

AQA GCSE DRAMA - HOW TO IMPROVE BOOKLET

COURSE OVERVIEW:

THE COURSE IS BROKEN UP INTO THREE PARTS:

C1 – WRITTEN EXAM –
40% OF YOUR TOTAL GCSE

BROKEN UP INTO THREE SECTIONS

SECTION A – ROLES AND RESPONSIBILITIES IN THEATRE AND STAGE SPACES AND STAGE DIRECTIONS

SECTION B – STUDY OF A SET TEXT – *AROUND THE WORLD IN 80 DAYS*

SECTION C – ANALYSIS OF A LIVE THEATRE PERFORMANCE

C2 – DEVISING

40% OF YOUR TOTAL GCSE

GROUP SIZE MUST BE BETWEEN 2-6 PEOPLE

TIMING MUST BE BETWEEN 4 – 20 MINUTES

HOW IT'S ASSESSED

DEVISING LOG (60 MARKS)

DEvised PERFORMANCE (20 MARKS)

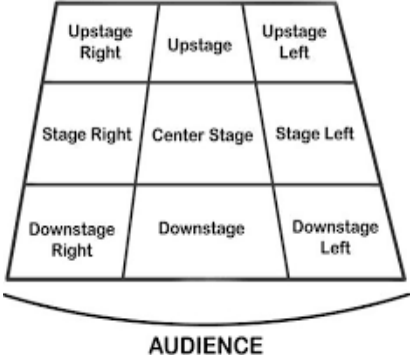
80 MARKS IN TOTAL

C3 – TEXTS IN PRACTISE

YOU WILL BE GIVEN THE CHOICE OF A VARIETY OF PLAYS TO CHOOSE FROM SO THAT THEY CAN FIND THEIR FAVORITE TO PERFORM OR ACT AS DESIGNER FOR.

YOU WILL PERFORM OR ACT AS A DESIGNER FOR TWO EXTRACTS FROM THE SAME PLAY.

DRAMA – IMPROVEMENT CHECKLIST

Key Terms		Revise	Revisit
Section A – Backstage Theatre & Stages			
	Stage roles – Set designer, Costume designer, Sound designer, Lighting designer, Puppet designer, Technician, Stage Manager.	See knowledge organiser	
	Stage directions		
	Stage types – Thrust Stage, Proscenium Arch, Traverse stage and Theatre in the round.		
	Remember Section A is Multiple choice so read the question carefully		
Section B – Around the World in 80 Days			
Revise 'Around the World in 80 days' by Laura Eason.			
The relationship between Fogg and Mrs Aouda			
The relationship between Fogg and Passepartout.			
Victorian Fashion / style.			
The personal journey of Fogg, Passepartout, Mrs Aouda & Mr Fix.			
Live Theatre			
Live Theatre 'Treasure Island'- rewatch key moments.			
Memorise 3 quotes from 3 different key moments to analyse.			
The Hoops – What – How – Why – Audience effect.			
Revision Sources			
Online		Physical	
Login: https://www.dramaonlinelibrary.com/custom-browse?docid=nationalTheatreCollections12 Username: LI173G Password: KA342H		Around the World in 80 Days play script. Your live theatre notes.	

C1 EXAMPLE QUESTIONS

You are designing a **costume** for the character of _____ in this extract. The costume must reflect the role of _____. Describe your design ideas.

[4 marks]

You are playing the role of _____. Describe how you would use your vocal and physical skills to perform the line below and explain the impact you want to create.

'_____.'

[8 marks]

You are playing the role of _____.
Focus on the shaded part of the extract.

Explain how you and the actor playing _____ might use the performance space and interact with each other to **create** _____ for your audience.

[12 marks]

And either

You are performing the role of _____.

Describe how you would use your acting skills to interpret this character in the extract **and** explain why your ideas are appropriate both for this extract and the play as a whole.

[20 marks]

or

You are a designer working on **one** aspect of design for this extract. Describe how you would use your design skills to **create effects** which support the action of this extract and explain why your ideas are appropriate both for this extract and the play as a whole.

[20 marks]

SECTION C

Analysis of your performance skills – Specific Example

...Jump through the **hoops!**

What? (Focus on a specific line)

How? (Performance Skills)

Vocal qualities: pitch, pace, volume, tone of voice, voice quality, intonation, pause, diction, monotone, emphasis

Interaction: eye contact, proxemics, physical contact

Movement: gesture, poise, levels, facial expressions, body language, energy levels, body tension, pace, gait, posture

Why? (To convey, to reveal...)

Audience Effect (shock, surprise, empathise, intimidate, delight, persuade, impress, create humour, frighten, tease, bewilder)

- **EXAM QUESTION:** DESCRIBE HOW ONE OR MORE ACTORS IN A PARTICULAR SCENE OR SECTION USED THEIR
- VOCAL AND PHYSICAL ACTING SKILLS TO COMMUNICATE THEIR CHARACTER'S EMOTIONS
- TO THE AUDIENCE. YOU SHOULD MAKE REFERENCE TO: THE USE OF VOICE, PHYSICAL SKILLS, THE ACTOR'S USE OF SPACE. (MINIMUM ONE SIDE OF A4).

TO HELP YOU REMEMBER:

CREATE A SKETCH OF THE STAGE – MAKE SURE TO INCLUDE THE DESIGNS FOR ANY VISIBLE SECTIONS IN THE ENTRANCES/EXITS.

DESCRIBE THE SET DESIGN – DESCRIBE HOW THE SET WAS USED IN TWO DIFFERENT MOMENTS WITHIN THE PLAY – INCLUDE DRAMATIC TERMINOLOGY (PROXEMICS, LEVELS, PROPS, ETC...).

DESCRIBE HOW LIGHTING WAS USED IN TWO DIFFERENT MOMENTS OF THE PLAY.

DESCRIBE HOW SOUND AND SOUND EFFECTS WAS USED IN TWO DIFFERENT MOMENTS OF THE PLAY.

DESCRIBE THE HOW PROXEMICS WERE USED IN THE PRODUCTION. EXPLAINING HOW THE STAGE SPACE WAS USED EFFECTIVELY TO COMMUNICATE THE RELATIONSHIPS BETWEEN THE CHARACTERS, FOR THE AUDIENCE.

SKETCH OUT THE COSTUMES OF THE MAIN CHARACTERS FOCUSING ON ANNOTATING THE IMAGES WITH THE POSSIBLE SYMBOLIC REASONING BEHIND EACH CHOICE.

C2 DEVSING

KEY DRAMA TECHNIQUES THAT YOU COULD INCLUDE	WHAT THAT IS...
FREEZE FRAME	A STILL IMAGE.
SOUNDSCAPE	SOUNDS USED TO CREATE AN ATMOSPHERE OR SETTING.
SPLITSTAGE TECHNIQUE	WHERE THERE ARE TWO SCENES HAPPENING SIMULTANEOUSLY ONSTAGE AT ONE TIME.
MONOLOGUE	ONE PERSON SPEAKING ON STAGE FOR ONE MINUTE OR LONGER.
THOUGHT TRACKING	ONE PERSON TELLING THE AUDIENCE THEIR HONEST THOUGHTS.
NARRATION	ONE (OR MORE) PERSON BREAKING OUT OF THE SCENE AND TELLING THE AUDIENCE WHAT IS HAPPENING.
ISOLATION	ONE (OR MORE) PERSON ISOLATED ON THE STAGE FOR DRAMATIC EFFECT.
PUPPETEERING	AN OBJECT MOVED IN A MANNER THAT MAKES THE AUDIENCE BELIEVE THAT IT IS ALIVE.
STYLIZED MOVEMENT SEQUENCE	NON-NATURALISTIC MOVEMENT USED TO CREATE A SETTING, SCENARIO OR CONCEPT.
ENSEMBLE MOVEMENT	MOVING ALL AS ONE.
CHORAL SPEAKING	SAYING THE SAME THING ALL AT THE SAME TIME.
VOCAL COLLAGE	VOICES SAYING DIFFERENT THINGS OVERLAID TOGETHER, USUALLY USED TO CREATE ATMOSPHERE.

IF YOU ARE STUCK WHEN DEVISING CONSIDER ONE OF THE FOLLOWING HAPPENING:

- CONSIDER PLAYING THE SCENE FROM A DIFFERENT CHARACTER'S POINT OF VIEW.
- WHAT'S THE BEST OUTCOME OF THE SCENE?
- WHAT'S THE WORST OUTCOME OF THIS SCENE?
- ADDING IN ONE OF YOUR DRAMA TECHNIQUES
- SWAPPING ROLES FOR A SCENE AND SEE IF A GROUP MEMBER HAS AN INSIGHT YOU HADN'T THOUGHT OF.
- WORK OUT HOW YOU WANT THE PERFORMANCE TO FINISH AND WORK BACKWARDS FROM THERE.

POINTS TO CONSIDER WHEN STARTING:

- WHAT KIND OF STRUCTURE DO YOU WANT YOUR PERFORMANCE TO HAVE?
- WHAT KIND OF GENRE DO YOU WANT IT TO BE?
- WHAT KIND OF STAGE DO YOU WANT TO SET IT ON?

QUESTION YOURSELF...

WHERE?

WHERE IS IT SET?

WHEN ?

WHEN IS IT SET?

WHY?

WHY ARE YOU CREATING THIS DO YOU WANT TO SEND OUT A MESSAGE?

HOW?

HOW CARE YOU GOING TO PORTRAY THAT MESSAGE OR TONE?

WHO?

WHO ARE YOU AIMING THIS TO?

WHAT?

WHAT IS YOUR PIECE ABOUT?

KEY WORDS

PHYSICAL

Body Language	How the body is used to express a character's emotions, thoughts, motives and actions.
Proxemics	An Actor's use of space
Poise	The way a character moves. I.e gracefully
Gait	The way a character walks. i.e with a confident stride
Body Tension	How relaxed or tensed an actors muscles are.
Levels	Can be low, medium or high. Essential for creating visually interesting 'stage pictures'.
Gesture	An Actor's use of arm movement
Posture	The shape of a character's back and neck. E.g. slouched or upright
Facial Expression	How emotion is shown through the face.
Energy Levels	This can reflect attitude and/or age.
Pace	How fast or slow an actor moves or speaks.
Status	The importance or power of a character.

VOCAL

Tone of Voice	Reflects an emotion.
Voice Quality	Texture of a voice.
Pitch	Notes hit when speaking
Volume	How loud or quiet the voice is.
Pace of Delivery	Implies a lot about character, situation, atmosphere and tension
Diction	Clarity of speech.
Accent	Indicated where a character comes from.
Pause	Affects pace and tension.
Monotone	Only one note used in speech.
Emphasis	Emphasis of certain words or letters
Intonation	Can be rising or falling; indicates intention and/or meaning