassomai | Option B | Option D | |
| Wednesday | Hegarty | Science | Option C | |
| Thursday | Ebacc Option A | Tassomai | Option B | Option D |
| Friday | Hegarty | Science | English | |

Tassomai - 2 Daily Goals per week

Hegarty - 4 tasks of Hegarty per week

| Block A | Block B | Block C | Block D |
|-----------|-------------------|------------------|------------------|
| French | Art | Art | Business Studies |
| Geography | Business Studies | Business Studies | Catering |
| History | Child Development | Catering | Dance |
| Sociology | Catering | Drama | Drama |
| | Computer Science | History | Geography |
| | IT | Music | Media Studies |
| | Media Studies | Photography | Photography |
| | Sociology | Sport | Sport |
| | Sport | Travel & Tourism | |

Drama Cycle 1 - Homework Plan

| Week / Date | Homework task | Exam Question on Google Slides |
|--|---|---|
| <p>Week 1 November 15th</p> | <p>Cornell Notes: Identify the demands of performing the <i>Macbeth</i> script</p> | <p>Google Classroom Slide: Identify the demands <i>Macbeth</i> places on an actor developing a performance</p> |
| <p>Week 2 November 22nd</p> | <p>Practical Exams week Strengthen Lines</p> | <p>Practical Exams week Strengthen Lines</p> |
| <p>Week 3 November 29th</p> | <p>Mock Exams Week 1: Evaluation Exam Notes</p> | <p>Google Classroom Slide: Explain how a character is communicated through the written script.</p> |
| <p>Week 4 December 6th</p> | <p>Mock Exams Week 2: Evaluation Exam Notes</p> | <p>Google Classroom Slide: Identify and describe three techniques which can be used to lift the text off the page</p> |
| <p>Week 5 December 13th</p> | <p>Cornell Notes: Overcoming the demands of Shakespeare's language</p> | <p>Google Classroom Slide: Elaborate on how you will overcome challenges with the language and script in rehearsals</p> |
| <p>Week 6 January 3rd</p> | <p>Cornell Notes: Language Devices within your scene in <i>Macbeth</i></p> | <p>Google Classroom Slide: Explain the language devices within your scene and how each impacts your characterisation</p> |
| <p>Week 7 January 10th</p> | <p>Cornell Notes: Impact of techniques explored on your performance</p> | <p>Google Classroom Slide: Analyse the impact of using the three techniques on your performance</p> |
| <p>Week 8 January 17th</p> | <p>Cornell Notes: Weekly Log Books - Notes</p> | <p>Google Classroom Document: Weekly Log Books - Full write up</p> |
| <p>Week 9 January 24th</p> | <p>Cornell Notes: Weekly Log Books - Notes</p> | <p>Google Classroom Document: Weekly Log Books - Full write up</p> |

DRAMA Year 11 *Macbeth* C2

1.3 Demands of Shakespearean Language on an Actor

Weeks 1 & 4

One of Shakespeare's strengths is that his plays are open to a variety of interpretations; for instance he gives away very little about how he thinks characters should look. This gives you as performers the opportunity to interpret your version of the characters however you wish.

The first real challenge is **how to say the words** of dialogue using the correct **pronunciation** and **emphasising the meaning** behind the old fashioned language - To help with this you must have the interpretation of the lines so that you show an understanding which will help you to express the meaning. This is important so that you KNOW what you are talking about and will express it clearly for the audience to also understand.

Working on monologues is quite **isolating and you aren't sure if the meaning you are trying to express is coming across properly** - To help with this many monologue groups have paired up so you have someone to show your work to. This will help to improve the presentation as your partner will give you advice and feedback. This might even be helping you to pronounce some of the new words accurately.

Those working on duologues or group scenes have had the challenge in rehearsal of **making the dialogue flow like a proper conversation**. Because it is a conversation it needs to be fluent and realistic so we can't have long pauses or seem to be only focusing on our own lines. To help we tried to understand whilst our partner was saying and what our emotional reaction might be. For example if they ask a question, we might need to have a facial reaction to show we are responding along with the dialogue.

Time taken to learn the lines - because the dialogue in *Macbeth* is old fashioned, we have all found it takes longer to learn because we don't automatically think like that. If you are delivering an aside and have chosen to address the audience, this requires courage to give them direct eye contact and you must not let yourself corpse.

Stage directions were not such a feature within Shakespeare's writing, probably because he would be there to direct the actors himself, so part of the challenge of bringing *Macbeth* to life is to interpret the blocking and characterisation decisions yourself. Consider the importance of entrances, exits and movement on the stage. Proximity to other characters, the audience or set/props can help the audience to understand your character visually.

1.3 Character communicated through Language:
Weeks 2 & 5

The text of the play and Shakespeare's language will provide the biggest indication of how to communicate your character. Typically actors will look closely at the text to see:

- what the character says about her/himself - Quote lines for evidence
- what the character says about other characters- Quote lines for evidence
- what other characters say about her/him- Quote lines for evidence

This evidence from the text will help actors to make initial choices about the way their character will develop.

Look at your script. Which language devices are written in your scene?

Explain them - here are a few examples:

- 1) **Repetition** of a particular word or developing a keyword - such as time or night.
- 2) What **emotions come through your lines?**
- 3) Do you have any **stage directions** in your scene? What do you have to do (e.g. read a letter) and what does this show about your character?
- 4) What words or lines do you plan to **emphasize**? Explain why - how does this show the audience your character?
- 5) Do you **refer** to another person or object, like the dagger, in your lines? How will you communicate this through spoken and body language?

1.4 Techniques for Lifting the character from the page:
Weeks 3 & 6

| Technique | How I used it in rehearsal | Impact on my characterisation: |
|----------------------|--|---|
| Tongue Twisters | Red Lorry Yellow Lorry Red Leather Yellow Leather Slowly saying them, and enunciating every word - then speeding up. Trying to speak the words clearly and get the mouth around the letters for clarity. | It helped me to understand I could say some of my challenging lines if I clearly speak them and slowly at first to make sure I am pronouncing the words and with the correct diction . For example, my line '.....' improved. |
| Moving picture | This is a technique where you mime speaking the words of your scene but instead work on movement, gesture, facial expression and proxemics. How you will show the character physically. | It made me focus less on what I was saying through the dialogue and more on who I was trying to show. For example when I say '...' she/he is supposed to be angry, so I built in a cross facial expression and the gesture of pointing. |
| Emphasis exploration | To begin our teacher gave us a line and we had to emphasise different words in the phrase which slightly altered the meaning. 'Macbeth saw Birnam Wood approach the castle.' This made me realise how subtle a change of emphasis could affect the meaning of a line. I then played around with a few of my lines. | The impact this had on my scene was ... When I say the line '...' I am now going to emphasise the words Which will show the audience how my character |

STEP 2: CREATE CUES

What: Reduce your notes to just the essentials.

What: Immediately after class, discussion, or reading session.

How:

- Jot down key ideas, important words and phrases
- Create questions that might appear on an exam
- Reducing your notes to the most important ideas and concepts improves recall. Creating questions that may appear on an exam gets you thinking about how the information might be applied and improves your performance on the exam.

Why: Spend at least ten minutes every week reviewing all of your previous notes. Reflect on the material and ask yourself questions based on what you've recorded in the Cue area. Cover the note-taking area with a piece of paper. Can you answer them?

STEP 1: RECORD YOUR NOTES

What: Record all keywords, ideas, important dates, people, places, diagrams and formulas from the lesson. Create a new page for each topic discussed.

When: During class lecture, discussion, or reading session.

How:

- Use bullet points, abbreviated phrases, and pictures
- Avoid full sentences and paragraphs
- Leave space between points to add more information later

Why: Important ideas must be recorded in a way that is meaningful to you.

STEP 3: SUMMARISE & REVIEW

What: Summarise the main ideas from the lesson.

What: At the end of the class lecture, discussion, or reading session.

How: In complete sentences, write down the conclusions that can be made from the information in your notes.

Why: Summarising the information after it's learned improves long-term retention.

Date / /

Topic

WEEK 2

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Summary

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WEEK 3

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Summary

