

Year 10 Drama – 4 lessons a fortnight	Term 1		Term 2	Term 3
Unit Title	Introduction to GCSE Drama	Monologues	Blood Brothers (Run alongside each other – Blood Brothers 1 lesson a fortnight)	Devising and Blood Brothers (Run alongside each other – Blood Brothers 2 lesson a fortnight)
Curriculum Content	<p>Students will be introduced to the skills and details covered in the GCSE Drama course. Students will complete a range of team building activities to build rapport before moving on to applying the skills that they have gained from a scripted scene.</p> <p>Students will then learn, and perform, a monologue that has been given to them to prepare them for the expectations of the practical elements of the GCSE course.</p>		<p>Students will be given a choice of Stimuli from the exam board and will create an original piece of Theatre using this as a starting point. Students will create a portfolio alongside their performance which documents the journey of creation.</p> <p>This is an assessed part of the GCSE course and counts as 20% of their overall GCSE.</p>	<p>Students will study their set text ‘Blood Brothers’. Students will practically explore the contextual factors and the play. Students will consider the role of an actor and director in Blood Brothers. Students will perform an extract from the play as a practice for the P&P unit in Year 11.</p>
Links to prior learning	Applying acting skills, characterisation, creating meaning through directorial choices, character studies.		Theatre practitioner, intention of performances, acting skills, performance skills, strategies and techniques in performance.	Semiotics, Evaluating Theatre, acting and directing skills.
Cultural Capital Opportunities	As you are watching TV or a film, consider how the actor is holding the audience’s attention. What acting skills are they using? Why is this effective?		Visit BBC Bitesize Devising to develop your knowledge and understanding of techniques and skill for devising an original piece of theatre.	Complete some research into Willy Russell and his other plays that he has written. What similarities are there to Blood Brothers?
Assessment Focus	<ol style="list-style-type: none"> Performance of an extract of a script (AO2) Performance of a Monologue (AO2) 		NEA -Devised Performance <i>Practical Performance to an Audience and Portfolio</i>	End of Year Exam – Section A <i>Written Exam</i>
Name of Knowledge Organiser	Link to GCSE Specification		Devising Drama	Blood Brothers

GCSE DRAMA: BLOOD BROTHERS

This is your SECTION A set text. You will answer 8 questions about the play in your written exam at the end of Year 11. This side of the knowledge organiser will help you recognise the things you need to know about Blood Brothers.

KEY INFORMATION

Playwright:	Willy Russell	Written:	1980s
Genre:	Comedy/Tragedy Naturalistic with non-naturalistic elements (Narrator, Songs)	Location:	Liverpool
Style:	Musical Theatre	Themes:	Social Class, Education, Nature vs Nurture, Superstition, fate, education, crime
Set:	1950-1980	Context:	Margret Thatcher, Housing, Cinema, Music, Dancing, Education divide, unemployment, class divide
Structure:	Cyclical		

CHARACTERS

Mickey, Edward, Mrs Johnstone, Mrs Lyons, Linda, Sammy, Mr Lyons, Narrator

PLOT – Twins separated at birth never knowing their true relationship – follows the ups and downs of their friendship.

SUBPLOTS – Linda and Eddie's relationship, Mickey and Linda's relationship, Mrs Lyon's paranoia, Sammy's life of crime

GCSE DRAMA: BLOOD BROTHERS

This side of the knowledge organiser shows you what type of questions may come up in Section A of the exam. You should be confident in all of these areas.

<p>Different types of staging and what would/wouldn't be appropriate for Blood Brothers.</p> <p><i>Proscenium arch, traverse, thrust, in the round, end on, site specific, promenade, black box</i></p>	<p>How you would create mood and atmosphere through acting or design elements.</p>	<p>How meaning is communicated: <i>relationships on stage, between performers and audience, design elements, acting skills, interpretation of character</i></p>
<p>How you can show relationships through acting, staging and design elements.</p>	<p>How acting skills could be used to play <u>any</u> of the characters from Blood Brothers.</p>	<p>How stage directions are used: <i>Exits, Entrances, setting of scene, how to deliver lines, positioning, dramatic irony</i></p>
<p>Different theatre roles – what they do and how you would do them for Blood Brothers</p>	<p>The features of Blood Brothers: <i>Structure, characters, dialogue, flashback, monologues, plot, subplot, stage directions</i></p>	<p>How blocking, characterisation and improvisation can be used in performance and rehearsal.</p>
<p>Key moments of the plot that can be used to create a certain impact on the audience</p>	<p>How context and themes can be seen within the play: <i>acting, plot, design</i></p>	<p>KEY MOMENTS OF THE PLOT: <i>Opening scene, Making the pact, first meeting between the boys, school scenes, cinema, Mrs L trying to kill Mrs J, Mickey and Eddie's argument, the shooting, Mickey on pills, final scene</i></p>

GCSE DRAMA: DEVISING

In this unit of work you will be creating your own piece of drama based on a stimulus given to you by the exam board. It is expected that you will create a performance that meets an intention that you set out. Your performance should be between 5 – 15 minutes long. You will also create a portfolio that shows the journey of the creation of your performance.

The Stimulus and your Initial Ideas

The stimulus can be:

historic event, instrumental music, news article, painting, person/people, photograph, poem, prose, sculpture, song.

The best way to explore your stimulus is through **ASKING QUESTIONS**. Don't just rely on what you can see or hear – ask yourself a range of questions to create a theme, issue or story based on your stimulus.

You should show your ideas through a **MINDMAP**. Make sure that you fully link your ideas to the stimulus and explain how you came up with them.

Once you have settled on an idea you need to complete some research to help you develop your knowledge.

You need to begin to start thinking about your **INTENTION** at this stage. What do you want to achieve through your performance?

Research

You now need to complete some detailed research into your chosen stimulus, topic and theme.

You should use a range of sources (not just websites!) to help you with your research.

You should be aiming to find out facts, figures and any other information that may be useful for you.

Books, news articles and interviews are all useful sources to use for this.

Remember to **REFERENCE** and keep a note of where you get your information from.

You now need to explain how your research could be used in your performance. Will it influence a particular character, a particular scene or your acting skills?

Your Initial Idea and Intention

You should now be able to decide on the initial idea that you want to start devising.

You need to state:

- The theme/topic of your idea
- The initial plot you have decided on
- The characters that may feature
 - Any ideas for specific scenes
- Any ideas for dramatic techniques you want to use
- How some of your research may be used

You also need to clearly state your **INTENTION**.

What do you want to achieve?
What do you want the impact on the audience to be?
To educate, to challenge their opinion, to entertain...

GCSE DRAMA: DEVISING

Good news! If you have completed the first three steps this means that you have finished Section 1 of your portfolio! It is now time to start to create your performance as well as continue creating the rest of your portfolio. Use the ideas below to help you.

CREATING YOUR PERFORMANCE

There is **NO RIGHT OR WRONG** when it comes to devising. If you are not happy with something – change and adapt it! If you are not finding your idea interesting, chances are the audience won't be either.

Remember to use a wide range of techniques in your performance to keep it exciting and interesting. Non-naturalistic techniques are great and you should aim to use a selection in your performance.

Direct Address, Mime, Still Image, Physical Theatre, Narration, Choral Speaking, Multi-Role, Split-Role, Placards, Soundscapes, Cross-Cutting...

YOUR ARTISTIC INTENTION SHOULD BE IN YOUR MIND AT ALL TIMES. Are you meeting it? What do you need to adapt in order for you to meet it?

DEVELOPING YOUR PERFORMANCE

You can use strategies such as **HOTSEATING**, **GIVEN CIRCUMSTANCES**, **THE MAGIC IF** and **ROLE ON THE WALL** to help you develop your performance.

You should keep your notes safe for these techniques as you will be able to use these when writing up your portfolio.

KEEPING TRACK OF WHAT YOU HAVE DONE

Your portfolio should show **THE JOURNEY** of the creation and development of your performance.

After each lesson you should aim to write a short lesson log that **ANALYSES** and **EVALUATES** the developments made during that rehearsal.

Once again, keep these safe as they can go into your portfolio.

ANALYSIS

Breaking down and looking at things in great detail. Exactly **WHAT** did you do and **HOW** did you do it?

EVALUATION

Making a judgement. **WHY** did you do that? **WHY** was it good? **WHY** was it unsuccessful?

FINAL STAGES

Once your performance is finished you will perform it in front of an audience.

After the performance you need to write a **SELF EVALUATION** of your performance. This should include any future improvements that you want to make.

You can then put together all your work in your portfolio and submit! Well done – you are finished!