



Drama



Year 10 Knowledge Organisers

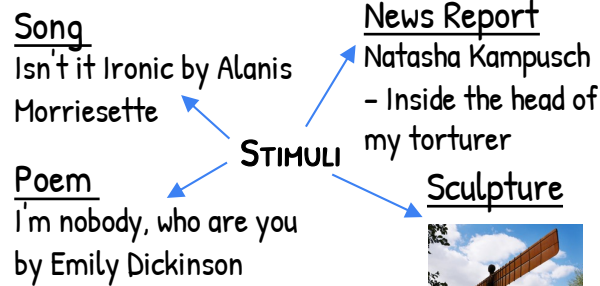


INTRO TO GCSE DRAMA YEAR 10 DRAMA KNOWLEDGE ORGANISER

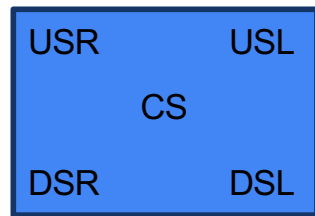
30%	Devising and Performance Portfolio
30%	Scripted - Presenting and performing Scripts
40%	Exam Written paper on set text / Evaluation of live theatre

Keeping a rehearsal diary

- ★ Describe your initial response to the stimulus
- ★ How did you research your stimulus?
- ★ How did you generate original material – practical methods you used to create the plot, characters and dialogue
- ★ How did you develop and refine your piece
- ★ WWW / EBI in the rehearsal



Stage Directions



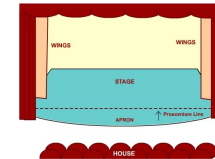
AUDIENCE



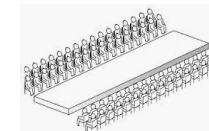
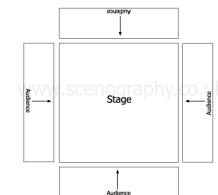
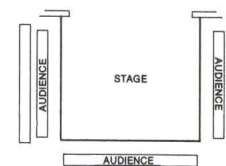
Rehearsal Techniques

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

Which stage Layout will you use?



Thrust Stage



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.

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.

GENRE

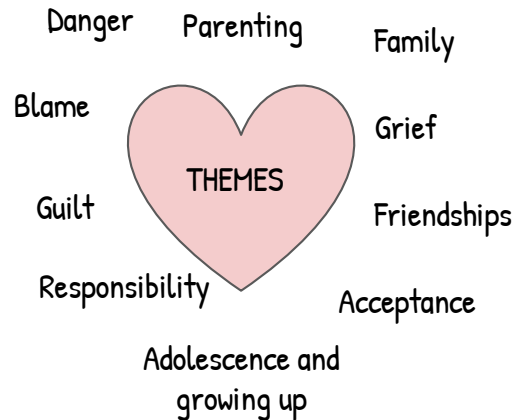
- ★ Tragedy
- ★ Epic Theatre
- ★ Educational
- ★ Morality Play
- ★ Documentary
- ★ Thriller

STYLE

- ★ Non Naturalistic
- ★ Verbatim

CONTEXT

Historical - 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



ACTING SKILLS FOR DEVISING YEAR 10 DRAMA KNOWLEDGE ORGANISER

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



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

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

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

Posture Gait Movement

Accent	Tone
Pace	Intonation
Pitch	Pause
Volume	Elongation



Pace Gestures Proxemics Facial Expressions



DEVISING YEAR 10 DRAMA KNOWLEDGE ORGANISER



INITIAL IDEAS

What ideas do you have from the stimulus?
Brainstorm all of them then develop 3 through
initial idea rehearsals. Evaluate all of those ideas -
what do you like? What do not dislike?

*What is your
vision?*

Keeping a rehearsal diary

- ★ What did you create
- ★ How did you create it?
Levels / stage
directions etc
- ★ How did the scene
develop?
- ★ What did you like
about what you've
done today? What do
you need to improve
on

Rehearsal Techniques

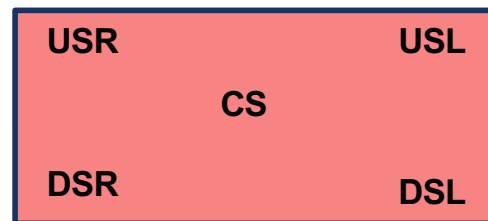
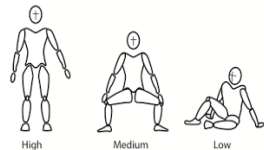
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STIMULI

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

How can I work successfully?

- ★ **Contribute ideas**
- ★ **Listen to others**
- ★ **Focus and be organised**



AUDIENCE

Choosing a narrative Structure

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connected by location or theme
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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

Minimalist Theatre

A genre of theatre which
uses a basic set and very
few props and basic
costumes

Dramatic Irony

When the audience knows
something the characters
don't

Proxemics

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