



Highsted Knowledge Organiser

Subject Drama

Year 8 Terms 1 & 2 Shakespeare

What I need to know	Key Vocabulary	
<ul style="list-style-type: none"> • Develop understanding of Barthes theory of semiotics in the theatre • Use physicality and musicality to creatively perform extract from the fairy characters in AMSND • To apply a range of vocal skills collectively (Chorus work) and independently • To develop knowledge of elements to create slapstick comedy • To experiment with physicality, pace and timing to produce comedy to an audience. 	Semiotics	How meaning is created and how meaning is communicated in the theatre
	Iconic	Hand gestures that represent. meaning that is closely related to the semantic content of the segments of. speech that they accompany.
	Symbolic	Significant purely in terms of what is being represented or implied
	Chorus	Those who perform vocally in a group as opposed to those who perform singly. The chorus in Classical Greek drama was a group of actors who described and commented upon the main action of a play
	Slapstick comedy	Style of humour involving exaggerated physical activity that exceeds the boundaries of normal physical comedy.
Student reference point		
<ul style="list-style-type: none"> ✓ Learn the spellings and definitions of the Key Vocabulary. ✓ 		
A Midsummer Night's Dream		
<p>Egeus: (<i>father</i>) Full of vexation come I with complaint against my child, my daughter Hermia.</p>		
<p>Hermia: (<i>daughter</i>) I do entreat your grace to pardon me. But I beseech your grace that I may know the worst that may befall me in this case if I refuse to wed Demetrius.</p>		
<p>Lysander: (<i>man 2</i>) You have her father's love, Demetrius let me have Hermia's- do you marry him.</p>		
<p>Theseus: (<i>the judge</i>) For you, fair Hermia, look you arm yourself to fit fancies to your father's will; or else the law of Athens yields you up.</p>		
<p>Demetrius: (<i>man 1</i>) Relent Sweet Hermia; and, Lysander, yield thy crazed title to my certain right</p>		

Macbeth - Act 1 Scene 1

The battlefield: thunder and lightning. Enter three Witches.

First Witch When shall we three meet again?
 In thunder, lightning, or in rain?

Second Witch When the hurly-burley's done,
 When the battle's lost, and won.

Third Witch That will be ere the set of sun.

First Witch Where the place?

Second Witch Upon the heath.

Third Witch There to meet with Macbeth.

First Witch I come, Graymalkin.

Second Witch Paddock calls.

Third Witch Anon.

All Fair is foul, and foul is fair,
 Hover through the fog and filthy air.

Macbeth - Witches

Round about the couldron go:
In the poisonous entrails throw.
Toad, that under cold stone
Days and nights has thirty-one
Sweated venom sleeping got,
Boil thou first in the charmed pot.
Double, double toil and trouble;
Fire burn and cauldron bubble.

Fillet of a fenny snake,
In the cauldron boil and bake;
Eye of newt and toe of frog,
Wool of bat and tongue of dog,
Adder's fork and blindworm's sting,
Lizard's leg and howlet's wing.
For charm of powerful trouble,
Like a hell-broth boil and bubble.
Double, double toil and trouble;
Fire burn and cauldron bubble.

Scale of dragon, tooth of wolf,
Witch's mummy, maw and gulf
Of the ravin'd salt-sea shark,
Root of hemlock digg'd in the dark,
Liver of blaspheming Jew;
Gall of goat; and slips of yew
silver'd in the moon's eclipse;
Nose of Turk, and Tartar's lips;
Finger of birth-strangled babe
Ditch-deliver'd by the drab,-
Make the gruel thic and slab:

Add thereto a tiger's chaudron,
For ingrediants of our cauldron.
Double, double toil and trouble,
Fire burn and cauldron bubble.

A Midsummer Night's Dream

Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life;
Whole misadventured piteous overthrows
Do with their death bury their parents' strife.
The fearful passage of their death-mark'd love,

And the continuance of their parents' rage,
Which, but their children's end, nought could remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.

Challenge question

<https://www.highsted.kent.sch.uk/assets/PDFs/Super-Curriculum-2020-Y8/Super-curricular-Year-8-Drama.pdf>

- Design/sketch and label the costumes for Fairy characters. Refer to colour, length, fit, condition, style, material and accessories. How will they contrast to reveal the characters?

Suggested reading

- A Midsummer Night's dream by William Shakespeare
- Other Shakespeare comedies e.g. Twelfth Night