

Year 11 – Revision and Written Evaluation

Term	Summer
Topic	Live Theatre Evaluation and Revision
Big Question	<u>How can we analyse and evaluate live theatre performance?</u>
Concepts	<p>Establishing semiotics Conveying meaning through proxemics Character motivations and intentions Analytical interpretations Artistic vision Evaluation and reflection Playwright intentions Vocal expression – tone, pitch, volume, pitch. Characterisation – facial expression, body language, gestures Semiotics Proxemics How the play creates meaning Lighting design – see KS4 log for details Set Design Social and Historical Context Directorial choices for effect DAT FAME</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 theatrical elements and analyse them, focusing on positives and negatives. Students will confidently look at how they can watch a live performance, and how to draw upon key moments, focusing on character development, technical elements such as a costume, props, set, style, genre etc. Students will use DAT FAME to write a coherent response and use this mnemonic to be able to structure a comprehensible response. They will evaluate why the director has made choices and be able to articulately express their rationale and reasoning why. Students will be able to draw upon their personal and independent interpretations of character and narrative, and will be able to explore their own artistic decisions through the study of Blood Brothers for the GCSE exam.</p>
Skills	<p>Study of Set Text – Blood Brothers: Understanding the Context: Historical, cultural, and social context of the script. The playwright’s background and intentions.</p> <p>Plot and Structure Analysis: Identifying the main plot and subplots. Analysing the narrative structure (e.g., exposition, rising action, climax, falling action, resolution).</p> <p>Character Analysis: Examining character development and relationships. Understanding motivations, objectives, and conflicts.</p> <p>Themes and Messages: Identifying central themes and messages. Analysing how themes are developed and conveyed.</p> <p>Language and Dialogue: Analysing the use of language, dialogue, and monologues. Identifying literary devices (e.g., metaphor, symbolism, irony).</p> <p>Genre and Style: Recognising the genre and stylistic features of the script. Comparing the script with other works in the same genre.</p>

	<p>Stage Directions and Technical Aspects: Understanding the playwright’s stage directions. Analysing the potential use of set, props, costumes, lighting, and sound.</p> <p>Live Theatre Performance Evaluation and Analysis</p> <p>Performance and Acting: Evaluating actors’ performances, including voice, movement, and expression. Analysing character portrayal and interaction.</p> <p>Artistic and directorial Vision: Understanding the director’s interpretation of the script. Analysing the effectiveness of the director’s choices.</p> <p>Design Elements: Evaluating set design, costume design, lighting design, and sound design. Analysing how these elements contribute to the overall production.</p> <p>Staging and Blocking: Analysing the use of space, staging, and actor positioning. Understanding the impact of movement and stage dynamics.</p> <p>Audience Engagement and Response: Observing audience reactions and engagement. Analysing how the performance affects and interacts with the audience.</p> <p>Overall Impact and Effectiveness: Evaluating the overall coherence and impact of the production. Analysing the effectiveness in conveying themes and messages.</p> <p>These skills help students develop a comprehensive understanding and critical appreciation of both the written script and its live performance, fostering deeper engagement with the material and enhancing their analytical abilities.</p>
<p>Common Misconceptions</p>	<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>
<p>Key Vocabulary</p>	<p>Semiotics Proxemics Embodiment Physical Embodiment Stage Directions Expression Vocality Accent and dialect Sound – diegetic / non-diegetic sound Stage design Lighting board Blocking Rehearsal techniques – hot seating, angel vs devil, sculpting etc. Cues Transitions Entrances and exits Staging terminology – USL, USR, CS etc. Genre Theatrical style of performance Lighting – gel, gobo, Fresnel, shadow, silhouette, follow spot, profile spot, general wash. See key vocabulary knowledge organiser for more. Artistic and directorial vision</p>
<p>Assessment Points</p>	<p>Weekly homework tasks will be set to allow pupils to delve deeper into their evaluation. Homework will involve key drama terminology understanding, application of vocabulary and analytical comments about how students can apply this successfully and effectively to their written work.</p>

	<p>Mid unit assessment: A written mock exam by evaluating a live piece of theatre that has been seen as a centre. Students will have experienced a live piece of theatre in the Autumn term, and so they will reflect on this, refining a previously written evaluation. Students will have completed a homework booklet based on this performance, and so they will remind themselves of key moments, the choices of the director and key terminology to compliment their evaluation.</p> <p>Students will be given a homework revision booklet based on Blood Brothers, where they can practise exam questions, and get self and peer feedback in class, directed by the teacher, to allow them to make further progress.</p> <p>End of unit assessment: Final written GCSE exam, 1 hour 30 minutes, sat in the hall and marked externally by an examiner.</p>
<p>Diversity, Inclusion and Personal Development</p>	<p>The study of Blood Brothers can encompass diversity and inclusion in several ways:</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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> <p>Live theatre trip will allow inclusivity as all pupils studying GCSE Drama have the opportunity to attend. This adds cultural capital, as some students will not have had the opportunity to attend live theatre before. It will also allow for discussions around technical and practical elements that have helped to enhance the performance, building up to effective analysis for all pupils to access the extended writing on the exam.</p>
<p>How parents can be of support</p>	<ul style="list-style-type: none"> • Watching performance of Blood Brothers • Go over key vocabulary and terminology to ensure confidence with students in the written exam • Monitoring completion of Blood Brothers homework booklet and supporting this thoroughly • Watch performances and initiate discussions surrounding all of the theatrical elements – costume, sound, special effects etc. • Taking students to see a live performance of Blood Brothers if this is showing locally.
<p>Extra Curricular Links – further/wider reading, TV or film, useful websites etc.</p>	<p><i>Students / parents could do the following to help skills in this unit:</i></p> <ul style="list-style-type: none"> • Information surrounding Blood Brothers online https://ocr.org.uk/Images/289116-blood-brothers-teacher-guide.pdf • Blood Brothers workbook https://www.chalfonts.org/site/data/files/users/160D8D48325D7EF022F97176834527C3.pdf • BBC Bitesize for Blood Brothers https://www.bbc.co.uk/bitesize/guides/ztpdbk7/revision/1 • Watch short clips of Blood Brothers and different staging interpretations online – YouTube to establish understanding • Watch different examples of facial expression, body language and emotive expression in films and short clips. • YouTube clip of Blood Brothers plot - https://www.youtube.com/watch?v=wZsd_wvoF0 • YouTube clip of Blood Brothers characters - https://www.youtube.com/watch?v=ZqQh1d1J-98 • Review of how to write an evaluation – BBC Bitesize - https://www.bbc.co.uk/bitesize/guides/zxs9xnb/revision/1 • https://www.mytutor.co.uk/answers/24407/A-Level/Drama/How-to-write-a-live-theatre-evaluation/ • Word Wall games for Drama terms and key vocabulary - https://wordwall.net/en-gb/community/drama-terms