STOKE DAMEREL
Community College

Spring Term
(Half Term 3 and 4)

Drama

Year 10

Name: _____

Tutor: _____

Aspire | Achieve | Thrive

GREENSHAW LEARNING TRUST

Year 10 Homework Timetable

Monday	English Task 1	Ebacc Option A Task 1	Option C Task 1	
Tuesday	Tassomai	Option B Task 1	Modern Britain Task 1	
Wednesday	Sparx	Science Task 1	Option C Task 2	
Thursday	Ebacc Option A Task 2	Tassomai	Option B Task 2	Modern Britain Task 2
Friday	Sparx	Science Task 2	English Task 2	

Tassomai - 2 Daily Goals per week

Sparx - 4 tasks of Sparx per week

Option A (EBACC)
French
Geography
History

Open B
Art
Business Studies
Catering
Computer Science
History
Health & Social Care
Music
Sport
IT

Open C
Business Studies
Childcare
Catering
Drama
Geography
Health & Social Care
Triple Science
Sport

Drama Half Term 3 - Homework Plan

Week / Date	Knowledge	Exam Coursework Document
Week 1 2nd January 2023	**Cornell Notes:** Plot of chosen play	**Question 1** Describe the plot of your chosen play
Week 2 9th January 2023	**Cornell Notes:** Lighting within chosen play	**Question 2** Analyse the core themes explored within the chosen play
Week 3 16th January 2023	**Cornell Notes:** Set and sound used in chosen play	**Question 3** Explain how semiotics were used within the chosen play
Week 4 23rd January 2023	**Cornell Notes:** Contextual influence of in chosen play	**Question 4** Explain the social, cultural and contextual influences of the chosen play
Week 5 30th January 2023	**Cornell Notes:** Costume examples used within in chosen play	**Question 5** Describe the costumes used within the chosen play.
Week 6 6th February 2023	**Cornell Notes:** Performance style and genre	**Question 6** Identify, describe and explain the acting approach used for the play.

Drama Half Term 4 - Homework Plan

Week / Date	Knowledge	Exam Coursework Document
Week 7 20th February 2023	**Cornell Notes:** What does a **playwright** do?	Question 7 Explain the role of a **playwright**
Week 8 27th February 2023	**Cornell Notes:** What does an **actor** do?	Question 8 Explain the role of an **actor**
Week 9 6th March 2023	**Cornell Notes:** What does a **director** do?	Question 9 Explain the role of a **director**
Week 10 13th March 2023	**Cornell Notes:** List the skills needed to be a successful **playwright**	Question 10 What essential skills does a **playwright** have?
Week 11 20th March 2023	**Cornell Notes:** List the skills needed to be a successful **actor**	Question 11 What essential skills does an **actor** have?
Week 12 27th March 2023	**Cornell Notes:** List the skills needed to be a successful **director**	Question 12 What essential skills does a **director** have?

Drama Year 10 Half Term 3 Knowledge Organiser

Weeks 1 and 4 - The Curious Incident of the Dog in the Night-Time	**Weeks 2 and 5** **Lighting**	**Weeks 3 and 6** **Set and Sound**
Playwright – Simon Stephens A play **adapted** from **Mark Haddon's** best-selling novel. Director – **Marianne Elliott** Theatre Company – **The National Theatre,** Date seen – **2012** Location – **Cottesloe stage, National Theatre** Genre – Mystery, family drama, coming of age Style – Physical Stylised, non-naturalistic non-linear plot (Frantic Assembly) **Plot**: Christopher Boone wants to uncover the mystery of who killed Wellington, a dog owned by his neighbour Mrs Shears. This detective work appeals to Christopher's logical mind and he is determined to discover the truth behind the incident. Along the way he uncovers many truths, including finding that his own mother, who he thought was dead, is in fact alive and living in London. Christopher leaves his dad, whom he no longer trusts, and makes his own independent journey to London - a real achievement due to the fact that he has Apergers' Syndrome.	**Lighting -** Single spotlight on Christopher in the sleeping bag when he arrives at Judy's in London. Barn doors give a clear rectangular box of light around Christopher in his room – echoes of his love of parallel lines. Voices of Judy, Ed and Roger Shears arguing in the darkness whilst circling around him build tension but our visual focus is on the impact of this on Christopher. He is unsettled and we feel sorry for him, wanting the adults to behave appropriately for his sake. 1) Lights during the underground scene. LEDs lit under the floor to mark out the yellow safety lines on the platform. The oncoming tube was represented by a couple of harsh yellow lanterns which were rigged on a stand in the downstage left wings to conceal them, but the lights quickly increased, shining on Christopher from stage left to right. This brought a sense of danger to the scene where Christopher was hunting for his escaped pet rat Toby. They were also bright enough to conceal the toy rat once captured. 2) Flood of naturalistic straw light during the scenes between Siobhan and Christopher. This left no shadows or darkness as Christopher openly talked about his life and memories. This built for the audience a sense of warmth, trust and security – which is also what Christopher feels during these moments.	**Set -** Non-naturalistic. 3 sided Cuboid shape. Multi-functional – represents a variety of locations. Proscenium Arch with an End on audience Grid marked on the floor and 3 vertical walls. Represents the inside of Christopher's mind. Ability for Christopher to interact with the floor and see his projections on the rear wall. 1)Constellation of stars lit up on the rear walls during Christopher's monologue 2)Emoji faces showing how Christopher is trying to understand other people's facial expressions 3)Lines were lit by LEDs to mark out the street which he explored to find out who saw the killing of Wellington and also in the underground scenes – Yellow lines for danger when he went after Toby who'd escaped. **Digital soundtrack** based on computerised sounds – emphasises Christopher's computer-like brain. Upbeat and modern techno theme – sets a quick pace for the physical movement sequences between transitions. Tetris game. 1)Amplified traffic sounds as Christopher investigates the street. We hear the loud volume which Christopher hears.

Drama Year 10 Half Term 4 Knowledge Organiser

Weeks 7 and 10 **Playwright - Role**	**Weeks 8 and 11** **Actor - Role**	**Weeks 9 and 12** **Director - Role**
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: ● 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	An actor is a performer who is able to present themself 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. Skills: ● 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	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. Skills: ● 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.

Date **2 /1 /23** **Topic**

WEEK 1

Questions	Notes

Summary

WEEK 1

Date: 2nd January 2023

Describe the plot of your chosen play

Answer:-

Date **9 / 1 /23** **Topic**

WEEK 2

Questions	Notes

Summary

WEEK 2

Date 9th January 2023

Analyse the core themes explored within your chosen play

Answer:-

Date **16 / 1 /23** **Topic**

WEEK 3

Questions	Notes

Summary

WEEK 3

Date: 16th January 2023

Explain how semiotics were used within your chosen play

Answer:-

Date **23/ 1/23** **Topic**

WEEK 4

Questions	Notes

Summary

WEEK 4

Date: 23rd January 2023

Explain the social, cultural and contextual influences of your chosen play

Answer:-

Date **30 / 1 / 23** **Topic**

WEEK 5

Questions	Notes

Summary

WEEK 5

Date: 30th January 2023

Describe the costumes used within your chosen play

Answer:-

Date **6 / 2 / 23** **Topic**

WEEK 6

Questions	Notes

Summary

WEEK 6

Date: 6th February 2023

Identify, describe and analyse the acting style used within your chosen play

Answer:-

Date **20 / 2 / 23** **Topic**

WEEK 7

Questions	Notes

Summary

WEEK 7

Date: 20th February 2023

Explain the role of a playwright

Answer:-

Date 27 / 2 / 23 **Topic**

WEEK 8

Questions	Notes

Summary

WEEK 8

Date: 27th February 2023

Explain the role of an actor

Answer:-

Date **6 / 3 / 23** **Topic**

WEEK 9

Questions	Notes

Summary

WEEK 9

Date: 6th March 2023

Explain the role of a director

Answer:-

Date 13 / 3 / 23 **Topic**

WEEK 10

Questions	Notes

Summary

WEEK 10

Date: 13th March 2023

What essential skills does a playwright have?

Answer:-

Date **20 / 3 / 23** **Topic**

WEEK 11

Questions	Notes

Summary

WEEK 11

Date: 20th March 2023

What essential skills does an actor have?

Answer:-

Date 27 / 3 / 23 **Topic**

WEEK 12

Questions	Notes

Summary

WEEK 12

Date: 27th March 2023

What essential skills does a director have?

Answer:-

Revision Page

Revision Page

Revision Page

Revision Page

Aspire ACHIEVE Thrive

Develop your character

STOKE DAMEREL

Aspire | Achieve | Thrive