

# COME HOME

## Year 8 – Script Skills – Matthew Come Home

To focus on embedding the acting techniques needed to create a convincing character and explore how rehearsal techniques can be used to develop these skills.

### The Actor's Tool Kit

- Pitch
- Pace
- Tone
- Accent
- Volume
- Emphasis
- Facial Expressions
- Gestures
- Posture
- Mannerism
- Body Language



### The plot

Matthew is riding his new bike home and doesn't see the lorry coming out of nowhere.

He wakes up in a white room, and a man in a black suit speaks to him and asks him to pick a door. He does so and is taken back home. Unfortunately, when he gets there his family can't see or hear him.

Eventually he works out a way to communicate with his sister, and she helps Matthew come home.



### Interpretation of character

As an actor, you use the information in a text to interpret the character. You must consider:

- Which vocal skills to use
- Which physical skills to use
- What you want to communicate about the character to the audience.

If you are clear and consistent in your portrayal, then the audience will believe your character interpretation.



### Blocking

Blocking is a term for the movement and positioning of actors on a stage. When creating a play, actors and directors work together to create strong blocking that is both natural for the actors and effective at conveying the plot and subtext of a piece.

After reading the script, deciding on parts, then this will be the first part of a rehearsal.

### Believable way to interact with the dog

Keep 'seeing' the dog. The dog must remain the same height and shape. Imagine how you would interact with a real dog. Remember where the dog is on stage. The audience will believe you!

### Ways to learn lines

- Record them and listen to them regularly
- Ask some to test you
- Record the cue line and leave a gap
- Write them out
- Do the actions you do on stage while you are saying your lines
- Look cover, write/ say, check
- Sing them
- 5 minutes in the morning and the evening recap

# Year 8 Glossary

<b>Mime</b>	The use of movements, gestures and facial expressions to communicate an idea without words
<b>Posture</b>	The position a character holds themselves in when sitting or standing
<b>Gestures</b>	A movement made by part of the body (e.g. arms, head) to convey a character's emotion
<b>Mannerism</b>	A repeated physical or vocal habit that contributes to characterisation
<b>Pitch</b>	How high or low an actor's voice is. This can be used as a feature of a character or to show a character's emotional state.
<b>Pace</b>	Pace is the speed that lines are delivered
<b>Volume</b>	How loud or quiet a vocal performance is. This could be a feature of a character or how a character's emotions
<b>Intonation</b>	This is the rise and fall of a voice that created a natural pattern of speech. This can be used to create meaning, by stressing a word for emphasis
<b>Tone</b>	How a line is delivered, adding emotional impact to spoken words
<b>Accent</b>	Can signal to the audience where a character is from, social class or status
<b>Pauses</b>	Pauses can be used to create tension, can shape the delivery of an actor's lines and/or can add to the realism of a scene

<b>Unison</b>	The process where actions or dialogue happen at the same time and in the same way
<b>Canon</b>	People moving or speaking in the same way one after the other
<b>Thrust Stage</b>	A stage that extends out into the audience, so that they are seated on three sides
<b>Traverse</b>	A long, narrow stage which runs between the audience, who face the stage on both sides
<b>Proscenium Arch Stage</b>	A box shaped stage which is set back from the audience so that the front end is open to them, framed by the arch itself
<b>End on Stage</b>	A stage which has the audience on one side of the stage, facing the action
<b>In the Round</b>	A style of staging where the audience is seated on all sides of the stage.
<b>Chanting</b>	A chant is a short, simple series of syllables or words that are spoken with the same tone. It is usually repetitive
<b>Narration</b>	A character who comments on the action and the plot to the audience, can be first- person (involved in the action) or third -person (set apart from the action)
<b>Thought Tracking</b>	When a character tells the audience their thoughts during a pause in the action
<b>Devil and Angel</b>	Technique where a character faces a dilemma and the audience can hear the voice of their conscience, the good angel to the right and bad angel to their left
<b>Non-linear structure</b>	When the events of the plot are not in chronological order.
<b>Split Stage</b>	When the stage is split into two different areas representing different places or times