



A: Know your Drama course

B: Features of a play

Component 1 Understand Drama	Component 2 Devising Drama	Component 3 Texts In Practice
<u>What is assessed?</u>	<u>What is assessed?</u>	<u>What is assessed?</u>
<p>Knowledge and understanding of drama and theatre.</p> <p>Study of a set text Blood Brother.</p> <p>Analysis and evaluation of the work of live theatre makers.</p>	<p>Process of creating devised drama.</p> <p>Performance of devised drama (as performer or designer.)</p> <p>Analysis and evaluation of own work (devising log)</p>	<p>Performance of two extracts from one play.</p> <p>Free choice of play but it must contrast with Blood Brothers.</p> <p>Can be a monologue.</p>

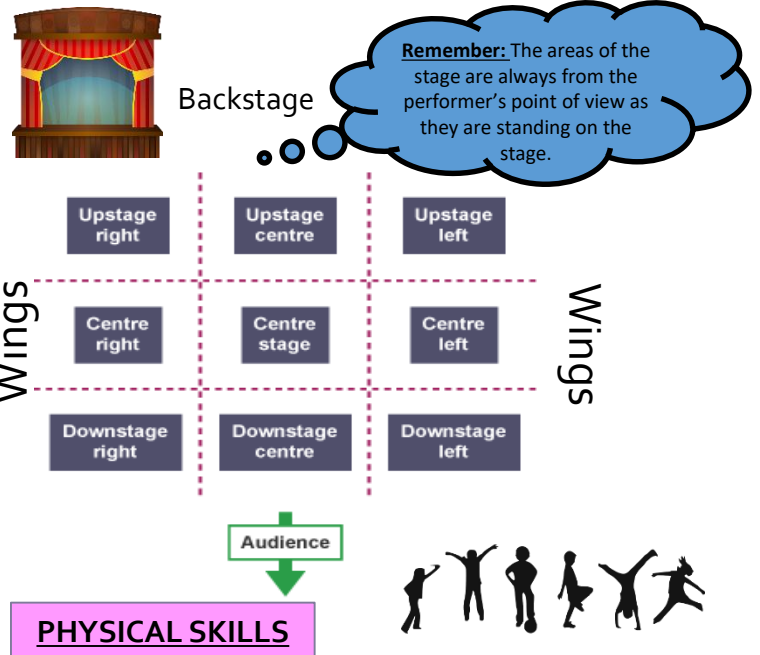
How it's assessed	How it's assessed	How it's assessed
<p>Written exam 1hr 45mins Open book (clean text) 80 marks 40% of GCSE Marked by AQA</p> <p>Section A: Theatre Roles and terminology (4)</p> <p>Section B: Study of Blood Brothers. 4 questions on given extract from the play (44)</p> <p>Section C Live theatre production: one question on the work of theatre makers in a single live theatre production.</p>	<p>Devising log (60 marks)</p> <p>Devised performance (20 marks)</p> <p>80 marks in total</p> <p>40% of the GCSE</p> <p>Marked by teachers and moderated by AQA</p>	<p>Performance of extract 2 (20 marks)</p> <p>Performance of extract 2 (20 marks)</p> <p>40 marks in total</p> <p>20% of the GCSE</p> <p>Marked by a visiting examiner.</p>

Performance Style:	the way in which something is performed. A realistic performance has a believable or life-like performance style, or a comedy might feature multi-role or physical comedy as its performance style.
Character:	a person or other being (such as a talking animal) in a play, novel or film.
Character list:	a list of the characters that appear in the play. Some lists include a short description of the characters, such as their age or occupation.
Genre:	a category of drama such as historical drama or musical.
Stage directions:	descriptions of aspects of the play not conveyed by the actors' speeches. These may include a description of what the set or characters look like, their actions and how certain lines are spoken. It may also note pauses, silences or beats to indicate when characters are not speaking.
Monologue:	a long speech spoken by one character.
Plot:	the main events of the play presented in a particular sequence by the playwright.
Dramatic climax:	the moment of greatest dramatic tension in a play.
Resolution:	the end of the plot when the problems of the play are resolved
Dialogue:	what the characters say.



C: Terminology and areas of the stage

Realistic	A performance style that is life like or naturalistic.
Multi role	When an actor plays more than one character in a performance.
Physical comedy	The use of (over-exaggerated) body movement, gesture and facial expression to create comedy.
Pause, silence, beat	A stop in the script. Often used for the dramatic effect of creating tension or to mark an important moment in the performance.
Plot	The main events of the play.
Tension	A sense of anticipation or anxiety.
Playwright	The person responsible for writing a play.
Act	A play is divided into Acts
Scene	An Act is divided into scenes



D: Vocal and Physical Skills

VOCAL SKILLS



Accent	A way of pronouncing a language (country, area or social class)
Volume	How loud or quietly someone speaks
Pitch	How high or low someone speaks
Tone	How something is said – sarcastic tone, happy tone, sad tone
Timing	Use of pause or silence. The rhythm of the way you speak
Pace	How fast or slow someone speaks
Intonation	The rise and fall of the voice
Phrasing	How something is said for dramatic effect (pause, emphasise words)
Emotional range	Happy, sad, scared, shy, nervous (linked with tone)
Delivery of lines	Working with other actors (linked with timing) action - reaction

PHYSICAL SKILLS

Posture	How someone stands and/or sits (slouched, upright)
Gesture	How someone uses their hands and arms when they are speaking
Facial expression	How the face is used to communicate feeling. (EG – open mouthed, scrunched eyes, pouted lips.)
Movement	How someone moves around the stage space. This also includes physical theatre movement (dance, unison movement.)
Gait	How someone walks (stride, leap, shuffle.)



E: Theatre Roles and responsibilities

THEATRE MAKER:
PLAYWRIGHT
WHAT THEY DO:

Writing the script of the play including the **dialogue** and **stage directions**.



Theatre Maker:
Lighting designer

What they do:
Design the lighting states and effects that will be used in a performance. Understanding the technical capabilities of the theatre and creating a lighting plot.

Theatre Maker:
Understudy

What they do:
Learn a part including lines and movements, so they are able to take over from someone when needed.



THEATRE MAKER:
SOUND DESIGNER
WHAT THEY DO:

Designing the sound required for the performance, which may include music and sound effects. Considering if **microphones** are needed and creating a sound plot.

Theatre Maker:
Technician

What they do:
Operating the technical equipment (lighting and sound boards) during a performance.

THEATRE MAKER:
Costume Designer

WHAT THEY DO:

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



THEATRE MAKER:
Stage Manager

WHAT THEY DO:

Running the **backstage** elements of the play and supervising backstage crew. Organises the rehearsal schedule and keeps a list of **props** and other **technical** needs. Creating a **prompt book** and calling the **cues** for the performance.



THEATRE MAKER:
PERFORMER

WHAT THEY DO:

Appearing in a production, for example by acting, singing, dancing or singing. Creating a performance or assuming a role on stage in front of an audience.

Theatre Maker:
Set Designer

What they do:

*Designing the **set** of the play. Providing sketches and other design materials before overseeing the creation of the set.*



THEATRE MAKER:
Theatre Manager

WHAT THEY DO:

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



Theatre Maker:
Director

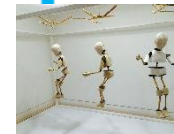
What they do:

*Overseeing the creative aspects of the production. Developing an idea for the production. Liaising with designers, rehearses the actors and ensures all technical elements are ready. Giving notes to the actors to help them improve their performance and agreeing the **blocking** of the actors.*

THEATRE MAKER:
Puppet Designer

WHAT THEY DO:

Designing the puppets for a production, taking into account the style of puppets and how they will be operated.





Section F: Staging Configurations

Sightline: the view of the audience.

Backdrop: a large painted cloth hung as part of the scenery.

Theatre In The Round

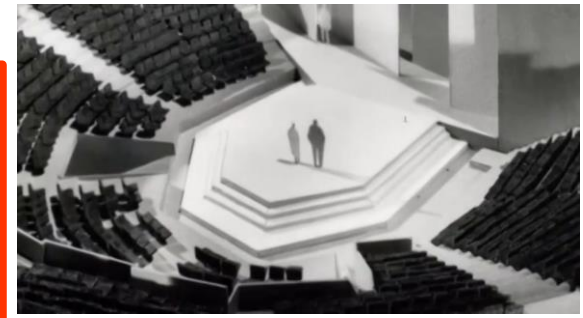
ADVANTAGES:

- ❑ Directors and actors often find this a very **dynamic**, interesting space because the audience is close to the stage.
- ❑ The actors enter and exit through the audience, which can make the audience feel more engaged.
- ❑ Unlike spaces such as proscenium arch theatre, there is no easily achieved **'fourth wall'** separating the audience from the acting area.

Thrust Stage

DISADVANTAGES:

- Sightlines for audience on the extreme sides can be obstructed.
- The audience on the left and right sides of the auditorium have each other in their view.
- **Box sets** cannot be used.



A thrust stage protrudes into the auditorium with the audience on three sides. This is one of the oldest theatre types of stage.

DISADVANTAGES:

- ❖ Designers cannot use **backdrops** or flats, as this would block the audience's view.
- ❖ Stage furniture has to be chosen very carefully so that **sightlines** are not blocked.
- ❖ Actors have to be carefully blocked so that no section of the audience misses important pieces of action or facial expressions for too long.

Fourth Wall: an imaginary wall between the audience and the actors giving the impression that the actors are unaware they are being watched.

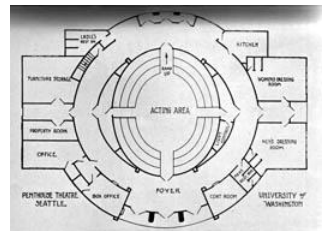
Proscenium Arch



This is a common form of theatre for larger theatres or opera houses. The proscenium refers to the arch around the stage which emphasises that the audience is seeing the same stage picture. The area in front of the arch is called an apron.

ADVANTAGES:

- ✓ Combine some of the advantages of proscenium arch and theatre in the round stages.
- ✓ As there is no audience on one side of the stage, backdrops, flats and large scenery can be used.
- ✓ The audience may feel closer to the stage.



A staging configuration where the audience are seated around all sides of the stage.

ADVANTAGES:

- Stage pictures are easy to create as the audience look at the stage from roughly the same angle.
- Backdrops and large scenery can be used without blocking sightlines.
- There may be **fly space** and **wing space** for storing scenery.
- The frame around the stage adds to the effect of a fourth wall, giving the effect of a self contained world on the stage.

DISADVANTAGES:

- Some audience members may feel distant from the stage.
- The **auditorium** could feel very formal and rigid.
- Audience interaction may be more difficult.

Auditorium: the part of the theatre where the audience sits.



Section F: Staging Configurations

ADVANTAGES:

- The audience feel very close to the stage as there are two long front rows.
- They can see the reactions of the other side of the audience facing them, which can work well for audience interaction.
- Sometimes, extreme ends of the stage can be used to create extra acting areas.

Traverse Stage

On a traverse stage, the acting area is a long, central space with the audience seated on either side facing each other.

Audience



Audience

Fly Space: area above the stage where scenery may be stored and lowered to the stage.

Promenade

To promenade means 'to walk' and promenade theatre is when the audience stand or follow the actors through the performance. This may occur in a conventional theatre space or it may be designed for a **site specific** show when an unconventional space is used for the production.

ADVANTAGES:

- ✓ This is an interactive and exciting type of theatre where the audience feel very involved.

DISADVANTAGES:

- ❖ Big pieces of set, scenery or backdrops can block sightlines.
- ❖ The acting area is long and thin, which can make some blocking challenging.
- ❖ Actors must be aware of making themselves visible to both sides of the audience.
- ❖ Lighting for traverse stages needs to be arranged carefully to avoid shining light in to the audience's eyes or light spilling on to them unnecessarily.

End on Staging

End on staging is similar to a proscenium arch stage, as the audience is seated along one end of the stage directly facing it. However, it does not have the large proscenium frame.

ADVANTAGES:

- ✓ The audience all have a similar view.
- ✓ Stage pictures are easy to create.
- ✓ Large backdrops or projections may be used.

DISADVANTAGES:

- Audience members on the back rows may feel very distant from the stage.
- It doesn't have the frame of the proscenium arch theatre, which can enhance some types of theatre.
- It may not have the wing and fly areas typical of proscenium arch theatre.

DISADVANTAGES:

- ❖ The audience may find moving about the space difficult or get tired standing.
- ❖ Actors and crew need to be skilled at moving the audience along and controlling their focus.
- ❖ There can be health and safety risks.

Wing Space: areas to the side of the stage. This is where actors wait, unseen by the audience, to enter the stage. Where props are stored.



Examples of Genre:

Section G: Form and Genre

FORM – is the *type* of drama (decided by the playwright).

GENRE – refers to what sort of *story a performance tells*.

EXAMPLES OF FORM:

FORM	CONVENTIONS
<u>PLAY</u>	Dialogue (either scripted or improvised) between several characters.
<u>MUSICAL</u>	Some dialogue between characters but also some singing and dancing.
<u>MIME</u>	The performer(s) should remain silent and convey meaning through movement and facial expression.
<u>MONOLOGUE</u>	One performer who talks directly to the audience.

GENRE	CHARACTERISTICS OF THAT GENRE
<p><u>TRAGEDY</u></p> <p><i>Sophocles</i> <i>Shakespeare</i></p>	<ul style="list-style-type: none"> - Developed by Ancient Greeks - Serious plot - Sad ending – death of one or more main characters - Aim to produce 'catharsis' for the audience - Most modern tragedies have characters from more normal backgrounds, making it easier for the audience to relate to them. - TRAGICOMEDY contains both comedy and humour.
<p><u>DOCUMENTARY THEATRE (DOCUDRAMA)</u></p> <p><i>Recorded Delivery theatre company</i></p>	<ul style="list-style-type: none"> - Takes stories from real life and brings them to the stage - Modern genre of theatre - Plot, character and script taken from factual sources like newspapers, letters and interviews. - Real life events portrayed in an authentic way. - Performers can repeat source material word for word. This is known as VERBATIM THEATRE. A popular way to deliver strong message about topical issues.
<p><u>MELODRAMA</u></p> <p><i>Pantomime</i></p>	<ul style="list-style-type: none"> - Unbelievable plots - Extreme emotions and exaggerated acting - Stories about love with a happy ending - Music features heavily in Melodrama but doesn't contribute to the plot. Incidental music is played in the background to add to the overall mood.
<p><u>COMEDY</u></p> <p><i>Shakespeare</i></p>	<ul style="list-style-type: none"> - Also date back to Ancient Greece - Light hearted plot, witty dialogue - Happy ending for the main characters - Shakespeare used techniques such as wordplay and mistaken identity to create comedy - Visual comedy – characters' appearance, actions and use of props create humour as well as their words.

Sub-genres of comedy:

FARCE – improbable situations and physical humour entertain the audience.

PARODY – makes fun of an existing piece of work (eg – another play) by imitating it.

SATIRE – mocks something serious (eg- politics) by highlighting how ridiculous it is.

