

Year 7

Reading Recommendations

BBC Bitesize

KS3

The Battle of Britain and the Blitz

Part of [History](#) | [World War Two and the Holocaust](#)

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Jump to

[Key points](#)

[Background to the Battle of Britain](#)

[The Luftwaffe and the RAF](#)

[The battle](#)

[The role of Poland](#)

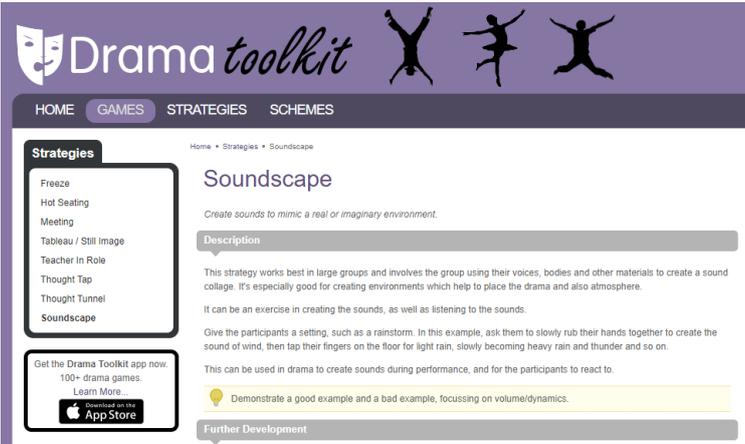
[British defences](#)

Key points

- Following the defeat of France, Britain and the empire was left to fight Germany.
- To successfully invade Britain, Germany needed to control the skies over the English channel.
- This led to the Battle of Britain in the summer of 1940, followed by the targeted bombing of towns and cities during the Blitz.

Broaden understanding of Context of Blitz

Soundscape



The screenshot shows the 'Drama toolkit' website. The navigation bar includes 'HOME', 'GAMES', 'STRATEGIES', and 'SCHEMES'. The 'Strategies' section is active, listing 'Freeze', 'Hot Seating', 'Meeting', 'Tableau / Still Image', 'Teacher In Role', 'Thought Tap', 'Thought Tunnel', and 'Soundscape'. The 'Soundscape' strategy page is displayed, with a description: 'Create sounds to mimic a real or imaginary environment.' It includes a 'Description' section with text explaining the strategy's use in large groups and an exercise for creating a rainstorm. A 'Further Development' section suggests demonstrating good and bad examples.

Broaden understanding of Soundscape technique.

The History of the Pantomime

[homepage](#) > [history magazine](#) > [history uk](#) > [culture uk](#)

Pantomime

by *Ellen Castelow*

Pantomime is a marvellous and wonderful (if a little eccentric!) British institution.

Pantomimes take place around the Christmas period and are nearly always based on well known children's stories such as Peter Pan, Aladdin, Cinderella, Sleeping Beauty etc. Pantomimes are performed not only in the best theatres in the land but also in village halls throughout Britain. Whether a lavish professional performance or a hammy local amateur dramatic production, all pantomimes are well attended.



Deepen understanding of history and culture of pantomime.

THE TELL-TALE HEART

by Edgar Allan Poe
1843

TRUE!—nervous—very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses—not dulled them. Above all was the sense of hearing acute: I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily—how calmly I can tell you the whole story.

It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes, it was that! He had the eye of a vulture—a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees—very gradually—I made up my mind to take the life of the old man, and thus rid myself of the eye forever.

Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen me. You should have seen how wisely I proceeded—*with what caution—with what foresight—with what dissimulation I went to work!* I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it—oh so gently! And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, that no light should out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly—very, very slowly, so that I might not disturb the old man's sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha! would a madman have been so wise as this? And then, when my head was well in the room, I undid the lantern cautiously—oh, so cautiously—*(for the hinges creaked)*—I undid it just so much that a single ray fell upon the vulture eye. And then I did for seven long nights—*every night just at midnight*—and I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he had passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never before that night had I felt the extent of my own powers—*of my sagacity.* I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts! I fairly chuckled at the idea, and perhaps he heard me; for he moved on the bed suddenly, as if startled. Now you may think that I drove back—but no. His room was as black as pitch with the thick darkness, (for the shutters were close fastened, through fear of robbers,) and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily.

I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in bed, crying out—“What’s there?”

I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the morning I did not hear him lie down. He was still sitting up in the bed listening—just as I have done, night after night, harkening to the death watches on the wall.

Broaden learning on the ability to story tell and build tension.

BITESIZE

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KS3

Characters

There are many characters in Shakespeare's A Midsummer Night's Dream. Take an in-depth look at the main ones identifying their key attributes and relationships and analysing their part in the play.

Part of [English](#) | [A Midsummer Night's Dream](#)

Broaden understanding of Characters from midsummer night's dream.

slapstick

comedy

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By The Editors of Encyclopaedia Britannica • [Article History](#)

slapstick, a type of physical comedy characterized by broad **humour**, absurd situations, and vigorous, usually violent action. The slapstick comic, more than a mere funnyman or **buffoon**, must often be an acrobat, a stunt performer, and something of a magician—a master of uninhibited action and perfect timing.

Outrageous make-believe violence has always been a key attraction of slapstick comedy, and, fittingly, the form took its name from one of its favourite weapons. A slapstick was originally a harmless paddle composed of two



commedia dell'arte: Harlequin; Pierrot

[See all media](#)

Key People: Mack Sennett • Stan Laurel • Oliver Hardy • Lou Costello • Bud Abbott

Further reading on Slapstick comedy.

Theatre in education (TiE) and physical theatre

Theatre in education

Theatre in education (TiE) often has a very clear moral or social message for young people, who are its **target audience**. Elements often seen in TiE pieces include:

- **multi-roling** - they are often performed in schools or community centres by a small company of actors playing more than one role
- **direct address**
- **narration**
- audience participation - as they are primarily educational, the performers will often seek to engage the audience directly

Physical theatre

Physical theatre emphasises the use of physical movement for expression, and can include:

- precise **gestures** and **body language**
- **ensemble** work
- **mime**
- **physicalising** of emotional states, including the use of **levels**,

Deepen learning on physical theatre.

Gang Violence – On the Sidewalk Bleeding

ON THE SIDEWALK BLEEDING by Evan Hunter

The boy lay on the sidewalk bleeding in the rain. He was sixteen years old, and he wore a bright purple jacket and the lettering across the back of the jacket read THE ROYALS. The boy's name was Andy and the name was delicately scripted in black thread on the front of the jacket, just over the heart. ANDY.

He had been stabbed ten minutes ago. The knife entered just below his rib cage and had been drawn across his body violently, tearing a wide gap in his flesh. He lay on the sidewalk with the March rain drilling his jacket and drilling his body and washing away the blood that poured from his open wound. He had known excruciating pain when the knife had torn across his body, and then sudden comparative relief when the blade was pulled away. He had heard the voice saying, "That's for you Royal!" and then the sound of footsteps hurrying into the rain, and then he had fallen to the sidewalk, clutching his stomach, trying to stop the flow of blood.

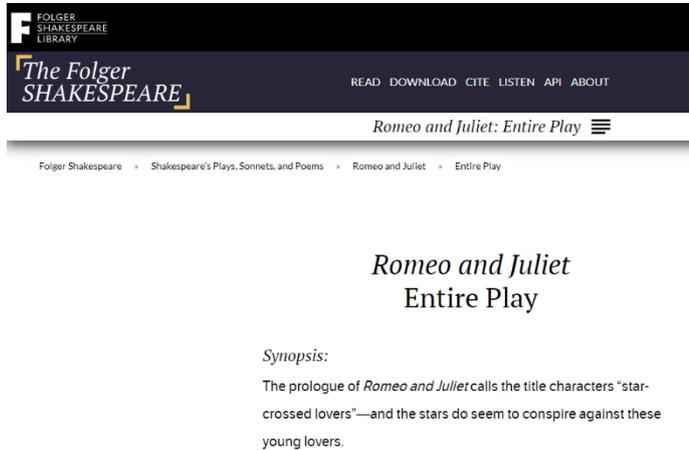
He tried to yell for help, but he had no voice. He did not know why his voice had deserted him, or why there was an open hole in his body from which his life ran readily, steadily, or why the rain had become so suddenly fierce. It was 11:13 p.m. but he did not know the time.

There was another thing he did not know.

He did not know he was dying. He lay on the sidewalk, bleeding, and he thought only: That was a fierce rumble. They got me good that time, but he did not know he was dying. He would have been frightened had he known. In his ignorance he lay bleeding and wishing he could cry out for help, but there was no voice in his throat. There was only the bubbling of blood from between his lips whenever he opened his mouth to speak. He lay in his pain,

Play on gang violence to broaden learning.

Romeo & Juliet



The Folger Shakespeare Library

The Folger SHAKESPEARE

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Romeo and Juliet: Entire Play

Folger Shakespeare > Shakespeare's Plays, Sonnets, and Poems > Romeo and Juliet > Entire Play

Romeo and Juliet

Entire Play

Synopsis:

The prologue of *Romeo and Juliet* calls the title characters "star-crossed lovers"—and the stars do seem to conspire against these young lovers.

Students will expand their knowledge on a Shakespeare's play – Romeo and Juliet. Exploring elements of a tragedy.

Soap Operas



Typical Soap Opera Characters - Propp's Narrative Theory

There are nine conventional characters in Propp's narrative theory. Each character will outline the different actions available to him/her, including their role and how they interact with the other characters. Characters that are not mentioned in the text are in general, unimportant, and will not be used in the characters to create a narrative theory.

- The Hero
- The Villain
- The Princess
- The Princess's Father
- The Princess's Mother
- The Princess's Brother
- The Princess's Sister
- The Princess's Uncle
- The Princess's Aunt

Students study a unit of work that focus on Naturalistic acting for screen and stage whilst exploring the conventions for a soap opera performance.

Titanic



BIOGRAPHY

PEOPLE NOSTALGIA CELEBRITY HISTORY & CULTURE CRIME & SCANDAL VIDEO

6 Titanic Survivor Stories

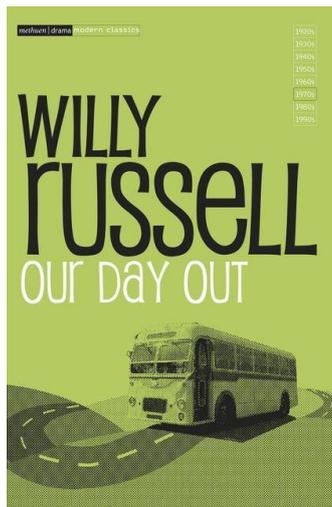
More than a hundred years after the Titanic met its fatal end, the stories of the tragic wreck and the survivors

Pupils will gain an understanding of what life was in in 1912 and explore the historical context of the script. Using comprehension and character analysis to explore the types of people who would have been board the Titanic.

THE PLAY THAT GOES WRONG



Students explore the work of contemporary theatre company “Mischief theatre” studying the text “The play that goes wrong” to building on ability to apply knowledge of physical comedy from year 7.



Students study a unit of work that focuses on developing their ability to interpret texts from the page to the stage.

When a teacher takes a group of troubled school children on a school trip to Conwy in Wales, the children understand life outside of Liverpool.

Year 9

Social Taboos – Responding to a Stimulus

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Responding to a stimulus

There are different dramatic techniques that can be included in a practical piece of work, including both vocal and physical elements, to help to bring a stimulus to life.

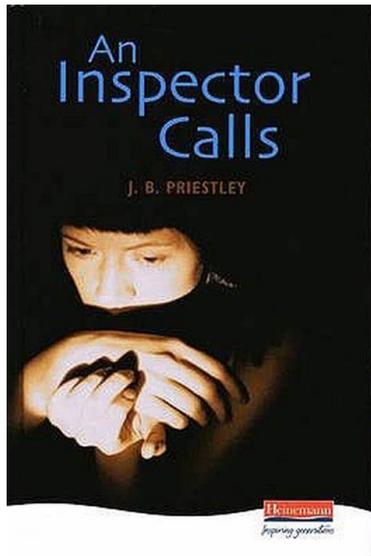
Part of **Drama** | **Devising**

Students are provided with a stimulus to develop a range of theatrical skills and apply them to create performances.

Frantic Assembly



From a reckless leap into the unknown 25 years ago, Frantic Assembly has developed into one of the UK's most successful and best loved theatre companies. Our ambition is that we continue to learn and remain committed to making brave and bold theatre. At times it is physically dynamic and brutal. At others it's proudly tender and fragile. But Frantic Assembly has always been about more than just the work on stage. It is about the ethos of collaboration, of empowerment, of that constant desire to improve. It is about telling stories in a voice we don't always hear and about finding talent in places we don't always look.



In 1912 pompous industrialist Arthur Birling, who has hopes of a knighthood, his superior wife Sybil and young son Eric are celebrating the engagement of daughter Sheila to eligible Gerald Croft when they are visited by blunt Inspector Goole. He tells them of the suicide of a young woman named Eva Smith and though they all claim not to have known her the inspector demonstrates that each in their own way contributed to her downfall, by having her dismissed from work or, in the young men's cases, having sexual relationships and then abandoning her. After Goole has left the youngsters feel ashamed and the engagement is halted but Arthur Birling, doubting the inspector's authority, rings the local police station. This is the prelude to a double shock which will lead to the family's humiliation and ruin.

Melodrama

Melodrama and commedia dell'arte

Melodrama

Melodrama is a style of theatre that was prominent in the Victorian era. It uses **exaggeration** and **stereotyped** characters to appeal to the audience's emotions. It can be useful when working within the melodrama **genre** to explore **stock characters**, eg an evil villain, a wronged maiden or a noble hero. Very clear and loud vocal delivery is needed in a melodrama, facing out to the audience, combined with large **gestures** and exaggerated **facial expressions**. The **plot** for a melodramatic devised piece would ideally be very sensational, designed to evoke emotion within the audience, with lots of **dialogue**.

Students will explore the genre of melodrama and they key elements that make up a Melodrama production.

Macbeth

Macbeth

Part of **English Literature**

6 learner guides

Macbeth by William Shakespeare tells the story of one man's violent rise to a position of power as king of his country and of his even more violent downfall.

Plot summary - AQA >

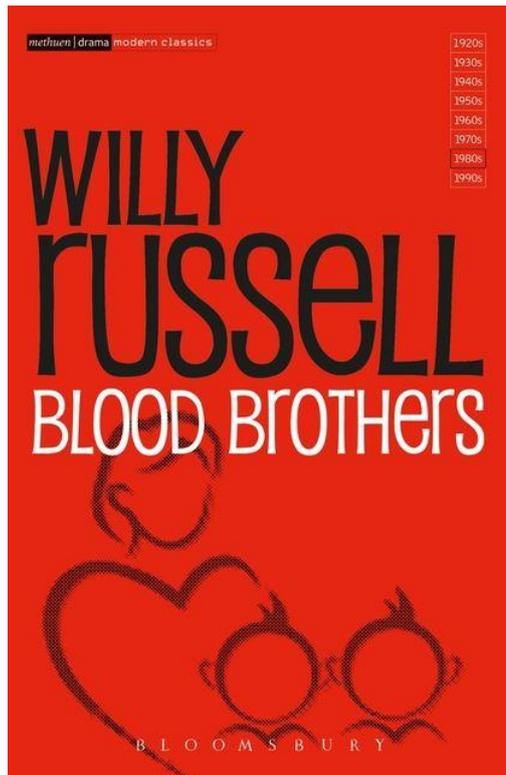
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Characters - AQA >

 [Revise](#)



Blood Brothers by Willy Russell is centred around Mickey and Edward, twins who are separated at birth. How will their different upbringings affect their adult lives?

Key focus is to develop knowledge of the play of Blood Brothers- plot, themes, context, character, interpretation. This will be explored in both a written and practical manner. Pupils will apply their understanding to mock exams throughout this component. Pupils will begin with reading the text and act out sections of the play to further develop their understanding. Also to explore vocal and physical skills and will apply this to certain characters in the text. Pupils will explore key characters, themes and context throughout and will specifically refer this this when focusing on exam questions. Pupils will consider technical aspects of the performance and consider how they would use lighting, props, set, costume.

Responding to a Stimulus

GCSE AQA

Responding to a stimulus

There are different dramatic techniques that can be included in a practical piece of work, including both vocal and physical elements, to help to bring a stimulus to life.

Part of **Drama** | **Devising**

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Revise Video Test

< 1 2 3 4 5 6 >

Using stimuli to develop ideas

There are a wide range of **stimuli** to choose from, from which a **devised** work can be created. These include:

- pictures

Key focus is to devise a performance from a stimulus. Pupils will be required to research their stimulus and the style of their performance. Pupils will document their journey ready to complete the devising log. Pupils will begin to create a piece of theatre with a specific aim and intention- pupils must consider what they want their audience to take away/think about when they are watching their piece. Pupils will apply theatrical skills, elements and styles to their performance. Pupils will consider technical aspects of the performance and consider how they will use lighting, props, set, costume in their performance.

Year 12

N/A

Year 13

N/A

