



Aspire Achieve Thrive

Spring Term
Term 2

Drama

Year 10

Name: _____

Tutor: _____

Year 10 Homework Timetable

Monday	English Task 1	Ebacc Option A Task 1	Option C Task 1
Tuesday	Option B Task 1	Modern Britain Task 1	Science Task 1
Wednesday	Sparx Maths	Option C Task 2	Sparx Science
Thursday	Ebacc Option A Task 2	Sparx Catch Up	Option B Task 2
Friday	Modern Britain Task 2	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
French	Art	Business Studies
Geography	Business Studies	Catering
History	Catering	Drama
	Music	Health & Social Care
	Sport	Sport
	IT	Computer Science
	Childcare	Media
	Triple Science	Photography
	Travel and Tourism	Sociology

Drama Half Term 3 - Homework Plan

Week / Date	Knowledge - Google Classroom	Exam Coursework Document
Week 1 8th January 2023	Research logbooks: Plot of chosen play	Google Classroom Describe the plot of your chosen play
Week 2 15th January 2023	Research logbooks: Lighting within chosen play	Google Classroom Analyse the core themes explored within the chosen play
Week 3 22nd January 2023	Research logbooks: Set is used in chosen play	Google Classroom Explain how semiotics were used within the chosen play
Week 4 29th January 2023	Research logbooks: Contextual influence of in chosen play	Google Classroom Explain the social, cultural and contextual influences of the chosen play
Week 5 5th February 2023	Research logbooks: Performance style and genre	Google Classroom Identify, describe and explain the acting approach used for the play.

Drama Half Term 4 - Homework Plan

Week / Date	Knowledge - Google Classroom	Exam Coursework Document
Week 6 19th February 2023	Research logbooks: What does a playwright do?	Google Classroom Explain the role of a playwright , link to Nick Dear
Week 7 26th February 2023	Research logbooks: What does an actor do?	Google Classroom Explain the role of an actor , link to the acting of performers within <i>Frankenstein</i>
Week 8 4th March 2023	Research logbooks: What does a director do?	Google Classroom Explain the role of a director , link to Danny Boyle
Week 9 11th March 2023	Research logbooks: List the skills needed to be a successful playwright	Google Classroom What essential skills does a playwright have?
Week 10 18th March 2023	Research logbooks: List the skills needed to be a successful actor	Google Classroom What essential skills does an actor have?
Week 11 25th March 2023	Research logbooks: List the skills needed to be a successful director	Google Classroom What essential skills does a director have?

Weeks 1 and 4 - Frankenstein by Nick Dear	Weeks 2 and 5 Lighting	Week 3 Set and Sound
<p>Playwright – Nick Dear A play adapted from Mary Shelley’s best-selling novel. Director – Danny Boyle Theatre Company – The National Theatre Date seen – 2011 Location – Olivier stage, National Theatre Genre – Gothic Horror / Tragedy Performance Style – Naturalistic Semiotic Style - Naturalistic costumes with minimalistic and Symbolic set and lighting</p> <p>Plot: Nick Dear’s adaptation of Mary Shelley’s gothic novel retells the well-known story from the point of view of the Creature. The Creature is created by Victor Frankenstein, a troubled scientist who has grown frustrated by traditional scientific methods. His ego and dark ambition drive him to play with life itself and he succeeds in bringing the Creature to life. Childlike in his innocence but grotesque in form, the bewildered Creature is abandoned in a hostile world by his horror-struck maker. Due to his terrifying appearance, the Creature experiences cruelty, prejudice, and fear wherever he goes. He slowly learns the ways of the world and is educated by De Lacey, a blind man who provides the Creature with the kindness, empathy, and friendship he desperately craves. However, when De Lacey’s family turn on the Creature, his hope of finding a kinder place in the world is dashed. The Creature embarks on a violent killing spree, determined to track down Victor Frankenstein and force him to provide the Creature with the companion he desperately craves. Frankenstein’s abandonment of the Creature sets into motion a spiral of catastrophic events that destroy Frankenstein’s loved ones and, ultimately, bind him to the Creature forever.</p>	<p>Lighting</p> <ul style="list-style-type: none"> - The lighting is designed to reflect electricity, and the bright flashes of light present the metaphorical as well as literal light and darkness. The play is set during the advent of electricity and the Industrial Revolution so many of the lighting choices are also designed to reflect that. - This production uses stage lights with and without lenses, moving lights and follow spots, as well as a large mirrored ‘wedge’ with 3500 filament light bulbs suspended above the stage, again to reflect the advent and importance of electricity. These light bulbs can flash and pulse or chase sequences as well as giving out consistent light. - Some lights are shone directly at the audience, for example the front of the train, to create shock, intensity. - Pyrotechnics create sparks. - Crossfades allow transitions from one location to the other, for example the fields and the De Lacey cottage – a split stage effect. - Red lighting, flame and smoke for the De Lacey cottage fire. 	<p>Set - Non-naturalistic.</p> <ul style="list-style-type: none"> - The Olivier stage has a drum revolve. The floor is grey, which enables a versatile creation of setting. There are a lot of different internal and external locations in this play and so the set design must allow for quick transitions and utilise minimal items of set to indicate location and period. - There is a train which emerges from the upstage centre (travelling across tracks in the stage floor). - Patches of grass are placed on parts of the stage, as well as bundles of corn. It creates an important contrast with the industrial nature of some of the other set elements. - The De Lacey house is flown in, a wooden structure with very thin gauze creating the wall. The lines of an old tree are drawn on the front wall of the house, and in front of the house is a wooden bench – very rustic and homemade. The De Lacey location is an agricultural one. -The Frankenstein house emerges from the drum revolve. It is situated centre stage, on the downstage half of the performance space. It includes a round table, period furniture and arched windows. Frankenstein was written by Mary Shelley in the Regency era and the architecture and costume reflect that period. Light comes from behind the window frames.

Weeks 6 and 9 Playwright - Role - Nick Dear	Weeks 7 and 10 Actor - Role - Benedict Cumberbatch and Jonny Lee Miller	Weeks 8 and 11 Director - Role - Danny Boyle
<p>A writer is a crucial part of a production, being the ones who directly influence the script and what is written in it. The writer needs to take the director's vision of a piece/performance and create a realistic, believable piece of writing that will resonate towards the audience. They need to take into account what the staging will be, so they can create stage directions that directly link in with the actual boundaries the actors will have, while keeping these directions reasonable and not out of the ordinary. Lines need to be grounded and not stupid, as bad writing can lead to a break in immersion for both the actor and the audience, so the writer needs to make sure that lines are realistic and not what the character wouldn't say, as both the writers and the directors are the ones who know the characters the most. They are skilled editors and have excellent understanding of grammar, spelling and punctuation as well as observing the accuracy of life around them. Skills:</p> <ul style="list-style-type: none"> • Literacy - spelling, punctuation and grammar • Setting and meeting deadlines - motivated. Able to work alone. • Research • Understanding of the medium and genre in which you are writing • Observation - bringing the characters to life, using observations of how humans interact • Creative - ability to engage with storytelling • Oracy - sharing ideas with others 	<p>An actor is a performer who is able to present themselves as another person, or character, by adapting and changing the way they might move or speak. This is a highly skilled job which requires training and practice, as well as observation and input from a director who will guide the actor to present their character in line with their vision in the production. They are responsible for interpreting their script, learning lines, attending all rehearsals and researching their character.</p> <p>Skills:</p> <ul style="list-style-type: none"> • Good communication skills - effective ability to voice your ideas and present them in role • Time-management - punctuality, attendance to all rehearsals, rehearsing in own time • Reliability and able to take criticism and advice - humble • Determination to succeed, tenacity, resilient and enthusiastic • Team player - able to work with everyone, be part of an ensemble • Disciplined and good stamina to work for long hours • Having rounded skills will make more employable - vocal, physical, musicality, dance 	<p>A Director is a job in film, television or theatre where a person is responsible for a practical and creative development of a play, film or dramatisation. Their role is to ensure the final performance connects with the audience and all the production elements unite in order to realise their vision for the script. In order to be a good Director, you need to be able to work with a group of people and talk them through how your vision of a play is, and how it should be performed on stage. How should the set look? What is the position of the characters on stage? The actors are counting on you to be good at communicating your ideas across so that they can perform to their best capability. You should also be able to give feedback and criticism to the performers and should also be able to change and adapt things on the fly if they are not working. The director should always be present if possible, as it is their ideas that will overall shape the performance.</p> <p>Skills:</p> <ul style="list-style-type: none"> • Creative and confident to take creative risks, with a secure understanding of how to work in your medium - film, television or theatre. • Good oracy and literacy skills - to share your ideas with your performers and production team with accuracy. • Persuasive, with strong interpersonal skills, as you have to give people instructions which you will expect them to carry out. • Problem solver and organised - overcoming issues isn't seen as a barrier. • Technical knowledge of how to create an atmosphere through semiotic elements.

STEP 2: CREATE CUES

What: Reduce your notes to just the essentials.

What: Immediately after class, discussion, or reading session.

How:

- Jot down key ideas, important words and phrases
- Create questions that might appear on an exam
- Reducing your notes to the most important ideas and concepts improves recall. Creating questions that may appear on an exam gets you thinking about how the information might be applied and improves your performance on the exam.

Why: Spend at least ten minutes every week reviewing all of your previous notes. Reflect on the material and ask yourself questions based on what you've recorded in the Cue area. Cover the note-taking area with a piece of paper. Can you answer them?

STEP 1: RECORD YOUR NOTES

What: Record all keywords, ideas, important dates, people, places, diagrams and formulas from the lesson. Create a new page for each topic discussed.

When: During class lecture, discussion, or reading session.

How:

- Use bullet points, abbreviated phrases, and pictures
- Avoid full sentences and paragraphs
- Leave space between points to add more information later

Why: Important ideas must be recorded in a way that is meaningful to you.

STEP 3: SUMMARISE & REVIEW

What: Summarise the main ideas from the lesson.

What: At the end of the class lecture, discussion, or reading session.

How: In complete sentences, write down the conclusions that can be made from the information in your notes.

Why: Summarising the information after it's learned improves long-term retention.

WEEK 1: Research Logbook Notes (Homework task 1)

Date	8 / 01 / 23	Topic: Plot of <i>Frankenstein</i>
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Questions	Notes

Summary

WEEK 2: Research Logbook Notes (Homework task 1)

Date	15 / 01 / 23	Topic: Lighting within <i>Frankenstein</i>
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Questions	Notes

Summary

WEEK 3: Research Logbook Notes (Homework task 1)

Date	22 / 01 / 23	Topic: Semiotics within <i>Frankenstein</i>
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Questions	Notes

Summary

WEEK 4: Research Logbook Notes (Homework task 1)

Date	29 / 01 / 23	Topic: Social, Cultural and Contextual influences in <i>Frankenstein</i>
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Questions	Notes

Summary

WEEK 5: Research Logbook Notes (Homework task 1)

Date	5 / 02 / 23	Topic: Acting approach used for <i>Frankenstein</i>
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Questions	Notes

Summary

WEEK 6: Research Logbook Notes (Homework task 1)

Date	19 / 02 / 23	Topic: What does a playwright do?
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Questions	Notes

Summary

WEEK 7: Research Logbook Notes (Homework task 1)

Date	26 / 02 / 23	Topic: What does an actor do?
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Questions	Notes

Summary

WEEK 8: Research Logbook Notes (Homework task 1)

Date	4 / 03 / 23	Topic: What does a director do?
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Questions	Notes

Summary

WEEK 9: Research Logbook Notes (Homework task 1)

Date	11 / 03 / 23	Topic: List the skills needed to be a successful playwright
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Questions	Notes

Summary

WEEK 10: Research Logbook Notes (Homework task 1)

Date	18 / 03 / 23	Topic: List the skills needed to be a successful actor
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Questions	Notes

Summary

WEEK 11: Research Logbook Notes (Homework task 1)

Date	25 / 03 / 23	Topic: List the skills needed to be a successful director
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Questions	Notes

Summary

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Aspire (ACHIEVE) Thrive

Develop your character



Aspire Achieve Thrive