



Highsted Knowledge Organiser

Subject Drama

Year 9 Terms 3 & 4

What I need to know

- Develop understanding of theatrical terms and techniques
- Be creative in devising theatre
- Work collaboratively to devise own original scenes to convey plot and characters experience/feeling to gain empathy from an audience
- Use physicality to create novel and dynamic scenes for an audience
- To rehearse and refine devised scenes considering all elements of a performance

Key Vocabulary

Lighting Designer	Lighting designers devise and often manage the lighting for plays to have a major influence on the mood of a scene and the audience's experience.
Sound Designer	They are responsible for everything related to sound for a given production creating a realistic scene- sound design makes for an effective storytelling device.
Set Designer	They are responsible for designing the scenery—and more broadly, the artificial environment in which the actors perform

Student reference point

Anne Frank's Monologue

They forced father out of his business. We had to wear yellow stars. I had to turn in my bike. I couldn't go to a Dutch school any more. I couldn't go to a cinema, or ride in an automobile, or even a streetcar, and a million other things. But somehow, we children still managed to have fun. Yesterday father told me we were going into hiding. Where, he wouldn't say. At five o'clock in the morning mother woke me and told me to hurry and get dressed. I was to put on as many clothes as I could. It would look too suspicious if we walked along carrying suitcases. It wasn't until we were on our way that I learned where we were going. Our hiding place was to be upstairs in the building where father used to have his business. Three other people were coming in with us –Van Daans and their son Peter. Father knew the Van Daans but we had never met them.

Challenge question

Physical theatre - Frantic assembly company application of various techniques such as building blocks, round by through, chair duets, mirror/mirror and walking the grid.

<https://www.highsted.kent.sch.uk/assets/PDFs/Super-Curriculum-2020-Y9/Super-curricular-Y9-Drama.pdf>

Script/use a script of a scene from your devised drama on Anne Frank. Annotate the script with a range of vocal and physical skills.

Suggested reading

- The frantic assembly book of devising drama by Scott Graham and Steven Hoggett
- Anne Frank Diary



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Year 9 Terms 4, 5 & 6

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Key Vocabulary

Dystopian Drama	The dystopian genre imagines worlds or societies where life is extremely bad because of deprivation or oppression or terror.
Beat	a beat is a small amount of action resulting in a pause in dialogue.
Equality	the state of being equal, especially in status, rights, or opportunities.
Oppression	prolonged cruel or unjust treatment or exercise of authority.

Student reference point

PROLOGUE – THE NURSERY

A baby is crying. The ensemble enter. Grown up Sephy and Callum watch as: Meggie picks up Sephy from her cradle to console her. Two year old Callum sleeps nearby. Jasmine appears in the room— she watches Meggie for a beat.

ENSEMBLE: When a newborn baby cries it means there's life and with new life there's new hope, right?

MEGGIE: She's perfect, Mrs Hadley. Persephone, such a pretty name.

JASMINE: Thank you, Meggie. I'm sure her and your Callum will be ...great friends.

MEGGIE: He'll be the luckiest boy in the world if they are, Mrs Hadley.

Meggie passes Sephy to Jasmine, deferentially but lovingly.

SEPHY: And we were friends. Best friends.

CALLUM: And I was the luckiest boy in the world.

CALLUM/SEPHY: I remember –

SEPHY: Leapfrogging over rocks, sleeping in trees

CALLUM: Sneaking in and out of sand dune dens

SEPHY: Toes tickled by the cold sea even though we weren't supposed to be by the water

CALLUM: Not supposed to be anywhere we couldn't be seen, but we were always

SEPHY: Hiding

CALLUM: Smiling

SEPHY: Climbing

CALLUM: Laughing... Beat

SEPHY: Then, there was so much shouting. And the scene suddenly shifts.

Callum and Sephy are kids running around Jasmine and Meggie. But the two women are still and tense. Something has obviously just been said that has shocked Meggie. Kamal enters.

KAMAL: Is it true? Is it true? Has my wife been here with you? Are you not my housekeeper? Will you not answer me? Must I roar even more, even louder?

JASMINE: Meggie, just tell Mr Hadley – tell him we were in the house with the children all last night. Beat

KAMAL: Meggie, you will speak. Beat

MEGGIE: Mr Hadley I respect you as my boss and your wife, dare I say it, as my friend. Even so, sir, us Noughts have to find dignity where we can and... I find it in truth.

KAMAL: So what is it then, your dignifying truth? Beat

MEGGIE: I...I can't give you the answer I wish I could, sir. Sorry –

JASMINE: Get out, get out, get out!

Kamal roars, the kids run away and we are left with Jasmine and Meggie on their own on opposite sides of the stage. Maybe teenage Callum and Sephy emerge from behind their mothers. And begin their new reality:

CALLUM: We didn't understand what had happened.

SEPHY: But we knew our games had to change now.

CALLUM: No more playing in Sephy's family grounds, as we wondered if our Mum's would ever speak again.

SEPHY: We were still speaking, they couldn't stop us, nobody could – we were partners in crime. Two of a kind.

CALLUM: Biding our time, till we had an excuse to be together in the open every day.

SEPHY: For three years we only ever met in secret - on my family's private beach....

Challenge question

- Annotate the script with a range of vocal and physical skills.
- Watch BBC adaptation of Noughts of Crosses and write down the differences you can identify from the play.

Suggested reading

- Noughts and Crosses by Malorie Blackman, adapted by Sabrina Mahfouz