

# STANGROUND ACADEMY

## EXPRESSIVE ARTS WORKPACK YEAR 7

# **DRAMA WORKPACK**

**Year 7**

# **Alice in Wonderland**

## **Chapter 1:**

- Alice is sitting with her sister reading when she sees a white rabbit run by talking to itself. He is saying 'Oh dear I shall be late!'
- Alice follows the rabbit down a rabbit hole. This is a very long tunnel; she lands with a bump on some grass and sticks.
- Alice continues to follow the rabbit through a long corridor full of closed doors.
- On a table she sees a key, which opens a very tiny door. But she can't fit into it, so she drinks the bottle of liquid on the table which says 'Drink me' on it. She shrinks.
- But she shrinks so much she can't reach the key left on the table. She starts to cry.
- Her tears fill the corridor. She eats a small piece of cake which has the words 'eat me' to hope it makes her big again. And it does!

## **Chapter 2**

- Alice drinks an unmarked bottle of liquid and grows to the size of the room.
- The White Rabbit returns to his house, fuming at the now-giant Alice, but she swats him and his servants away with her giant hand. The animals outside try to get her out of the house by throwing rocks at her, which inexplicably transform into cakes when they land in the house.
- Alice eats one of the cakes, which causes her to shrink to a small size.

## **Chapter 3**

- Alice re-enters the forest, where she meets the Cheshire Cat again.
- The Cheshire Cat explains to Alice that everyone in Wonderland is mad, including Alice herself.
- The Cheshire Cat gives directions to the March Hare's house and fades away to nothing but a floating grin.

## **Chapter 4**

- Alice travels to the March Hare's house to find the March Hare, the Mad Hatter, and the Dormouse having tea together.
- Treated rudely by all three, Alice stands by the tea party, uninvited. She learns that they have wronged Time and are trapped in perpetual tea-time.
- Alice leaves and journeys through the forest. She finds a tree with a door in its side, and travels through it to find herself back in the great hall.

## **Chapter 5**

- After saving several gardeners from the temper of the Queen of Hearts, Alice joins the Queen in a strange game of croquet.
- The Queen tears about, frantically calling for the other player's executions.
- Amidst this madness, Alice bumps into the Cheshire Cat again, who asks her how she is doing.
- The King arranges for the Cheshire Cat's execution, but since the Cheshire Cat is now only a head floating in mid-air, no one can agree on how to behead it.

## **Chapter 6**

- Alice is told of her fate to fight and kill the Jabberwocky to remove the Queen's rein. The jabberwocky and Alice fight. Alice wins. The Queen is no longer in power the wonderland has peace once again.
- All of a sudden, Alice finds herself awake on her sister's lap, back at the riverbank. She tells her sister about her dream and goes inside for tea as her sister ponders Alice's adventures.

## **JABBERWOCKY from Alice in Wonderland**

**Task 1:** Draw your interpretation of the Jabberwocky- what you think it looks like and add colour to your picture- detail! **(Level 1 Pass)**

**Task 2:** Label the picture explaining how each body part could be created through the use of physical theatre e.g. tail = person laid on floor wiggling legs. **(Level 1 Merit)**

**Task 3:** Underneath your pictures and labelling, write a short script explaining how the son killed the jabberwocky. Try to use adjectives and alliteration. **(Level 1 Distinction)**

## The Tempest by William Shakespeare tasks continued...

ship's **MASTER** and **BOATSWAIN** enter.

## MASTER

**BOATSWAIN**  
I'm here, sir. How can I help you?

**MASTER**  
My good boy, give the other sailors a pep talk—and do it fast, before we're shipwrecked. Hurry, hurry!

## The MASTER club

**SALON enter**

## BEKTSCHALEN

Come on, man! That's the way to do it! Quickly!  
Quickly! Take in the upper set. Listen to the master's  
orders. — Blow your head out, damn! So long as we  
have enough room to avoid running around!

ALONSO, SEBASTIAN, ANTONIO, FERDINAND.  
GONZALO, and others enter.

**ALSO**

Be careful, good Boatswain! Where's the Master?  
Make these men work.

**BOATSWAIN**  
Please stay below deck, sir.

## ANTONIO

### What's the Magic, Bostons?

**BOATSWAIN**  
He's busy, can't you hear him giving orders? You're getting in the way of our work. Stay in your cabins. You're helping the storm, not us.

**GONZALO**  
Don't get wound up, my good man.

**BOATSWAIN**  
I'm only wound up because the star's wound up. Now get out of here! Do you think these waves care anything about kings and officials? Go to your cabins and be quiet! Don't bother us up here.

**GONZALO**  
Just remember who you've got on board with you  
good man.

**BOATSWAIN**  
 Nobody I care about more than myself. You're a long advisor. If you can order the team to calm down, we can all put down our ropes and rest. Go ahead, use your authority. If you can't do it, be grateful you've lived this long and get wait to die in your cabin, if it comes to that.—Harder, man!—Now get out of our way, I'm talking you.

### The BOATSWAIN enters

**GONZALO**  
I feel a lot better after talking to this guy. He doesn't look like a person who would drown—he looks like he was born to be           . I hope he lives long enough to be hanged. The rope that hangs from sk' do more good than all the ropes on this ship, since it's guaranteed he stays alive through this storm. But if he's not destined to die by hanging, then our chances don't look too good.

**GONZALO exits with the other men of court**

## THE BOATSWAIN ORDER

## BOATSWAIN

Bring down that top sail! Fast! Lower, lower! Let the ship sail close to the wind.

**A SPOT onstage.**

Damn those men shouting down there! They're louder than the storm or us sailors.

SEBASTIAN, ANTONIO, and GONZALO *et al.*

Oh, not you again. What do you want? Should we all give up and drown? Do you want to sink?

## SEBASTIAN

Oh, go to hell, you loud-mouthed bastard!

## BOATSWAIN

**Well, get to work, then.**

**ANTONIO**

Just die, you lowlife! Go ahead and die, you nasty, fude bastard! You're more scared of drowning than we are.

**GONZALO**

Yes, I guarantee he won't drown—even if this ship were as fragile as an eggshell and as leaky as a menstruating woman.

**BOATSWAIN**

Turn the ship to the wind! Set the sails and let her go out to sea again!

### Task 1:

**Draw a map of the journey the crew will take. Consider your presentation and design.**

**Include:**

- dotted line for the journey taken
- mark where any treasure is
- landmarks
- hideouts
- tribes

# The Tempest

How does Shakespeare create drama and tension in the opening lines?

**Tasks 2, 3 and 4.**

The play opens on board a ship that is being battered by a storm - or tempest. The ship's crew are hard at work trying to stop the ship from sinking. The passengers think they are going to drown.

In three words describe the storm:

€  
€  
€

**ACT ONE, SCENE ONE: Who's Who?**

- King Alonso \_\_\_\_\_
- Sebastian \_\_\_\_\_
- Antonio \_\_\_\_\_
- Ferdinand \_\_\_\_\_
- Gonzalo \_\_\_\_\_
- Boatswain \_\_\_\_\_

Point	Quote	Comment
Strength of the storm		
The fears of the crew and their passengers		
Insults used		

**TASK:** Write a paragraph describing the storm in *The Tempest*. Use adjectives, similes and metaphors to set the scene.

## **Your own play.**

You need to plan your ideas for your own play. The planning is broken down into stages to build up your idea. Bring this back to lesson to rehearse with your group.

**Title:** \_\_\_\_\_

*Genre:* \_\_\_\_\_

### **Characters:**

*Main:*

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*Other characters:*

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### **Setting:**

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### **Time:**

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## **Brief Plot Summary:**

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### **Extension:**

Can you begin to script your plot for your play? Don't forget to include stage directions!



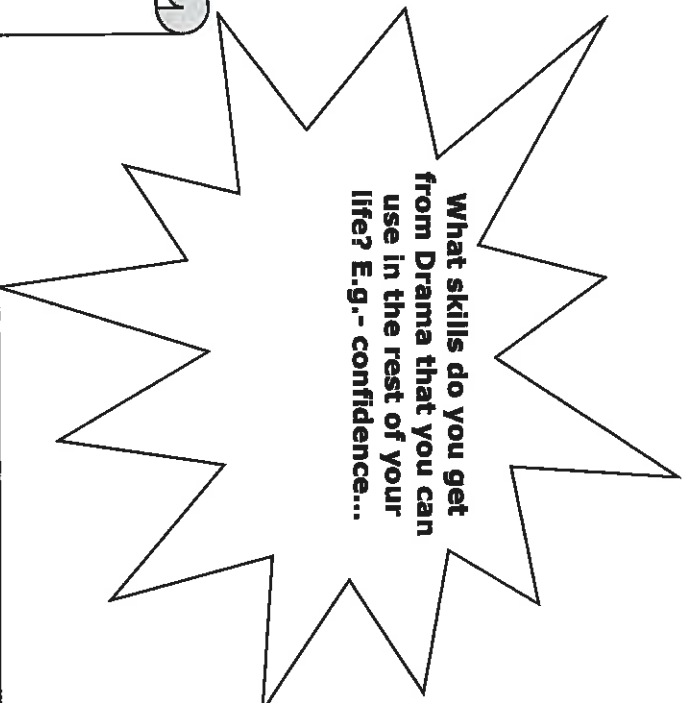
Name of your character	Age of your character
What is your character likely to wear.	Some background information on this character.
Audience and Purpose – Why is this character talking and who is the character talking to.	What is your character going to talk about.
Dialect that this character employs.	Idiomatic English that the character is likely to use.
Things / a subject that you wish your character to (apparently) subconsciously reveal	Will the character digress from their speech and if so onto what?
What kinds of repetition is the character likely to use?	Any other relevant information

**What makes a good Drama lesson?**

**What careers/ jobs can you get with a qualification in Drama?**

**What are the main 5 things you need to have in a successful and safe Drama lesson?**

**What skills do you get from Drama that you can use in the rest of your life? E.g.- confidence...**



**Name as many famous Actors or Actresses you can think of:**

**Draw a picture/ make notes on how you plan to become a better participant/ actor/ student in Drama:**

**Stanground Academy**

**Music Department**

**Year 7 Workbook**

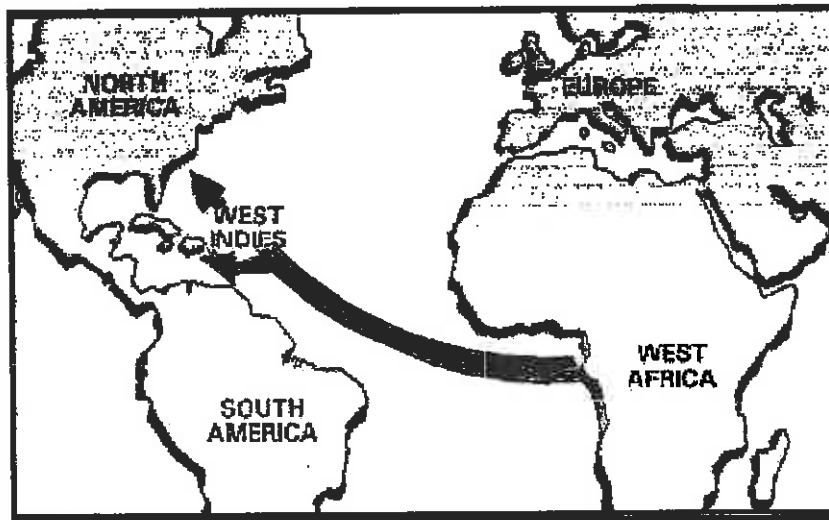


# Where Blues and Jazz started

During the 18th and 19th centuries thousands of people were taken as slaves from Africa to America. For these Africans life became a nightmare. Many died on their long journey by sailing ship. Those that survived were sold in auctions and put to work on farms in the Southern states of America. Families were often split up. Children were taken from their parents and husbands from their wives. The life of slavery was cruel and horrible.



Slavery was a nightmare come true. Yet the slaves played and sang music which later influenced music all over the world. From the music of slaves came blues and jazz.



## Tasks

Put the title 'Blues Music' in your book with today's date. Remember to underline your title.

1. Copy the map above and mark in the slave movement.
2. Why did thousands of African go to America in the 18th and 19th centuries?
3. What made life horrible for the Africans?

## Introduction to Blues Music

For the Africans music was a way of life. It is not surprising that music played an important part in the lives of African slaves. In the songs Slaves expressed unhappiness. They also had songs for healing the sick and lullabies for the babies. While working in the fields the slaves also sang rhythmic tunes to keep the beat as they worked.

### Instruments of the Slaves

African music is famous for exciting rhythms. These were played on the drums as the drum is the most popular African instrument. The slaves made drums of many different shapes and sizes. They played them in a variety of ways, e.g. with the palms of their hands, their fingertips, or with sticks. Other percussion instruments were the shakers made from containers half filled with pebbles, and tambourines.

Sometimes the slaves wore anklets and when they stamped in time with the music they would jingle. The jangling created an off beat rhythm. The Slaves had to make instruments out of what ever they could find. They used the bones of cattle. Large beef bones were used like wood blocks or drum sticks. Jawbones became scrapers when the teeth were scraped with keys or metal objects. The slaves also made string instruments. The most popular was the fiddle which was played with a curved bow.

### Tasks

#### Answer the following in full sentences.

1. Why did music play an important part in the lives of the African slaves?
2. Which was the most popular instrument used ? Describe the way it was played.
3. How were Jaw bones turned into percussion instruments?
4. What is an off beat rhythm?
5. Make a list of all the instruments used.

Now listen to different examples of Blues music.

1. Traditional blues
2. Modern blues - for example Eric Clapton.

Try to identify what the singer is singing about?

How does the use of instruments change between traditional and modern blues?

Name:.....Class.....



Rock'n'Roll is a very athletic, competitive form of dance that originated from lindy hop. Unlike lindy hop, however, it is a choreographed dance designed for performance. It is danced by both couples and groups. This is normally a very fast and physically demanding dance.

During the development of the musical genre 'Rock and Roll', dances to go with the music were also created. From 'swing', which came into being around 1920, 'Lindy Hop' emerged, the first partner dance ever to feature acrobatic elements. Rock and Roll music came into fashion around 1955.

Rock'n'Roll was a form of popular music that evolved from rhythm and blues. It originated in the United States and is characterized by the use of electric guitars, a heavily accented beat, and a relatively simple phrase structure.



The most obvious feature of rock and roll dance are its kicks and its acrobatic elements. A typical Rock n Roll movement is the kick ball change. Acrobatic movements include a variety of *lifts*, *jumps*, *throws* and *flips*. It is danced in pairs or in formation. Because of its demanding technique, high speed, and acrobatics, rock and roll is a straining high-performance dance and is most often performed by young dancers.

The original Rock'n'Roll dancers would have worn petticoats and jeans. The costumes are usually brightly coloured. The shoes worn is one of the most important elements in Rock & Roll dancing. Their soles need to possess both "slip" & "grip" characteristics. The most common footwear are light jazz shoes.

Rock and roll dance works on the 4/4 time measure. This means that each phrase of movement will fit into a count of 4 beats. The music is very fast, between 176 to 208 bpm (beats per minute).

Name:.....Class.....

**Questions:**

1. Which style of dance did Rock'n'Roll originate from?
2. When did Rock'n'Roll music come into fashion?
3. Where did Rock'n'Roll music originate?
4. What musical instruments might you hear in Rock'n'Roll music?

5. Which Rock and Roll movements have we used in our Rock n Roll routine? (circle)

Boogie Back	Tuck-turn	Hand-jive
Jump	Mashed potato	The shuffle
Step-ball-change	Barrel roll	Kick
Windmill	Left turn	Curdle

6. What do people wear for Rock'n'Roll dancing?
7. What time signature does Rock'n'Roll dance use?
8. What do you enjoy about Rock'n'Roll dancing?
9. Which of the following words would you associate with Rock'n'Roll dance? (circle)

Energetic	Slow	Exciting	Popular
Boring	Acrobatic	Menacing	Timeless
Careful	Easy	Demanding	Fast
Fun	Gentle	Difficult	Inclusive

10. Describe one Rock'n'Roll dance movement:

.....

.....

.....



# Music

Designing your own instrument



How many different instruments can  
you think of?

□ What sounds do they make?



# Your task is to design a brand new instrument.



- Think very carefully about how it will look as well as how it will sound.
- What name will you give your instrument?
- Draw your instrument, label it and write a brief description of how it will sound.





## Mixed Cuts



*In 1996 MC Lyte's "Bad As I Wanna B" album wasn't going anywhere fast. Then Puff Daddy was handed the next. He hooked up a new beat underneath Lyte's rhymes – a loop from Diana Ross's disco hit "Upside Down" – and brought in rising star Missy Elliott for a cameo verse. The refurbished song was the biggest hit of Lyte's career, and "Bad" got a new lease on life. Witness the power of the remix.*

*For decades, artists have recorded multiple versions of the same song. Some make up creative names like the "Ego Mix", and the "Government Cheese Mix". And over the years, these souped-up versions of a song – or "remixes", as they've come to be known – have become an increasingly essential element in making hit records.*

*It's difficult to accurately trace the first remix in hip hop, because any change to an original recording can be classified as a remix. Early remixes included minor alterations – an extra ass line, the switching of a snare drum, or an added handclap. DJs such as Ron G and Kid Capri made their own remixes of previously released songs on mix tapes by blending the instrumental of one song with a capella version of another.*

*Later, a remix could consist of an entirely different beat and even new lyrics. One example is De La Soul's 1989 classic "Buddy". Because of the extreme changes, "Buddy" is held up as one of the most innovative remixes in hip hop history. In 1996, the National Association of Recording Arts and Sciences added a category to the Grammy Awards to honour the best non-classical remixer of the year.*

From "The Vibe History of Hip Hop" by "The Blackspot"

### NOW ANSWER THESE QUESTIONS

- 1 How did Puffy Daddy improve Lyte's "Bad" album?
- 2 What are souped-up versions of songs called?
- 3 What sort of changes did early hip hop remixes make?
- 4 Name two DJs who made their own remixes.
- 5 How did they make their remixes?
- 6 How are more recent remixes made?
- 7 Give one example of a more recent, innovative remix.
- 8 What new Grammy Awards category was added in 1996?
- 9 Choose a song you know well. Explain how you would remix it. Think about new rhythms, vocals, instruments, mixing in other songs, sampling.

## RAP

Rap evolved from soul and disco music with its musical influences coming from such varied sources as gospel, jazz, blues, salsa, electro, rock, pop and African and Caribbean music. It has also been influenced by the jive talk of top US radio DJs.

Rapping was not uncommon on R & B and soul records in the 1960s and 1970s. Artists like Joe Tex, Isaac Hayes, Barry White and Millie Jackson achieved considerable commercial success by relying heavily on the spoken word, rather than by singing.

The first exponents of rap as we know it today were young blacks from New York. The first record to sell in significant quantities was 1979's "Rapper's Delight" by The Sugarhill Gang. However, rap was not an immediate success beyond the streets where it was a living, growing art. The record industry saw "Rapper's Delight" as a one off! When Blondie had a hit with "Rapture" in 1981 rap was up and running.

The lyrics of many raps dealt with the MC's prowess. Gradually the genre also became a medium for social messages thanks to records like Grandmaster Flash's "The Message" in 1982 and "White Lines" in 1984.

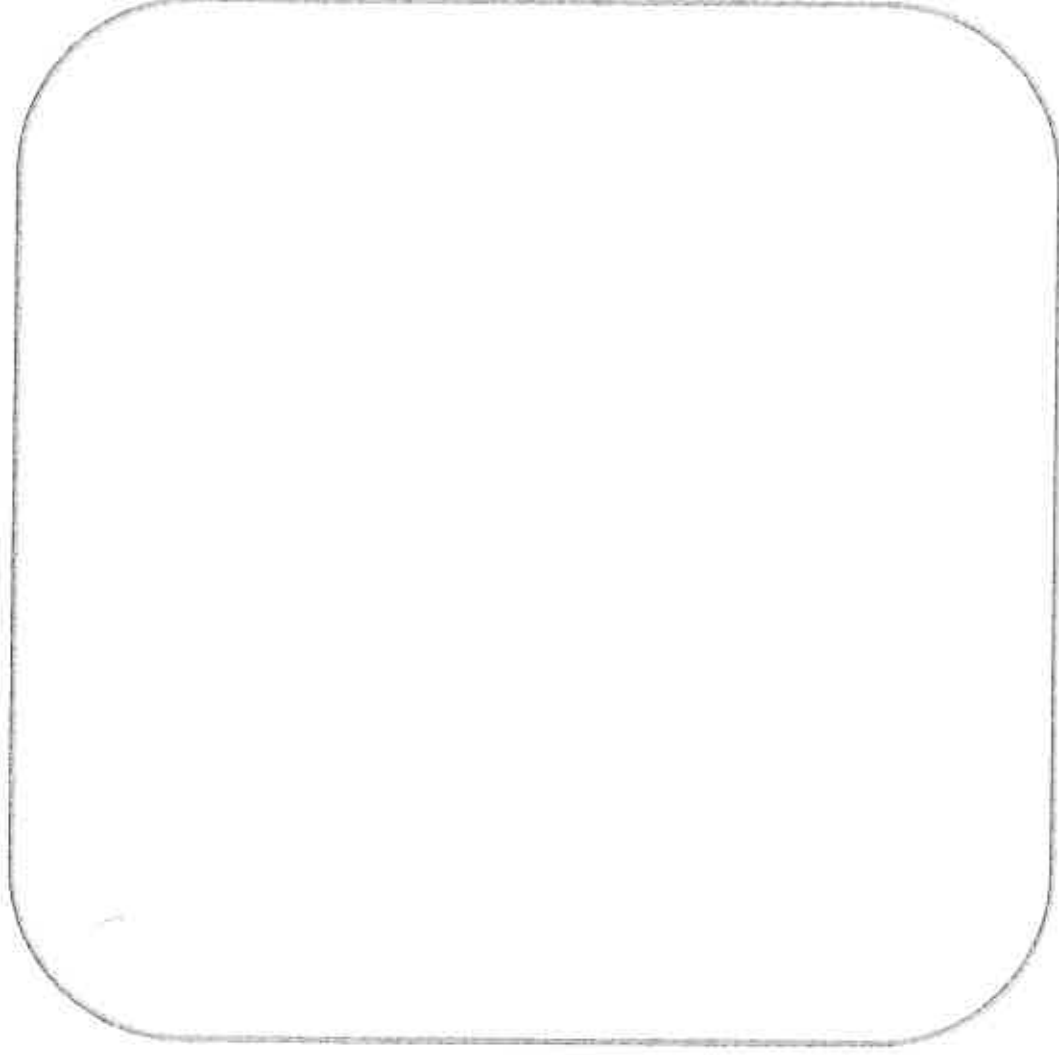
Rap had a good reception in Britain. However, it was 1986 before there was a top 20 rap hit in the USA, but it was the Beastie Boys who first cracked the US and UK album top 10. The Beastie Boys were also the first rap group to top the US album chart with "Licensed To Ill", which was at the top of the US charts for 7 weeks in 1987.

Rap has been given a high profile once again recently by the controversy surrounding the rapper Emenim.

- 1 Name three musical styles which have influenced rap.
- 2 Which artists used rap in the 1960s and 1970s?
- 3 Give the name of the first rap hit record and the group who made it.
- 4 What was the result of Blondie's hit in 1981?
- 5 What was the result of Grandmaster Flash's early hits?
- 6 When did rap first make the US top 20?
- 7 Which rap group first topped the US album charts?
- 8 Name the rapper around which much controversy has raged recently.

## Club Dance Music

Front cover



Back cover



Design your own CD covers for your Club Dance music





Blues is the traditional music of the Afro-American people. It was usually accompanied by acoustic instruments such as the guitar and harmonica. It owed its origins to the rhythms and sounds, such as the 'call and response' method of singing, which the African slaves brought from their homeland. In blues the 'call' is made by the singer who sings the first half of each line. The 'response' or answer is made by the guitarist or other instrumentalist.

Both vocal and instrumental styles in blues make extensive use of the bending or slurring of certain notes. These are the so called 'blue' notes which produce the characteristic jarring sound of the blues. Blues singing is often a high pitched wailing sound charged with emotion.

Blues songs were often stories about love and sex and characters in trouble such as the traditional ballad 'Frankie and Johnny'.

By the 1920s two distinctive blues styles had emerged – country and city blues. Country blues developed in the rural areas of the Mississippi and Texas. Robert Johnson from the Mississippi Delta was a passionate singer and brilliant guitarist whose recordings have inspired many a blues guitarist ever since.

The city blues was a more sophisticated sound often backed by a piano or a complete band. Some of the best singers were women such as Bessie

Smith. Her version of the 'St Louis Blues' was delivered in a powerful emotionally charged manner.

During the late 1940s and early 1950s blues adapted itself to modern city life by becoming louder and fiercer. This new type of blues was called 'rhythm and blues'. All the instruments were amplified and the lead singer or guitarist was usually accompanied by a backing group.

Rhythm and blues performers included Muddy Waters, John Lee Hooker, BB King and the British guitarist Eric Clapton. Muddy Waters achieved early success with the hit 'I Can't be Satisfied'. By 1955 he had produced 9 hit records. In 1962 John Lee Hooker reached the charts with his hollering sound 'Boom Boom'. Eric Clapton helped spread blues music by a mixture of traditional songs and his own pounding numbers such as 'Layla'.

Through the influence of rhythm and blues, much of the structure of pop music today has been shaped by the blues music of the early 20th century.

### Exercises

1. Write a sentence about each of the following blues musicians:— Robert Johnson, Bessie Smith, Muddy Waters, John Lee Hooker and Eric Clapton.
2. Where did the call and response type singing come from?
3. Explain how blues musicians use the 'call and response' style in their performances.
4. Copy out this sentence and fill in the blanks:— *In blues music there is much b \_\_\_\_\_ and s \_\_\_\_\_ of b \_\_\_\_\_ notes which produces a j \_\_\_\_\_ sound. Singing consists of high pitched w \_\_\_\_\_ charged with e \_\_\_\_\_.*
5. Name some of the subjects covered by blues singers.
6. Name one traditional blues ballad.
7. Describe the difference between country and city blues.
8. Write two or three sentences describing the difference between *blues* and *rhythm and blues*.
9. Look carefully at the picture of John Lee Hooker. Try to describe the expression on his face.



# YEAR 7 DANCE WORK PACK

**Write a definition for each of the Physical & Expressive skills studied in lesson:**

*You may need to research these*

**Projection:**

- Extension:

**Focus:**

- Flexibility

**Facial Expression:**

- Strength:

**Spatial awareness:**

- Co-ordination



← Starting position. Describe this...?

.....

.....

.....

Then Bang thighs x4



← →

Ka Mate

Ka Mate

Bang thighs  
x2

Ka'ora

Hit chest

then hands  
and head up

Repeat!



**Fill in the Blanks**

Throw Right fist - Te'ne'tay

Throw..... -  
tan'gata

Spread fingers, push x2 →  
Huh, Huh

..... x2  
Naa, ne ti ki

Spread fingers, push x2  
Whaka, Whi...



..... x2 - Ahhh Upa  
Bang Left Elbow x2 - Ahhh Upa



Bang Right Elbow x1 - Ah Hu'pan'ay  
.....x1 - Ku'pan'ay

Pull elbows back, cross at wrists – Whiti ray

Fists on hips – ..... ➡



**What are the key features of the HAKA?**

- 
- 
- 
- 
- 
- 
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## Memory Recall

What action comes after naa ni ti ki?  
What fist comes first on Te'ne'tay Tan'Gata?  
Where in the routine is there a slight pause?  
What words come after Aaaah Upa, Aaaah Upa?  
Name an important key feature of this style  
Describe the starting position  
What is wrong with how I perform this?  
Choose an action and describe the key features

Select at least 4 **different** Haka actions (there are 10 to choose from)

Perform them all together in **unison** (no words)

**Challenge task: Use all actions beow but put them in a**

**new order.**

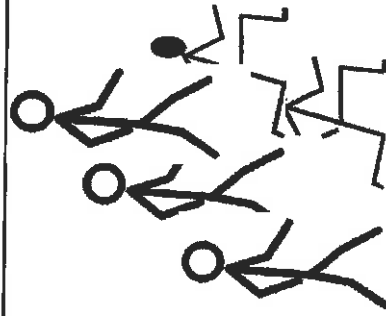


- Starting position
- Slap thighs
- Pound chest
- Arms above head
- Fists low
- Elbow pull back
- One fist high, one low
- Elbow tap
- Arms cross in front
- Fists in hips



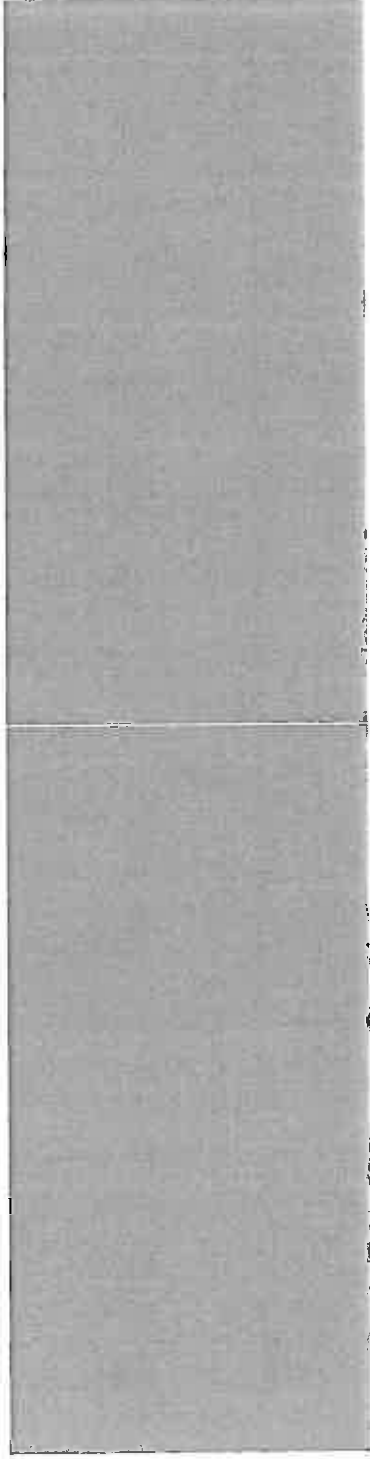
**Working on the basis that you have 5 people in your group, explore some ideas for possible group formations.**

**Draw three possible formations (starting, middle and ending formations), taking into consideration level as well as position.**

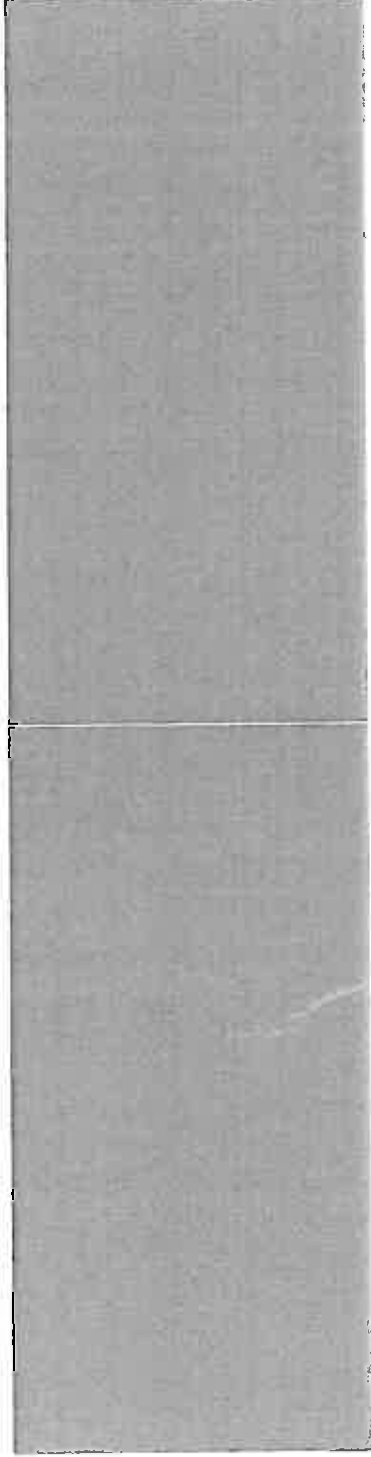


I would start with my dancers stood in a line but every other dancer would be kneeling to show a contrast in level.

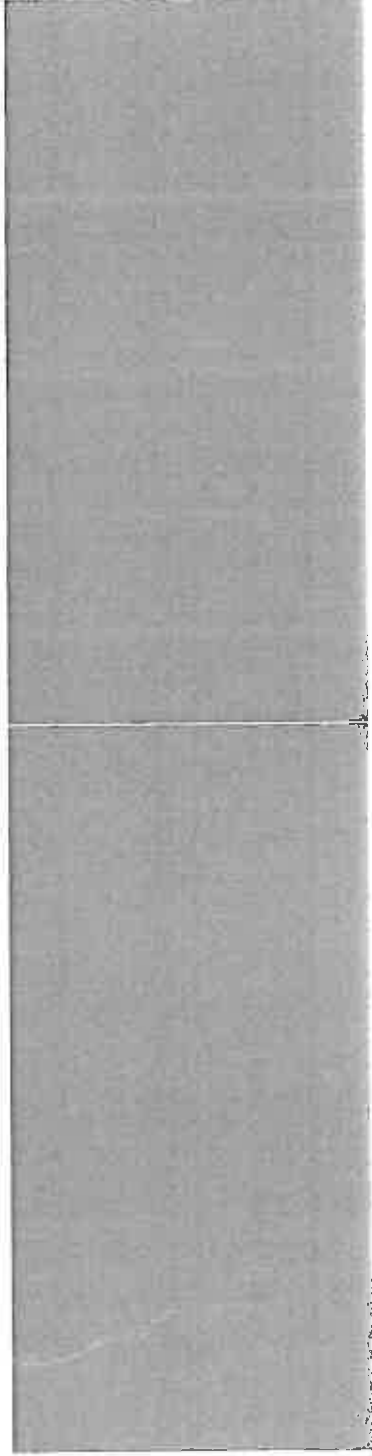
**Idea 1**



**Idea 2**



**Idea 3**



Create at least 4 **new** actions to mix into your Haka  
Write the actions in order, including the formations your group will be in.  
You can practice these actions at home.

- Tapping heels
- Fists hit together
- Kneeling
- Fist hits the floor
- Hitting forearm
- Turning torso during repetition
- Thumb across throat
- Arms out in front



### **Motif Development**

From this position you  
could open the arms  
(R high, L low)

**Or**

The elbows could separate



### **Motif Development**

You might hit the wrist  
instead of the elbow  
to change this action.



# Jazz....

What stands out about this style?  
How would you describe it?

*Fast*  
*Energetic*  
*Characterised*

Key Features of Jazz:

Swinging arms

Isolation

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## Extension Task

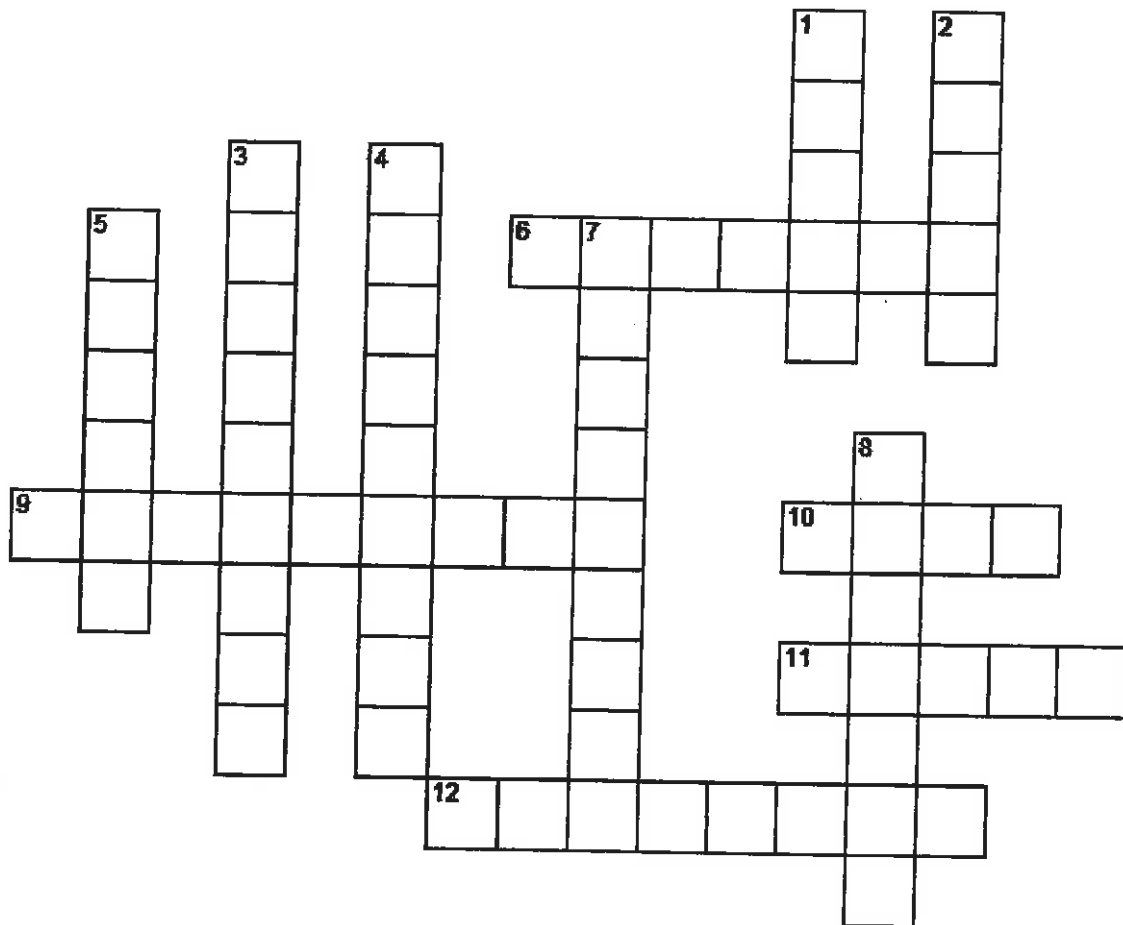


- **African Dance:** Research the style of African Dance and present your findings in a spider diagram. Include:
  - Short descriptions of key movements
  - Images
  - Find out why African dancers dance eg: celebration.
  - Describe the variety of costumes that can be worn for African Dance

# Extension Task

- Draw / print & stick images of 8 sports related actions using at least 3 different sports.
- This could include actions from the sports phrases learnt in lesson or you could come up with your own. Include a range of the 5 basic dance actions; Jump, gesture, travel, turn, balance.
- (E.g. someone jumping or on relevé to header a ball in football)


# Dance



## ACROSS

- 6 A type of action that is non weight bearing
- 9 Changing where you are stood in a group dance
- 10 A style of dance that is strong and powerful
- 11 Each dancer performs the same action one after another
- 12 Fast and slow are examples of this

## DOWN

- 1 Where you are looking
- 2 Changing how high or low you are to the floor
- 3 When one body part is in line with another
- 4 When the whole body leaves the floor
- 5 When everyone does the same thing at the same time
- 7 Lengthening of the limb
- 8 Equal distribution of weight

