

## Drama Curriculum Intent 2019-20

2019-20	LC1	LC2	LC3	LC4
ASSESSMENT FOCUS	SKILL	SCRIPT	DEvised	SYNOPTIC
<b>YEAR 7</b>	<p>MIME</p> <p><i>Spontaneous/rehearsed improv</i></p> <p><i>Leading body parts</i></p> <p><i>Levels of tension</i></p> <p><i>Frozen pictures</i></p> <p><i>Tableaux</i></p>	<p>THE TERRIBLE FATE OF HUMPTY DUMPTY</p> <p><i>Narration and thought tracking</i></p> <p><i>Characterisation</i></p> <p><i>Hotseating</i></p> <p><i>Paralleling</i></p>	<p>WONDERLAND</p> <p><i>Semiotics: symbols (technical elements)</i></p> <p><i>Choral speaking and soundscape</i></p> <p><i>Performance spaces (4th wall)</i></p> <p><i>Transitions and space</i></p> <p><i>Physical theatre</i></p>	<p>MELODRAMA</p> <p><i>Split stage</i></p> <p><i>Stock characters</i></p> <p><i>Gestus</i></p> <p><i>Placards</i></p> <p><i>Slapstick</i></p>
<b>YEAR 8</b>	<p>TRESTLE MASKS</p> <p><i>Ritual</i></p> <p><i>Characterisation</i></p> <p><i>Symbolism</i></p> <p><i>Ensemble percussion</i></p> <p><i>Proxemics and levels</i></p>	<p>RETELLING SHAKESPEARE</p> <p><i>Genre, style and context</i></p> <p><i>Power and status</i></p> <p><i>Intonation, iambic pentameter and</i></p> <p><i>wordplay</i></p> <p><i>Meta-play and dramatic irony</i></p>	<p>GREATEST SHOWMAN</p> <p><i>Theatre practitioner</i></p> <p><i>Brecht's epic theatre</i></p> <p><i>Stanislavski's Naturalism</i></p> <p><i>Artaud's Theatre of Cruelty</i></p> <p><i>Frantic Assembly's Physical Theatre</i></p>	<p>DYSTOPIAN WORLDS</p> <p><i>Thought tracking and monologues</i></p> <p><i>Ensemble</i></p> <p><i>Paralleling</i></p> <p><i>Flash back / forward</i></p> <p><i>Episodic structure</i></p>
<b>YEAR 9</b>	<p>DYSTOPIAN WORLDS</p> <p><i>Thought tracking and monologues</i></p> <p><i>Ensemble</i></p> <p><i>Paralleling</i></p> <p><i>Flash back / forward</i></p> <p><i>Episodic structure</i></p>	<p>COMMEDIA DELL'ARTE</p> <p><i>Stock characters</i></p> <p><i>Characterisation</i></p> <p><i>Lazzi's</i></p> <p><i>Asides</i></p> <p><i>Dramatic irony</i></p>	<p>WW2</p> <p><i>Context</i></p> <p><i>Levels</i></p> <p><i>Proxemics</i></p> <p><i>Mood and atmosphere</i></p> <p><i>Dramatic intentions</i></p>	<p>VERBATIM THEATRE</p> <p><i>Scene splicing</i></p> <p><i>Monologues</i></p> <p><i>Narration and reportage</i></p> <p><i>Conscience alley</i></p> <p><i>Tableaux</i></p>
<b>YEAR 10</b>	<p>COMPONENT 1: CURIOUS INCIDENT OF A DOG IN THE NIGHT TIME</p> <p><i>Trust and balance</i></p> <p><i>Physical theatre</i></p> <p><i>Chair duets</i></p> <p><i>Proxemics</i></p> <p><i>Transitions</i></p>	<p>COMPONENT 2: REPERTOIRES</p> <p><i>Stage directions</i></p> <p><i>Casting</i></p> <p><i>Blocking</i></p> <p><i>Dry run</i></p> <p><i>Tech run</i></p> <p><i>Dress run</i></p>	<p>COMPONENT 2: EXTRACT 1</p> <p><i>Skills are dependent on the extract that the group select for their examined component</i></p> <p><i>Stage directions and blocking</i></p> <p><i>Casting</i></p> <p><i>Dry run / Tech run / Dress run</i></p>	<p>COMPONENT 2: EXTRACT 2</p> <p><i>Skills are dependent on the extract that the group select for their examined component</i></p> <p><i>Stage directions and blocking</i></p> <p><i>Casting</i></p> <p><i>Dry run / Tech run / Dress run</i></p>
<b>YEAR 11</b>	<p>COMPONENT 1: CURIOUS INCIDENT OF A DOG IN THE NIGHT TIME</p> <p><i>Trust and balance</i></p> <p><i>Physical theatre</i></p> <p><i>Chair duets</i></p> <p><i>Proxemics</i></p> <p><i>Transitions</i></p>	<p>COMPONENT 2: REPERTOIRES</p> <p><i>Skills are dependent on the extract that the group select for their examined component</i></p> <p><i>Stage directions and blocking</i></p> <p><i>Casting</i></p> <p><i>Dry run / Tech run / Dress run</i></p>	<p>COMPONENT 3: RESPONSE TO A BRIEF</p> <p><i>Dramatic brief</i></p> <p><i>Genre and Style</i></p> <p><i>Dramatic intentions</i></p> <p><i>Practitioner and techniques</i></p> <p><i>Audience impact</i></p>	<p>COMPONENT 3: RESPONSE TO A BRIEF</p> <p><i>Dramatic brief</i></p> <p><i>Genre and Style</i></p> <p><i>Dramatic intentions</i></p> <p><i>Practitioner and techniques</i></p> <p><i>Audience impact</i></p>

# Drama Curriculum Intent 2019-20

Head of Drama: Becky Davies

Drama teachers: Becky Davies and Sharone Miller

## **Introduction and ethos of the subject:**

Drama is an inclusive subject as it provides students with a creative outlet where they can explore and develop life skills that will prepare them for any future pathway. Drama is an opportunity to make sense of the world, share imagined worlds, experiences and emotions. For many students this frees them from external pressures, promotes well-being and ignites a passion in creative arts.

Through our broad and balanced curriculum, we aim for our students to develop a full range of knowledge, skills, understanding and analytical skills. Through a wide variety of dramatic materials, texts and live theatre students learn about the history and nature of drama in different periods and cultures. Students explore diverse social and cultural experiences whilst having the opportunity to reflect, develop and express.

Ultimately our intention is to build confidence through drama. Drama helps students face all sorts of challenges in processing information, enquiry skills, collaboration, communication, creative thinking, empathy, evaluation etc. Confidence in themselves and their skills is imperative in developing resilient learners. Drama not only builds this widely transferable skill set that prepares them for any future pathway, in the work place or throughout adult life, but enables students to approach these challenges with confidence.

We provide opportunities to explore a plethora of theatre styles including mime, physical theatre, melodrama, Trestle masks, naturalism, epic theatre, Theatre of Cruelty and theatre in education. Students explore texts throughout theatre history from the ancient Greeks to medieval morality plays, from Shakespeare to *Blood Brothers*. Students devise performances from a range of stimuli and create pieces inspired by different practitioners, theatre company's and directors.

The drama department is resourced with professional flooring, stage lighting, sound equipment, blackout curtains, projections and iPad technology. We are passionate about creating a professional and creative space to enable students to use their imaginations and explore their creativity. Students are encouraged to perform as often as possible in lessons as our aim is to build confidence so that every student feels comfortable to perform in front of an audience, therefore empathy and support are at the forefront of our practice. Students are given the opportunity to collaborate in a variety of roles ranging from directing, acting and design.

## Drama Curriculum Intent 2019-20

### Drama learning cycles:

**Year 7:** students begin with non-verbal communication through Mime. This acts as an introduction to drama as an art but builds confidence before they move onto vocal work in learning cycle 2, where we explore *The Terrible Fate of Humpty Dumpty* a play that explores social groups, peer pressure and bullying. In LC3 students explore theatre design and create their own Wonderlands, this culminates in their own Britain's Got Talent *Attraction* style physical theatre piece. They finish in the summer by exploring the comedy genre melodrama, in which they produce their own melodramatic silent film.

**Year 8:** students begin with Trestle masks, looking at the clowning art form and powers of non-verbal communication in storytelling. They then explore the historical, tragedy and comedy works of Shakespeare, aiming to modernise them for a contemporary audience. Students then progress to look at the "Greatest Showman" a learning cycle exploring the fundamental theatre practitioners and then go on to futuristic worlds by creating their own dystopias.

**Year 9:** students are currently exploring dystopias and creative ways of structuring their performances. They then move on to commedia dell'arte, an Italian style of comedy, where they explore stock characters, lazzi's and different commedia scripts to create comedy. Students then begin a devising project looking at war as their stimulus, where they analyse different war inspired stimuli in different formats (for example poetry, plays, novels, images, video clips, newspaper articles etc) and create their own performances in response to them. Students then finish the year looking at verbatim theatre, a style of documented theatre in which plays are constructed from the precise words spoken by people interviewed about an event, topic or issue.

**Year 10 and 11:** students study the BTEC TECH award in Performing Arts. This is a vocational qualification that prepares learners for a career in the Performing Arts industry, by combining theory and practical work. There are 3 units within the award.

**Unit 1- Exploring the Performing Arts:** students explore 3 different practitioners work by watching their work, participating in workshops of that practitioner and creating pieces in their style. We are currently looking at Willy Russell's *Blood Brothers* a naturalistic musical, Frantic Assembly's *Curious Incident of a dog in the night time* a piece of physical theatre and the work of Kneehigh theatre company.

**Unit 2- Developing Skills and Techniques in the Performing Arts:** students perform two repertoires of play and are responsible for the entire from page to stage process. This includes selecting the play, the extracts, casting, conducting rehearsals, directorial decisions, design, reviewing, refining, improving and the final performance itself.

**Unit 3- Performing to a Brief:** the exam board releases a paper in which students create a performance in response to the brief to an examiner. The brief usually includes a stimulus, a dramatic intention and a target audience. Students are assessed on how well their piece meets the criteria and the performance itself.

## **Drama Curriculum Intent 2019-20**

### **Drama homework:**

Homework in years 7, 8 and 9 consist of preparing for their assessed pieces through rehearsals, line learning and design. Design elements may include lighting design, selecting sound effects or music, creating a backdrop for their performance, creating or bringing props or costume etc. Students are encouraged to email the document or link to their teacher ([bdavies@worle-school.org.uk](mailto:bdavies@worle-school.org.uk) or [smiller@worle-school.org.uk](mailto:smiller@worle-school.org.uk)) from their school Gmail account, putting their Drama class and name in the subject heading.

In year 10 and 11 students have a homework booklet or coursework task per learning cycle which prepares or consolidates the learning in the cycle. Alternatively, students may be working on coursework, in which their homework is set, submitted and marked through Google Classroom.

### **Extra-curricular drama:**

The department also shows their passion and commitment through extra-curricular opportunities in drama. We have an exceptional reputation for performing high quality musicals each academic year, all students are welcome to audition, and the show takes place every October. The department offers a KS3 drama club, numerous theatre trips, workshops from theatre companies, Theatre Thursday's (a great opportunity for students to see examples of live theatre for free and in the comfort of our studios) and countless revision and rehearsal sessions.

# Y7 Drama Knowledge Organiser: Mime - Skill - to create a successful piece of drama.

# DRAMA

## Drama rules at WCSA

- 1) Always arrive fully prepared for the lesson. i.e. In the right frame of mind, with equipment, scripts and homework when required.
- 2) Do not enter the drama space without permission from your teacher – this includes rehearsing at breaks and after school. Find a staff member to supervise the rehearsal.
- 3) Do not enter the space with shoes on, food (this includes gum) your phone in your pocket or a drink.
- 4) Look after the studio: no dragging furniture on the floor and no touching/leaning on curtains
- 5) Seek permission before using the costumes or props or lighting – You DO NOT help yourself! Do not touch anything that is not directly relevant to you or your class.
- 6) Treat others, the studios and pupil's possessions with respect – clear the room at the end of every lesson – this means put away all staging blocks, chairs, pens, scripts, set, costume, props even if they don't belong to you!
- 7) Be mindful with your choice of language. Do not use bad language towards other students and staff or use violence or threatening behaviour. This is not just swearing, it can be disrespectful or unkind.
- 8) Make sure you are a supportive and respectful audience member at all times. We never call out, or make uninvited comments about someone else's contributions to the lessons.
- 9) Always aim to respond in role as real people in real situations
- 10) Always be a cooperative group member during rehearsals (no play fighting, sliding or disrupting other groups) by contributing to the task, your group and doing your best

Drama Skill	Definition
Mime	Showing a character, scene or scenario entirely by gesture and bodily movement and without the use of props. Silent mime is the same but with no speech.
Characterisation	The act of changing your voice, body language, movement, stance, posture, facial expressions and gesture to become a character. Characterisation is the act of changing yourself physically to become another person in a drama.
Monologue	A character performs a speech on their own, telling the audience what they are thinking or feeling. Can be used to tell the audience a part of the story.
Tableaux	A still image or freeze frame. A tableaux captures a moment in time and tells the audience a story of what is going on at that moment.
Rehearsed and spontaneous improvisation	Rehearsed improvisation is well planned so that the actors all know what they are doing. Spontaneous improvisation is when you make it up on the spot – you might do this when something does not go to plan!
Corpsing	Coming out of role during a performance that kills your character. This is usually from laughing or forgetting lines.
Rehearsal	A practice session or practice performance done prior to a real performance. Going over your work repeatedly.
Audience	The group of people who will watch a performance – the area they sit in is called the auditorium.
Blocking	The process of putting together your piece. Blocking is deciding where the actors should stand, sit or move to and then setting and rehearsing it.
Sightlines	The line of sight for an audience member. When blocking a piece of drama the actor must consider whether all members of the audience can see the action. This is called considering audience sightlines.

Mrs Davies – Head of Drama – D02  
Mrs Miller – Drama teacher – D01

# How to evaluate a piece of drama

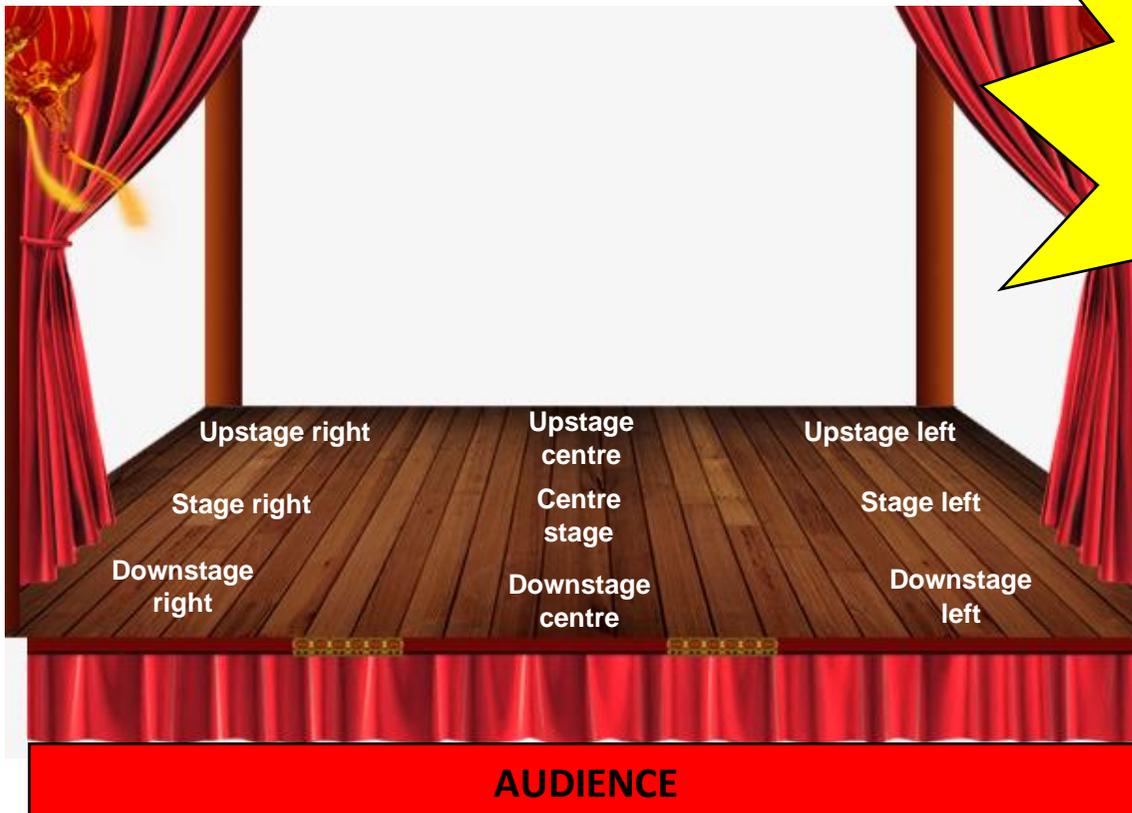
**Explaining why it was successful.** → I thought that Michael's characterisation was successful in the performance. → **Used key word to identify what was successful.**

**Identifying specifically what they did and how they did it.** → This is because he used his facial expression to show that he was shocked. He also used his posture by hunching over and holding his arms inwards to show that he was nervous. → **Identifying specifically what they did and how they did it.**

**Examples of questions you may be asked:**

- Name three ways you showed your character and why they were successful.
- What drama techniques did you use and why?
- Was (name)'s character successful? If so why?
- What are two ways you could improve your piece?
- What is a way that (name) could improve their characterisation?
- Were the sightlines clear? If not, how could they make them clearer?

## Stage Positions



Remember, your left and rights are from the actor's point of view! So if you are looking as an audience member, the left and rights are the opposite!



### Spellings to learn this cycle.

- Scene
- Audience
- Performance
- Rehearsal
- Characterisation
- Tableaux

# Y8 Drama Knowledge Organiser: Skill - Trestle

## CAUTION

### HEALTH AND SAFETY

THEY ARE EXPENSIVE SO BE CAREFUL!

DO NOT WEAR IT ON YOUR HEAD LIKE A HAT

DO NOT PING OR HOLD BY THE ELASTIC

DO NOT PLACE IT DOWN ON THE FLOOR AND DO NOT PLACE IT FACE DOWN

DO NOT RUN (SMALL EYE HOLES)

ENSURE YOU WIPE IT CLEAN AFTER USE

### MAINTAINING THE ILLUSION

FOLLOW THE RITUAL OF THE MASK

DO NOT FACE THE AUDIENCE WHEN PUTTING ON THE MASK

ENSURE YOUR MASK IS ALWAYS FACING THE AUDIENCE

DO NOT TOUCH THE MASK ONCE IT ON (CORPSING)

DO NOT MAKE SOUNDS OR TALK BEHIND IT

COVER THE MASK LINE WITH YOUR HAIR, HAT OR OTHER COSTUME



### POSTURE

### GESTURE

### BODY LANGUAGE

### STANCE

### GAIT

### LEVELS

### SPACE

### SEMIOTICS

### TRESTLE MASKS

EYEBROWS = SHOULDERS

LIPS = HIPS



Use semiotics to provide further meaning

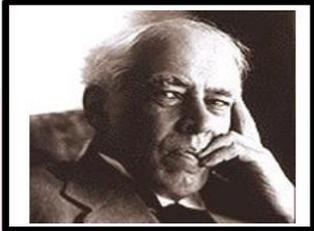
Create a character through non verbal communication

Demonstrate the "ritual" of the mask (perhaps use leading body parts and levels of tension to give meaning)

## Terminology...

<b>Stanislavski</b>	Naturalism (see right)
<b>Symbolism</b>	The use of symbols to represent ideas, qualities and emotions
<b>Ritual</b>	The ritual of the mask: a series of actions in a specific order to create the illusion (see below)
<b>Illusion</b>	A deceptive appearance that the mask is a person
<b>Soundscape</b>	A collage of sounds to create an event, environment or landscape
<b>Ensemble percussion</b>	Creating a series of sounds from your ensemble interacting with their bodies, each other, props and the environment to create a rhythm or environment
<b>Fourth wall</b>	The wall that separates the actors from the audience

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## Constantin Stanislavski

Last updated: 10hrs ago

4th Wall Info Photos Boxes

You must not copy passions or types. You must live in the passions and in the types. Your acting of them must grow out of your living in them.

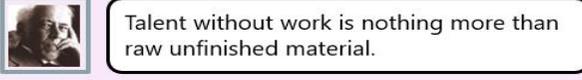
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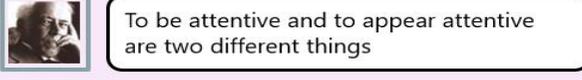
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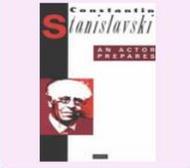
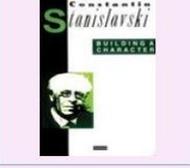
Circle of Attention





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Ads

Groups

Moscow Art Theatre

The 7C's: Concentration, Co-operation, Creativity, Confidence, Communication, Context and Compassion

# Y8 Drama Knowledge Organiser: Skill - Trestle

## Writing a drama evaluation:

### Start by introducing:

- What the performance was called/about
- A brief summary of the plot
- How well you think the performance went

Then use **PEEEL** to evaluate any of the areas below (unless specified otherwise)

- Physical or Vocal Skills (Choose from your Knowledge Organiser)
- Use of staging/stage space/spatial awareness
- Use of props/lighting/sound
- The overall structure of the performance.

**Conclude with:** How successful the performance was overall and why.

**P oint:** What is the area you will be evaluating and what is the **point** of your paragraph?

**E xample:** Give a **specific** example of what acting skills were used - paint a picture of this moment using words!

**E xplain:** **Explain** the effect of this moment on the audience - why were these acting skills used?

**E valuate:** Now **evaluate** - was this moment effective? Why/why not?

**L ink:** **Link** it back to the original point and draw the paragraph to a conclusion - how **successful** was the moment?

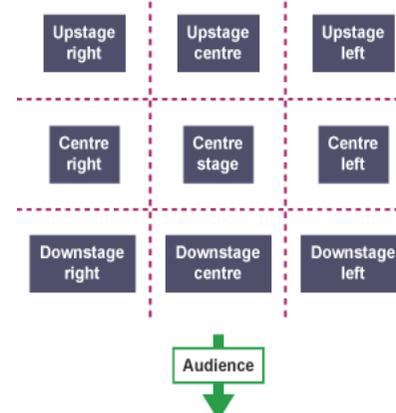
## TOP TIPS FOR CREATING:

- ✓ Be co-operative! (Take part and follow the instructions of your team members)
- ✓ Listen respectfully to others' ideas
- ✓ Share your own ideas and make contributions
- ✓ Stay in your working space
- ✓ Plan your time effectively and structure your rehearsal
- ✓ Think about where your audience will be and rehearse with this in mind
- ✓ Make sure everyone knows what they are doing
- ✓ Practice your transitions (the moments between a scene change)

## TOP TIPS FOR PERFORMING:

- ✓ Perform with confidence - do not be embarrassed!
- ✓ Stay in role at ALL times, even if something goes a bit wrong!
- ✓ Make eye contact with the audience to engage them
- ✓ Project your voice loudly and clearly
- ✓ Use a range of vocal and physical skills to show strong and convincing characterisation!
- ✓ Make sure you are facing the audience, so they can see your facial expressions
- ✓ Don't shuffle about - move with purpose!

## Areas of the Stage



### Homework task:

Learn your monologue and/or create your semiotics for your assessment

**Remember:** The stage is always from the **actor's** point of view, as they are the ones standing on the stage. Demonstrate good **spatial awareness** by using all areas of the stage, where appropriate.

## Roles in the Theatre

**Set Designer:** A set designer is in charge of designing and creating the sets that appear in films, on television programmes as well as in the theatre.

**Costume Designer:** The costume designer is in charge of designing and selecting the costumes the actors will wear, in order to reflect who the characters are.

**Lighting Designer:** Designs the lighting in order to create atmosphere and reflect the time of day for the production in response to the text, while keeping in mind issues of visibility, safety, and cost.

# Y9 Drama Knowledge Organiser: Synoptic - Dystopian worlds

## Characteristics of a dystopian society

- Propaganda is used to control the citizens of society.
- Information, independent thought, and freedom are restricted.
- A figurehead or concept is worshipped by the citizens of the society.
- Citizens are perceived to be under constant surveillance.
- Citizens have a fear of the outside world.
- Citizens live in a dehumanized state.
- The natural world is banished and distrusted.
- Citizens conform to uniform expectations. Individuality and dissent are bad.
- The society is an illusion of a perfect utopian world.

What could the future look like?

What technology will exist?

What will our world be like?

## Terminology...

<b>Dystopia</b>	an imagined state or society in which there is great suffering or post-apocalyptic.
<b>Utopia</b>	an imagined place or state of things in which everything is perfect.
<b>Endowing</b>	Where you quickly establish for the audience the facts (who, what, where, why and when)
<b>Episodic structure</b>	When the piece is in episodes or chunks of action. This can be in chronological order (like life) or non-chronological (reverse order, flashbacks/forwards, framed where the beginning is the end and then repeated)
<b>Flashback/forward</b>	When the action freezes and we are shown a glimpse of the past or future
<b>Paralleling</b>	When the scenario is split and we are shown two or more possibilities of what could have happened or two opposing ends of the spectrum (E.G dystopia and utopia)
<b>Transitions</b>	The movement from one scene to another
<b>Thought tracking</b>	When you speak your characters thoughts/feelings out loud, usually during a still image
<b>Satire</b>	A comedy that exaggerates to criticise stupidity or flaws (this can be a black comedy)
<b>Ensemble</b>	A group of actors who perform equal roles together, but their contribution is viewed as a whole rather than individually
<b>Theatre In Education</b>	Theatre that teaches the audience about a topic or issue

# Y9 Drama Knowledge Organiser: Synoptic - Dystopian worlds

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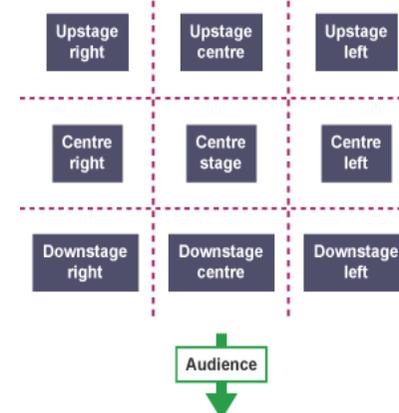
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- ✓ Don't shuffle about - move with purpose!

## Areas of the Stage



### Homework task:

Prepare semiotics (lighting, costume, music, props, backdrop etc)

And rehearse in your own time.

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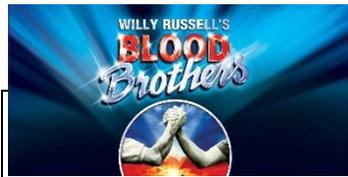
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# Y10 Drama Knowledge Organiser



## Blood Brothers...

**Blood Brothers is a play you will explore and perform, as well as your GCSE Set Text. You must know it inside out!**

**Playwright:** Willy Russell

**Context:** Set between the 1960's-1980's in Liverpool.

**Themes:** Class Divide, Superstition, Nature vs Nurture, Education, Fate and Destiny, Growing Up

### Key Characters:

The Narrator

**Upper Class:** Mrs Lyons, Mr Lyons, Edward

**Working Class:** Mrs Johnstone, Mickey and his siblings, Linda



**Cyclical Structure** – Blood Brothers has a plot that starts with the ending then carries on in a linear order until it reaches the end again.

**Genre:** Comedy/Tragedy/Musical

**Style:** Blood Brothers has elements of more than one style. There is naturalism, as well as non-naturalism.

## Devising Terminology

**Stimulus:** The starting point for your drama performance. It should be used to spark initial ideas and inspire the concept for your piece. It could be a piece of music, a picture, a sculpture, an object, a news article, a poem or a story.

**Devising:** The process of creating your own piece of drama, using a stimulus to kick start the journey.

**Intention:** What you set out to achieve in your performance. What do you want the audience to think/feel/learn/understand? This

**Exposition:** How the plot starts: giving plot/character information

**Rising Action:** The things that happen to build up the pace and excitement of the story

**Climax:** Matters come to a head - highest point of tension when the audience feel emotion

**Denouement:** Everything is explained and the drama finishes.

**TOP TIPS FOR DEVISING: BE CREATIVE, BE A TEAM PLAYER, BE EXPERIMENTAL, TRY ALL IDEAS!**

### CHALLENGE: Using SEMIOTICS to communicate

Semiotics = Anything that is used to communicate meaning, other than the words themselves. This could be through lighting, set, costume or your **physical** skills.

**S** pace

**G** e stures

**m** ovement

**Fac** i al Expressions

**B** o dy language

**t** echnical (lights, sound, set, costume)

**Proxem** i cs

**Eye** c ontact

**Level** s

### Vocal Skills:

1. <b>Projection</b>	Ensuring your voice is loud and clear for the audience to hear.
2. <b>Volume</b>	How loudly or quietly you say something. (Shouting, whispering)
3. <b>Tone</b>	The way you say something in order to communicate your emotions. (E.g. Angry, worried, shocked tone of voice)
4. <b>Pace</b>	The speed of what you say.
5. <b>Pause</b>	Moments of pause can create tension, or show that you are thinking.
6. <b>Accent</b>	Use of an accent tells the audience where your character is from.
7. <b>Pitch</b>	How high or low your voice is.
8. <b>Emphasis</b>	Changing the way a word or part of a sentence is said, in order to emphasise it. (Make it stand out.) Try emphasising the words in capital letters and see how it changes the meaning: "How could YOU do that?" "How could you do THAT?"

**The 5 C's: Concentration, Co-operation, Creativity, Confidence, Communication**

# Y9 Drama Knowledge Organiser

## Writing a drama evaluation/theatre review:

### Start by introducing:

- What the performance was called/about
- A brief summary of the plot
- How well you think the performance went

Then use **PEEL** to evaluate any of the areas below (unless specified otherwise)

- Physical or Vocal Skills (Choose from your Knowledge Organiser)
- Use of staging/stage space/spatial awareness
- Use of props/lighting/sound
- The overall structure of the performance.

**Conclude with:** How successful the performance was overall and why.

**P oint:** What is the area you will be evaluating and what is the **point** of your paragraph?

**E xample:** Give a **specific** example of what acting skills were used - paint a picture of this moment using words!

**E xplain:** **Explain** the effect of this moment on the audience - why were these acting skills used?

**E valuate:** Now **evaluate** - was this moment effective? Why/why not?

**L ink:** **Link** it back to the original point and draw the paragraph to a conclusion - how **successful** was the moment?

## Stage Types:

### Proscenium Arch/End-on

A stage where the audience sits on one side only is called a proscenium arch stage (you might know this as end-on staging). The audience faces one side of the stage directly, and normally sits at a lower height.

### Thrust

A thrust or open stage is one that juts out from a back wall so that an audience sits or stands on three sides. This sort of stage can give the performers the same sort of close relationship with the audience as theatre-in-the-round, but also allows the back wall to be used to suggest different locations.

### Traverse

A traverse stage has a long central acting area and the audience sits on the two sides; on either side of the stage facing each other, like a cat walk.

### In-the-round

An in-the-round stage is positioned at the centre of the audience - i.e the audience is around the whole stage. This type of stage creates quite an intimate atmosphere, and is good for drama that needs audience involvement.

### Promenade

In a promenade performance, the audience does not sit down. Rather, the performers work in different parts of the performance space and the audience moves around to see what is being presented.

## Live Theatre

Analysing and evaluating live theatre is a crucial aspect of your written exam. When watching live theatre, always make notes on the key areas below:

**Staging** - What stage type has been used and why? Was this appropriate for the performance?

**Semiotics** - What semiotics have been used and what meaning was being communicated?

**Characterisation** - How did the actors portray their role and was this effective? Pick out **SPECIFIC** examples!

**Genre/Style** - how was this communicated to the audience?

**Remember, when reviewing live theatre; make it personal and always justify your opinion.**

## Play Text Terminology

**Plot:** The significant points of the text and overall storyline.

**Themes:** The main ideas that occur throughout the piece.

**Context:** When, Where, What, Why, Who? Social, Cultural, Historical.

**Intention:** The playwright's intention is what they want to communicate to the audience. Think of it as the 'message' of the piece. What are they trying to get the audience to think/feel/learn/understand?

**Structure:** How is it put together and why?

**Genre:** The type of drama that is being performed (comedy, tragedy, musical etc.)

**Style:** The way it is presented (naturalistic, non-naturalistic, epic theatre, physical theatre etc.)