

Year 11 – Spring

Term	Autumn 1
Topic	Presenting and Performing Texts – studying scripts
Big Question	<u>How can we turn a script into a performance? How can we add artistic interpretation to a classic script, to compliment the playwright intentions successfully?</u>
Concepts	<p>Narration Duologue Monologue Artistic vision Playwright intentions Teacher in Role Audience Awareness Voice projection Characterisation Set Design Script work Social and Historical Context</p>
Knowledge	<p>Recap knowledge: How can we physically embody a character, using vocality and physicality, to showcase key themes and contextual links of a script? How can we use technical elements when staging a scripted piece to create a convincing and compelling performance? How can we achieve realistic characterisation, whilst complimenting the playwright intentions, in performance?</p> <p>New knowledge: Students will be able to explore a wealth of different scripts, including different genres, time periods and styles. They will be able to research into the background of the text, including influences and social and historical references, to help them to create a performance that compliments the vision of the playwright. Some students will be responsible for costume, allowing them to consider how characters dress suitably and relevantly for their performance text. Some students will explore how to light the performance using the lighting board for effect and impact, experimenting with spotlights, silhouettes, profile spots, gels etc. All students will have complete artistic license to stage their two scenes however they want. They will all take turns to direct, developing the skill of leading, shaping and editing performance throughout the rehearsal process.</p>
Skills	<p>Dramatic elements: Understanding and utilising elements like plot, character, setting, dialogue, and theme in creating a compelling performance.</p> <p>Characterisation: Developing skills in embodying characters through physicality, voice, and emotional expression.</p> <p>Stagecraft: Gaining knowledge about the technical aspects of theatre, including lighting, sound, set design, and costume, to contribute to a well-rounded production.</p> <p>Improvisation: spontaneity and creativity through improvisational exercises to enhance performance skills and quick thinking on stage.</p> <p>Directing Techniques: Exploring the role of a director, understanding blocking, pacing, and working with actors to bring a cohesive vision to the stage.</p>
Common Misconceptions	<p>When delivering a script, you have to copy everything the stage directions tell you. An actor is limited to a script when performing a scripted piece and cannot include their own interpretations and vision. Playwrights simply invent an idea for performance and simply base their writing on that and nothing deeper to support the context of the piece.</p>
Key Vocabulary	<p>Semiotics Proxemics Embodiment Physical Embodiment Stage Directions</p>

	<p>Expression Vocality Accent and dialect Sound – diegetic / non-diegetic sound Stage design Lighting board Cyclorama Blocking Rehearsal techniques – hot seating, angel vs devil, sculpting etc. Cues Transitions Entrances and exits Staging terminology – USL, USR, CS etc. Lighting – gel, gobo, Fresnel, shadow, silhouette, follow spot, profile spot, general wash. See key vocabulary knowledge organiser for more</p>
Assessment Points	<p>Regular peer and self-reflection when watching the work of others Consistent verbal feedback offered by the teacher on small scenes created in class when exploring different scenes. Weekly homework tasks will be set to allow pupils to delve deeper into their performance text. Homework will involve research, line learning, answering the four questions to the Concept Pro Forma. Throughout the practical rehearsal process, students will also be given Mid unit assessment: A practical mock exam with students performing one extract to the audience (their classmates) and to the teacher. Feedback will then be given on strengths and improvements, and they will be given opportunity to reflect, edit and adapt scenes appropriately, in line with the criteria to suit their target grades and skills. End of unit assessment: Final practical GCSE exam, examined by an external assessor. The examiner will assess the practical performance, and the Concept Pro Forma, and will offer a grade based on this. This is submitted externally.</p>
Diversity, Inclusion and Personal Development	<p>The study of Blood Brothers can encompass diversity and inclusion in several ways: Social Class Diversity: The play highlights the stark contrast between the socio-economic backgrounds of the characters, emphasising issues related to social class. Analysing this aspect can foster discussions about economic disparity and the impact on individuals' lives. Cultural Diversity: While the play primarily focuses on characters in a British setting, it provides opportunities to explore cultural elements and societal norms. Discussions can arise around how cultural factors influence characters' perspectives and choices. Inclusion of Different Perspectives: The narrative involves various characters with distinct viewpoints, experiences, and aspirations. Studying these diverse perspectives can encourage students to appreciate different voices and understand the complexity of human relationships. Examination of Gender Roles: Although not the primary focus, the play touches on traditional gender roles. Exploring how characters conform or resist these roles contributes to discussions about gender diversity and expectations.</p>
How parents can be of support	<ul style="list-style-type: none"> • Helping students to memorise lines • YouTube videos on how to learn lines • Go over key vocabulary and terminology to ensure confidence with students in the written exam • Ensuring weekly research and homework tasks are complete • Scaffolding with how to effectively respond to the Concept Pro Forma questions
Extra Curricular Links – further/wider reading, TV or film, useful websites etc.	<p><i>Students / parents could do the following to help skills in this unit:</i></p> <ul style="list-style-type: none"> • YouTube clips on how to memorise lines in Drama – 7 Memorisation Techniques https://www.youtube.com/watch?v=NrYXbl5toDU • Watch different examples of the chosen script on YouTube and look at good and bad versions of the chosen extracts – what is it you like? What could be improved?