

# DRAMA YEAR 10

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THE BIG IDEAS KNOWLEDGE AND  
SKILLS ORGANISER

# What are the Big Ideas for Drama? Component 1: Exploring the Performing Arts

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1. Story Telling
2. Creating a Character
3. Performance Skills
4. Scripts – from page to stage
5. Styles and Concepts

# Curriculum Plan for Year 10 and how they link to the 5 Big Ideas:

<b>Autumn Term 1 Component 1 Learning Aim A &amp; B</b>	Acting Styles and Genre/ Blood Brothers	Story Telling ,Styles and concepts, Performance skills, creating a character & script from page to stage
<b>Autumn Term 2 Component 1 Learning Aim A &amp; B</b>	Blood Brothers/ Pantomime	Story Telling ,Styles and concepts, Performance skills, creating a character & script from page to stage
<b>Spring Term 1 Component 1 Learning Aim A &amp; B</b>	Pantomime/ Verbatim	Story Telling ,Styles and concepts, Performance skills, creating a character & script from page to stage
<b>Spring Term 2 Component 1 Learning Aim A &amp; B</b>	Verbatim Theatre/ Learning Aim A & B Assessment	Story Telling ,Styles and concepts, Performance skills, creating a character & script from page to stage
<b>Summer Term 1 Component 2 Learning Aim A &amp; B</b>	Develop skills and techniques for performance	Story Telling ,Styles and concepts, Performance skills, creating a character & script from page to stage
<b>Summer Term 2 Component 2 Learning Aim &amp; B</b>	Apply skills and techniques in rehearsal and performance	Story Telling ,Styles and concepts, Performance skills, creating a character & script from page to stage

# Big Idea:

## Story Telling ,Styles and concepts, Performance skills, creating a character & script from page to stage

### Component 1

#### Key Knowledge

Students will develop their understanding of the performing arts by examining practitioners' work and the processes used to create performance. Component 1 is assessed Internally with 36 guided learning hours.

The component will enable students to develop as a performer and/or designer. Students will gain a broad understanding of performance work and influences. This component will help you to understand the requirements of being a performer (in acting, dance, or musical theatre) and/or designer across a range of performances and performance styles.

Students will look at elements such as roles, responsibilities and the application of relevant skills and techniques. Students will broaden their knowledge through observing existing repertoire and by learning about the approaches of practitioners, and how they create and influence performance material.

This component will give students an understanding of practitioners' work and the processes and practices that contribute to a range of performance styles. Students will develop transferable skills, such as research and communication, which will support your progression to Level 2 or 3 vocational or academic qualifications.

Component 1 consists of examining and exploring the following repertoires Blood Brothers, Pantomime and I Love you mum I promise I won't die. Learning aim A students will examine professional practitioners' performance work. Learning aim B students will explore the interrelationships between constituent features of existing performance material. Students will take part in explorative workshops, watch, examine and explore live performances. Once students has grasped the subject knowledge they are required to present their full understanding of learning aim A & B, in a power point presentation, which they will be internally assessed.

#### Key Language

**Acting styles** - Classical Acting Technique

**Convention**- A way in which something is usually done.

**Repertoire**- a stock of plays, dances, or items that a company or a performer knows or is prepared to perform.

**Genre** – A style or category of art, music, or literature.

**Verbatim theatre** - Is a form of documented theatre in which plays are constructed from the precise words spoken by people interviewed about a particular event or topic.

**Pantomime**- a dramatic entertainment, originating in Roman mime, in which performers express meaning through gestures accompanied by music.

**Musical theatre** – A genre of drama in which singing and dancing play an essential part.

**Rehearsal** – A practice or trial performance of a play or other work for later public performance.

**Technical rehearsal** - focuses on the technological aspects of the performance.

#### Key Skills and Techniques

- Epic theatre
- Naturalism
- Directors intentions
- Post-performance evaluation/review
- Educate
- Inform
- Entertain
- Provoke
- Challenge viewpoints
- Raise awareness
- Celebrate.

# Big Idea:

## Story Telling ,Styles and concepts, Performance skills, creating a character & script from page to stage

### Acting Styles and Genre

#### Key Knowledge

Knowing the genre of the performance will impact on the acting style and performance style of the piece. Most of the well-known genres have very clear conventions that identify them easily to the audience.

Acting styles are VERY different, and requires a different range of performance skills depending on whether the performance is for the stage or screen. Actors must be versatile and able to adapt their acting techniques to make their performance relevant for the media that they are working in.

Classical Acting (Shakespearian acting) focuses on actions and motions and making it 'seem' real. Actors will rehearse until the character 'flows' and it becomes muscle memory and the actor is believed by the audience as it is slick and well-rehearsed. The actor 'plays' a role, and represents that character using their dramatic skills.

Method Acting Actors use techniques and emotional memory to 'feel' the real emotions as if they were the character. Some actors, live as their character or do in-depth research so they can bring as much reality to the piece, so they can do as much as they can to 'become' the character. The emotions, tears and actions on stage will all be 'real'. Heath Ledger and are both famous method actors.

Obtaining knowledge of an Acting style, the actor is better able to interpret works from each area even if they are using a style that does not directly reflect how the plays were originally performed. In fact, understanding the playing style each type of play demands does not mean that we need to re-enact that style. Also knowing the genre of the performance will impact on the acting style and performance style of the piece. Most of the well-known genres have very clear conventions that identify them easily to the audience. In year 10 actors will explore acting styles and genres through part-taking in workshops, rehearsal processes and recording knowledge gain in a research Journal in preparation for learning aim a assessment.

#### Key Language

**Acting style** – Style is the selection and arrangement of acting elements and qualities to portray the dramatic truth, the purpose of the play.

**Genre** – A style or category of art, music, or literature.

**Theatre** – A building or outdoor area in which plays and other dramatic performances are given.

**Screen** – A television set on which pictures are shown.

**Vocal Skills** – Pitch, Pace, Pause and Tone

**Facial Expressions** – is one or more motions or positions of the muscles beneath the skin of the face. Facial expressions are a form of nonverbal communication.

**Preparation for the performance**- Is the act of preparing — getting ready, planning, training, or studying with a performance goal in mind.

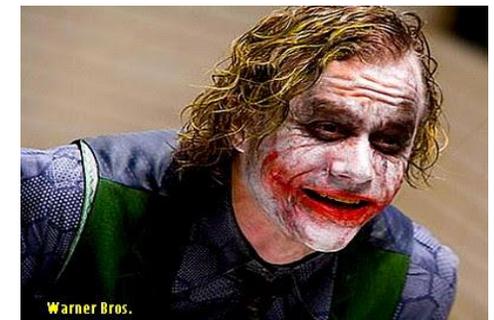
**Director's** input- Interpret script, conduct rehearsals, and direct activities of cast and technical crew for stage, motion pictures, television, or radio programs.

**Classical acting** – Classical acting was first introduced in the 18th century by Russian classical actor and director Konstantin Stanislavski. He believed that an actor can only connect with the audience when he or she identifies with the character.

**Method Acting** - A technique of acting in which an actor aspires to complete emotional identification with a part, based on the system evolved by Stanislavsky and brought into prominence in the US in the 1930s.

#### Key Skills and Techniques

- Facial Expressions
- Vocal skills
- Interpretive Skills
- Comedy
- Melodrama
- Gothic Horror
- Naturalism
- Tragedy



# Big Idea:

## Story Telling ,Styles and concepts, Performance skills, creating a character & script from page to stage

## Blood Brothers By Willy Russell

### Key Knowledge

Bill Kenwright's production of the international smash hit musical Blood Brothers continues into Spring 2020 from 4 February 2020 at Theatre Royal, Brighton. This iconic musical has been visiting theatres across the country throughout 2019, performing to sell-out houses and receiving standing ovations.

Willy Russell's Blood Brothers was intended to be performed with music, rather than simply read. It is important to consider the characterisation, staging and music when studying the play.

When the play is performed, the actors playing the characters of Mickey, Edward, Linda and Sammy all play these characters as children, teenagers and adults. Willy Russell states in his notes at the beginning of the play that the same actors should play these characters throughout. This means that the actors have to play their characters in different ways according to the age of the character at that moment in the play

Willy Russell gives instructions at the start of the play for how the stage should be used in the performance. There is not a requirement for many props or pieces of scenery. Even though the way the characters speak is naturalistic, the staging is not (this is also true of the actors playing characters at different ages and the Narrator's character).

The songs are an integral part of Blood Brothers. They are spread throughout the play. The songs are used for different reasons, including filling in gaps in the storyline, creating mood and atmosphere, revealing information about characters and reminding the audience of key themes and ideas.

Exploring and examining a directors creative intentions of the musical play 'Blood Brothers, production. Before any performance production begins research, understanding of context / social issues, directors intentions, rehearsal strategies and roles and responsibilities must be established to achieve the overall aim. This could be a performance intended to educate, inform, provoke etc. In year 10 actors will explore the Blood Brothers live production through part-taking in workshops, rehearsal processes and recording knowledge gain in a research Journal in preparation for learning aim a assessment.

### Key Language

**Key Themes-** An idea that recurs in or pervades a work of art or literature.

**Costume Designer-** A person who designs costumes for a film, stage production or television show.

**Lighting Designer-** lighting designer works with the director, choreographer, set designer, costume designer, and sound designer to create the lighting, atmosphere, and time of day

**Set Designer-** Is someone who is in charge of designing and creating sets for films, television, and theatre.

**Stage Manager** – The person responsible for the lighting and other technical arrangements for a stage play.

**Historical Context-** refers to the social, religious, economic, and political conditions that existed during a certain time and place. In analysing historical events, context can help us understand what motivates people to behave as they did.

**Social Context-** Refers to the immediate physical and social setting in which people live or in which something happens or develops.

**Cultural Context** – Are raised in and at how their culture affects behaviour. It incorporates learned values and shared attitudes among groups of people

**Musical-** A play or film in which singing and dancing play an essential part.

**Tragedy-** A play dealing with tragic events.

**Comedy-** Jokes and sketches, intended to make an audience laugh.

**Conventions-** A way in which something is usually done.

**The Narrator-** A person who delivers a commentary accompanying a film, etc

**Characters-** A person in a novel, play, or film

**Stage Directions-** Explain how the following stage directions are important within their scene.

**Audience Perception-** Is the processing, interpreting, selecting and organizing of information.

**Types of Staging-** Proscenium Arch, In the round, Thrust, Traverse, Black box, Promenade,

### Key Skills and Techniques

- Posture
- Body Language
- Facial Expressions
- Tension
- Status
- Proxemics
- Angles
- Accent
- Pitch
- Pace
- Articulation
- Tone
- Projection
- Physicality
- Justification
- Building Tension
- Shock Factor
- Characterisation

# Big Idea:

## Story Telling ,Styles and concepts, Performance skills, creating a character & script from page to stage

Introduction to Pantomime. It is a musical, comedy stage production designed for family entertainment. Developed in England and usually performed around Christmas or New year. It includes slapstick routines, songs, dancing and comedy. It has topical modern humour combined with a well know fairy-tale. It often includes audience participation where the actors speak directly to the audience breaking the fourth wall. In year 10 actors will explore the Blood Brothers live production through part-taking in workshops, rehearsal processes and recording knowledge gain in a research Journal in preparation for learning aim a assessment.

## Pantomime

### Key Knowledge

Pantomime has a long theatrical history in Western culture dating back to classical theatre. It developed partly from the 16th century commedia dell'arte tradition of Italy and other European and British stage traditions, such as 17th-century masques and music hall.

There are a number of long-established conventions that the traditional pantomime will respect. There must be scope for attractive scenery, lavish costumes, singing and dancing, magic, exciting action, romance, and — most important of all — broad comedy of all kinds (both verbal and physical).

Modern pantomime includes songs, gags, slapstick comedy and dancing. It employs gender-crossing actors and combines topical humour with a story more or less based on a well-known fairy tale, fable or folk tale.

A panto is a traditional fairy tale complete with songs, dances, jokes, exaggerated characters and lots of audience participation. The British love a good panto. The center piece of any panto is The Dame, a comic, larger than life character, played by a man.

Pantos are often rehearsed on a very tight schedule. You'll likely get between two and three weeks to rehearse a two and a half hour show.

### Key Language

**Stock Character** - A stereotypical person whom audiences readily recognize from frequent appearances in a particular literary tradition.

**Slapstick comedy**— A type of physical comedy characterized by broad humour.

**Audience Participation**- An active response by an audience to a live show or broadcast.

**Sustain** -The ability to stay in role for a period of time.

**Improvisation** - To make up the action as it goes along.

**Characterisation** - What an actor does to get into role.

**Actor/Narrator** -An actor who delivers a commentary accompanying a play.

**Rehearsal process**- A practice or trial performance of a play or other work for later public performance.

**Warm up Technique**—Warming up is performed before a performance or practice. Athletes, singers, actors and others warm up before stressing their muscles. It prepares the muscles for vigorous actions.

**Production Meeting**- Is the venue where all areas can share information, clarify the needs of the department, establish deadlines, and work on creating a schedule with consideration for each departments priorities Most production meetings are led by the production manager.

**Hot-seating**— Helps an actor become more familiar with their role, through questioning.

**Creating Atmosphere**— A mood can serve as a vehicle for establishing atmosphere in a play.

**Alienation**— It involves the use of techniques designed to distance the audience from emotional involvement in the play through jolting reminders of the artificiality of the theatrical performance.

**Direct address** - Speaking directly to the audience breaks the fourth wall and destroys any illusion of reality.

**Narration** - Remind the audience that what they're watching is a presentation of a story.

**Placards**— A sign or additional piece of written information presented onstage. Using placards might be as simple as holding up a card or banner. Multimedia or a PowerPoint slideshow can also be used for this effect.

### Key Skills and Techniques

- Body Language
- Mask
- Commedia
- Slapstick comedy
- Communication
- Mime
- Movement
- Physical Theatre
- Teamwork
- Status
- Physicality
- Tension
- Comedy timing
- Style
- Expressions
- Gestures
- Role play
- Taking directions



# Big Idea: Story Telling ,Styles and concepts, Performance skills, creating a character & script from page to stage

## Sorry Mum – I promise I won't die (verbatim theatre)

### Key Knowledge

In May 2014, just months after Dan died, the DSM Foundation commissioned award winning playwright Mark Wheeler to write a play about what happened to him. The title Mark chose uses Dan's last words to his mother Fiona, before he left home for what turned out to be the last time: 'I Love You, Mum - I Promise I Won't Die'. In March 2016 this had its first public performances, in Southampton and London, with its premiere at the BRIT school, just a mile from Dan's home in Croydon.

Aim of the workshop. **Making Safer Choices** - To support young people to make safe choices about drugs and alcohol, through improved understanding of the effects, risks and possible consequences of substance misuse, and through strengthened resilience and improved life skills in relation to risk.

The production is incredibly powerful. It explores issues of choice, risk and consequence, but also friendship, love and loss, and the impact of our choices on others.

Workshops focus on informed decision making and risk awareness. They aim to leave no student in doubt that they always have a choice about the decisions they make and that the risks associated with illegal substance use can be incredibly high. They learn some facts that will help them make informed decisions and some tools to put their decisions into practice in a pressured situation.

**Stopwatch Theatre** with a cast of four professional actors will attend schools and perform their interpretation of the Daniel Spargo Mabbs story, followed by interactive drug and alcohol education workshops. Years 10's will be expected to explore Mark Wheeler's creative intention, identify performance styles, discuss performance conventions, and then examine the production performance development process. This will require year 10 to part-take in workshops, rehearsal processes and recording knowledge gain in a research Journal in preparation for learning aim a assessment.

### Key Language

**Improvisation** - To make up the action as it goes along.

**Characterisation** - What an actor does to get into role.

**Actor/Narrator** -An actor who delivers a commentary accompanying a play.

**Rehearsal process**- A practice or trial performance of a play or other work for later public performance.

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**Placards**— A sign or additional piece of written information presented onstage. Using placards might be as simple as holding up a card or banner. Multimedia or a PowerPoint slideshow can also be used for this effect.

**Lighting effects**- lighting used to produce particular effects, e.g. in a play, film, or television programme.

**Sound Effect** - A sound other than speech or music made artificially for use in a play, film, or other broadcast production.

**Directors intention**— Creative vision for a performance.

**Rehearsal Techniques** - Using a range of explorative strategies in the rehearsal room gives you a box of tricks to experiment with. Having a range of ideas at your disposal moves the work forwards and prevents you from becoming stuck.

**Creative process**- means the process of generating new ideas, making connection between ideas and producing an art work based on those ideas.

### Key Skills and Techniques

- Body Language
- Empathy
- Debating
- Abstract techniques
- Research
- Collecting date
- Break the fourth wall
- Interpretative skills
- Evaluate
- Give constructive feedback
- Hot- seating
- Movement
- Vocal
- Collective discussion



# Big Idea:

## Story Telling ,Styles and concepts, Performance skills, creating a character & script from page to stage

### Learning aim A: Examine professional practitioners' performance work

#### Key Knowledge

Students will access recorded and/or live examples of performance styles and discipline(s). This will give them the opportunity to examine practitioners' work in order to develop their understanding of influences, outcomes and purpose. Learners will watch, discuss and take notes with reference to:

- Creative intention and purpose
  - Performance and non-performance roles and related responsibilities.
- This will contribute to their extended writing, blog, demonstration or presentation. Example task(s) With reference to a selected theme:
- Analyse repertoire from three performance styles in one or more of the following disciplines: acting, dance, musical theatre
  - Consider the roles and responsibilities, creative intention, key influences and purpose
  - Make comparisons between stylistic qualities, using examples to back up your knowledge
  - Consider how practitioners contribute to the performance process and how their roles and responsibilities differ depending on the performance, style and outcome.

**Evidence** must fully meet the requirements of the assessment criteria and could include one of the following:

- Extended writing
- A blog
- A PowerPoint presentation.

Year 10 will examine live and recorded performances in order to develop their understanding of practitioners' work in one or more of acting, dance and musical theatre, with reference to influences, outcomes and purpose. You will gain a practical appreciation of practitioners' work in using existing performance material in acting, dance or musical theatre and how they may respond to or treat a particular theme or issue, how they use/interpret/modify a pre-existing style, and how they communicate ideas to their audience through stylistic qualities.

#### Key Language

**Response to stimulus** – An image, letter, extract, poem etc used as a starting point in the creation of a performance.

**Contextual influences** – Is another way of saying “factors that influence a decision.

**Production elements** – All theatrical productions have certain elements in common: the performer or performers, their acting in space (usually some sort of stage) and time (some limited duration of performance), and a producing process and organization.

**Influences by other practitioners** - Theatre practitioners styles used in a performance.

**Stylistic qualities** - Stylistic describes things relating to the methods and techniques used in creating a piece of writing, music, or art.

**Artistic director** - The person with overall responsibility for the selection and interpretation of the works performed by a theatre, ballet, or opera company.

**Choreographer** – A person who composes the sequence of steps and moves for a performance of dance.

**Acting styles and genres** - Absurdism, classical, comedy, commedia dell'arte, epic, forum theatre, melodrama, naturalism, symbolism, theatre of cruelty, verbatim.

**Dance styles** - Ballet, contemporary, jazz, tap, urban, international.

**Musical theatre styles** - Book musicals, chamber musicals, concept musicals, comic musicals, jukebox musicals, musical revues, operetta, rock musicals.

#### Key Skills and Techniques

- Physical skills
- Vocal skills
- Music skills
- Communication skills
- Creative skills
- Managing Skills
- Directing skills
- Acting
- Dancing
- Singing

Learning Aim A

# Big Idea: Story Telling ,Styles and concepts, Performance skills, creating a character & script from page to stage

**Year 10 must participate as a performer and/or designer in one or more of the following performance disciplines: acting, dance and musical theatre. You will explore and participate in workshops and classes to develop their knowledge and understanding of the interrelationships between processes, techniques and approaches that contribute to performance repertoire.**

## Learning aims B

**Explore the interrelationships between constituent features of existing performance material.**

## Key Knowledge

Students will explore short extracts of repertoire in workshops and classes as a performer and/or designer, allowing them to develop their understanding of the processes, techniques and approaches used, and the interrelationships of constituent features within the created performances, from one or more of the three performance disciplines: acting, dance, musical theatre.

Students will access workshops and classes. This will allow them to take part in practical activities to develop knowledge and understanding of the interrelationships within short extracts of repertoire, from one or all performing arts disciplines, including acting, dance and musical theatre. Learners should explore the creative methods practically and theoretically, taking notes during the process. This will contribute to their final evidence.

Example task(s)

With reference to examples of repertoire, explore in practical workshops:

- The processes, techniques and approaches used by practitioners
- The interrelationships between constituent features within the created performance work.

Students must use a combination of practice and theory to draw conclusions about processes, techniques, approaches and interrelationships.

**Evidence** must fully meet the requirements of the assessment criteria and could include:

- teacher observations
- recordings of workshops
- extended writing
- a blog
- a PowerPoint presentation

## Key Language

**Improvisation** - To make up the action as it goes along.

**Performance workshops** – A workshop production is a form of theatrical performance, in which a play or musical is staged in a modest form which does not include some aspects of a full production. For example, costumes, sets and musical accompaniment may be excluded, or may be included in a simpler form.

**Setting tasks for performers**-Performer Duties and Responsibilities.

**Response to stimulus**– An image, letter, extract, poem etc used as a starting point in the creation of a performance.

**Directors intention** – Creative vision for a performance.

**Rehearsal Techniques** - Using a range of explorative strategies in the rehearsal room gives you a box of tricks to experiment with. Having a range of ideas at your disposal moves the work forwards and prevents you from becoming stuck.

**Creative process**- Means the process of generating new ideas, making connection between ideas and producing an art work based on those ideas.

**Dialogue**- Identify who says each line and how the line has an impact on the character.

**Stage Directions** - Explain how the following stage directions are important within their scene.

**Blackout** - The act of turning off (or fading out) stage lighting.

**Spotlight** - A lantern projecting a narrow, intense beam of light directly on to a place or person.

**Cross fade**- Bringing another lighting state up to completely replace the current lighting state.

**Flood** - A lantern that produces a broad spread of light across the stage.

**Props and Costume** - A prop, formally known as (theatrical) property, is an object used on stage or screen by actors during a performance or screen production. In practical terms, a prop is considered to be anything movable or portable on a stage or a set, distinct from the actors, scenery, costumes, and electrical equipment.

## Key Skills and Techniques

- Rehearsal
- Production
- Technical rehearsal
- Dress rehearsal
- Post-performance evaluation/review.
- Performance.
- Refining and adjusting material to make improvements
- Providing notes and/or feedback on improvements.

Learning Aim B