



Aspire Achieve Thrive

**Summer Term**  
**Term 3**  
**Drama**  
**Year 10**

**Name:** \_\_\_\_\_

**Tutor:** \_\_\_\_\_

## Year 10 Homework Timetable

<b>Monday</b>	English Task 1	Ebacc Option A Task 1	Option C Task 1
<b>Tuesday</b>	Option B Task 1	Sparx Science	Science Task 1
<b>Wednesday</b>	Sparx Maths	Option C Task 2	Sparx Science
<b>Thursday</b>	Ebacc Option A Task 2	Sparx Maths	Option B Task 2
<b>Friday</b>	Sparx Science	Science Task 2	English Task 2

### Sparx Science

- Complete 100% of their assigned homework each week

### Sparx Maths

- Complete 100% of their assigned homework each week

Option A (EBACC)	Option B	Option C
Computer Science	Business Studies	Art
French	Hospitality and Catering	Business Studies
Geography	Drama	Hospitality and Catering
History	Music	Child Development
	Geography	Computer Science
	Health and Social Care	Drama
	ICT	Photography
	Media Studies	Science (Triple)
	Music	Sport
	Sport	
	Travel and Tourism	

### Half Term 5 (5 weeks) - Year 10

Week / Date	Exam Coursework Document	Logbook Coursework Document
<b>Week 1</b>  21st April 2025	<b>Google Classroom:</b>  Explain the following techniques used to make theatre: Devising, Stimulus, Dialogue, Monologue and Duologue.	<b>Practical logbooks:</b>  via Google Classroom
<b>Week 2</b>  28th April 2025	<b>Google Classroom:</b>  Describe a range of non-verbal acting skills used to show character.	<b>Practical logbooks:</b>  via Google Classroom
<b>Week 3</b>  5th May 2025	<b>Google Classroom:</b>  Describe a range of visual and aural semiotics and how they improve the experience for an audience.	<b>Practical logbooks:</b>  via Google Classroom
<b>Week 4</b>  12th May 2025	<b>Google Classroom:</b>  Identify the features of the following techniques and the benefits of each in performance: Thought tracking, Cross Cutting & Narration.	<b>Practical logbooks:</b>  via Google Classroom
<b>Week 5</b>  19th May 2025	<b>Google Classroom:</b>  Describe a range of Verbal acting skills used to show character.	<b>Practical logbooks:</b>  via Google Classroom

### Half Term 6 (7 weeks) - Year 10

Week / Date	Exam Coursework Document	Logbook Coursework Document
<b>Week 6</b>  2nd June 2025	<b>Google Classroom:</b>  Show your understanding of the background of <i>Blue Remembered Hills</i> .	<b>Practical logbooks:</b>  via Google Classroom
<b>Week 7</b>  9th June 2025	<b>Google Classroom:</b>  Show understanding of the personalities of Willie, Peter, Raymond and John, with insights how to act them.	<b>Practical logbooks:</b>  via Google Classroom
<b>Week 8</b>  16th June 2025	<b>Google Classroom:</b>  Describe the three settings featured within the <i>Blue Remembered Hills</i> and how the atmosphere is created.	<b>Practical logbooks:</b>  via Google Classroom
<b>Week 9</b>  23rd June 2025	<b>Google Classroom:</b>  Summarise the plot of Dennis Potter's <i>Blue Remembered Hills</i> .	<b>Practical logbooks:</b>  via Google Classroom
<b>Week 10</b>  30th June 2025	<b>Google Classroom:</b>  Show understanding of the personalities of Audrey, Angela and Donald, with insights how to act them.	<b>Practical logbooks:</b>  via Google Classroom
<b>Week 11</b>  7th July 2025	<b>Google Classroom:</b>  Describe key features of the original production of <i>Blue Remembered Hills</i> .	<b>Practical logbooks:</b>  via Google Classroom
<b>Week 12</b>  14th July 2025	Completion of Coursework - Google Classroom	Completion of Coursework - Google Classroom

<b>Weeks 1 and 4</b> <b>Making Theatre: Techniques</b>	<b>Weeks 2 and 5</b> <b>Acting: Characterisation Skills</b>	<b>Weeks 3</b> <b>Semiotics</b>
<p><b>Devising</b> The process of creating drama performance based on research/ideas linked to a stimulus or brief.</p> <p><b>Stimulus</b> Can be an image such as a picture/ photograph/ painting; a piece of writing such as a poem/ letter/ lyrics/ newspaper article; an artefact or piece of music which is used as a starting point to create drama.</p> <p><b>Dialogue</b> The words spoken by a character.</p> <p><b>Monologue</b> One character speaks aloud.</p> <p><b>Duologue</b> Two characters speaking to each other in a scene.</p> <p><b>Thought tracking</b> The characters share their private thoughts aloud within a scene, often for the benefit of deepening a character for the audience.</p> <p><b>Narration</b> When a character recounts events within the plot</p> <p><b>Cross Cutting</b> When two or more scenes are happening on stage in the same place or at the same time, the actors freeze one scene whilst the other is in action then this one freezes for the other to play out. Cutting across from one action to the other</p>	<p><b>Non-Verbal</b> how we act</p> <p><b>Body Language</b> - The way the actor uses their body to communicate meaning to an audience - such as the attitude or age of their character.</p> <p><b>Gesture</b> - A movement of a specific part of the body to signal meaning. Usually the head, hands or shoulders (eg: wave, nod, shrug)</p> <p><b>Movement</b> - The way an actor moves across a stage to indicate a character's age, attitude or status.</p> <p><b>Facial Expression</b> - The movement of the face to communicate emotions and social interactions of a character (eg: smile, frown)</p> <p><b>Gait</b> - A person's manner of walking. (eg: long stride, quick pace)</p> <p><b>Verbal</b> how we sound</p> <p><b>Diction</b> - Fully pronouncing words with accuracy (Ts and Ds)</p> <p><b>Pitch</b> - The high or low sound of the voice (child - higher pitch)</p> <p><b>Tone</b> - the sound of your voice which suggests mood and intention towards the listener (happy, sad, moody, uncertain)</p> <p><b>Pace</b> - The speed at which a character speaks (quicker is more urge)</p> <p><b>Pause</b> - A dramatic pause for an effect.</p> <p><b>Volume</b> - How loud or quiet someone is, indicates character (quiet might be sad or nervous, loud could be a sergeant)</p> <p><b>Emphasis</b> - Stressing a word or phrase to make it stand out.</p> <p><b>Accent</b> - Distinctive way to pronounce words which suggest the character's origins.</p>	<p><b>Semiotics are an essential part of the visual and aural experiences of an audience member. They can give clues about the play, beyond the words of the script.</b></p> <p><b>Lighting</b> - Rigged lanterns above a stage can create mood and atmosphere in a play. The stag can be flooded with light or individual spotlights can illuminate individual zones. Floor light casts light in an upward direction and can make interesting shadows. Light behind a calico screen can create a silhouette.</p> <p><b>Set design</b> - the layout of furniture on a stage to suggest a location. This can include flats, calico silhouette screen, table and chairs.</p> <p><b>Props (stage properties)</b> - Moveable objects which can be used to set a scene or establish character - such as a handbag, doll, cup of coffee, walking stick.</p> <p><b>Costume</b> - The clothing worn by an actor helps to present their character. Costumes can be specific to a moment in history, or they can be symbolic - such as wearing blacks with an individual item to represent a character, like a hat or coat.</p> <p><b>Music/Sound Effects</b> - sound can be diegetic (acknowledged by a character on stage, such as birds tweeting or turning on a radio) and non-diegetic (not heard by a character, but there for a reason such as creating atmosphere).</p>

<b>Weeks 6 and 9</b> <b>Background Information and plot</b>	<b>Weeks 7 and 10</b> <b>The 7 Characters</b>	<b>Weeks 8 and 11</b> <b>Setting of scenes and original production</b>
<p>Originally, <i>Blue Remembered Hills</i> by the playwright Dennis Potter was a <b>TV play</b>.</p> <p>It was first performed in <b>1979</b> as part of the <u>Play for Today</u> series on the <b>BBC</b>. Shortly afterwards, the script was adapted for the stage. A large number of performances of the play have been staged since – both amateur and professional. “When we dream of childhood,” said Dennis Potter, “we take our present selves with us. It is not the adult world writ small: childhood is the adult world writ large.”</p> <p>Plot: The play follows a group of seven-year-old children playing in the Forest of Dean one afternoon. However, laughter turns to tears as the play concludes with the death of one child, Donald, who is burned alive. One particular feature is that the characters are played by adults.</p> <p>The play is set in 1943, during the Second World War, and this of course is the background to the play.</p> <p>The play has an autobiographical element as Potter himself was brought up in the area and had played similar games to these characters as a child. His intention is to draw the audience into the innocent, funny, but sometimes horrific world of the children. He does this to remind the audience of the simplicity of childhood. The fun of keeping a tadpole in a jar: the awful feeling of going to school after having a new hairstyle! We have all felt those feelings and still feel them from time to time</p>	<p>Willie – A fairly laid-back character, but intelligent and devious. He enjoys imitating aeroplanes and so body language is very important when portraying this character: his gestures, posture and facial expression, especially the eyes.</p> <p>Peter – A strong, less intelligent character who acts aggressively – a bully. Again, body language would be imperative for the actor when portraying him, e.g. he might use his fists consistently.</p> <p>Raymond – A sensitive and innocent character who stammers, and he’s younger than the rest. He enjoys playing cowboys and using his plastic gun whilst imitating them.</p> <p>John – A character who tries to be fair and caring of his brother Raymond, and who challenges Peter at times. He’s more diplomatic than the rest and tries to calm things down in order to avoid arguments. He has a more ethical attitude than the rest.</p> <p>Angela – A most ‘girlie’ and confident character who can be selfish. She tries to get her own way all the time and uses her femininity to achieve this. She has to play “mummy” every time. Her doll is very important to her.</p> <p>Audrey – A character who is reliant on others, and who tries hard to be Angela’s friend. She’s insecure and unpopular, but cruel and aggressive as well.</p> <p>Donald Duck – A character on the group’s fringes. He doesn’t fit in. He’s being abused by his mother. He’s lonely and frustrated, unpopular with the boys, but the girls let him play with them. He scratches his body consistently but tries to hide his scars under his clothes</p>	<p>The play takes place in the woods, a field and an old barn. The period of the play – that is, 1943 during the Second World War – is also important. The characters’ background is unique as they were brought up hearing the sounds of war and with their fathers absent as role models. They belong to the working class, and they don’t have many material possessions. As a result, they are entertained by the simple things in life.</p> <p>The drama was originally performed by the National Theatre in 1996 on the proscenium stage of the Lyttleton Theatre. At that time, the performance’s style was as naturalistic and realistic as possible, with the set reflecting the locations, the costumes and the props in a traditional style which conjured up the atmosphere of the time perfectly. The director, Patrick Marber, decided not to have an interval so that the audience was fully drawn into the children’s world. Despite this, a number of techniques were used to encourage the audience to think about the themes as well, e.g. siren and bomb sound effects to remind them of the horrors of war. Sound was most important in the performance and conjured up the mood of the period most effectively. The lighting reflected the atmosphere as well and varied between a fine afternoon and the tragedy of the fire at the end.</p>

## WEEK 1

**Explain the following techniques used to make theatre: Devising, Stimulus, Narration and Cross-cutting**

## WEEK 2

**Describe a range of non-verbal acting skills used to show character.**

## WEEK 3

**Identify which semiotic elements can be used to enhance a play.**

## WEEK 4

**Identify the features of the following techniques and the benefits of each in performance: Thought Tracking, Cross Cutting and Narration.**



**Describe a range of Verbal acting skills used to show character.**

## WEEK 6

Show your understanding of the background of *Blue Remembered Hills*.

## WEEK 7

Show understanding of the personalities of Willie, Peter, Raymond and John, with insights how to act them.

## WEEK 8

Describe the three settings featured within *Blue Remembered Hills* and how the atmosphere is created.

## WEEK 9

Summarise the plot of Dennis Potter's *Blue Remembered Hills*.

## WEEK 10

Show understanding of the personalities of Audrey, Angela and Donald, with insights how to act them.

## WEEK 11

Describe key features of the original production of *Blue Remembered Hills*.







# Aspire ACHIEVE Thrive

Develop your character



Aspire Achieve Thrive