

The Beginning of Drama

GREEK THEATRE



Name:

Form:

Form Tutor:

Form Room:

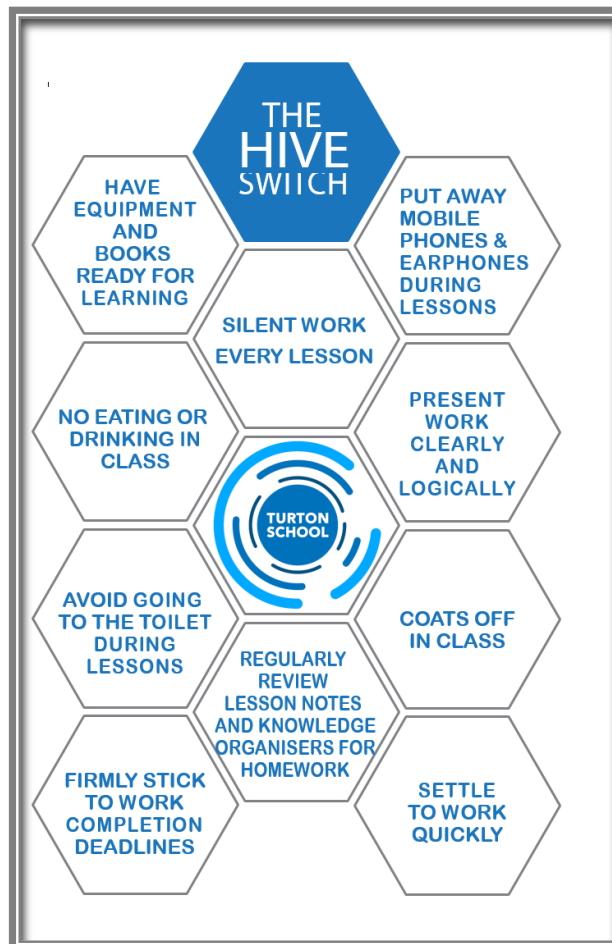
Drama Teacher:

Homework Day:

Written Tasks

- Always use **black** or **blue pen** for written work.
- Always use **pencil** for drawing.
- Put the title on the next line down in the middle of the line and underline it with a ruler.
- Make sure your handwriting is clear.
- If you make a mistake cross it out neatly with a single line.
- When you have finished the work, read it back to check that you have completed all tasks set and that the spelling, punctuation and grammar are correct.
- Use a dictionary to check the spelling of unfamiliar words.
- Ask for help if you need it.

Are you ready to learn?



BASELINE ASSESSMENT

ANTIGONE BY SOPHOCLES

- 1) A great battle had taken place between two Greek armies and many soldiers had lost their lives.
- 2) Amongst the deaths were two brothers who had killed each other in a sword fight.
- 3) Their two sisters meet the next day to discuss the ruling that their uncle, the new king, Creon (Kree-on) has given: that one will be given a proper burial as he is a hero, but the other will be left to rot outside the city walls as he is a traitor who fought against their city. Creon says that anyone who tries to bury the body will be killed.
- 4) Antigone (Ant-ig-onee) tries to persuade her sister Ismene (Is-mane-ee) to help her bury her brother so that he can go to heaven, but Ismene refuses as she is scared.
- 5) Antigone buries the body alone.
- 6) Later, a soldier comes to tell Creon that someone has buried the body – he is angry and demands that they are brought to him.
- 7) Antigone is brought in front of Creon and he says that she will be killed. She says she would rather please the gods than please the king.
- 8) Haemon (Hay-mon), Creon's son, is engaged to Antigone, and tries to persuade his dad to let her go – Creon refuses.
- 9) Teiresias (Tie-ree-sias), the old, blind, prophet tries to persuade Creon to let Antigone go so that he doesn't anger the gods and get punished by them – he refuses.
- 10) The chorus (a group of wise people from the city) try to persuade Creon to let Antigone go – he finally sees sense.
- 11) Creon goes to free Antigone but finds that she and his son have killed themselves.
- 12) When Creon's wife finds out that her son is dead, she also takes her own life.
- 13) Creon realizes that he has made terrible mistakes and prays for a quick death.

HOMWORK 1

In your planner, in today's box write 'Drama' in the subject box and 'Homework 1 - page 4' in the next box, and the correct date for handing in.

You are completing this work **in your Drama exercise book** so you should be writing in full sentences that make sense without the question being written.

Please read the rules for written work on page 2 to make sure that your work is presented properly.

ANTIGONE – UNDERSTANDING THE STORY

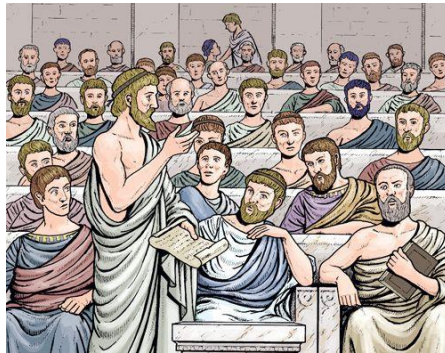
- 1) What is a traitor?
- 2) Why did Creon think that one of the brothers was a traitor?
- 3) Who do you think is the braver sister and why?
- 4) Why does Antigone think that it is important for her brother to be buried?
- 5) Why does Ismene not want to help Antigone bury their brother?
- 6) Why does Haemon want Antigone to be set free?
- 7) Why does Teiresias say that Creon should let Antigone go free?
- 8) How many characters have died by the end of the play and who are they?

LESSON 2 – GREEK THEATRE – THE HISTORY

WHEN?

Most Greek theatre was produced in the 5th century BC. Around this time Greeks wanted to celebrate achievements in sport (the Olympics was invented) and were developing democracy as well as being very religious.

They used the theatre to explore the biggest questions about life, death, the Gods and politics.



The word **democracy** describes a form of government. The word comes from two Greek words that mean “rule by the people.” In a **democracy** the people have a say in how the government is run. They do this by voting, though there are usually rules about who can vote.

WHERE?

Mostly in major cities such as Athens. Most Greek cities had a theatre. It was in the open air, and was usually a bowl-shaped arena on a hillside.

The theatres could seat up to 14,000 people and going to the theatre was seen as so important in making you a better person, that even prisoners were brought out of prison for the day to watch the plays.

The plays were performed at a festival (competition) celebrating Dionysus (the god of wine)



WHAT?

Greek drama was split into 3 categories: **tragedy** which looked at big political issues in a serious way, **satyr** which were cheeky simple plays, and **comedy** which made fun of everyday life.

All the actors were men or boys. Dancers and singers, called the chorus, performed on a flat area called the **orchestra**. Over time, solo actors also took part, and a raised stage became part of the theatre. The actors changed costumes in a hut called the "**skene**". Painting the walls of the hut made the first scenery.



WHO?

Thespis is said to have 'invented' the actor (hence the term thespian) when he got someone to step out of the chorus and speak on their own.

Aeschylus and **Sophocles** wrote tragedies and **Aristophanes** was famous for his comedies. All of the actors were men but as they all wore masks they could easily become female characters.

Greek actors wore masks, made from stiffened linen, with holes for eyes and mouth. Actors also wore wigs. They wore thick-soled shoes too, to make them look taller, and padded costumes to make them look fatter or stronger. The masks showed the audience what kind of character an actor was playing (sad, angry or funny). Some masks had two sides, so the actor could turn them round to suit the mood for each scene.



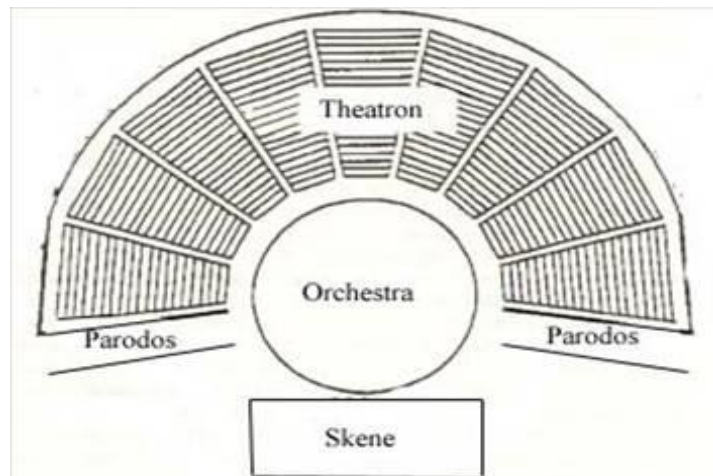
THE THEATRE BUILDING

ORCHESTRA—Where the chorus sang and danced

SKENE—A building for the actors to change in and a small raised stage for the actors

THEATRON—Where the audience sat—the acoustics were so good you could hear every word from the back

PARADOS—Entrances for the chorus



DRAMATIC CONVENTIONS IN GREEK PLAYS

The chorus – a group of actors who commented on the action in the play. They used song and dance to have a bigger dramatic impact on the audience.

Unity of time, place and action – Aristotle said that in a play there should be a single plot (action) set in one place and in the course of one day (time)

Catharsis – the feelings of pity and fear that the audience feel for the protagonist (main character) after his downfall. The Greeks believed that if the audience felt this then they would learn to never do the bad things that the protagonist did.

Hubris – excessive pride—this was often the downfall of the main character

HOMEWORK 2

Learn the key facts from the information that we have covered in today's lesson so that you are ready for the test next lesson

HOMEWORK 3 - Learn the spellings and meanings of these performance terms for a test next week. Answer the questions in the booklet to test your understanding.

GESTURE

Communicating using your hands or your arms.

What gesture might Creon use when he speaks the words 'I' 'me' or 'my'?

MIME

Showing the audience an invisible object.

How might Creon mime that he has a stick to strike another person in temper?

GAIT

The way that an actor walks.

How might Antigone and Ismene walk differently in the opening scene?

POSTURE

The way an actor sits or stands.

How might Antigone stand or sit when she is brought in front of Creon?

ORIENTATION

The direction that an actor is facing.

Would Antigone and Ismene face each other when they discuss burying their brother?

HOMWORK 4

Copy and complete the information below – all the words that you need for the blanks are at the bottom of the information – you need to think of the 4 skills yourself.

Remember to put the date, that it is homework and the title.

Underline your date and title

TABLEAUX

A tableau is a _____ or _____ performed on _____.

Tableaux can be used in drama to:

- _____ and _____ a performance effectively
- Show the _____ something that would be too _____ to act out – e.g. a fight.
- Allow the audience to focus on an _____ moment.

Effective skills needed to create an effective tableau are.. (list at least 4)

WORDS TO FILL IN THE BLANKS

stage

frozen image

audience

living photograph

finish

difficult

start

important

HOMEWORK 5

Put the date, that this is homework and underline both.

Copy and complete the following in to your Drama Exercise book

TRANSITIONS

A transition is an _____ way of moving from one _____ or _____ to another. Rather than walking to their next position the actor keeps the _____ entertained by performing the _____. Transitions should always be considered as part of the _____ and should be as interesting to watch as the scene or tableau themselves. They need to be performed in a style that suits the piece and be performed in a _____ and _____ way.

Interesting

Safe

Scene

Performance

Tableau

Disciplined

Audience

Transition

Interesting way that I could move from one tableau to the next are...

THOUGHT TRACKING

Thought tracking is when an actor _____ of the scene/tableau to speak their character's _____ to the _____. Thought tracking is an effective way of getting inside a _____ mind. It enables us to see things from a character's _____, and to better understand their motives. When thought tracking happens everybody else on stage remains _____ to show that they are not aware of what is being said.

Frozen

Thoughts

Character's

Steps out

Point of view

Audience

LESSON 6 CLASSWORK + HOMEWORK

YEAR 7 EVALUATION – TABLEAUX AND MOVEMENT

Please complete this work using full sentences that make sense without the questions being written.

- 1) What is a tableau?

- 2) List 3 performance elements that make an effective tableau.

- 3) In your final performance describe or draw your most effective tableau and explain what made it effective.

- 4) Describe the way that you moved in one of your transitions and say why this was an effective way of moving.

- 5) Write down one of your thought tracking moments. What do you think it added to your performance?

- 6) Which other group's performance did you admire and why?

- 7) List 3 skills that you have learned or developed during this scheme of work – these could be linked to preparation or performance work.

- 8) Set yourself two targets for the next scheme of work – again these could be related to preparation or performance.

If you do not finish this work in class then you must finish it for homework.

Once you have finished check to make sure that all answers make sense without the questions and for accurate spelling, grammar and punctuation.

HOMWORK 7 – LEARN THE SPELLINGS AND DEFINITIONS

VOLUME

How loudly or quietly something is spoken

PACE

How quickly or slowly you say a line

ACCENT

How the voice is affected by where you come from

EMPHASIS

Putting stress on a particular word or section

PAUSE

Leaving a short gap between words

TONE

How the voice is affected by emotion

PITCH

How high or low (musically) you speak

ANTIGONE – FIRST CHORAL ODE

There are many great wonders in the world, but
none is more wonderful than man.

Man has conquered the great grey, heaving seas,
driven on by the blasts of winter.

Driven on through the waves crashing left and right.

The oldest of the gods he wears away – the Earth,
as his ploughs go back and forth, back and forth,
with a team of stallions proudly turning the land.

He catches the quick, sharp, darting birds of the
sky, and the slow, slippery smooth beasts of the sea.

Man who tames the beasts to do his will.

Man the skilled! Man the brilliant! Man the master!

HOMEWORK 8

Make sure you have the date and the title in your exercise book and that both are underlined.

If you do not finish this evaluation in class then you must finish it for homework.

CHORAL SPEAKING EVALUATION

Answer the following questions in full sentences that make sense without the question being written.

- 1) Explain what choral speaking is and why it can be effective in a performance.

- 2) Choose the sentence that was performed most effectively in your piece. Write the sentence and then say exactly how it was performed and what made it effective for the audience.

- 3) What do you think that the movement in your piece added to your performance?

- 4) Whose performance did you admire the most and why?

- 5) If you had another 30 minutes to work on your performance how would you improve it?

Once you have finished your work check to make sure that all of your answers make sense without the question being written and for accurate spelling, punctuation and grammar.

STICHOMYTHIA

Stichomythia is a form of dialogue (speech) originating in Greek Drama in which short single lines are spoken by alternate speakers.

Stichomythia is usually used when two characters are in conflict.

It is a device used by a playwright to show how emotional or passionate characters are about something.

Stichomythia helps to build up tension in a scene and often is performed at an increasingly fast pace.

	1	2	3	4
PERFORMANCE SKILL- INDIVIDUAL	Some effective use of voice and physicality to communicate a character. The delivery of stichomythia is limited.	Satisfactory use of voice and physicality to communicate a character. Stichomythia is delivered appropriately.	Good use of voice and physicality to communicate a clear character. Stichomythia is delivered well with attention to detail.	Excellent use of voice and physicality to communicate a well-developed and engaging character. Stichomythia is delivered exceptionally with careful attention to detail.
EFFECTIVE COMMUNICATION OF SCENARIO	There is an attempt to create tension and conflict in the performance. The pace of the performance is not really appropriate and the audience are not fully engaged.	Tension and conflict are created in the performance. The pace of the performance is appropriate and the audience are largely engaged.	Tension and conflict are created in a theatrical and successful performance. The pace of the performance is appropriate and the audience are engaged.	Tension and conflict are created in a highly theatrical and totally successful performance. The pace of the performance is entirely appropriate and the audience are thoroughly engaged.
CONFIDENCE AND FOCUS	Struggles to perform with confidence and self-discipline.	At times, confidence and self-discipline are evident.	Demonstrates a confident performance showing focus and discipline.	Performs with highly effective stage presence and excellent self-discipline.
GROUP CO-OPERATION	Evidence that use of available rehearsal time is poor. The piece fails to run smoothly.	Some evidence that rehearsal time has been used with some moments running smoothly, but not always maintained.	Teamwork is evident in the performance. The performance is cohesive and runs smoothly.	The group are completely cohesive and work as a unit in performance. Roles are equally distributed and appropriate for the

HOMEWORK 9

1) LEARN YOUR LINES

2) For each line of your stichomythic speech **write an adjective** next to it to capture your mood at this point in the emotional discussion.

3) Now add in some **performance annotation** for movement e.g. walk away – turn head away – bow head – slowly sit – grab her hand.

4) Add in vocal annotations about pace, pitch, pause, tone, volume, emphasis

OPTIONAL HOMEWORK

If you would like to you could bring in props or costume to help with your performance.

Note – you will not be allowed to leave the lesson to change so it must be something that you can add to your uniform.

HOMEWORK 10

EVALUATING YOUR WORK AND THE WORK OF OTHERS

Be able to tell me next week:

From your own performance 2 WWW and 2 EBI

Which was the most effective performance you saw and why?

HOMEWORK 11

YEAR SEVEN SCRIPTED EVALUATION – ANTIGONE

Answer the following in full sentences IN YOUR DRAMA EXERCISE BOOK in a way that makes sense without the question being written.

- 1) Say which character you played and write at least two sentences describing them. You should talk about their personality and the emotions that they are feeling during your scene.

- 2) Copy out two of your lines and explain how you performed them vocally. You should write about **PACE, PITCH, PAUSE, EMPHASIS, TONE and VOLUME**. Try to say what the line was showing the audience.

- 3) Explain 2 moments when you used your physicality effectively and say what it communicated to the audience about your character at that point. (**FACIAL EXPRESSION, POSTURE, GESTURE, LEVELS, MOVEMENT, GAIT**)

- 4) What do you think was the most impressive thing about your performance and why?

- 5) If you could perform again what would you like to improve about your performance and why?

- 6) Whose performance did you admire and why?