Stewards Academy

GCSE DRAMA

Blended Learning Booklet

Year 11 GCSE Drama

Component 1: Understanding Drama

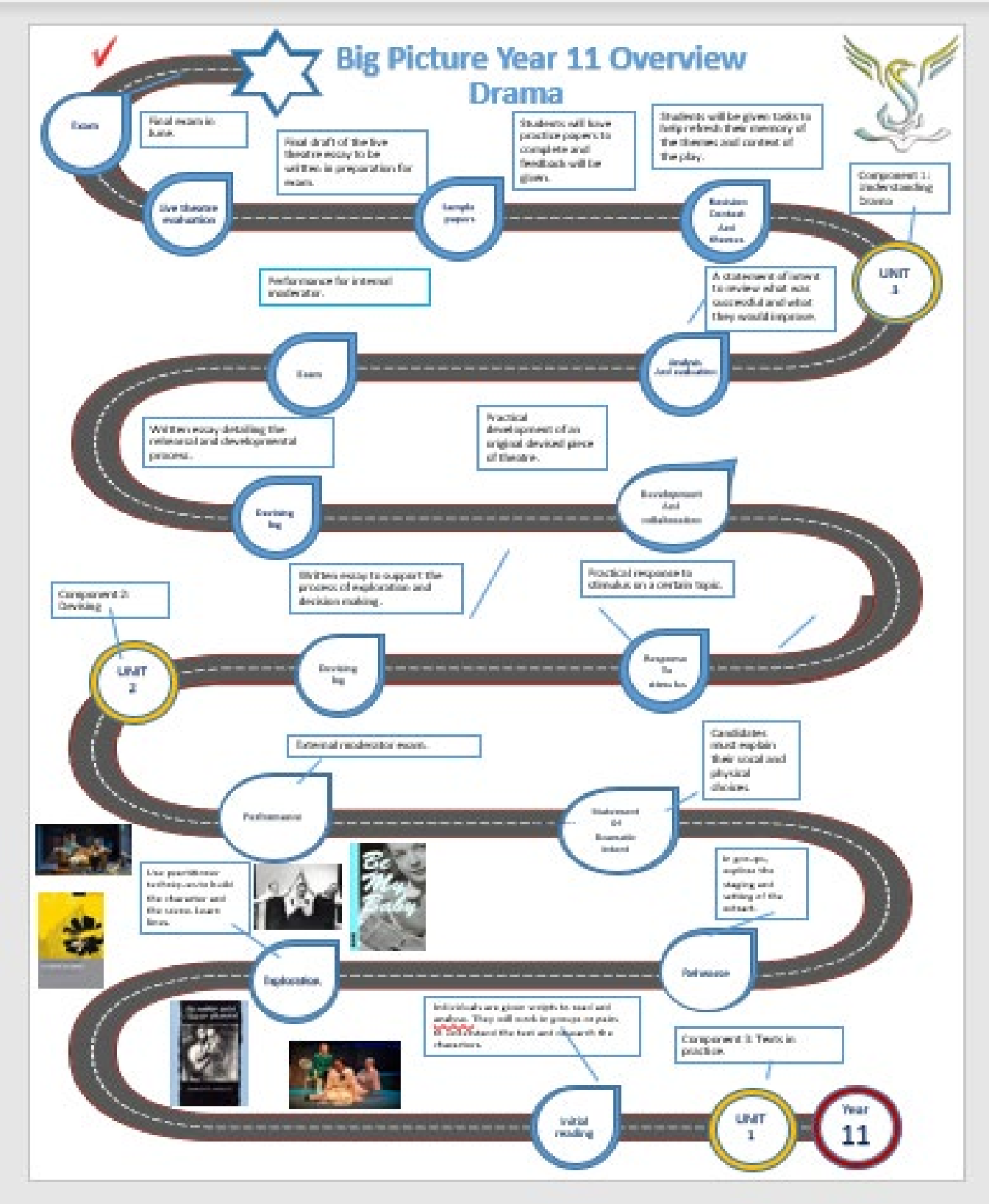
Noughts and Crosses

Name:

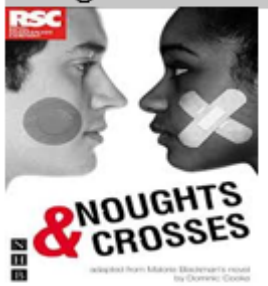
Teacher:

Please aim to complete two questions a week. There is enough information in this booklet to keep you busy. Revision of key terminology is very important. It is essential that you have your own copy of the play for home learning. Please let your teacher know if you need assistance with purchasing the play.

Please upload work to Class Charts as regulary as possible. Your teacher can then provide feedback and next step targets. We will provide extra resources online if necessary.


Big Picture Year 11 Overview
Drama
Exam
Final exam in June.
Live theatre evaluation
Final draft of the live theatre essay to be written in preparation for exam.
Sample papers
Students will have practice papers to complete and feedback will be given.
Students will be given tasks to help refresh their memory of the themes and context of the play.
Component 1: Understanding Drama
UNIT 1
Performance for internal moderator.
A statement of intent to review what was successful and what they would improve.
Exam
Written essay detailing the rehearsal and developmental process.
Practical development of an original devised piece of theatre.
Evaluation
Development and collaboration
Written essay to support the process of exploration and decision making.
Practical response to stimulus on a certain topic.
Component 2: Devising
UNIT 2
Evaluation
Response to stimulus
External moderator exam.
Candidates must explain their vocal and physical choices.
Performance
Statement of Dramatic intent
Exploration
Rehearsal
Individuals are given scripts to read and analyse. They will work in groups or pairs to explore the text and research the characters.
Component 3: Texts in practice.
Initial reading
UNIT 3
Year 11

Noughts and Crosses Knowledge organiser



Context

The novel was written in a historical, cultural, personal context. The novel was written in a time where white people had control over black people. Instead in this scenario, black people have control over white people.

1.Key terms:

- Superior
- Inferior
- Segregated
- Discriminated
- Prejudice
- Degrading
- Oppressed
- Climax
- Anti-Climax
- Resolution
- Foreshadowing

2.Characters:

- Callum- Nought, in love with Sephy
- Sephy- Cross, in love with Callum
- Jude- Callum's brother
- Lynette- Callum's sister
- Ryan- Callum's father
- Meggie- Callum's mother
- Kamal- Sephy's father
- Jasmine- Sephy's mother
- Minerva- Sephy's sister
- Sarah- Sephy's maid

3. Story Theatre

Characters **stand back and comment** on the action as well as take part in it. They share their thoughts and feelings, comment on events, provide transitional information from one episode to another, and help to cover the expository material handled in the play's narrative.

Story theatre is often highly **episodic**, the action taking place in a variety of places in the course of many scenes.

Story theatre uses **very little set and few props** which will be carefully selected or designed.

The acting is often quite **physical**, using **symbolic actions** to convey a sense of place, atmosphere, time or event. For example, a row of actors' backs may form a wall or chairs slammed in unison may indicate the angry conclusion of a scene.

When actions are used symbolically these are usually quite **stylised** rather than naturalistic as we would expect in films. In story theatre, both stylised and naturalistic acting may be employed.

In the context of story theatre, audience members are regularly reminded that they are witnessing a theatre production and not real life. They are often called upon to use their imaginations and the experience of the production is truly collaborative.

Homework Task 1 Box 1:
Write a definition for each key term and use it in a sentence.

Homework Task 2:
Research 'The Little Rock Nine' and the Civil Rights Movement.

Homework Task 3:

4.Themes:

- Racism
- Friendship
- War
- Prejudice
- Love

PERFORMANCE SKILLS

For the GCSE course you are required to have a thorough knowledge of a wide range of performance skills, so that you can write about how they can/have been used as well as being able to use them yourself.

Components 1, 2 & 3

VOCALS

High
Low
Pitch: How high or low your voice is.

Pause: A break in speaking; a period of silence.

Volume: The loudness or quietness of your voice.

Power: The amount of tension in your voice. This is not the same as volume - you can have large vocal power at a low volume.

!!!!!!!

Accent: The way words are pronounced in a local area or country. E.g. Liverpudlian, R.P. 'Jordie', Irish, American South.

Pace: The speed that you speak at.

Diction: The clearness of your voice - the audience being able to understand what you are saying.

Emphasis: 'Highlighting' a specific word or phrase, by changing at least one aspect of your vocals.

Articulation: The way that you pronounce each letter in a word. If using a high level of articulation, you would pronounce every letter in every word.

abcde...

PHYSICALITY

Direction: The position you face or move in.

Gait: The way that you walk.

Tension: How tightly you are holding your muscles.

Gesture: A movement (of the head, arm, hand, leg or foot which communicates a specific meaning.

Eye Contact: Choosing to look at a specific performer, object, audience member or direction.

Pace: The speed that you move at.

Control: Being able to execute a specific and precise movement.

Facial Expression: Using your face to show how a character is feeling.

Posture: The way that you sit or stand; the alignment of your spine. Your physical stance, which conveys information about your character.

DIG DEEPER QUESTIONS

How could you use vocal skills to communicate subtle changes to a character's emotions?
How could you use physical skills to communicate subtle changes to a character's emotions?
Which do you think is the most important vocal skill? Why?
Why do you need to change your characterisation depending on the style of the play?

How can eye contact change the meaning communicated?
How might adding a pause change the meaning of a line?
Which do you think is the most important physical skill? Why?
What makes a successful performance?

4-mark question checklist:

- Why have you chosen the design and how does it fit the 'contemporary Dystopian' style? Reference the themes of the play.
- Make 4 single choices or 2 detailed points.
- Describe the set/costume/lighting/sound choices using key vocabulary.

8-mark question:

- You are writing from the characters viewpoint.
- Introduce the answer by referencing the themes and issues.
- Make 2 vocal and 2 physical choices.
- Use key vocabulary to explain your choices.

12-mark question:

- You are writing from the characters viewpoint.
- Only write about the shaded part of the extract.
- Describe the relationships of the characters involved and analyse the text.
- Use key vocabulary to evaluate proxemics/tension/connections.

20-mark question:

- Write about the characters importance in the play, the relationships they have with others and the context in which they are seen.
- Quote lines from the script, stage directions and moments of importance in the rest of the play.
- Only write about acting skills in relation to the extract provided. Explore vocal, physical and spatial choices.
- This question should take you 20 minutes to write. IT IS IMPORTANT.

Extract 1

Act 1 Scene 3

The School Gates.

SEPHY *(to audience)* First day of school. I groaned at the thought. At least today would be different from the start of every other new term. Three Noughts, including Callum, were starting at my school. I wanted to show him the playing fields and the swimming pool, the gym and music rooms, the dining hall and science labs. And I'd introduce him to all my friends. It was going to be wonderful. But as I approached the corner, shouting like an angry wave rolled towards me.

An angry CROSS CROWD, PARENTS *and* STUDENTS.

CROWD. NO BLANKERS IN OUR SCHOOL! NO BLANKERS IN OUR SCHOOL! NO BLANKERS IN OUR SCHOOL!

MR CORSA. As the headmaster of this school it is my legal duty to ask that you let the new students enter the school.

The CROWD *continues*.

CROWD. NO BLANKERS IN OUR SCHOOL! NO BLANKERS IN OUR SCHOOL!

SEPHY *watches as* CALLUM, COLIN *and* SHANIA, *all Noughts, try to push their way through the CROWD to get to the school entrance.* POLICE *try to push the* CROWD *into two separate groups*. MR CORSA *is in the other side of the* CROWD, *looking on*. SHANIA *is hit by a stone.*

PROTESTER 1. One of them is hurt.

PROTESTER 2. A Blanker's hurt.

The CROWD *cheer. The struggle continues.* SEPHY *manages to get through.*

SEPHY. Mr Corsa, we have to help that girl. She's hurt.

He doesn't move. SEPHY *addresses the* CROWD.

Stop it! Just stop it!

CROWD. BLANKERS OUT! BLANKERS OUT!

SEPHY. STOP IT! YOU'RE ALL BEHAVING LIKE ANIMALS!

The CROWD *silences.*

WORSE THAN ANIMALS! LIKE BLANKERS!

As CALLUM *turns to the audience to speak, the* CROWD *melts away leaving* CALLUM *and* SEPHY *alone.*

CALLUM (*to audience*). She didn't say that. She couldn't have. Not Sephy…I'm not a Blanker. I may be a Nought, but I'm worth more than nothing. I'm not a Blanker. A waste of time and space. A nothing.

Read Extract 1 carefully

Q1. You are designing a **setting** for a performance of this extract. The setting must reflect the conventions of Contemporary Dystopian Theatre used in *Noughts and Crosses.* Describe your design ideas for the setting.

(4 marks)

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Read the extract carefully

Q2. You are performing the role of Sephy.

Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.

'STOP IT! YOU'RE ALL BEHAVING LIKE ANIMALS! WORSE THAN ANIMALS! LIKE BLANKERS!

(8 marks)

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Read the extract carefully

Q3. You are performing the role of **Sephy**.

Focus on the shaded part or the extract. Explain how **you (Sephy)** and the actors playing Mr Corsa, Crowd, Police, Callum, Colin and Shania might use the space and interact with each other **to create a sense of tension for your audience.**

(12 marks)

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Read the extract carefully

Q4. A. You are performing the role of Sephy.

Describe how you would use your acting skills to **interprets Sephy's character** in the extract **and** explain why your ideas are appropriate both for this extract and the play as a whole.

(20 marks)

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Read the extract carefully

Q4. B. You are a designer working on one aspect of design for this extract.

Describe how you would use your design skills to create effects which **support the action** of this extract **and** explain why your ideas are appropriate both for this extract and the play as a whole.

(20 marks)

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Extract 2

Act 2 Scene 8

The Prison. The execution chamber.

A gallows. CALLUM *and the rest of the* MCGREGORS, SEPHY *and the rest of the* HADLEYS. *A* NOUGHT CROWD *on one side, and a* CROSS CROWD *on the other. The* REPORTER *is also present, and taking notes.*

CLERK. Ladies and Gentleman and Noughts, we are here today to witness the execution of Ryan McGregor of 15 Hugo Yard, Meadowview, having been found guilty of seven counts of murder and the charge of political terrorism. The sentence will be carried out of hanging by the neck until he is dead.

SEPHY. (*to audience*). I didn't know, Callum.

Clerk. Bring in the prisoner.

A GUARD *brings* RYAN i*n.* SEPHY *looks at* CALLUM.

SEPHY *(to audience).* How to make my desperate thoughts reach him? I swear I didn't know, Callum. I wouldn't have come if I'd known where we were going. Wild horses couldn't have dragged me through those gates. That's the truth. Callum, you must believe me.

CLERK (*to RYAN).* Do you have anything to say?

SEPHY. Mother, I want to leave.

RYAN *shakes his head, An* EXECUTIONER *covers his head with a hood.*

JASMINE. Not now, Sephy.

SEPHY (*standing*). I want to leave – NOW.

JASMINE. Sit down, Persephone, and stop making an exhibition of yourself.

SEPHY. Nothing is going to make me sit here and watch this. I'm leaving.

She goes to leave. JASMINE *grabs her.*

JASMINE. Now sit down and don't say another word.

SEPHY *sits down. The prison clock chimes four times. On the fifth:*

RYAN. Long live The Liberation Militia!

The PRISON GOVERNOR *enters.*

GOVERNOR. Wait! Wait!

The clock strikes six.

Ladies and Gentleman and Noughts, I am Governor Giustini. I have just been informed that Ryan McGregor has received a reprieve. His sentence has been commuted to life imprisonment.

RYAN. Long live the …

RYAN *collapses, but is caught by the* GUARD *and led out.*

The NOUGHTS *riot under:*

CALLUM (*to audience*). We could have torn down Hewmett Prison brick by brick. We would've. I turned to where they were sitting. I couldn't see her. Where was she? Watching all this and enjoying the free entertainment. At that precise moment, I felt like I could rip the metal barriers out of the concrete beneath my feet with my bare hands. Someone grabbed my arm. It was Mum. And just like that, all my anger subsided. I stood watching Mum. Waiting for the pain to dampen down. Waiting for the world to turn multi-coloured again. Instead of blood red.

The HADLEYS *leave. The* CROWD *melts away.*

Read the extract carefully

Q1. You are designing the lighting for a performance of this extract. The lighting must reflect the conventions of contemporary Dystopian Theatre used in *Noughts and Crosses.* Describe your design ideas for the setting.

(4 marks)

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Read the extract carefully

Q2. You are performing the role of Callum.

Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.

'We could have torn down Hewmett Prison brick by brick. We would've. I turned to where they were sitting. I couldn't see her. Where was she?'

(8 marks)

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Read the extract carefully

Q3. You are performing the role of **Sephy**.

Focus on the shaded part or the extract. Explain how **you (Sephy)** and the actor playing Jasmine might use the space and interact with each other **to create a sense of <u>heightened emotion</u> for your audience.**

(12 marks)

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Read the extract carefully

Q4. A. You are performing the role of Callum.

Describe how you would use your acting skills to **interpret Cullum's character** in the extract **and** explain why your ideas are appropriate both for this extract and the play as a whole.

(20 marks)

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Read the extract carefully

Q4. B. You are a designer working on one aspect of design for this extract.

Describe how you would use your design skills to create effects which **support the action** of this extract **and** explain why your ideas are appropriate both for this extract and the play as a whole.

(20 marks)

Stewards Academy

Costume	
Accessories	An article or set of articles of costume, such as gloves, earrings, or a scarf, to add to one's basic outfit.
Colour	The physical appearance through hue and pigmentation.
Fabric	Cloth or material.
Material	The matter from which a thing is or can be made.
Texture	The quality of something that can be decided by touch. The degree to which something is rough or smooth or soft or hard.
Silhouette	The outline or shape created by a costume on a figure.
Trimmings	Additional detailed finishes to a costume, e.g. ribbon, tassels, ruffles, piping, lace.
Period Dress	Clothing that is typical of a specific historical timelere
Make-Up	Make up can be used to age a person, or to show their social status. Special effects make up can create wounds, scarring or birthmarks.
Grease Paint	Make up supplied in stick form, for application to the face or body.
Gum	Adhesive used for sticking costume and make up prosthetics such as wigs or false facial hair.
Prosthetics	An artificial feature or piece of flexible material applied to a person's face or body to change their appearance temporarily.
Wig	A headpiece that is made to look like a specific hair style - worn over the top of the performer's own hair.
Hairstyle	The cut or arrangement of a performer's hair.

Sound	
FX	Abbreviation for Effect, usually referring to Sound Effects, but can also mean special stage effects.
Cue	The command given to technical departments to carry out a particular operation.
Intensity	The strength or amount of sound or light.
Levels	The intensity of a lighting or sound level.
Fade	To increase (fade up), decrease (fade down) or eliminate (fade out) gradually the volume of a sound.
Volume	Loudness or quietness of the sound.
Mood and Atmosphere	The tone or feeling of the play, often created by the music, setting, or lighting.
Rhythm	Strong, regular repeated pattern of movement or sound.
Echo	A repeated sound received late enough to be heard as distinct from the source.
Reverb	The effect of multiple sound waves reflecting off surfaces in a room.
Distortion	Usually undesirable result of overloading sound equipment. Reducing the levels can remedy the situation. However sometimes distortion is used as a specific effect.
Functionality	The range of operations that can be run on a computer or other electronic system.
Amplifier	Sound equipment that converts low voltage, low current signal from a tape deck or mixer into a higher current signal suitable for speakers.
Microphone	An object which collects live sound and converts it to electrical impulses which are then put into a mixer or amplifier.
Filter	Electronic device to isolate and redirect specific frequencies in a speaker system.
Music	Music can be used as an underscore or sound-effect. It can be live or recorded. It helps to set atmosphere and pace.
Live Music	Use of a band or singing in a performance, which is not recorded.
Underscore	Music used underneath a scene to help build the atmosphere.

Lighting	
Mood and Atmosphere	The tone or feeling of the play, often created by the music, setting, or lighting.
Colour	The physical appearance through hue and pigmentation.
Shadow	Artistic lighting design can (sometimes) be about what isn't lit, just as much as what is lit; along with any shadows that are created.
Lighting State	The settings and position of lighting to create certain conditions e.g. a bright afternoon, a moonlit night
Rigging	The process of attaching the lanterns to the lighting rig
Intensity	The strength or amount of sound or light.
Levels	The intensity of a lighting or sound level.
Positioning	The location of a lantern in the fly or lighting rig.
Angling	To set, fix, direct, or adjust at an angle.
Focusing	The process of aiming a lighting instrument so that it illuminates a particular portion of the stage.
Lantern	General term for a piece of lighting equipment.
Lamp	Lightbulb used in a lantern.
Fresnel	A type of lantern which produces an even, soft-edged beam of light, several used together can create a 'wash' of light.
Profile	A type of lantern, which produces a narrow, hard-edged beam of light, can be used to create spotlights and hard-edged shapes.
Flood	A lantern without a lens that produces a broad spread of light.
Parcan	A type of lantern which produces a strong beam of light, they are ideal for creating deep colours or special effects.
Birdie	A compact lantern containing a Par 16 lamp. It is called this because it is similar to, but much smaller than, the Parcan, and so is 'one under Par' (golf analogy).
Gel	Film placed in front of a lantern to change the colour of the beam.
Filter	A sheet of plastic usually composed of a coloured resin sandwiched between two clear pieces.
Gobo	A thin metal plate cut out in a pattern and placed in a lantern to project pattern or shape onto the acting space.
Strobe	Device giving a fast series of very short intense light flashes which can have the effect of making action appear intermittent. Because strobe lighting can trigger an epileptic attack in sufferers, the use of a strobe must be communicated to the audience before the performance begins.
Cyclorama (Cyc)	Plain cloth or plastered wall filling the rear of the stage. It used to create a sense of wide-open space/sky, normally by front lighting it using specific effects. The term is often loosely applied to a blue skycloth. It may be curved at the ends.
Gauze	See-through material which cannot be seen through when lit from the front, but can be seen through when lit from behind.
Projection	Slides or video are used to project film, images, or textures. Lighting effects, moving cloud, rain or fire effects can be achieved.
Pyrotechnics	The use of explosions, flashes and smoke on stage.
Lighting Plot	An overhead plan/drawing that shows the type and position of each lantern, as well as any focusing notes.
Cue	The command given to technical departments to carry out a particular operation.
Blackout	Switching all lights out at once, leaving the stage in complete darkness.
Fade	To increase (fade up), decrease (fade down) or eliminate (fade out) gradually the brightness of a lantern.
Cross Fade	A lighting action in which a particular light cue fades down as the next light cue fades up.
Snap	Turning the lights on/off quickly.

Set	
Mood and Atmosphere	The tone or feeling of the play, often created by the music, setting, or lighting.
Construction Materials	Any materials used to build or make the set and any props.
Colour	The physical appearance through hue and pigmentation.
Scale	The relationship between the real size of something and its size on a model or stage.
Shape	The particular physical form or appearance of something, an arrangement that is formed by joining objects together in a particular way.
Texture	The quality of something that can be decided by touch. The degree to which something is rough or smooth or soft or hard.
Location	A particular place or position.
Prop	Any moveable item used on the set of a play or handled by an actor.
Trimming	The draperies, curtains and other items included in a set for aesthetic reasons. Also can mean to adjust a drop or border so that it hangs the correct distance from the stage floor.
Backdrop	A large painted cloth hung as part of the scenery.
Cyclorama (Cyc)	Plain cloth or plastered wall filling the rear of the stage. It used to create a sense of wide-open space/sky, normally by front lighting it using specific effects. The term is often loosely applied to a blue skycloth. It may be curved at the ends.
Drapes	Stage curtains.
Gauze	See-through material which cannot be seen through when lit from the front, but can be seen through when lit from behind.
Flat	A lightweight timber frame covered with scenic canvas.
Fly	To raise or lower scenery and equipment above the performing area by means of a rigging system.
Rigging	The battens, lines/rope and associated equipment required for the vertical movement of scenery.
Furnishings	Furniture, fittings, and other decorative accessories such as curtains and carpets.
Set Dressing	Decorative props (some practical) and furnishings added to a stage setting.
Trucks	Pieces of scenery on wheels for ease of movement.
Revolve	A turntable built into the stage floor on which scenery can be set and driven into view.
Smoke Machine	An electrically powered unit which produces clouds of white non-toxic fog to produce an atmospheric haze.
Wings	Curtains at the side of a performance space used as an entrance and to conceal props and scenery from the audience
Entrance/Exit	A part of the set through which actors can walk onto/off the stage.
Masking	An actor is not visible to the audience because of another actor or some set.