# Drama

## Year 10 Knowledge Organisers

# PERSECUTION YEAR 10 DRAMA KNOWLEDGE ORGANISER

## What is Devising?
★ Devising is a way of creating drama without already having a script.

## How can I work successfully?
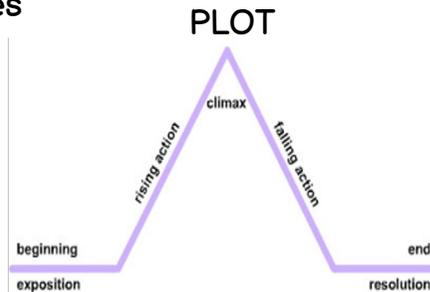★ Contribute ideas
★ Listen to others
★ Focus and be organised

## Rehearsal Techniques
★ Improvisation
★ Backstory
★ Objectives
★ Role on the wall
★ Writing in role
★ Hot seating
★ Thought tracking
★ Still image

## Keeping a rehearsal diary
★ What did you develop
★ What techniques did you use?
★ What worked/ didn't work?
★ Improvements
★ Characterisation developing and changing

### PLOT

climax

rising action

falling action

beginning

exposition

end

resolution

## PERSECUTION

Hostility and ill-treatment, especially because of race or political or religious beliefs; oppression.

## Choosing a narrative Structure
**LINEAR** - a chronological plot
**NON -LINEAR** - not chronological order
**CYCLICAL** - a plot that starts at the end then goes back to the beginning and goes to the end
**EPISODIC** - loosely connected scenes connected by location or theme
**DUAL** -narratives tell two or more stories at once using techniques like split screen and cross cutting.

## Style / Conventions
How will you communicate the performance to your audience?
★ Naturalistic
★ Stylised

## Conventions used this term
★ Still images
★ Mime
★ Choral speaking / movement

## KEY VOCAB

**Stimuli**
Artefacts such as photographs, letters, art, stories or poetry, used as a starting point for creative work

**Cross cutting**
Changing back and forth between different scenes or episodes. This can occur in a finished piece or be used as a rehearsal technique, when someone shouts 'cut' to switch the scenes

**Flashback**
A scene from an earlier period of a characters life than that's shown in the plays main timeline

**Blocking**
The process of positioning the actors on stage and planning their movements to maintain good sightlines for the audience

**Proxemics**
The use of the physical space between actors to show relationships between the characters

# MISSING DAN NOLAN
# YEAR 10 DRAMA KNOWLEDGE ORGANISER

Dan Nolan, 15 from Hampshire goes out fishing with his friends. They drink some vodka and have some fun. One by one the boys head home, but Dan never arrived home. The play explores real words from Dan's family and looks at the night in question and flashes back to moments his friends and family recall.

**THEMES**

Danger
Parenting
Family
Blame
Grief
Guilt
THEMES
Friendships
Responsibility
Acceptance
Adolescence and growing up

## GENRE
- ★ Tragedy
- ★ Epic Theatre
- ★ Educational
- ★ Morality Play
- ★ Documentary
- ★ Thriller

## STYLE
- ★ Non Naturalistic
- ★ Verbatim

## CONTEXT
Historial – Set in 2002 – child disappearance and still remains a mystery– unsolved cases Madeleine McCann, Ben Needham, Suzy Lamplugh.
Cultural - Music references Sinead O Connor's Silent Night – Skatepunk popular music of the time , Westlife. Mobile phones not as popular as now – most had pay as you go – no credit etc
Social - Hamble is a close knit community, everyone knows each other. Happy and loving family.

## MAIN CHARACTERS

| Pauline | Dan's Mother. Concerned mother of 5. Tells the boys to stick together. Pauline is worried that Dan has been abducted and that the police aren't helping |
|---|---|
| Greg | Dan's Father – allows dan to go fishing. Doesn't get as worried as Pauline at first but becomes alarmed when he discovers he is not with his friends |
| Dan | A popular 14 year old who goes mysteriously missing on New Years Day. He is the oldest of 5 children. |
| Clare | Dan's sister – 13 year olds. She speaks affectionately of Dan to whom she was beginning to feel close to |
| George | 14 years old. Quite a serious personality. He doesn't drink with the other boys. He gets picked up earlier than the other boys |
| Thom | 15 year old. Less drunk than Joe. Thomas decides to take Joe home, leaving Dan behind |
| Joe | 14 year old . Gets drunk and is taken home by Thom |
| Andy | Thom's Father. He believes that the vodka is to blame for the tragedy |
| Sarah | A friend of Dan's who is fond on him |
| Max | Dan's School Friend |

## Rehearsal Techniques – Acting

Are strategies which actors and directors use to develop the performance or their character/role in rehearsal.

- Role On the Wall
- Hot seating
- Choral Speaking
- Cross Cutting
- Narration
- Conscience Alley
- Chair duets
- Angel and Devil
- Flashbacks
- Improvisation

LET ALL OUR BRIGHT COLOURS SHINE

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## Konstantin Stanislavski (1863-1938)

'"The actor must use his imagination to be able to answer all questions (when, where, why, how)"

Believed that the audience should emotionally connect with the characters

Actors should use their own experience to make their characters as believable as possible.

### Terminology and Techniques

- The fourth wall
- Emotional memory
- The magic 'if'
- Sense memory
- Objectives
- Given circumstances
- Subtext

**NATURALISM**

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## Bertolt Brecht (1898-1956)

'"Art is not a mirror to reflect reality, but a hammer in which to shape it"

Believed that the the theatre should be used to spread a message and comment on society.

The audience should always be aware they are watching a play and constantly questioning what they see.

### Terminology and Techniques

- Breaking the fourth wall
- Alienation
- Gestus
- Use of placards
- Narration
- Multi-role
- Minimal set / costume /props
- Masks

**EPIC THEATRE**

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## Frantic Assembly (1994 - present)

**FRANTIC ASSEMBLY**

'"We begin with a little more than a fierce work ethic and desire to do something differently"

World renowned theatre company who use physical theatre to devise performance.

Wanted to create non-realistic pieces of theatre through the movement and music

### Terminology and Techniques

- Chair duet
- Hymn hands
- Lifts
- Round -by-through
- Mirroring
- Walk the grid

**PHYSICAL THEATRE**

# Presenting and Performing Text
# Year 10 Drama Knowledge Organiser

AO1 - Create and develop ideas to communicate meaning for a theatrical performance
AO2 - Apply theatrical skills to realise artistic intentions in live performance

You need to know and understand –
The features of the performance text including
- ★ Genre
- ★ Structure
- ★ Character
- ★ Form and style
- ★ Dialogue
- ★ The role of the stage directions

How to communicate effectively using –
- ★ The semiotics of Drama
- ★ The skills of a performer/ designer
- ★ Performance conventions

How performance texts can be presented to an audience

Steps to take
- ★ Read the whole play individually
- ★ Feedback to the group what scenes / sections/ parts of the play you think would work as a group performance - Extract 1
- ★ Choose a section that you would would like to perform as a monologue or duologue. -Extract 2
- ★ Using photocopied pages create your edit (monologue 2-3mins, Duologue 3-5mins, Group of 3/4 5-10mins, group of 5/6 8-15mins)
- ★ Rehearse using lots of different rehearsal techniques
- ★ Ensure you have thought about sound, lighting props, set and costume

## Rehearsal Techniques
Look at the context of the play to help understanding
Role on the wall
Hot seating
Off text improvisation
Units of action

| | |
|---|---|
| Accent | Tone |
| Pace | Intonation |
| Pitch | Pause |
| Volume | Elongation |

Posture

Gait

Movement

Pace

Gestures

Proxemics

Facial Expressions

# DEVISING YEAR 10 DRAMA KNOWLEDGE ORGANISER

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- ★ Thought tracking
- ★ Still image

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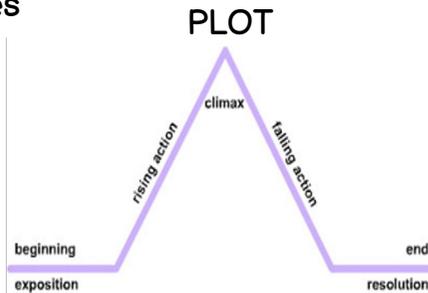
## STIMULI

Look at all ten of the stimuli in the booklet and discuss the positives and negatives of each one and then choose the correct on for you and your group

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