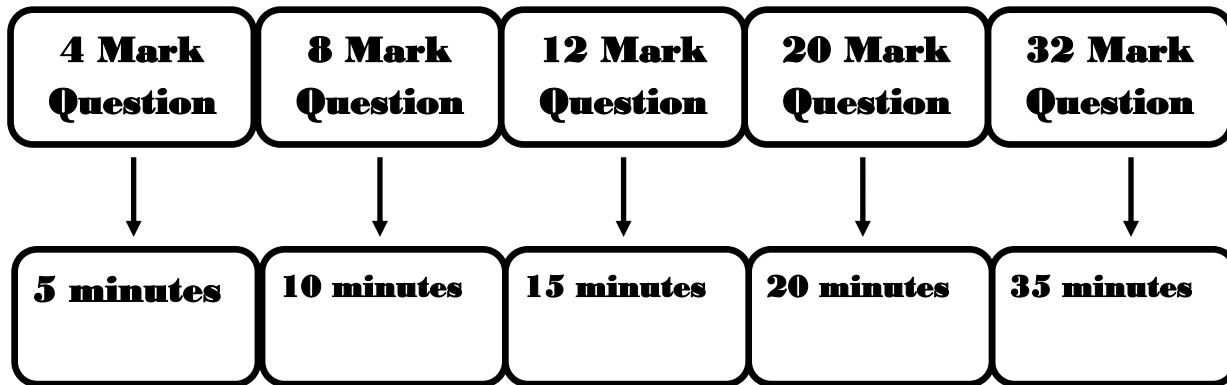


Component 1 – Blood Brothers



Key words	Vocal Skills
Social Class	Acting Skills
Working Class	Body Language
Middle Class	Facial Expressions
Themes	Costume
Superstition	Design
Violence	Character



Superstition	The audience is constantly reminded of this, as well as the superstition Mrs Lyons creates. The narrator also refers to other superstitions throughout the various songs in the play.
Violence	The children play with toy guns and violent games out in the street. This foreshadows the violent path Mickey takes and the ultimate violent ending to the boys' lives.
Class	Mickey has less opportunities, poor education and an unsecure job- he is involved in drugs, depression and crime because of his poverty. Edward has all the opportunities: a good education, university and a good job. Both boys are also treated differently by society and authoritative figures.

SKILL + HOW + EFFECT + WHY

Question 1 - 4 marks - 5 minutes

This question focuses on DESIGN: costume, setting, props, lighting and furniture.

Question 2 - 8 marks - 10 minutes

This question focuses on one line of the extract and how you would act it out.

Question 3 - 12 marks - 15 minutes

This question focuses on a shaded part of the extract and how you would act it out.

Question 4 - 20 marks - 20 minutes

One question will be on design, the other acting.
Choose the acting one!

This question focuses on how you would use your acting skills for a different character in the whole extract. When explaining your ideas, you need to refer to other moments from the whole play.

Russell's Dramatic Devices	
Dramatic Irony	The audience is aware throughout the play that Mickey and Edward are twins, but they do not know this until the very last scene.
'The Fourth Wall'	The Narrator and Mrs Johnstone break the fourth wall when they speak to the audience directly at the beginning and end of the play.
Stage Directions	The precise directions detailing how Mickey, 'uncontrollable with rage', 'waves' the gun around before it explodes at Edward.
Dramatic Tension	The events leading up to the final scene, including Edward and Linda's affair, and Mickey finding out, help to build the dramatic tension.

Movement

Gait – the way you walk.
Posture – the position you hold your body when standing or sitting.
Stance – the way you stand.
Body language – how you express your emotions through your body.

Expression

Facial expression – showing your character's emotion by using your face.
When describing, focus on the eyes, eyebrows and mouth.

Gesture

A movement, using the hand, that expresses an idea or communicates meaning.
When describing, describe in detail e.g. "I used a gesture where I outstretched my hand to show I wanted to ignore the other character"

Interaction

Eye contact (or lack of).
Proxemics – the distance between the characters that communicates their relationship/situation.

Voice

Pitch – how high or low your voice is.
Pace – how quickly you speak.
Volume – how loud you speak.
Use of pause – pausing before a line of speech.
Tone – showing your character's emotions through your voice.

Audience

What effect does this have on the audience?
What do you want the audience to see/feel?
How do you know your performance was successful? How did the audience react?

Staging

Proscenium arch – describes the frame that surrounds the stage separating the audience from the stage.
Local Theatres
Regent Theatre

End On – similar to the proscenium arch but without the frame around the stage space.
Local Theatres
OHA Theatre

Traverse – a simple way to remember a traverse stage is it is the same layout style as a catwalk.

In The Round – the audience sits all around the stage space.
Local Theatres
The New Vic Theatre

Thrust – a stage where the audience sit to both sides of the stage and in front.

Promenade – think of a promenade at Blackpool, people walk along a promenade, the audience follow the actors around their performance space.



18

Section C: Live theatre production

Answer one question from this section.

State the title of the investigational theatre production you saw.
Answer your question with reference to this production.
You must answer on a different play to the play you answered on in Section B.

Either

Question 11

1 1

Describe how one or more of the following skills were used in your production to create one or more memorable moments (1) in the production for the audience. Analyse and evaluate how successful they were in creating one or more memorable character(s) for the audience.

You could make reference to:

- vocal skills for emphasis, to create mood, pace and tone of voice
- facial skills for emphasis, to create mood, pace and tone of voice
- a scene or section and/or the production as a whole.

[12 marks]

or

Question 12

1 2

Describe how the set was used to communicate the themes and ideas in the production for the audience.

Analyse and evaluate how successful the set was in communicating the themes and ideas in the production for the audience.

You could make reference to:

- space, scale, levels, colour
- sounds and effects
- a scene or section and/or the production as a whole.

[12 marks]

or

Question 13

1 3

Describe how either costume(s) or lighting were used to support the action in the production for the audience.

Analyse and evaluate how successful either costume(s) or lighting were in supporting the action in the production for the audience.

You could make reference to:

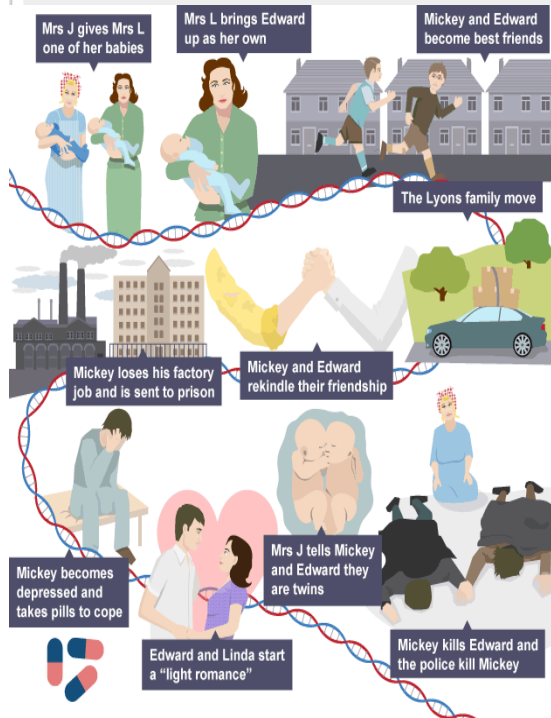
- colour, texture and condition
- a scene or section and/or the production as a whole.

Lighting – you could make reference to:

- lighting levels, light and focus
- any special effects
- a scene or section and/or the production as a whole.

[12 marks]

END OF QUESTIONS



Working Class

- Mrs Johnstone
- Mickey
- Sammy

In Section C you answer one question (from a choice) on the work of theatre makers in a single live production.

You will have experienced a live production as an audience member

Upper class

- Mrs Lyons
- Edward

You will discuss a variety of aspects of the production giving a personal analysis and evaluation of the theatrical elements and how successfully meaning was communicated to the audience.

You are assessed on your knowledge and understanding of the subject content as well as their analytical and evaluative skills.

Component 1: Understanding Drama/Theatre Roles and Terminology (Section A)

Worth 40% of your GCSE grade
80 mark written exam/1h45mins
Divided into: Section A/B and C

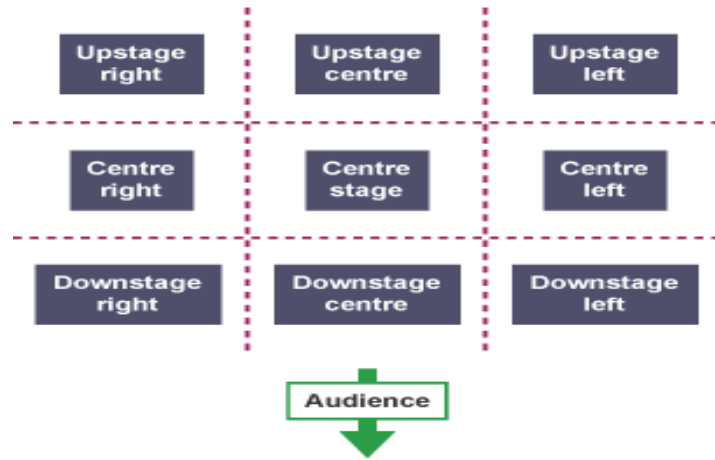
Section A will test your knowledge of Theatre Roles and Terminology. This section is worth 4 marks and these will be made up of 4 multiple choice questions. You must answer ALL of them and at least guess if you are unsure.

Spnd no more than 5 minutes on Section A

Roles in the Theatre

Actor	Person whose role it is to play a character
Theatre Manager	Responsible for the smooth operational running of the theatre, ensuring it functions effectively and within budget. They will typically manage staff, resources and systems and may also be responsible for leading on marketing and publicity activities.
Costume Designer	Member of the creative team for a show responsible for the clothes worn by the actors throughout the performance.
Director	Broadly, the role involves being responsible for the overall artistic vision of a production including characterisation, blocking and design.
Lighting Designer	Professional in charge of the design and plotting of the lights on stage.
Puppet designer	A puppet designer's role is to create a puppet that is interesting, creative and engaging for the audience and that makes a clear contribution to the performance in terms of narrative, character, mood or atmosphere. Your design needs to work for the production.
Playwright	The author of a play.
Set Designer	Responsible for the design and production of everything on stage.
Sound Designer	Member of the production team who has the responsibility for planning and executing the layout of all sound playback and reinforcement equipment for the show. This role also includes the sourcing of music and sound effects for the production.
Stage Manager	In charge of backstage calling the cues from the prompt corner and supervising props.
Understudy	A person who learns another's role in order to be able to act at short notice in their absence.

STAGING:



STAGE TYPES:

Proscenium Arch/End-on

A stage where the audience sits on one side only is called a proscenium arch stage (you might know this as end-on staging). The audience faces one side of the stage directly, and normally sits at a lower height.

Thrust

A thrust or open stage is one that juts out from a back wall so that an audience sits or stands on three sides. This sort of stage can give the performers the same sort of close relationship with the audience as theatre-in-the-round, but also allows the back wall to be used to suggest different locations.

Traverse

A traverse stage has a long central acting area and the audience sits on the two sides; on either side of the stage facing each other, like a cat walk.

In-the-round

An in-the-round stage is positioned at the centre of the audience – i.e the audience is around the whole stage. This type of stage creates quite an intimate atmosphere, and is good for drama that needs audience involvement.

Promenade

In a promenade performance, the audience does not sit down. Rather, the performers work in

Component 1: Understanding Drama/Live Theatre (Section C)

A03 Demonstrate knowledge and understanding of how drama and theatre is developed and performed (12 marks)

A04 Analyse and evaluate their own work and the work of others (20 marks)

What is Section C?

Section C will require you to analyse and evaluate a live piece of theatre. **This section is worth 32 marks.** It is the highest value question in the whole paper. We do not know how the question will be worded *exactly*, but we do know that there will be two options: a question that requires you to focus on the acting skills used and a question that requires you to focus on the technical elements of the production. Unless told otherwise, always focus on the question about **acting**.

Possible questions could include:

“Evaluate the impact that two moments from the live theatre production had on you as an audience member. You must include examples from the live performance you have seen in your answer.”

“Describe how one or more actors in a particular scene or section used their vocal and physical acting skills to create convincing characters. Analyse and evaluate how successful they were in communicating their character to the audience.”

“Evaluate how the live production’s genre impacted you as an audience member.”

“Evaluate how the live production’s style impacted you as an audience member.”

“Evaluate the opening scene of the live production and its impact on the audience.”

“Evaluate a key scene of the live production and its impact on the audience.”

“Evaluate the final scene of the live production and its impact on the audience.”

Structuring your response

You must read the question carefully and tailor your response accordingly, but you can always follow the same structure.

Introduction



2/3 PEEEL Paragraphs (Specific to the question that has been asked)



PEEEL = Point, Example, Explanation, Evaluation, Link

TOP TIPS

Answer this question **FIRST!** It is too important to leave it until last and you will be able to manage your time more effectively. Allow 35-40 minutes on this question.

Plan your response before you start.

Structure your response clearly, as we have practiced!

Make it personal – the examiner wants to know how the performance impacted **YOU**.

Always refer to acting skills (physical and vocal) using appropriate terminology (use your revision guide). Show off your drama vocabulary! Paint a **CLEAR** and **DETAILED** image in the examiners mind. What **EXACTLY** did you see? Each moment should be described in such detail, that the examiner can picture it as if they were there!

Read your response back to check you have **ANSWERED THE QUESTION**.

The Introduction

Whatever the question is, you can ALWAYS use the same introduction. You will construct this in lessons before the exam. You should practice it so that you can quickly write it in the exam, leaving lots of time to answer the question and write the rest of your response.

What do I include?

State the name of the piece, name of the company, name of the director.

The date that you saw the production and where you saw it.

You should also state the medium of the production: live theatre or live theatre streamed or digital theatre.

Give a brief summary of plot, style, themes and intention.

WAGOLL:

“On Wednesday 7th February 2018 we went to watch a live theatre production. The play we saw was *Metamorphosis*, directed by Splendid Theatre Company at Retford Oaks Academy. I think that the overall intention was to provoke the audience to question normality and to teach us that not everyone is normal and that we are all different and have unique personalities. This was shown by the interlude where the actors asked the audience questions. For example; ‘Am I normal’? This made us question what is normal and how we express ourselves. The play itself was set in a working-middle class family home consisting of the mother; Mrs Samsa, the father; Mr Samsa, Greta the younger sister and finally Gregor the older, responsible brother. It is about the pressures placed on Gregor by his family and how their expectations of him result in his metamorphosis into a giant cockroach. Overall, it was an excellent

Component 2

Devising Skills

Responding to a stimulus

- What ideas initially come to mind?
- What does this make you think of?
- How does the stimulus make you feel?
- What themes do you associate with your stimulus?
- Which characters do you associate with your stimulus?
- Which settings do you associate with your stimulus?

- What research will you undertake?
- What did you find out once you had completed research?
- What do you want to show through your character? What do you want the audience to see about them?
- What was the initial purpose of your piece overall? What message do you want to show? How do you want your audience to feel?

Movement

Gait – the way you walk.
Posture – the position you hold your body when standing or sitting.
Stance – the way you stand.
Body language – how you express your emotions through your body.

Expression

Facial expression – showing your character’s emotion by using your face.

When describing, focus on the eyes, eyebrows and mouth.

Gesture

A movement, using the hand, that expresses an idea or communicates meaning.
When describing, describe in detail e.g. “I used a gesture where I outstretched my hand to show I wanted to ignore the other character”

Interaction

Eye contact (or lack of).

Proxemics – the distance between the characters that communicates their relationship/situation.

Voice

Pitch – how high or low your voice is.
Pace – how quickly you speak.
Volume – how loud you speak.
Use of pause – pausing before a line of speech.
Tone – showing your character’s emotions through your voice.

Audience

What effect does this have on the audience?
What do you want the audience to see/feel?
How do you know your performance was successful? How did the audience react?

Practitioners and their techniques

Constantin Stanislavski Naturalistic

Bertolt Brecht Non-naturalistic

The Magic “if”	Stanislavskisaid that the character should answer the question, ‘What would I do if I was in this situation?’ Also known as the ‘magic if’, this technique means that the actor puts themselves into the character’s situation. This then stimulates the motivation to enable the actor to play the role.	Verfremdungseffekt (The V effect OR the alienation effect)	Distancing the audience from becoming attached emotionally to the characters/the narrative by reminding them constantly they are watching a play. This enables the audience to think about the subject(s) and themes of the play and possibly take action rather than just being entertained.
Emotional memory	Emotional memory is when the actor finds a real past experience where they felt a similar emotion to that demanded by the role they are playing. They then ‘borrow’ those feelings to bring the role to life.	Breaking the fourth wall	Addressing or acknowledging the audience directly in order to remind them they are watching a piece of theatre.
Subtext	The subtext is the actual meaning and motivation behind the lines that are spoken and the actions taken.	Gestus	Gestus is a clear character gesture or movement used by the actor that captures a moment or attitude rather than delving into emotion.
Objectives and super-objectives	An objective is the reason for our actions. What are we trying to achieve? The super-objective is an over-reaching objective, probably linked to the overall outcome in the play.	Narration	Narration is used to remind the audience that what they’re watching is a presentation of a story. Sometimes the narrator will tell us what happens in the story before it has happened. This is a good way of making sure that we don’t become emotionally involved in the action to come as we already know the outcome.
Given circumstances	The information about the character that you start off with and the play as a whole. How old is the character? What’s their situation in the play and in relation to the other characters?	Placards	A placard is a sign or additional piece of written information presented onstage. Using placards might be as simple as holding up a card or banner. What’s important is that the information doesn’t just comment upon the action but deepens our understanding of it.
Method of physical actions	Imagine a simple activity like cleaning your teeth and then imagine a husband cleaning his teeth whilst deliberating on how to tell his wife about his mistress. This is a simple illustration of how a physical action can release the necessary emotions.	Non-linear structure	Scenes are episodic, which means they stand alone and are constructed in small chunks, rather than creating a lengthy and slow build of tension. Epic theatre often has a fractured narrative that is non-linear and jumps about in time, including flashbacks/flash-forwards.
Realistic settings and characters	The objective of naturalism is to create a performance that is as close to real life as possible. Therefore, settings and characters should be realistic and believable.	Spaß	Making jokes/including comedy to stop the audience from connecting emotionally to the characters. The audience will laugh and then question why they laughed.

Year 10/11 Drama Knowledge Organiser

Component 2: Devising Drama

Worth 40% of your GCSE grade.

30% = Devising Portfolio

10% = Devising Performance

The Stages of Devising:

1: Response to stimulus

Consider and brainstorm your initial ideas and then create an aim/objective for your performance

“We are devising a performance for...”

2: Agree on a ‘general aim’

Agree on a general aim for your performance, this may change after initial research or later in the devising process

3: Research

Conduct focused research that can be used specifically to enhance your performance.

4: Feeding back research

Feedback your findings to the group and consider how this could be used to influence your performance and educate your audience.

5: Discussion

Agree on group rules for discussion. Brainstorming and similar exercises will help you to explore everybody’s ideas.

6: Specific Aims

Agree on a specific intention for your performance – everything you include should now work towards achieving this intention in performance.

7: Improvisation

be open to experimentation and be on your feet, improvising and trying ideas out as often as possible.

8: Scripting or equivalent

Get the dialogue down on paper, so that it is not improvised and everybody knows what they are doing.

9: Rehearsal

this should be ongoing. Set specific rehearsal targets to ensure they are productive.

10: Technical Rehearsal/Final Performance

Final run through with technical cues and costume, followed by your final exam.

The Devising Log – 60 marks

The Devising log must comprise of three sections, each marked out of **20 marks**:

Section 1: Response to a stimulus (initial ideas, decisions, themes, research)

Section 2: Development and collaboration (research, significant changes, structure, plot)

Section 3: Analysis and evaluation (throughout your whole portfolio – analyse and evaluate. At the end, evaluate the final performance – did you meet your intentions?)

TOP TIPS FOR YOUR DEVISING LOG:

- ✓ Keep on top of it – always write a diary entry whilst the lesson/rehearsal is fresh in your mind! If you don’t finish an entry in lesson time, complete it at home so that you are not chasing your tail!
 - ✓ Use the devising checklist to ensure your devising log is completed
- ✓ Read over each diary entry and check you have used drama specific terminology – show off!
- ✓ Ensure you document all important decisions and moments from your rehearsals – your devising log must show a CLEAR journey from stimulus to final performance.
 - ✓ Ensure your work is well structured and clearly identify each section of the log
 - ✓ When explaining your ideas, or moments from rehearsals – BE SPECIFIC! Paint a picture with your words and ask yourself “would somebody that was not in the lesson be able to visualise this moment?” If the answer is no, you need to be more specific!
 - ✓ Always JUSTIFY your creative choices.
- ✓ Evaluate throughout your entire portfolio, not just at the end. WWW/EBI in each lesson for YOU or YOUR GROUP?
- ✓ Set yourself clear targets and explain how you will work towards meeting them.
- ✓ Identify any challenges faced and explain how you overcame them – be HONEST.
 - ✓ Refer to feedback given by peers or teacher.

✓ **TRY YOUR BEST!**

The 5 C's: Concentration, Co-operation, Creativity, Confidence, Communication

COMPONENT 3: TEXTS IN PRACTICE (PAGE TO STAGE)

For component 3 you are required to perform two extracts from a scripted play. As a performer, you are assessed on your ability to use a wide range of characterisation skills, appropriate for the style and context of the play/scenes.

Component
3

Component 3 is worth 20% of the overall GCSE grade.

40 marks are available in total for this component.

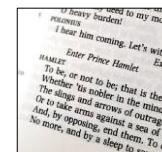
Each extract is given a mark out of 20

Your interpretation of character(s) must be appropriate in terms of the play as a whole.

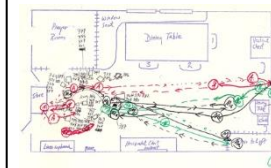
Band	Mark	Descriptors
4	16–20	Excellent contribution to performance: <ul style="list-style-type: none"> An extensive range of skills are demonstrated. Skills are deployed precisely and in a highly effective way. Personal interpretation is entirely appropriate to the play as a whole. Personal interpretation is highly sensitive to context. Artistic intentions are entirely achieved.
3	11–15	Good contribution to performance: <ul style="list-style-type: none"> Wide range of skills are demonstrated. Skills are deployed confidently and in a mostly effective way. Personal interpretation exhibits a good degree of appropriateness to the play as a whole. Personal interpretation exhibits a good degree of sensitivity to context. Artistic intentions are mostly achieved.
2	6–10	Reasonable contribution to performance: <ul style="list-style-type: none"> Fair range of skills are demonstrated. Skills are deployed with care and with effectiveness in places. Personal interpretation has some relevance to the play as a whole. Personal interpretation is sensitive to context in places. Artistic intentions are partly achieved.
1	1–5	Limited contribution to performance: <ul style="list-style-type: none"> Narrow range of skills are demonstrated. Skills are deployed uncertainly with little effectiveness. Personal interpretation lacks appropriateness for the play as a whole. Personal interpretation lacks sensitivity to context. Artistic intentions are achieved to a minimal extent.
0	0	Nothing worthy of credit.

KEY VOCABULARY

Script: The entire play written down. Scripts include all the dialogue that the characters speak, stage directions and a brief overview of the setting.



Blocking: Planning your positioning and movement around the stage, including entrances and exits.



Given Circumstances: Everything that the script tells you. The 'world' of the play - the things that make the play that play and not a different play.

• **Environmental** - Geographic location (inc. climate), date, year, season, time of day. Also includes the economic environment: the character's relationship to wealth or poverty, and the class of the character in relationship to the society in which they live.



• **Previous Action** - Any action mentioned in the play's dialogue that reveals any incident or action that took place before the current action of the play/scene began. Often called, 'exposition'.



• **Polar Opposition/Attitude** - Beliefs held by a character that are in direct opposition to the world in which the character lives. This opposition creates conflict. Conflict creates dramatic action.



DIG DEEPER QUESTIONS

How could you communicate subtle changes in a character?

Why is blocking an important part of the 'page to stage' process?

How might environmental given circumstances influence your use of space?

Why are proxemics so important when creating meaning?

How might you as an actor use given circumstances to craft your character?

What do you think is the most important part of the 'page to stage' process?

What makes a successful, scripted performance?

Why is it important to research the historical, political and social context of the play?

Why is it important to skim read the whole play, even though you are only performing two extracts?

Spatial Awareness: The ability to see yourself (in relation to other actors/set) in the stage space to create a specific effect.



Proxemics: The use of space/distance to communicate relationship.

