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

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!

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

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:
Miss Mason: rjm@Brockington.leics.sch.uk
Ms Broadfield: hab@Brockington.leics.sch.uk

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.

**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.

**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.

**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

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

Stage Types:

Proscenium Arch

Traverse

End-On

Theatre in-the-round

Thrust

DON’T FORGET TO REFER TO YOUR WORD BANKS OF KEY WORDS TOO!
# The Language of the Exam

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<tr>
<td><strong>VOLUME</strong></td>
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<td><strong>STAGING FORMS</strong></td>
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<td><strong>TONE</strong></td>
<td><strong>POSTURE</strong></td>
<td><strong>LIGHTING/SOUND/COLOUR/TEXTURE</strong></td>
<td><strong>PROSCENIUM ARCH</strong></td>
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<tr>
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<td><strong>PHYSICAL MANNERISM LEVELS</strong></td>
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<td><strong>PERIOD GENRE</strong></td>
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<td><strong>ACCENT</strong></td>
<td><strong>CONTRAST MIME</strong></td>
<td><strong>COLOUR /TEXTURE ATMOSPHERE REALISTIC</strong></td>
<td>** IN THE ROUND**</td>
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<tr>
<td><strong>TIMING</strong></td>
<td><strong>MIME GAIT</strong></td>
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<td><strong>RESPRESENTATION AL DURABILITY LEVELS</strong></td>
<td><strong>FIRST IDEAS RESEARCH MIND MAPS IMPROVISATION HOT SEATING</strong></td>
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<tr>
<td><strong>NARRATION</strong></td>
<td><strong>VOICE MOVEMENT DESIGN AUDIENCE</strong></td>
<td><strong>AUDIENCE TENSION SUSPENSE RESPONSE EFFECT COMEDY</strong></td>
<td><strong>CHARACTER EXPERIMENTING REVIEW EVALUATION OFF TEXT IMRO TABLEAUX</strong></td>
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<td><strong>STYLE</strong></td>
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<td><strong>TEXT DEMANDS PERIOD GENRE COLOUR /TEXTURE ATMOSPHERE REALISTIC MINIMAL RESPRESENTATION AL DURABILITY LEVELS</strong></td>
<td><strong>KEY MOMENTS STATUS EMOTIONAL MEMORY ROLE SWAPPING MOTIVATION UNITS AND OBJECTIVES.</strong></td>
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<td><strong>PLOT DEMANDS VOLUME USE OF MUSIC SOUND EFFECTS ATMOSPHERE SETTING/CONTEXT PACE SPECIAL EFFECTS PERIOD</strong></td>
<td><strong>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</strong></td>
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<td><strong>PERIOD COLOUR TEXTURE STATUS MOVEMENT DURABILITY SYMBOLISM</strong></td>
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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