GRADE 10 NOTES

THEATRE AND FILM

COMPREHENSIVE HANDBOOK NOTES

Well-organized, simplified learning notes that provide clear, concise information in a logical sequence, making key concepts easily accessible and memorable, enhancing understanding and retention while fostering engagement and facilitating effective study. By providing a clear focus on key ideas, these Mwalimu Consultancy Ltd Notes foster better retention and comprehension, making learning more accessible and enjoyable.

MWALIMU VERSION

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MWALIMU CONSULTANCY

1.0 CREATING

1.1 Playwriting

A **play** is a story written to be performed on stage, combining dialogue, characters, and action to entertain, inform, or inspire the audience.

Playwriting requires imagination, observation of human behavior, and understanding of social issues to create meaningful, engaging performances.

1.1.1 Elements of Playwriting

The main elements of playwriting include:

1. Story

- The story is the backbone of a play; it is the sequence of events that the audience experiences.
- **Example Story 1:** A community struggles with environmental pollution caused by a local factory. The story follows the community members' fight for a clean environment.
- **Example Story 2:** Teenagers confront cyberbullying at school and find ways to support each other.
- **Example Story 3:** A village faces a drought; villagers must adapt to survive while preserving traditions.

Activities:

- Brainstorm story ideas based on local social issues.
- Create a list of themes that are relevant to the community.

2. Plot

- The plot is how the story is organized. It shows cause-and-effect relationships among events.
- **Elements of Plot:**

Plot Element	Explanation	Example
Exposition	Introduces characters, setting, and conflict	Villagers complain about pollution from a nearby factory.

Rising Action	Builds tension through complications and events	Villagers organize protests and petitions; factory owner refuses to respond.
Climax	The turning point, most intense moment	Heated argument between village leader and factory owner; community threatens court action.
Falling Action	Events after climax, moving towards resolution	Government official mediates discussions between villagers and factory.
Resolution	Conflict is resolved, story concludes	Factory installs eco-friendly systems; villagers celebrate clean water.

Example of a Three-Act Plot:

Act I – Exposition: Villagers meet at a town hall and discuss how polluted water is affecting their health.

Act II – Rising Action: Villagers protest, negotiate, and face legal threats from the factory.

Act III – Climax and Resolution: Government intervention leads to compromise; factory installs treatment facilities, restoring health and peace.

Illustration Idea: Diagram showing "Rising Tension → Climax → Falling Action → Resolution" with arrows and examples from the story.

3. Characters

- Characters are the people (or sometimes animals or symbolic figures) in a play. They drive the story forward.

Types of Characters:

1. **Protagonist:** Main character, often faces challenges.

✓Example: Village leader fighting pollution.

2. **Antagonist:** Opposes the protagonist.

✓Example: Factory owner prioritizing profit over safety.

3. **Supporting Characters:** Develop the story or theme.

✓Example: Villagers, media reporter, government official.

Activities:

- Create character profiles including: name, age, personality, goal, conflict, and relationships.
- Role-play short interactions between protagonist and antagonist to explore tension.

4. Dramatic Style

- Refers to how the play is presented. Common styles:

1. **Realism:** True-to-life situations.

✓Example: Village meetings and protests portrayed realistically.

2. **Comedy:** Humorous or satirical approach.

✓Example: A parody about villagers exaggerating pollution issues for comedic effect.

3. **Tragedy:** Serious themes with sad outcomes.

✓Example: Villagers fail to prevent the factory's pollution; children get sick.

4. **Satire:** Critiques society through humor.

✓Example: Mocking government inefficiency while raising social awareness.

Activity:

- Students choose a dramatic style for a short play and write a 3-minute scene reflecting that style.

5. Setting

- The time and place of the play's events.
- **Example Settings:**

✓A small rural village near a factory in contemporary Kenya.

✓A modern high school cyber lab for a play about cyberbullying.

✓A market or public square for a community theatre performance.

Illustration: Draw a diagram of a stage layout with props and placement of characters.

6. Dialogue

- Spoken words between characters; reveals personality, emotions, and advances the plot.

Example Dialogue:

- **Leader:** "We cannot let this factory destroy our homes! Our children deserve clean air."
- **Factory Owner:** "I provide jobs! You cannot stop progress!"

Activity:

- Practice writing dialogues that reveal emotions like fear, anger, joy, or frustration.
- Perform short dialogues to explore tone, pause, and gestures.

7. Dramatic Action

- Physical or emotional events performed on stage to enhance the story.

Example Actions:

- A character collapses after inhaling smoke from factory fumes.
- Villagers hold up banners and chant slogans during a protest scene.
- A child character cries after losing a pet due to pollution.

Activity:

- Stage short scenes with action cues.
- Discuss how physical movements enhance the audience's understanding.

1.1.2 Elements of a Plot (Detailed Table)

Element	Explanation	Example	Extended Example
Exposition	Introduces characters, setting, and conflict	Villagers complain about pollution	Villagers gather by the river, discuss how their crops and children are affected, introducing the leader and the antagonist.
Rising Action	Builds tension	Villagers protest, factory owner refuses	Meetings, petitions, media coverage, heated town hall debates, community rally with chants and banners.
Climax	Most intense moment	Argument between leader and factory owner	Factory owner threatens court; villagers respond passionately; leader faints from stress; community shouts slogans demanding justice.
Falling Action	Resolves conflict	Government mediates	Official proposes negotiation; villagers and factory agree to discuss solutions; factory engineers visit the site for inspection.
Resolution	Conflict resolved	Factory implements eco-friendly measures	Clean water restored, villagers celebrate; children play safely in the river again; community vows to monitor pollution.

1.1.3 Writing a Three-Act Play

Step 1: Choose a Theme

- Must be relevant, contemporary, and socially impactful.
- **Example Themes:** Environmental pollution, cyberbullying, gender equality, corruption, youth unemployment, road safety, peer pressure, drug abuse.

Step 2: Create Characters

- Protagonist, antagonist, and supporting characters.
- Give distinct personalities, goals, and conflicts.
- **Example:**

✓**Protagonist:** Village leader, determined, morally upright.

✓**Antagonist:** Factory owner, profit-driven, defiant.

✓**Supporting:** Villagers (concerned, fearful), Media Reporter (curious, persuasive), Government Official (neutral, authoritative).

Step 3: Develop a Plot

- Use the **Three-Act Structure**: Exposition → Rising Action → Climax → Falling Action → Resolution.

Step 4: Write Dialogue

- Expressive, realistic, and relevant to plot.
- Include gestures, emotions, and interruptions.
- **Extended Example Dialogue:**

✓**Villager 1:** "We cannot let our children suffer in silence!"

✓**Villager 2:** "Yes! If we do nothing, who will speak for us?"

✓**Factory Owner:** "I employ hundreds! Are you prepared to destroy livelihoods for water?"

✓**Leader:** "Our health is more valuable than money!"

Step 5: Design Setting

- Specify place and time.
- Include props and stage directions.
- **Example:** Village by polluted river, banners, water containers, and protective masks for villagers.

Step 6: Incorporate Dramatic Action

- Add movements, gestures, and stage directions.

- **Example:** Leader raises hands dramatically, points to the river, villagers chant slogans, children run scared from polluted water.

1.1.4 Example of a Three-Act Play

Title: The Polluted River

Act I – Exposition:

- Setting: Village near the river.
- Villagers gather by the polluted river.
- **Leader:** "This river once gave life. Now it poisons us!"
- **Supporting Villager:** "We must act before it's too late."
- **Action:** Villagers inspect water, children cough from fumes, some villagers argue about the cost of confronting the factory.

Act II – Rising Action:

- Villagers organize protest at the factory.
- **Factory Owner:** "You have no right to interfere!"
- Media covers the event, escalating public awareness.
- **Action:** Villagers hold banners, chant slogans, some faint from exhaustion.

Act III – Climax and Resolution:

- Government official mediates the conflict.
- Heated negotiation scene between leader, factory owner, and villagers.
- Factory owner reluctantly agrees to install eco-friendly water treatment systems.
- Villagers celebrate; children play by the clean river.
- **Lesson:** Theatre can inspire social change by raising awareness and motivating action.

Illustration: Stage diagram showing villagers, factory backdrop, banners, children, and river.

1.1.5 Activities for Mastery

1. **Read and Analyze Scripts:**

1. Identify plot, characters, dialogue, setting, and dramatic action.
2. Compare two different scripts on the same social issue.

2. **Watch Plays:**

1. Observe structure, style, character development, and audience engagement.
2. Example: Watch "Betrayal in the Village" or "Street Theatre on Environmental Awareness."

3. **Brainstorm Story Ideas:**

1. Focus on local, contemporary social issues.
2. Examples: Waste management, water scarcity, cyberbullying, teenage pregnancy, road safety, corruption.

4. **Practice Scriptwriting:**

1. Write short plays with 3-5 characters.
2. Include realistic dialogue, movements, and stage directions.

5. **Discuss Themes:**

1. Explore how plays address social awareness and inspire action.
2. **Example Discussion:** "How would a play about peer pressure influence students in our school?"

6. **Performance Exercise:**

1. Stage short scenes or monologues.
2. Record audience reactions and adjust performances.

7. **Reflective Journaling:**

1. Maintain a logbook documenting ideas, rehearsals, observations, and lessons learned.
2. **Example Entry:** "During rehearsal, I realized dialogue needs to be shorter and more emotional to keep audience attention."

1.2 Writing a Script Using Dramatic Language and Style

Writing a script involves expressing a story through dialogue, action, and dramatic elements to create an engaging and meaningful theatrical performance. Understanding dramatic language and style enhances the audience's experience and communicates the intended social or moral message effectively.

1.2.1 Using Appropriate Dramatic Language and Style

Dramatic language makes a play engaging, vivid, and expressive. It communicates emotion, tension, and meaning in a way that captivates audiences.

Key Elements of Dramatic Language

1. **Dialogue**

- Conversation between two or more characters.
- Reveals character traits, advances plot, and expresses emotions.

- **Example Dialogue:**
  - **Mother:** "I cannot let my children play in this river; it's poisoned!"
  - **Son:** "But mother, it's the only water we have. We have to do something!"

2. **Monologue**

- A long speech by one character revealing thoughts, feelings, or conflicts.
- **Example Monologue:**
  - **Leader (thinking aloud):**

    "How long will our people suffer in silence? I must find a way to make the factory listen. If we remain quiet, the river, our lifeline, will die, and so will our future."

3. **Dramatic Irony**

- When the audience knows something the characters do not, creating tension or suspense.
- **Example:**
  - The audience knows the factory owner has secretly agreed to reduce pollution, but villagers continue protesting, unaware that change is already underway.

4. **Suspense**

- Builds tension, keeping the audience eager to know what happens next.
- **Example:**
  - Villagers sneak into the factory at night. Footsteps echo in the dark. Will they be caught?

5. **Imagery**

- Descriptive language that appeals to the senses, helping the audience visualize the scene.
- **Example:**
  - *"The river churned with dark, oily waves. Fish floated lifelessly, and a foul smell lingered in the air, stinging the nostrils of anyone who dared approach."*

Activity:

- Identify examples of dialogue, monologue, and imagery in a short play or film.
- Rewrite a mundane conversation with dramatic flair, incorporating suspense and imagery.

1.2.2 Researching a Pertinent and Contemporary Issue (PCI) for Community Engagement

Community theatre focuses on real-life issues affecting your local environment. Selecting a **Pertinent and Contemporary Issue (PCI)** ensures relevance and social impact.

Steps to Identify a PCI

1. **Observe Your Community** – Notice problems affecting people daily.
2. **Gather Opinions** – Interviews, surveys, questionnaires, or online research.
3. **Select Issues Addressable Through Art** – Choose challenges that theatre can help raise awareness about.

Examples of PCI

- Environmental pollution (river contamination, deforestation)
- Bullying in schools
- Gender inequality
- Youth unemployment
- Health issues (malaria, HIV/AIDS, COVID-19 awareness)

Example Research Finding:

- **Community Concern:** Illegal dumping of waste in rivers leading to waterborne diseases.

Activity:

- Conduct a survey of 10 community members to identify pressing social issues.
- Rank issues based on urgency and potential impact of theatre performances.

1.2.3 Writing a Story Outline Based on PCI for Community Engagement

A **story outline** organizes ideas and provides a roadmap before writing the full script.

Structure for a Three-Act Story Outline

Act	Focus	Example for "River Pollution"
I – Exposition	Introduce setting, characters, and conflict	Small village by a polluted river. Characters: Leader, Villagers, Factory Owner. Conflict: River pollution harming community health.
II – Rising Action	Develop tension and obstacles	Villagers organize protests. Factory owner refuses to cooperate. Rumors of legal threats spread fear.
III – Climax & Resolution	Resolve conflict and conclude story	Government intervenes. Factory installs water treatment. River becomes safe again. Villagers celebrate.

Extended Story Outline – Example

Title: The Poisoned River

Theme: Environmental protection and community activism

Characters: Village Leader, Villagers, Factory Owner, Government Officer

Setting: Contemporary rural village near a river

Conflict: Villagers need clean water; factory pollutes river

Key Plot Points:

1. Villagers notice fish dying and illnesses rising.
2. Leader calls a community meeting to discuss actions.
3. Protests and petitions fail to convince the factory owner.
4. A child falls ill from polluted water, escalating urgency.
5. Government mediates the conflict; factory agrees to implement water treatment.
6. Villagers celebrate the restored river and improved health.

Illustration: Flow chart showing Act I → Act II → Act III with key events.

1.2.4 Writing the Script

Use your story outline to create a complete script with **dialogue, monologues, stage directions, and dramatic elements**.

Steps to Write the Script

1. Follow the story outline as a roadmap.
2. Include dialogue, monologues, and stage directions.
3. Apply dramatic language (imagery, suspense, irony).
4. Maintain a clear three-act structure.
5. Specify the setting and timing for each scene.

Sample Script (Excerpt)

Title: The Poisoned River

Act I – Exposition

Setting: Riverbank, morning

- **Leader:** (gazing at the river) *"Look at our river! Once clear, now black with filth. How many more must fall sick before action is taken?"*
- **Villager 1:** "We have complained for months. The factory ignores us."
- **Villager 2:** "What can we do? They have money and power."

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- **Leader (Monologue):**

  "I will not let fear stop me. If this river dies, our children's future dies too. I must act."

Act II – Rising Action

Setting: Factory gate, afternoon

- **Villagers:** (chanting) *"Clean our river! Clean our river!"*
- **Factory Owner:** (angrily) "Leave! You cannot threaten my business!"
- **Leader:** "We are not threats; we are your community. Without a healthy river, no one can prosper!"

Act III – Climax & Resolution

Setting: Government Office, morning

- **Government Officer:** "I have heard both sides. The factory must install a water treatment system immediately."
- **Villagers:** (cheering) *"Our river is safe again!"*
- **Leader (Monologue):**

  "Art has given our voices strength. Change is possible when we speak together."

Illustration: Stage diagram showing riverbank, factory, villagers, banners, and props.

1.2.5 Creating a Reflective Logbook/Journal

A **reflective logbook** helps track progress, analyze challenges, and develop critical thinking skills.

Purpose

- Track progress in playwriting and performance.
- Reflect on successes and challenges.
- Self-assess and improve creative skills.

Suggested Entries

Date	Activity	Reflection
10-Jan-2026	Brainstormed story ideas on river pollution	Felt inspired by community concerns; realized I need more research on environmental laws.
15-Jan-2026	Wrote Act I of the play	Dialogue was challenging; learned to make it more realistic.
20-Jan-2026	Rehearsed Act II	Suspense and imagery worked well; actors responded emotionally.
25-Jan-2026	Completed script	Felt proud; play highlights a PCI and engages audience in meaningful discussion.

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Tips for a Strong Logbook

- Be honest and detailed.
- Include sketches, notes, or screenshots for digital journals.
- Record challenges, solutions, and lessons learned.
- Highlight improvements in dialogue, characterization, and staging.

Additional Activities & Examples

1. **Exercise 1: Dialogue Expansion**

- Take a short dialogue and rewrite it with monologues, suspense, and imagery.
- Example: *Original:* "The river is dirty." → *Expanded:* "The river churned with black, foamy waves. Children coughed and gagged as the stench reached them. 'We cannot let this continue,' cried the leader, fists clenched."

2. **Exercise 2: Dramatic Irony**

- Write a scene where the audience knows the solution before the characters.
- Example: Audience knows government has sent an inspector, villagers remain anxious.

3. **Exercise 3: Community PCI Exploration**

- Interview 5 community members about environmental, health, or social issues.
- Use their stories to create realistic dialogue and plot points.

4. **Exercise 4: Stage Directions Practice**

- Add gestures, movements, and props for a 5-minute scene.
- Example: Villager picks up a dead fish, waves it dramatically, coughs, and turns to the leader for action.

Key Takeaways

- Dramatic language (dialogue, monologue, irony, suspense, imagery) is crucial for engaging scripts.
- Community engagement requires identifying a PCI relevant to your audience.
- Story outlines guide your script structure and ensure clarity.
- Reflective journals/logbooks help track growth and improve playwriting skills.

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1.2 Poetry Writing – Spoken Word Poetry

1.2.1 Poetic Elements

Spoken word poetry is a performance-based poetry style designed to be read aloud. It combines **language, rhythm, emotion, and performance** to convey a powerful message.

Key poetic elements include:

1. **Theme**
   - The central idea or message of the poem.
   - Example: Social justice, environmental conservation, gender equality, mental health awareness.
   - **Sample Theme:** The effects of plastic pollution on rivers and communities.
2. **Persona**
   - The speaker or voice in the poem, through which the message is delivered.
   - Can be the poet themselves or an imagined character.
   - **Sample Persona:** A young environmental activist speaking to the village community.
3. **Form**
   - The structure or style of the poem.
   - Examples: Free verse, rhymed verse, lyrical, narrative, slam poetry.
   - Spoken word poems often use **free verse** to allow freedom of expression.
4. **Language**
   - Choice of words, imagery, metaphors, and similes to convey emotions and ideas.
   - Example: "The river cries in colors of black, choked by the garbage we cast."
5. **Word Play**
   - Creative use of language such as puns, repetition, alliteration, and onomatopoeia.
   - Example: "Plastic, fantastic, but deadly, tragic!"
6. **Rhyme Patterns**
   - Rhyming enhances rhythm, musicality, and memorability.
   - Examples: ABAB, AABB, internal rhymes.

1.2.2 Characteristics of Spoken Word Poetry

A spoken word poem is characterized by:

- Performance-driven language
- Emotional intensity
- Direct audience engagement

- Use of **literary devices** such as metaphors, similes, repetition, and alliteration
- A clear message or commentary on social or personal issues
- Rhythm and cadence that emphasize the meaning

Example:

- A spoken word poem about youth unemployment may use **repetition** for emphasis:

"We knock on doors.
We knock on dreams.
Closed. Closed. Closed.
Will someone hear our voices?"

1.2.3 Selecting a Relevant Theme

Steps:

1. Observe social issues affecting your community or country.
2. Choose a theme that resonates with your audience and has emotional impact.
3. Research facts, stories, or events related to the theme.

Examples of Themes for Spoken Word Poetry:

- Environmental conservation: "Save our Rivers"
- Gender equality: "Voices Unheard"
- Peer pressure in schools: "The Choice is Yours"
- Mental health: "Silent Screams"
- Corruption and social justice: "The Price of Silence"

1.2.4 Developing a Character Bible for Persona

A character bible is a detailed description of your persona in the poem. It includes:

1. **Physical traits** – age, appearance, clothing
2. **Emotional traits** – personality, feelings, motivation
3. **Relationships** – connection with other characters or society
4. **Character background** – history, experiences that influence their voice

Example – Persona Character Bible:

- **Name:** Amina
- **Age:** 17 years
- **Physical Traits:** Wears a school uniform, carries a small notebook
- **Emotional Traits:** Passionate, brave, empathetic
- **Relationships:** Leader of school environmental club, friend of peers
- **Background:** Grew up near a polluted river; motivated to inspire community action

1.2.5 Composing a Spoken Word Poem

Steps to Compose:

1. Choose a **theme** (PCI – Pertinent and Contemporary Issue).
2. Adopt a **persona** to deliver the message.
3. Decide on **form** (free verse or narrative style).
4. Use **poetic elements**: imagery, word play, rhyme, repetition, and dramatic language.
5. Revise for performance – read aloud and adjust for rhythm, clarity, and emotional impact.

Sample Spoken Word Poem – Long Example:

Title: *The River Speaks*

Theme: Environmental conservation (pollution)

Persona: Amina, youth activist

The River Speaks

I am the river,
once silver, now gray,
my fish no longer dance,
my reeds no longer sway.
They come with their plastic,
their chemicals, their careless hands,
and I weep in silence,
as my children choke on their waste.
I cry to the sky,
"Why do you turn away?"
I murmur to the stones,
"Will anyone hear my plea today?"

Amina stands, her notebook in hand,
her heart beats like drums of justice,
her voice shakes the village walls,
"You cannot poison our future,
You cannot steal our tomorrow!"
Plastic, fantastic, but tragic,
this is not progress, this is panic.
We rise, we fight, we reclaim,
for every drop of water,
for every child's name.
The river sighs, and slowly,
hope flows again.

Notes:

- Theme: Environmental protection
- Persona: Amina as the river's voice and youth advocate
- Language: Vivid imagery and metaphors
- Word play: "Plastic, fantastic, but tragic"
- Rhyme and repetition: "We rise, we fight, we reclaim"

1.2.6 Using Spoken Word Poetry to Address Societal Issues

Ways Spoken Word Poetry Helps Society:

- Raises awareness on social, economic, or environmental issues
- Encourages discussion and engagement within the community
- Gives voice to marginalized groups
- Inspires action and behavioral change

Example:

- A poem on youth unemployment can motivate peers to seek creative solutions like entrepreneurship or advocacy.

Why it is a Powerful Tool:

- Combines **words, performance, and emotion**
- Engages audiences in a direct and personal way
- Memorable and impactful – the message stays with the listener

1.2.7 Reflective Logbook / Journal

Purpose:

- Record experiences, challenges, and achievements during poetry writing
- Reflect on learning, creativity, and personal growth

Suggested Logbook Entries:

Date	Activity	Reflection
10-Jan-2026	Researched spoken word poems	Learned how repetition and imagery strengthen the message.
15-Jan-2026	Developed persona bible	Realized persona needs relatable traits to connect with audience.
20-Jan-2026	Composed draft poem	Felt inspired; some lines needed stronger metaphors and rhythm.
25-Jan-2026	Performed poem	Audience reaction was emotional; performance added power to words.

Tips:

- Include sketches, notes, or digital recordings
- Reflect honestly on your strengths and areas for improvement
- Use reflections to revise and enhance future poems

1.2.8 Core Competencies and Values Developed Through Poetry

Competencies:

- **Creativity & Imagination:** Writing original poems and experimenting with language
- **Communication:** Expressing ideas clearly and persuasively
- **Learning to Learn:** Acquiring skills to continuously improve poetic craft

Values:

- **Integrity:** Honesty in creating original work
- **Patriotism:** Awareness and love for family, community, and country
- **Social Justice:** Exploring and advocating for societal issues

Pertinent and Contemporary Issues (PCIs) Explored:

- **Socio-economic and Environmental Issues** – e.g., pollution, unemployment
- **Peer Education & Mentorship** – developing leadership and group dynamics through peer review of poems

STRAND: PRODUCTION

2.1 Acting

2.1.1 Theatre Games and Exercises

Theatre games and exercises are **warm-ups and training tools** that prepare actors for rehearsal and performance. They enhance **voice, body, focus, and imagination**.

Types of Theatre Games and Exercises:

1. **Vocal Exercises**

- Warm up the voice, improve clarity, projection, and articulation.
- Examples:
  - Tongue twisters: *"She sells seashells by the seashore."*
  - Humming exercises to relax the vocal cords
  - Projection drills: speaking lines loudly across the room

2. **Physical Exercises**

- Prepare the body for movement, posture, and stage presence.
- Examples:
  - Stretching and yoga
  - Mime exercises (acting without props or words)
  - Walking with different emotions (happy, angry, fearful)

3. **Mind Exercises**

- Enhance focus, concentration, creativity, and improvisation.
- Examples:
  - Imagination exercises: visualizing a setting or character's emotions
  - Improvisation games: creating spontaneous dialogue
  - Concentration drills: following complex instructions or cues

Long Example Exercise:

- **Exercise:** *Emotion Walk*
- Step 1: Walk around the room as your character.
- Step 2: Change emotions every 10 seconds: joy, fear, anger, sadness.
- Step 3: Observe how your body and voice change with each emotion.

- **Learning Outcome:** Understand how physicality and voice convey feelings.

2.1.2 The Actor's Tools

The actor's tools are **voice, body, and imagination**. Mastering these enables the actor to **create believable and expressive characters**.

1. **Voice**

- Control pitch, tone, volume, pace, and clarity.
- **Example:** A villain may speak in a low, slow tone to create suspense, while a child character uses a high, fast-pitched voice.

2. **Body**

- Use posture, gestures, facial expressions, and movement to communicate character and emotion.
- **Example:** Slumping shoulders show sadness; an upright stance shows confidence.

3. **Imagination**

- Visualize the character's backstory, environment, and emotions.
- **Example:** If your character is trapped in a storm, imagine wind, rain, and fear to perform authentically.

2.1.3 Preparing for Rehearsal and Performance

Steps to Prepare:

1. **Research and identify theatre games and exercises**

- Find exercises that enhance your vocal, physical, and mental readiness.

2. **Participate in warm-up exercises**

- Start every rehearsal with vocal, physical, and mind exercises.

3. **Read the Script**

- Understand the story, setting, and your character's role.

4. **Interpret the Script**

- Analyze your character's motivations, emotions, and relationships with others.

5. **Memorize Lines**

- Practice repeating lines until they are committed to memory.

Long Example:

- **Character:** School Teacher in a community play about literacy
- **Script Line:** "Every child has the right to learn. We must open their minds to knowledge."
- **Preparation:**

- Vocal Exercise: Project voice to fill the classroom
- Physical Exercise: Use gestures to point to imaginary books
- Mind Exercise: Imagine the joy of students learning to read

2.1.4 Performing a Character Role

Steps for Effective Performance:

1. **Incorporate Actor's Tools**

- Use voice, body, and imagination to bring the character to life.

2. **Use Improvisation**

- Be ready to react naturally if something changes during performance.

3. **Engage with Other Characters**

- Maintain eye contact, respond genuinely, and build believable relationships.

4. **Record and Review**

- Video or audio recording allows self-assessment and peer feedback.

Long Example – Performance Description:

- **Play:** *The Poisoned River*
- **Character:** Community Leader
- **Performance Techniques:**
  - **Voice:** Strong, passionate projection to address villagers
  - **Body:** Hands raised to emphasize points; firm stance to show authority
  - **Imagination:** Visualize villagers' fear and frustration to respond authentically
  - **Outcome:** Audience feels urgency and empathizes with the leader's mission

2.1.5 Appreciating Acting as Creative Expression

Acting is a **key component of creative arts** because:

- It communicates stories, emotions, and ideas effectively.
- It allows exploration of human experiences, society, and culture.
- It encourages **collaboration, empathy, and self-confidence**.

Example:

- A performance on **environmental pollution** inspires real-life action in the community, showing how acting can create awareness and social change.

2.1.6 Reflective Logbook / Journal

Keeping a **reflective logbook** helps track experiences, growth, and learning.

Suggested Entries:

Date	Activity	Reflection
10-Jan-2026	Warm-up exercises (vocal & physical)	Felt tension release; voice was clearer; body more flexible.
15-Jan-2026	Script reading and character analysis	Understood character motivations and emotions better.
20-Jan-2026	Rehearsal of character role	Used body language to express anger; vocal projection improved.
25-Jan-2026	Recorded performance	Video review showed areas for improvement in gestures; received peer feedback.
30-Jan-2026	Debrief and warm down	Learned importance of de-roling; felt refreshed and ready for next rehearsal.

Tips:

- Be honest and descriptive in reflections
- Include sketches, stage blocking notes, or digital clips
- Reflect on both strengths and areas for improvement

2.1.7 Summary of Key Competencies and Values Developed

Core Competencies:

- **Creativity & Imagination:** Develops through improvisation and character building
- **Communication:** Mastery of voice and body for effective expression
- **Learning to Learn:** Skills gained for continual improvement in acting

Values:

- **Integrity:** Honest portrayal of characters without copying others
- **Social Awareness:** Understanding societal issues through roles
- **Collaboration:** Working with peers to create a cohesive performance

Strand: Production

2.2 Theatre Directing

2.2.1 The Director's Responsibilities

A **theatre director** is the creative leader of a stage production. They **bring the script to life** by coordinating actors, designers, and crew to ensure a cohesive performance.

Key Responsibilities:

1. **Interpret the Script**

- Analyze the story, theme, characters, and setting.
- Decide on the style and tone of the performance.

2. **Develop a Directorial Concept**

- Establish a **vision** for the play (e.g., modern adaptation, historical accuracy, experimental style).

3. **Guide the Actors**

- Block movements, suggest gestures, and coach performances.
- Ensure actors convey emotions and character intentions clearly.

4. **Coordinate Technical Elements**

- Lighting, sound, props, costumes, and set design.
- Ensure all elements support the story and concept.

5. **Rehearsal Management**

- Schedule rehearsals and manage time efficiently.
- Provide constructive feedback to actors and crew.

6. **Overall Cohesion**

- Ensure all elements – acting, set, costume, lighting – work together to tell the story.

Long Example:

- **Play:** *The Poisoned River*
- **Director's Vision:** Highlight environmental destruction with a focus on community activism.
- **Responsibilities Applied:**
  - Coaching actors to show urgency and concern through voice and body language
  - Coordinating a set with a polluted river scene using props and lighting
  - Blocking actors to emphasize community unity during protest scenes

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2.2.2 Types of Performance Stages

Different stage types influence **actor movement, audience perspective, and production design**.

Stage Type	Description	Example of Use
Proscenium Stage	Traditional "picture frame" stage; audience faces one side	Most school auditoriums and theatres
Thrust Stage	Stage extends into the audience on three sides	Shakespearean plays
Arena / Theatre in the Round	Audience surrounds the stage on all sides	Experimental or interactive plays
Found Spaces	Non-traditional spaces adapted for performance (e.g., streets, parks)	Community theatre, site-specific plays

Long Example:

- In a **proscenium stage**, the director blocks a scene so actors face the audience, making expressions and gestures clear.
- In a **thrust stage**, actors move dynamically, interacting with audiences on three sides to create intimacy.

2.2.3 Parts of a Stage

Knowing the **parts of a stage** is essential for directing and actor blocking.

Stage Area	Description
Upstage	Area farthest from the audience
Mid-Stage Right	Center-right portion of the stage
Mid-Stage Left	Center-left portion of the stage
Downstage Right	Front-right portion nearest audience
Downstage Left	Front-left portion nearest audience
Centre Stage	Middle of the stage
Apron	Area in front of the proscenium arch
Backstage	Off-stage area where actors prepare
Left Wing	Stage left, out of audience sight
Right Wing	Stage right, out of audience sight

Example:

- **Blocking a Protest Scene (Play: *The Poisoned River*):**

➢ Villagers downstage center to engage audience

➢ Leader mid-stage right giving speech

➢ Children downstage left showing concern

➢ Factory owner upstage, isolated to show opposition

Diagram Suggestion:

Draw a rectangle for the stage; label upstage, downstage, centre stage, wings, and apron. Include audience position.

2.2.4 Developing a Directorial Concept

Directorial Concept: The central vision guiding **performance style, mood, and interpretation**.

Steps to Develop:

1. Read and analyze the script carefully
2. Identify the main theme and message
3. Decide on **performance style**: realistic, abstract, experimental
4. Consider **technical design**: lighting, set, props, costumes
5. Plan **actor movement and interactions**

Long Example – Directorial Concept:

- **Play:** *The Poisoned River*
- **Vision:** A contemporary, community-driven environmental awareness performance
- **Style:** Realistic with interactive audience moments (villagers chanting and speaking to audience)
- **Design:** Minimalist set with blue fabric representing river, colored lights for pollution effects
- **Actor Blocking:** Leader mid-stage right; villagers in semi-circle downstage to symbolize community unity

2.2.5 Creating a Prompt Book

A **prompt book** is a **director's guide** containing all information for managing a performance.

Components:

1. Script with **director's notes**
2. Blocking diagrams (actor positions and movements)

3. Cues for lights, sound, props, and costume changes
4. Character analysis and stage directions
5. Rehearsal notes and observations

Long Example – Prompt Book Entry:

- **Scene 2 – River Protest**
  - **Line:** "We cannot let this river die!" – Leader
  - **Blocking:** Downstage center, facing audience; other villagers surround leader
  - **Props:** Blue cloth for river, placards reading "Clean Water Now"
  - **Sound Cue:** Drums begin softly during villager chant
  - **Lighting:** Dim blue for polluted effect

2.2.6 Directing a Stage Performance

Steps for Directing:

1. **Interpret Script:** Understand theme, tone, and key moments
2. **Develop Concept:** Decide style, design, and mood
3. **Block Actors:** Plan movements, entrances, and exits
4. **Rehearse Scenes:** Guide actors using voice, body, and emotion
5. **Integrate Technical Elements:** Lights, sound, props, and costume
6. **Feedback:** Provide constructive guidance; adjust as needed
7. **Final Performance:** Ensure cohesive storytelling

Long Example – Scene Direction:

- **Scene:** Villagers confront factory owner
- **Blocking:** Villagers downstage, leader steps forward mid-stage right
- **Voice Direction:** Leader speaks loudly and clearly; villagers echo key phrases
- **Body Language:** Villagers lean forward to show urgency; factory owner crosses arms, standing upstage left
- **Technical Elements:** Red lighting as tension rises; drum beat intensifies the climax

2.2.7 Appreciating a Director's Role

A director is crucial because they:

- Unify the **vision, performance, and technical elements**

- Ensure actors and crew **interpret the script effectively**
- Bring the play to life for **audience engagement**
- Solve challenges in rehearsal and performance

Long Example:

- The director of *The Poisoned River* ensures the play communicates **community activism** effectively by coordinating actor blocking, props, lighting, and pacing. Audience feedback shows they **understand and empathize** with the environmental message.

2.2.8 Reflective Logbook / Journal

Purpose:

- Track experiences, challenges, and learning during directing
- Self-assess creativity, leadership, and problem-solving

Suggested Entries:

Date	Activity	Reflection
10-Jan-2026	Observed a professional director	Learned importance of maintaining a clear vision.
15-Jan-2026	Created directorial concept	Realized concept guides every decision from blocking to lighting.
20-Jan-2026	Developed prompt book	Noted cues and movements; improved organization and clarity.
25-Jan-2026	Directed rehearsal	Actors responded to blocking and feedback; scene improved in clarity and emotion.
30-Jan-2026	Recorded final performance	Video review highlighted strengths in pacing and cohesion; identified minor adjustments for next production.

Tips:

- Be detailed and honest
- Include sketches, diagrams, and rehearsal notes
- Reflect on challenges, solutions, and lessons learned

2.2.9 Summary of Key Competencies and Values

Core Competencies:

- **Creativity & Imagination:** Developing original directorial concepts
- **Communication:** Conveying vision to actors and crew
- **Learning to Learn:** Gaining skills in leadership, planning, and problem-solving

Values:

- **Integrity:** Fair, ethical guidance for actors and crew
- **Social Awareness:** Choosing themes and concepts with societal relevance
- **Collaboration:** Coordinating team to achieve cohesive performance

Strand: Production

2.3 Theatre Design

2.3.1 Components of Theatre Design

Theatre design involves creating the **visual and auditory environment** that supports the performance. Each component enhances **storytelling, mood, and audience experience**.

Key Components:

1. **Costumes**
   - Clothing worn by actors to define character, era, social status, and personality.
   - **Example:** In a play about a polluted river, villagers wear simple clothes with blue accents representing water, while the factory owner wears dark, formal attire to symbolize power.
2. **Make-Up**
   - Enhances facial features, creates character identity, age, or special effects.
   - **Example:** Using dark shadows and streaks on the face of a villain to signify greed or corruption.
3. **Props**
   - Objects handled by actors to support storytelling.
   - **Example:** Baskets, placards reading "Clean Water Now," and blue fabric for river representation.
4. **Backdrops**
   - Painted or designed backgrounds showing setting or atmosphere.
   - **Example:** A mural of a river with faded colors to show pollution, enhancing the scene's mood.
5. **Stage Set**
   - Physical structures and arrangements that create the play's environment.

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- **Example:** Wooden crates and benches forming a village square; a small factory model upstage.

6. **Lighting**

- Used to highlight action, set mood, and focus attention.
- **Techniques:**

- **Spot lighting:** Highlights a single actor or object
- **Flood lighting:** Illuminates a large area
- **Follow spot:** Tracks moving actors
- **Side lighting:** Emphasizes body movement and depth
- **Back lighting:** Creates silhouette and depth
- **Down lighting:** Creates shadows and intensity
- **Practical lighting:** Visible lights that are part of the scene (lamps, candles)

7. **Sound**

- Adds atmosphere, emotion, and realism.
- **Sound Equipment:** Microphones, cables, speakers, mixer
- **Sound Techniques:** Music, sound effects, human voice amplification

2.3.2 Designing a Stage Set

Steps:

1. **Scout the Performance Space**

- Measure dimensions and note entry/exit points
- Identify audience seating and visibility

2. **Sketch a Floor Plan**

- Mark stage areas, props, furniture, and backdrop positions

3. **Create the Stage Set**

- Arrange props, backdrops, and furniture
- Ensure space for actor movement

Long Example – Stage Set Design:

- **Play:** *The Poisoned River*
- **Stage Floor Plan:**

- Upstage: Factory model and backdrop showing polluted river
- Centre stage: Villagers standing on crates/benches
- Downstage: Leader delivering speech to audience

- **Props:** Baskets, placards, blue fabric

- **Effect:** Creates visual hierarchy highlighting the conflict between community and factory

2.3.3 Using Costumes and Make-Up

Steps:

1. **Select Appropriate Costumes**

- Reflect character, era, status, and personality
- Use improvisation or local resources if necessary

2. **Apply Make-Up**

- Enhance features for audience visibility
- Create age, mood, or special effects

Long Example – Costumes and Make-Up:

- **Villagers:** Simple, earth-toned clothes; face lightly soiled to reflect outdoor labor
- **Leader:** Blue sash representing environmental focus; minimal but symbolic
- **Factory Owner:** Dark formal suit; makeup accentuating stern facial expression
- **Effect:** Audience immediately identifies characters' roles and emotions

2.3.4 Lighting in Theatre

Lighting Techniques and Uses:

Lighting Type	Purpose / Effect
Spot lighting	Focus attention on one actor or object
Flood lighting	Illuminate the entire stage
Follow spot	Track moving actors
Side lighting	Highlight body movement, depth
Back lighting	Create silhouette or highlight tension
Down lighting	Emphasize mood or shadows
Practical lighting	Use actual lights in scene for realism

Long Example – Lighting:

- Scene: Villagers confront factory owner
- Spot: Leader delivering key lines
- Flood: Entire village visible
- Backlight: Factory silhouette to symbolize threat
- Effect: Audience focus is guided; mood of tension and urgency is heightened

2.3.5 Sound in Theatre

Sound Techniques:

1. **Human Voice Amplification**

- Microphones to project dialogue

2. **Music**

- Set tone, rhythm, or mood

3. **Sound Effects**

- Rain, thunder, river flowing, protest chants

Equipment:

- Microphones
- Cables and connectors
- Speakers
- Audio mixer

Example – Sound:

- Scene: River protest
- Microphones: Amplify leader's speech
- Sound effects: Flowing river, drums for chants
- Music: Tense background music during confrontation with factory owner
- Effect: Heightens realism, engages audience emotionally

2.3.6 Integrating Production Elements

Steps:

1. Combine **stage set, costumes, make-up, lighting, and sound**
2. Conduct **dress rehearsal** with all elements
3. Adjust as needed based on observation or feedback

Long Example – Integration:

- **Play:** *The Poisoned River*
- **Scene:** Villagers protest
- **Elements Combined:**

- Stage set: Crates and river backdrop
- Costumes: Villagers' simple clothes, leader's blue sash
- Make-Up: Dirt on villagers, stern face for factory owner
- Lighting: Flood for villagers, spot on leader, backlight for factory
- Sound: Drums, river flow, amplified voice

- **Outcome:** Fully immersive experience; audience immediately understands setting, characters, and tension

2.3.7 Appreciating Theatre Design

The use of production elements:

- Enhances **storytelling and performance clarity**
- Creates **atmosphere, mood, and realism**
- Supports **actors' performances**
- Engages **audience visually and emotionally**

Example:

- In *The Poisoned River*, the combination of blue fabric (river), lighting (backlight and flood), and sound (river and drums) visually and aurally immerses the audience in the environmental conflict.

2.3.8 Reflective Logbook / Journal

Purpose: Track experience, learning, and improvement in production design

Suggested Entries:

Date	Activity	Reflection
10-Jan-2026	Sketched stage set	Learned importance of spacing for actor movement and visibility
15-Jan-2026	Applied costumes and make-up	Observed how audience instantly understands character identity
20-Jan-2026	Tested lighting techniques	Spot and backlight created focus and tension
25-Jan-2026	Set up sound system	Amplification improved clarity; sound effects added realism
30-Jan-2026	Conducted dress rehearsal	Integration of all production elements enhanced performance quality; peer feedback improved minor adjustments

Tips:

- Include sketches, diagrams, and photos if possible
- Reflect on challenges, solutions, and improvements
- Note audience reactions and peer feedback

2.3.9 Summary of Key Competencies and Values

Core Competencies:

- **Creativity & Imagination:** Designing original, effective stage environments
- **Communication:** Coordinating visual, auditory, and performance elements
- **Learning to Learn:** Adapting resources and techniques for effective production

Values:

- **Integrity:** Ethical use of materials and credit for ideas
- **Social Awareness:** Choosing relevant themes that address societal issues
- **Collaboration:** Working with actors, designers, and technical crew

STRAND: THEATRE, FILM AND SOCIETY

3.1 Theatre Adjudication

3.1.1 Understanding Theatre Adjudication

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