

# Cardinal Newman Catholic School Drama Department

Year 10

## GCSE Drama Knowledge Book



# Drama Student Contract

Below is a copy of the contract you and your parent/carer have signed at the start of the course.

## Drama Student Contract

- I understand that rehearsals outside of lesson time are an integral part of Drama. I will attend all rehearsals. If I am unable to attend a rehearsal I will inform teachers and peers in advance.
- I will be punctual to all lessons and rehearsals.
- I will meet all deadlines for homework.
- I will check my email regularly for important messages from teachers.
- I will have a pencil and pen available every lesson.
- I understand that I am required to see live performances in order to complete the written exam and this will involve attending trips outside of school hours. I will have appropriate transport arranged to get home after a theatre trip.

FAILURE TO ADHERE TO THE ABOVE CONTRACT WILL RESULT IN SERIOUS SANCTIONS IN LINE WITH THE SCHOOL BEHAVIOUR POLICY AND WILL ULTIMATELY HAVE A DETRIMENTAL AFFECT ON YOUR PROGRESS IN THE COURSE.

# GCSE Drama Specification at a Glance

GCSE Drama (8261). For exams 2018 onwards. Version 1.0

## 2.2 Assessments

Component 1: Understanding drama	+	Component 2: Devising drama (practical)	+	Component 3: Texts in practice (practical)
<b>What's assessed</b> <ul style="list-style-type: none"> <li>• Knowledge and understanding of drama and theatre.</li> <li>• Study of one set play from a choice of six.</li> <li>• Analysis and evaluation of the work of live theatre makers.</li> </ul>		<b>What's assessed</b> <ul style="list-style-type: none"> <li>• Process of creating devised drama.</li> <li>• Performance of devised drama (students may contribute as performer or designer).</li> <li>• Analysis and evaluation of own work.</li> </ul>		<b>What's assessed</b> <ul style="list-style-type: none"> <li>• Performance of two extracts from one play (students may contribute as performer or designer).</li> </ul> <p>Free choice of play but it must contrast with the set play chosen for Component 1.</p>
<b>How it's assessed</b> <ul style="list-style-type: none"> <li>• Written exam: 1 hour and 45 minutes</li> <li>• Open book</li> <li>• 80 marks</li> <li>• 40 % of GCSE</li> </ul>		<b>How it's assessed</b> <ul style="list-style-type: none"> <li>• Devising log (60 marks)</li> <li>• Devised performance (20 marks)</li> <li>• 80 marks in total</li> <li>• 40 % of GCSE</li> </ul>		<b>How it's assessed</b> <ul style="list-style-type: none"> <li>• Performance of Extract 1 (20 marks) and Extract 2 (20 marks)</li> <li>• 40 marks in total</li> <li>• 20 % of GCSE</li> </ul>
<b>Questions</b> <ul style="list-style-type: none"> <li>• Section A: multiple choice (4 marks).</li> <li>• Section B: four questions on a given extract from the set play chosen (44 marks).</li> <li>• Section C: one question (from a choice) on the work of theatre makers in a single live theatre</li> </ul>		<p>This component is marked by teachers and moderated by AQA.</p>		<p>This component is marked by AQA.</p>

# Component 1:

## Understanding Drama Written Exam: 40%

The paper is divided into three compulsory sections:

**Section A: Theatre roles and terminology**

Four multiple choice questions on professional theatre maker roles and/or terminology.

**Section B: Study of set text: The Crucible**

Answer short and extended questions on one set play chosen.

**Section C: Live theatre production**

Answer one question (from a choice) on the work of theatre makers in a single live theatre production.

### Stage Areas

#### Section A: Theatre Roles and Terminology

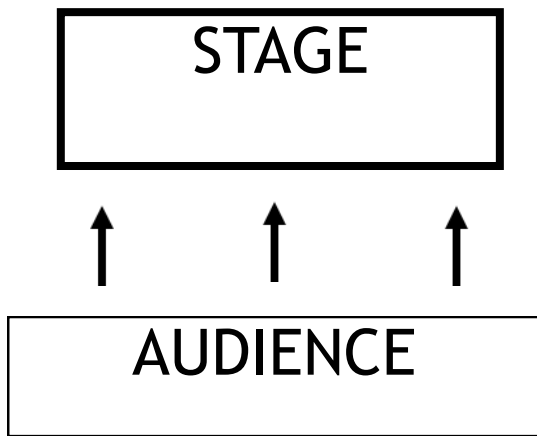
Upstage Right	Upstage	Upstage Left
Stage Right	Centre Stage	Stage Left
Downstage Right	Downstage	Downstage Left



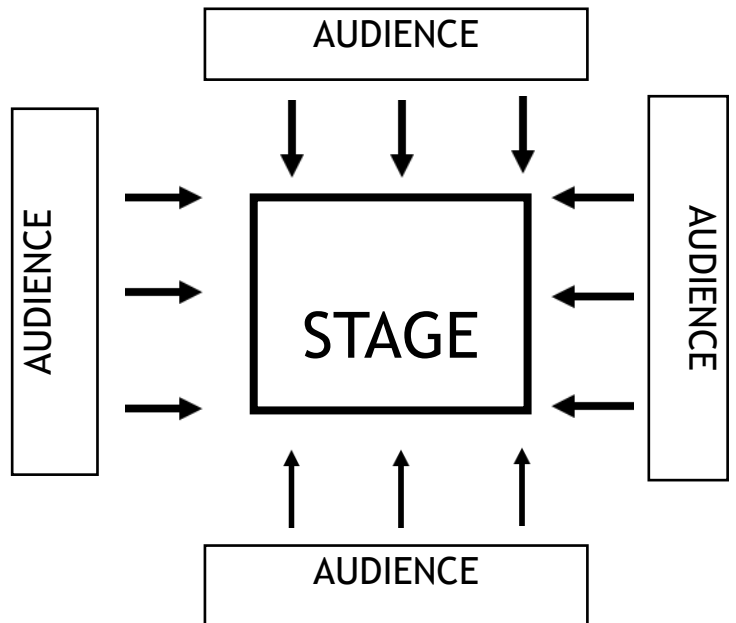
Audience
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# Staging Configurations

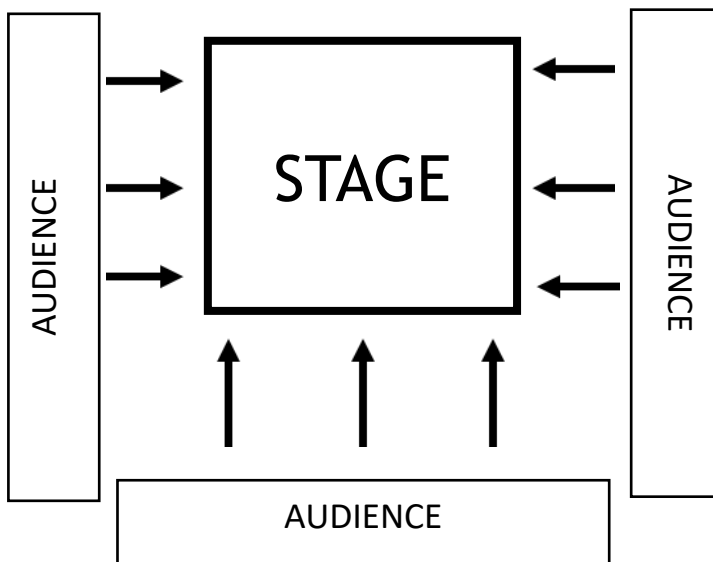
## Proscenium Arch



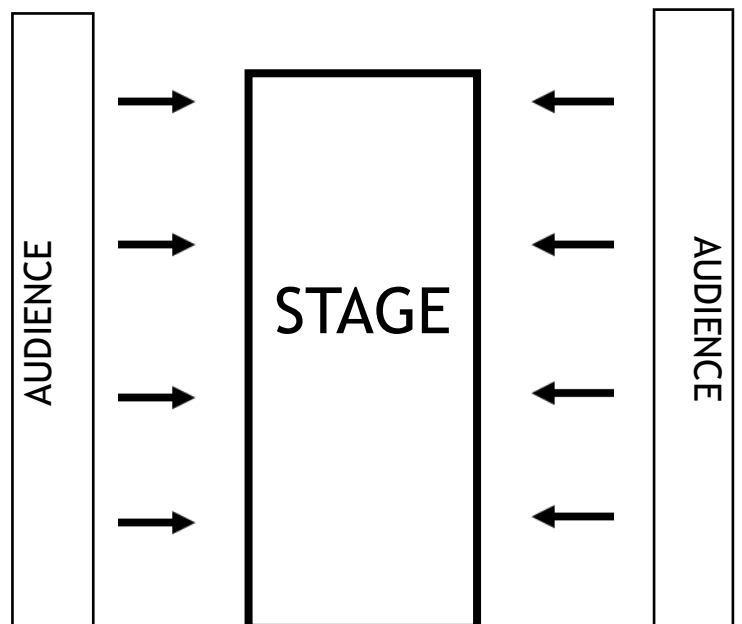
## In The Round



## Thrust



## Traverse



# Who's Who in the Theatre?

Role	Responsibilities
Playwright	Playwright This is the name given to the person who writes the play.
Performer	A performer is an actor or entertainer who realises a role or performance in front of an audience.
Understudy	An actor who studies another's role so that they can take over when needed.
Lighting Designer	The lighting designer is responsible for designing the lighting states and, if required, special lighting effects for a performance. The final design will result in a lighting plot which is a list of the lighting states and their cues.
Sound designer	The sound designer is responsible for designing the sound required for a performance. This may include underscoring, intro and outro music as well as specific effects. The final design will result in a sound plot which is a list of the sounds required and their cue.
Set designer	The set designer is responsible for the design of the set for a performance. They will work closely with the director and other designers so that there is unity between all the designs and the needs of the performance.

Costume designer	The person who designs the costumes for a performance. The costume department of a theatre is often called the wardrobe.
Puppet designer	The person who designs the puppets for a performance.
Technician	A person who works backstage either setting up technical equipment such as microphones or rigging lights before a production or operating technical equipment during a performance.
Director	A director is in charge of the artistic elements of a production. A director will often have the initial creative idea ('concept') for a production, will work with the actors in rehearsal, and will collaborate with designers and the technical team to realise this idea in performance.
Stage manager	The Stage Manager is in charge of all aspects of backstage, including the backstage crew. They will oversee everything that happens backstage before, during and after a performance. During the rehearsal period, the Stage Manager and their team will make sure that all props are found or made, scene changes are rehearsed and smooth, and all other aspects of backstage are prepared. They are also in charge of the rehearsal schedule.
Theatre manager	This is the person who is responsible for and manages the front-of-house team who deal with the audience during the production (for example, the box office manager, ushers and similar staff).

## **Section B: Study of set text: The Crucible**

Answer short and extended questions on one set play chosen.

Open book section where you are given a specific extract but you can also take in a clean copy of the play (provided by the Drama Department)

### **AQA Command Words**

#### *Describe*

To give an account of your performance or a design feature such as costume or set

#### *Explain*

To make plain or clear

#### *Analyse*

To examine something in detail

#### *Evaluate*

To judge or determine the significance, worth, or quality of

### **Act 1: The Parris House**

Girls caught dancing in the woods.

Betty Parris feigns illness through fear.

John Proctor and Abigail Williams talk.

### **Act 2: The Proctor House**

John and Elizabeth Proctor talk.

Mary Warren reveals Elizabeth has been accused in court.

Elizabeth is arrested.

### **Act 3: The Courtroom**

Hysteria and accusations.

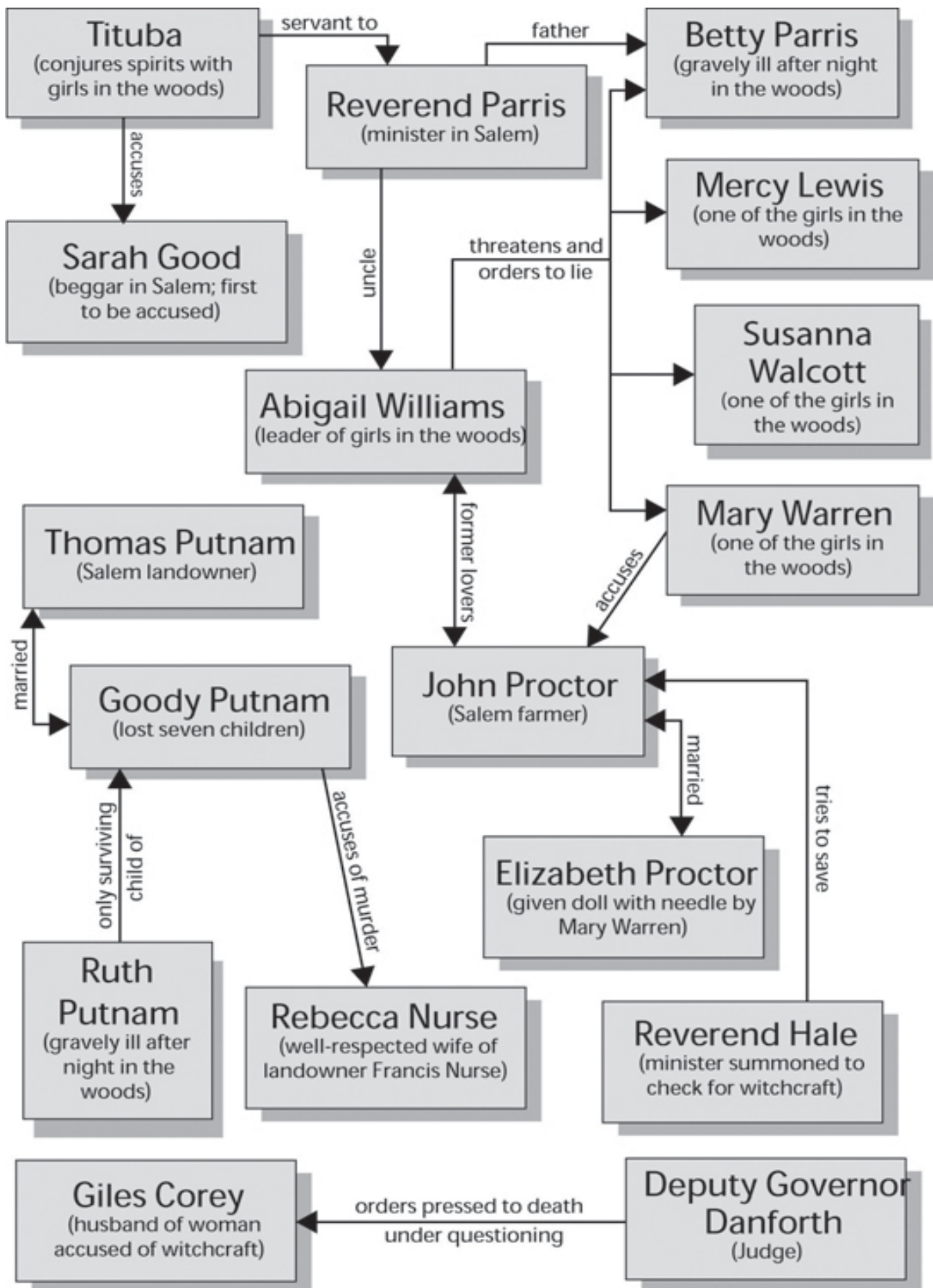
John Proctor confesses to adultery.

### **Act 4: A Prison Cell**

Elizabeth and John talk.

John Proctor is hanged.







### **Section C: Live theatre production**

Answer one question (from a choice) on the work of theatre makers in a single live theatre production.



We have subscribed to an amazing online resource that is a library of 100s of recordings of live theatre productions. Use this to expand your theatre knowledge and practice Section C.

[www.digitaltheatreplus.com](http://www.digitaltheatreplus.com)

Your student login details are:

Username: **student.cncs**

Password: **dt12**

You can also watch *The Crucible* on Digital Theatre Plus.

## Component 2: Devising Drama: 20% Practical 20% Theory

The following information outlines the demands of Component 3 as laid out in the AQA Specification

### The Devising log

Each student is required to complete a Devising log documenting the creation and development of their ideas to communicate meaning through a devised piece and analysing and evaluating their individual contribution to the devising process and the final devised piece.

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

- Section 1: Response to a stimulus
- Section 2: Development and collaboration
- Section 3: Analysis and evaluation.

The Devising Log must be presented in the three clear sections above and be no more than 2500 words.



# The Devising Log

## Section 1 - Response to a stimulus (AO1)

The student must explain:

- their initial response to the stimuli presented by the teacher and the stimulus they chose
- the ideas, themes and settings they have considered for the devised piece in response to the stimulus they chose
- their research findings
- their own dramatic aims and intentions
- the dramatic aims and intentions of the piece as a whole

## Section 2 - Development and collaboration (AO1)

The student must explain:

- how they developed and refined their own ideas and those of the pair/group
- how they developed and refined the piece in rehearsal
- how they developed and refined their own theatrical skills during the devising process
- how they responded to feedback
- how they as individuals used their refined theatrical skills and ideas in the final piece

## Section 3 - Analysis and evaluation (AO4)

Students should analyse and evaluate:

- how far they developed their theatrical skills
- the benefits they brought to the pair/group and the way in which they positively shaped the outcome
- the overall impact they had as individuals.

# Devising Techniques

## Brain Storm-

As a group, discuss the theme you want to explore in the play. Brainstorm stories that involve the characters experiencing each theme.

## Characters-

Start by creating characters. Too Many devised pieces fail because the characters have not been carefully thought out. Name each character and discuss their personalities and relationships.

## Freeze Frames-

Create Freeze Frames that depict crucial moments in the characters life. These can then be incorporated into your play later on.

## Music-

Find a piece of music that represents your theme, either lyrically or through the dynamics or texture. Use the music to create a movement sequence that shows the mood of a character.

## Reflect-

A the end of a rehearsal, reflect on what you have achieved and what needs to be done next. Set aims and assign jobs for the next session. Create a rehearsal schedule and stick to it.

## Monologue-

In a group, think of one word each that describes your character. Then on your own use the list of words (in the order they were said) to write a monologue for your character.

## Improvise-

Improvise a scene in every rehearsal. Don't just talk things through. Try to improvise a scene using different styles. A scene may work better as a comedy even though it was originally a drama.

## Structure-

Create a flow map of the story and highlight the key scenes. Experimenting with the structure may help you create a more imaginative and original play.

# Suggested Resources

During your course you will use a number of books and you will be able to use a copy from the department library in lessons however you will benefit from having your own copies that you can write your own notes in and use for revision at home.

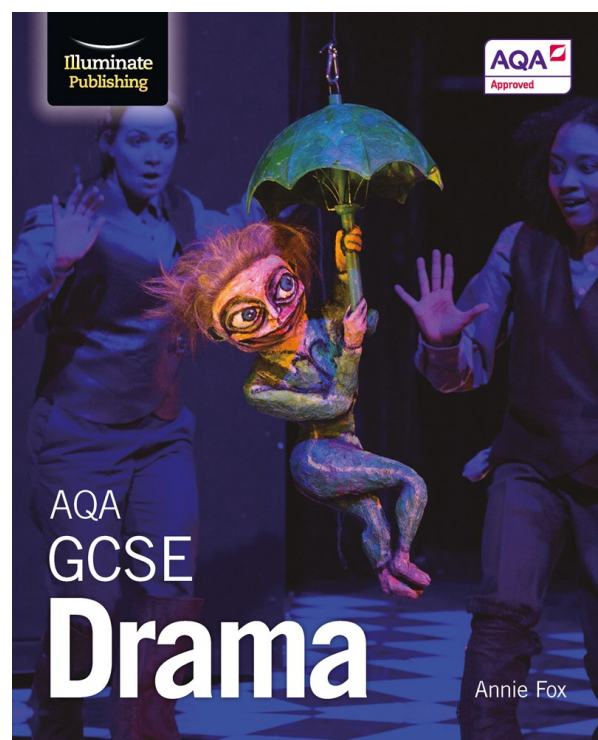
Play:

The Crucible by Arthur Miller



Textbook:

AQA GCSE Drama by Annie Fox



Both books can be purchased online.

## Performance Tips

Ten things you should avoid:

1. Coming out of role.
2. All performers wearing exactly the same thing. If you wear performance blacks you must use a symbolic item of clothing to represent your character e.g. an apron, a hat etc.
3. Becoming obsessed with costume changes for multi-roles. Using basic representational items and props will lead to smooth transition between characters and scenes.
4. Always using plastic school chairs for your performance. Use alternatives like boxes and staging blocks.
5. Getting obsessed with props and scenery. Consider if the scenery and props are essential to the action or can they be suggested through mime or physical theatre.
6. Blackouts as much as possible. Make transitions through the Drama not through the blackness.
7. Walking in a circle chanting louder and louder until the person in the middle screams.
8. Negative criticism of the work made by fellow candidates that causes self-consciousness and blocks exploration.
9. Mime knocking on a door and stamping with your foot to create the sound effect.
10. Actors waiting at the side of the performance space for prolonged periods of time. Maximise performance opportunities by being involved in as many scenes as possible, if not all.

These tips are to be applied to all practical performance work for Component 2 and Component 3.

## Component 3: Text in Practice: 20%

Performance of two contrasting extracts from a play as part of a duo or group. This performance is to an examiner from AQA.

In the final term of Year 10 you will do a Mock Practical Component 3

performance of *The Crucible*. This will help expand your knowledge of the set text and give you experience to prepare you for the practical demands of the course. In Year 11 you will perform an extract from a different play in line with the specification demands.

### Learning Lines: Top Tips!

- Read the lines aloud. By speaking the lines you will hear them and they are more likely to stick.
- Ask a friend to help you. Friends can correct you on any mistakes you make, give you the cue lines and go back over any weak areas.
- Practise, practise, practise. This is the only way to make the lines stick. There is no such thing as a “photographic” memory. Everybody has to do this, even Kenneth Branagh.
- Little and often. Go over them first thing in the morning, a few times during the day and last thing at night.
- Make a voice recording of your scene. It’s a good idea to leave gaps in the recording to speak your own lines.
- Move around while you are saying your lines. This has been scientifically proven to aid memory. The best thing to do is to act and feel the emotions of the character so that you are learning the meaning of the lines as much as the words. Or just for a change you can even do something entirely unrelated like juggling or sweeping the floor.
- Go for a walk. Walking and saying your lines can be quite relaxing (though beware of strange looks from passers-by).
- Learn the cue lines that lead in to each of your lines. Being prompt with your lines will give you and your fellow actors more confidence.
- As you say or read the lines, follow the thought pattern of each speech and the overall progression of the scene. Your lines are a part of the play. They don’t exist on their own.
- In rehearsals, listen to and think about what the other actors are saying. Don’t just concentrate on what you’ve got to say.
- Make a recording of the cast reading the script and use this to practise with so that you get used to hearing the other characters’ voices.