

The End of Course Examination: 40% of final GCSE Grade

COMPONENT 1: Understanding Drama

Section A – Theatre Roles and Terminology

Section B – Study of a Set Play ‘The Crucible’ – Arthur Miller

Section C – Live Theatre Production Analysis

Key Elements to Revise:

Section A

- **Key Roles within Theatre and what their job roles are.** (*In the exam this will present itself by multiple choice*)
- *E.G. ‘Who is responsible for writing the script including dialogue and stage directions?’* You will then have a choice of 3 as to which job role matches
- **Stage types/positions** – *These are all in your white booklet.*
- Section B
- **The Crucible** – Arthur Miller (*Methuen drama student edition*)

Revise and identify **KEY SCENES**; including the play’s CONTEXT, GENRE, HISTORICAL INFLUENCE, ACTING CHOICES AND DESIGN CHOICES

- Focus on the **ACTING SKILLS** necessary to successfully perform the given extract and don’t forget to **PEE!**
- Section C
- **Live Theatre Production Analysis- The Woman in Black/Love Song**
- Revise and identify **KEY SCENES**; including the play’s CONTEXT, GENRE, HISTORICAL INFLUENCE, ACTING CHOICES AND DESIGN CHOICES
- Focus on the **ACTING SKILLS demonstrated in particularly effective scenes** and don’t forget to **PEE!**

GCSE DRAMA REVISION SHEET

Here are some key elements that will aid you on your journey to **BOSSIN’** your exams.

**NOTE:
GCSE REVISION
WILL TAKE PLACE
ON WEDNESDAYS
AND THURSDAYS AT
LUNCHTIME AND
AFTERSCHOOL**

Assessment marks and %’s of
GCSE

Component 1 – 80 Marks - 40%
Component 2 - 80 Marks - 40%
Component 3 – 40 Marks - 20%

So what’s KEY?!

In order to get the most from your GCSE and achieve your full potential, it is vital that all of your answers have detail, depth and reasons. Justify your Points with Evidence and Explanation – don’t forget to **PEE!**
Correct drama terminology is vital!

Any issues, questions or if you require further support, please contact us at:
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Exam Length: 1hr 45 minutes
Mock Exam Thursday 14th December Morning
GCSE Exam Friday 18th May Afternoon

Roles in Theatre and Performance

Playwright

Writing the script of the play, including dialogue and stage directions

Sound Designer

Designing the sound required for the performance. Including music and sound effects. Creates a sound plot.

Costume Designer

Designing what the actors wear on stage. Making sure that the costumes are appropriate for the period and style of the piece.

Understudy

Learning a part of a lead character, including all lines and movement in case they are needed for a planned or unexpected absence

Technician

Operating the technical equipment such as lighting and sound boards during a production

Set Designer

Designing the set of the play. Including objects placed on stage. Providing sketches and other design materials before overseeing the creation of the set.

Stage Manager

Running the backstage elements of the play, organising rehearsal schedule and keeping a list of props and technical needs

Lighting Designer

Designing the lighting states that will be used in performance. Understanding the technical capabilities of the theatre and plotting the lights

Director

Oversees the creative aspects of the production. Develops the concepts and overall idea. Liaises with all aspects of the creative team. Rehearsing to ensure all performers and technical aspects are ready for performance. Giving notes to the performers during rehearsals.

Theatre Manager

Running the theatre building, including overseeing the Front of House staff and box office (who sell tickets)

Puppet Designer

Designing the puppets for a production, taking into account the style of puppets and how they're operated

Performer

Appearing in a performance; acting, dancing or singing, etc.

Character Interaction (The action/re-action between one or more character)

Proxemics

- Intimate Proxemics (closest)
- Personal Proxemics (comfortable talking space)
- Social Proxemics (Group social zone)
- Public Proxemics (in town, walking around)

Genre – The category of the piece of theatre (Horror, Documentary, Musical, Comedy, etc.)

Style – Naturalistic, Non-Naturalistic, Abstract, Surrealistic, Physical Theatre, Dance Drama

Rehearsal – The process of developing and practising the scene/piece

Performance – The end product that is shown

Character – The person you are creating, and/or interpreting

Technique – The way (discipline) of carrying out a particular task

Development – Continuing improvements in order to progress

Communication – The imparting or exchanging of communication

Dialogue – Speech between 2 or more characters

Drama Terminology

Monologue – A long speech to either the audience or another character

Duologue – A scene between two characters

Protagonist – The central/main character

Antagonist – One that contends or opposes another

Blocking – Backs to the audience. Also, a rehearsal techniques done by the director to co-ordinate movements

Masking – Standing in front of characters, in the way of the audience (sometimes done for comedic effect)

Upstaging – Diverting the audiences attention from the main performance; taking all of the attention for yourself

Status – The state of power, authority and importance

Tableaux – Freeze frame that represents a story

Dramatic Irony – When the audience know something that one of the characters doesn't

Practitioner: Stanislavski

The Magic 'If'

Emotion Memory

Given Circumstance

Circles of Attention

Subtext

Objective

Super-Objective

Counter-Objective

Brecht

Rhetorical Questions

Placards

Alienation

Breaking the fourth-wall

Direct Address

Artaud

Theatre of the Oppressed

Theatre of cruelty

Invasive theatre

Stage Types:

Proscenium Arch

Traverse

End-On

Theatre in-the-round

Thrust

Acting Skills and Characterisation:

Voice Skills

- Tone
- Pitch
- Pace
- Pause
- Accent
- Volume
- Emphasis

Physical Skills

- Body Language
- Facial Expression
- Posture
- Gesture
- Habits/ Mannerisms
- Eye focus

DON'T FORGET TO REFER TO YOUR WORD BANKS OF KEY WORDS TOO!

The Language of the Exam

VOICE

VOLUME
TONE
PITCH
PAUSE
SILENCE
ACCENT
TIMING
RHYTHM
NARRATION
STYLE
ATMOSPHERE
VOCAL
MANNERISM
PACE

MOVEMENT

GESTURE
POSTURE
PHYSICAL MANNERISM
LEVELS
USE OF SPACE
STILLNESS
CONTRAST
MIME
GAIT
STAGE FIGHTING
ATMOSPHERE
BLOCKING
CHOREOGRAPHY
CROWDS
PACE

DESIGN

STAGING FORM
LIGHTING/SOUND/
COSTUME
RELATION TO
AUDIENCE
TEXT DEMANDS
PERIOD
GENRE
COLOUR /TEXTURE
ATMOSPHERE
REALISTIC
MINIMAL
RESPRESENTATION
AL
DURABILITY
LEVELS

AUDIENCE

GENRE / STYLE
TARGET
AUDIENCE
TENSION
SUSPENSE
RESPONSE
EFFECT
COMEDY

STAGING FORMS
PROSCENIUM ARCH
THRUST ARENA
APRON
PROMENADE
IN THE ROUND

REHEARSAL

FIRST IDEAS RESEARCH MIND MAPS
IMPROVISATION HOT SEATING
CHARACTER EXPERIMENTING REVIEW
EVALUATION OFF TEXT IMPRO TABLEAUX
KEY MOMENTS STATUS EMOTIONAL
MEMORY ROLE SWAPPING MOTIVATION
UNITS AND OBJECTIVES.

LIGHTING

TIMING INTENSITY COLOUR
ATMOSPHERE SPECIAL EFFECTS
ISOLATING AREAS TIME/PERIOD
CREATING CONVENTIONS
LANTERNS / GELS / GOBO

SOUND

PLOT DEMANDS VOLUME
USE OF MUSIC SOUND EFFECTS
ATMOSPHERE SETTING/CONTEXT
PACE SPECIAL EFFECTS
PERIOD

COSTUME

PERIOD COLOUR TEXTURE
STATUS MOVEMENT
DURABILITY SYMBOLISM

TECHNIQUES

PHYSICAL THEATRE. TABLEAU. CHORAL
SPEECH/ CHORAL MOVEMENT. ECHO.
ROUND. SLOW MOTION. SYSTEM, MOVEMENT.
LIFTS. FALLS. CARRIES. NARRATION.
OVERLAPPING DIALOGUE.

S.T.A.G.E

STYLE TARGET

AIMS

GENRE EFFECTS

The Crucible by Arthur Miller - Context

- The Crucible examines the witch hunts that took place in 17th century Salem, Massachusetts. When he wrote it, Arthur Miller was already a successful playwright. The play also subtly refers to the 'communist witch hunts' in the USA in the 1950s.
- During the 17th century in Salem, Massachusetts, there really were witch hunts very much like those depicted in this play. Early settlers in North America had fled from religious persecution in England and other European countries but this did not make them more tolerant. They were very intense about religious purity. By modern standards we might call them religious fanatics. They were very intolerant of 'alternative viewpoints'.
- During the 1950s America went through a period of intense fear of the spread of the anti-capitalist economic system called communism. The government organised an investigation to identify communists and drive them out of positions of influence. This is often referred to as the 'communist witch hunt'.
- The Crucible portrays witch hunting as something deep within the origins of the American character. Miller shows it arising out of a wide variety of motives, including unfounded fear, jealousy and revenge, an ugly and unflattering image of America which was far from the way that Americans liked to see themselves.
- In the town of Salem, teenage girls, led by Abigail Williams, accuse women and men of witchcraft. One man, John Proctor, had an affair with Abigail, and he now thinks that Abigail is causing trouble because she is jealous of his wife. The efforts of the court to find out the truth are swayed by the hysteria that the girls create in the court room. The judge chooses to believe the girls' stories, to save the reputation of the court, and many innocent townspeople are executed, including John Proctor.

Examples taken from:

http://www.bbc.co.uk/schools/gcsebitesize/english_literature/dramacrucible