

*This is your starting point...*



*'I will take responsibility for my learning, be intellectually curious and work independently at school and at home.'*



**The Regis School**  
The best in everyone™  
Part of United Learning

# DRAMA

**EXAM BOARD: EDEXCEL**

**COURSE CODE: 1DR01**

| <b>TOPIC NUMBER</b> | <b>TOPIC</b>                 | <b>TOPIC NUMBER</b> | <b>TOPIC</b>                            |
|---------------------|------------------------------|---------------------|---|
| 1                   | COMPONENT 1<br>PORTFOLIO Q1  | 8                   | COMPONENT 3 SECTION A<br>QUESTION a(i)  |
| 2                   | COMPONENT 1<br>PORTFOLIO Q2  | 9                   | COMPONENT 3 SECTION A<br>QUESTION a(ii) |
| 3                   | COMPONENT 1<br>PORTFOLIO Q3  | 10                  | COMPONENT 3 SECTION A<br>QUESTION b(i)  |
| 4                   | COMPONENT 1<br>PORTFOLIO Q4  | 11                  | COMPONENT 3 SECTION A<br>QUESTION b(ii) |
| 5                   | COMPONENT 1<br>PORTFOLIO Q5  | 12                  | COMPONENT 3 SECTION A<br>QUESTION c)    |
| 6                   | COMPONENT 1<br>PORTFOLIO Q6  | 13                  | COMPONENT 3 SECTION B<br>QUESTION 9a)   |
| 7                   | COMPONENT 2<br>SCRIPTED TIPS | 14                  | COMPONENT 3 SECTION B<br>QUESTION 9b)   |

Name: .....

Tutor Group: .....

## DRAMA - TOPIC 1

# Component 1 Portfolio Q1

### INTRODUCTION

Your portfolio essay for Component 1 explains and evaluates your devising process. It explains how you used and explored the given stimuli (e.g. photo/image, poem, article, piece of music, object etc) using drama skills/techniques and how you created your devised exam piece. Q1 of the portfolio is:

**What was your initial response to the stimuli and what were the intentions of the piece?**

### KEY WORDS

|                         |   |
|-------------------------|---|
| Stimuli                 | An inspirational starting point for your devised work in the form of something like an image or poem.   |
| Stimulus                | The plural of stimuli (more than one).  |
| Target Audience         | Who you want to create your devised performance for (E.g. primary school children, Y7s, peers, teenagers, adults, people effected by bullying etc). |
| Intentions of the piece | The message you want to put across to your chosen audience and what you want them to think/feel about the subject matter.                           |
| Convey                  | To communicate/show.  |



### EXAM TIPS:

Aim for around 200 words for this section. Below are some ideas of what to include with sentence starters in *italics*.

- *As stimulus we were given....*  
You will have been given 3 stimuli which could have been in the form of one of the following: photo/poem/article/theme/song/...
- *My initial response to the.... was that we could ...*
- *The stimulus suggested to me the idea of ....*
- *The stimulus made me think... and feel....*
- *I thought that important characters/setting/context/genre we could include might be...*
- *It was my opinion that we should aim our play at y6 children/teenagers/a mixed audience/adults etc because... Choose a target audience and explain why you have chosen them and the intended message you want to put across to them through your devised performance.*
- *It was my intention that... I hoped that the audience would learn more about/understand the issues of... I wanted them to empathise with ...*

### KEY FACTS TO MEMORISE

1. Stimulus: Something given to you as a starting point for you to explore/use as a basis for your work e.g. a photo/poem/article/theme/song.
2. Stimuli: More than one stimulus.
3. Target audience and intentions are important: what do you want your message of your play to be and who for?

### QUESTIONS

1. *What was your initial response to the stimuli and what were the intentions of the piece?*

*What was your stimuli?*

*What did it/they make you think or feel or question?*

*What did you focus on or decide to explore through discussions with your group?*

*Who was your chosen target audience and why?*

*What did you want to convey to an audience?*

*Did you do any additional planning or research?...*

*If you did a spider diagram, say that and what it made you think or focus on...*

*If you researched one of the themes or a specific stimulus and came across something else which inspired you too (e.g. facts to use and incorporate), write that...*

*Starting to link to the next question:*

*What initial things did you do using drama in response to the stimulus?*

*What sort of style were you working in at that stage?*

*Anything else relevant to the main question...*

### STRETCH

Can you mention any practitioners and their influences or any chosen styles yet?

**Styles:** Comedy, naturalism, abstract.

**Practitioners:** Antonin Artaud (The Theatre of Cruelty), Constantin Stanislavski (Naturalism), Bertolt Brecht (Epic & Political Theatre), Steven Berkoff (Physical Theatre), Rudolf Von Laban (Movement and The 8 movement Efforts), Frantic Assembly (Movement & Contact).

## DRAMA – TOPIC 2

# Component 1 Portfolio Q2

### INTRODUCTION

Your portfolio essay for Component 1 explains and evaluates your devising process. It explains how you used and explored the given stimuli using drama skills/techniques and how you created your devised exam piece. Q2 of the portfolio is:

***What work did your group do in order to explore the stimuli and start to create ideas for performance?***

### KEY WORDS

Freeze Frame A still image or frozen picture on stage.

Hot seating An actor in the 'hot seat' is 'in role' as a character, while others ask them questions and they answer in role. This helps to develop characterisation and backstory/plot or to explore a stimulus e.g. a newspaper article about someone or a photograph of a person. Questions could include things like: How did you feel at the time? What led you to be there at that place and time in that moment?

Montage Also known as 'tableau': A sequence of freeze frames, often linked with transitional movement.

Improvising 'Going with it' as you work in role on the spot, without planning it first.

### EXAM TIPS:

Aim for around 450 words for this section.

Mention drama strategies/skills/techniques that you used.

Below are some ideas of what to include.

- What research did you do (inspired by the stimulus) and how did this inform/influence your early work?
- Using the stimulus as starting points, what drama work did you do to create your first scene/scenes?

Freeze frames/still images/montages?

Hot seating?

Improvised then refined work?

Thought tracking / monologue writing?

Character development?

Deciding on a plot (story)?

Turning text (e.g. a poem/lyrics) in to narration?

Creating movement / mime?

Deciding on or experimenting with a style – naturalistic / physical / abstract (combination?)

### KEY FACTS TO MEMORISE

1. You get marks for explaining what drama strategies/skills/techniques you used to explore the stimulus or in response to the stimulus and how/why.
2. Devising drama is about experimenting with ideas and techniques before making decisions and refining the work.

### QUESTIONS

2. ***What work did your group do in order to explore the stimuli and start to create ideas for performance?***

*If you did research, say that and what it made you decide.*

*How did you use drama skills/techniques to start to explore the stimulus? E.g. freeze frames/still images – linking transitions, thought tracking, hot seating, role play, narration skills to bring the stimulus to life etc.*

*What was the impact of this/these?*

*Did any of this work lead on to better work or remain in your piece?*

*Did you choose to do any activities or work in the style of any practitioners or did you choose a form/style? Why?*

*How did you create/develop character ideas and characterisation?*

### STRETCH

Can you up-level the word 'show' if you have used it?

Read back over your work and add detail, considering HOW/WHY in order to show analysis and evaluation.

Explain and describe the work thoroughly, so that the examiner can picture it in their mind's eye.

## DANCE – TOPIC 3

# Component 1 Portfolio Q3

### INTRODUCTION

Your portfolio essay for Component 1 explains and evaluates your devising process. It explains how you used and explored the given stimuli using drama skills/techniques and how you created your devised exam piece. Q3 of the portfolio is:

***What were some of the significant moments during the development process and when rehearsing and refining your work?***

### KEY WORDS

|              |  |
|--------------|--|
| Levels       | How you have characters on stage standing, cowering or sitting in relation to each other to show power dynamics/status/relationships or power shifts.  |
| Proxemics    | The closeness or distance between character's on stage to communicate their relationships.   |
| Gesture      | Hand signals or movements e.g. pointing or waving. Symbolic gestures can include things like marking the sign of a 'cross' across the chest/body, which can be seen as a religious gesture linking to Christianity and foreshadowing or acknowledging death. |
| Physicality  | Body language, stance, gait, movement quality.   |
| Voice skills | Pace, pitch, tone, volume, accent, emphasis, intonation, inflection, pause   |



### EXAM TIPS:

Aim for around 450 words for this section.  
Use the sub-questions below to help you answer and structure your response for this section (Q3).

What were some of the best key moments in devising/rehearsal and why?  
What evolved or changed in the process?  
How did you overcome challenges?  
What was the best bit of the work, why is it the best and how did that emerge/get created?  
Did you cut any work and if so why?  
Can you explain a moment when the work improved greatly or a fantastic idea got put in to practice?

*We used still image to communicate that...*  
*James used gesture...*  
*I suggested we use space to...*  
*We contrasted the scenes by.....*  
*We used levels by... to convey...*  
*I tried to communicate how... by using...*  
*By using levels and gesture in this way, I was able to convey...*  
*This work was successful as it really related to the stimulus/main issue because...*  
*This reminded us that...*  
*They effectively conveyed...*  
*We were pleased that this communicated...*  
*By using controlled movements I successfully conveyed that...*  
*This was symbolic of... because...*

### KEY FACTS TO MEMORISE

1. You get marks for explaining what drama strategies/skills/techniques you used to create and refine the work so you must use key drama terminology. The examiner wants to know about key moments in your devising process.

### QUESTIONS

3. ***What were some of the significant moments during the development process and when rehearsing and refining your work?***

See 'exam tips' for sub-questions to support answering this section.

### STRETCH

Can you up-level the word 'show' if you have used it?

Read back over your work and add detail, considering HOW/WHY. Explain and describe the work so that the examiner can picture it in their mind's eye.

Can you relate back to practitioner's and or styles?

Can you link back to how the ideas and work relates to the stimuli and the intention of your piece (e.g. what you want the audience to learn/think/feel or know)?

Can you write in detail about your choices in terms of how you used levels and/or proxemics (describing and explaining how and why)?



## DANCE – TOPIC 4

# Component 1 Portfolio Q4

### INTRODUCTION

Your portfolio essay for Component 1 explains and evaluates your devising process. It explains how you used and explored the given stimuli using drama skills/techniques and how you created your devised exam piece. Q4 of the portfolio is:

***How did you consider genre, structure, character, form, style, and language throughout the process?***

### KEY WORDS

|                     |  |
|---------------------|--|
| Genre, form & Style | Genre means comedy or tragedy. Form and style is more to do with the type of drama you were using and the influence of practitioners e.g. naturalism, abstract non-naturalism, political theatre, physical theatre – perhaps you used a combination/blend. |
| Structure           | The order and shape of the drama. Was it linear e.g. following a natural sequence of time? Or was it non-linear, using flashbacks and flashforwards? Was it cyclical? Why/Why not?   |
| Character           | The people in the drama...Good or bad or both? Old or young? What did your character/characters represent? How were they played?   |
| Language            | The types of words and sentences used in the drama e.g. emotive words, rhetorical questions, slang etc.  |



### EXAM TIPS:

Aim for around 300 words for this section.

Use the sub-questions below to help you answer and structure your response for this section (Q4).

**Language** – what kind of words or key lines did you use and why? Did you directly address the audience? Did you use rhetorical questions to make the audience think? Did you use positive/negative language? Did you use emotive language? Did you use facts and statistics? Formal or informal/colloquial language? Why?

**Character** – What kind of character/characters did you create and why? What did the character/characters represent? How did you use characterisation to play them and why e.g. voice – physicality and facial expression choices and why?

**Genre, form and style** – naturalistic or non-naturalistic? Abstract? In the style of any practitioners? Which? Why?

**Structure** – Linear (chronological) or non-linear (non-chronological with a flashback or flash forward sequence)?

Some example sentence starters to link some of these points back to your stimulus and intentions as you evaluate...

- I thought this would really help the audience understand/empathise with/ learn more about... Evaluate- WWW EBI
- When developing my character/characters I decided to use voice/movement/gesture/facial expression to effectively communicate anger/happiness/ sadness/ grief/ desperations/ aggression/fear/ loneliness/ love/friendship/ jealousy/kindness/neglect/affection/ mental state etc. Evaluate- WWW EBI
- In our piece we needed to use a variety of spoken language, to convincingly portray a doctor/teacher/single mum/ homeless/soldier/bully/ victim/. Evaluate- WWW EBI

### KEY FACTS TO MEMORISE

1. You must learn and use/include the key words of the question.

### QUESTIONS

**4. How did you consider genre, structure, character, form, style, and language throughout the process?**

See 'exam tips' for sub-questions to support answering this section.

### STRETCH

Can you up-level the word 'show' if you have used it?

Read back over your work and add detail, considering HOW/WHY. Explain and describe the work so that the examiner can picture it in their mind's eye.

Can you relate back to practitioner's and or styles?

Can you link back to how the ideas and work relates to the stimuli?

Can you use and add detail?

Can you mention symbolism?



## DRAMA – TOPIC 5

### Component 1 Portfolio Q5

#### INTRODUCTION

Your portfolio essay for Component 1 explains and evaluates your devising process. It explains how you used and explored the given stimuli using drama skills/techniques and how you created your devised exam piece. Q5 of the portfolio is:

***How effective was your contribution to the final performance?***

#### KEY WORDS

|               |   |
|---------------|---|
| Audience      | Those watching your piece (these may be different to your intended target audience that you will have had in mind when devising the piece). |
| Contributions | The ideas and efforts put forward by you in the devising and rehearsal process.   |



#### EXAM TIPS:

DO NOT SAY HOW WELL YOU ACTED!!!

Find other ways to answer this question!

Aim for around 300 words for this section.

Use the tips below to help you answer and structure your response for this section (Q5).

*Be reflective about your ideas and commitment levels and effort.*

*How did you help to shape the drama?*

*What vital contributions did you make which were instrumental (important) to the construction (formation) of the overall piece? WWW/EBI*

*How did the final performance go? Comment on your focus and staying in role to convey the intentions of the piece. WWW/EBI*

*What were the audience reactions? What was the audience feedback? Did you achieve what you intended (e.g. what you wanted the piece to make your audience think/feel/learn/know)? WWW/EBI*

#### KEY FACTS TO MEMORISE

1. In this section, the examiner wants to know how you and your efforts (not just those of the group) led to the success of the performance.

#### QUESTIONS

**5. How effective was your contribution to the final performance?**

See 'exam tips' to support answering this section.

#### STRETCH

Can you up-level the word 'show' if you have used it?

Read back over your work and add detail, considering HOW/WHY. Explain and describe the work so that the examiner can picture it in their mind's eye.

Can you relate back to the stimulus and the intentions of your piece?

Can you EVALUATE, using WWW/EBI?



# Component 1 Portfolio Q6

## INTRODUCTION

Your portfolio essay for Component 1 explains and evaluates your devising process. It explains how you used and explored the given stimuli using drama skills/techniques and how you created your devised exam piece. Q6 of the portfolio is:

### ***Were you successful in what you set out to achieve?***

This is the final question of the portfolio!

Then, you will need to add a little bit about health and safety.

## KEY WORDS

|                             |   |
|-----------------------------|---|
| Hazards                     | Danger or risks to be avoided and planned for.  |
| Health considerations       | This is things like warming up and stretching to avoid injury, appropriate shoes or bare feet to prevent slips and injury, carefully rehearsing lifts and choreography to avoid accidents, warning the audience about lighting effects in case of illness/epilepsy. |
| Other Safety considerations | Taping down any cabling to avoid trip hazards. Ensuring safety catches on lighting are secure. Ensuring the audience know their fire exits.   |



## EXAM TIPS:

Aim for around 300 words for this section and then 50 words to add some comments about health and safety.

Use the tips below to help you answer and structure your response for this section (Q6).

Were you successful in what you set out to achieve?

Yes?

How?

If more time...?

- *In our piece we were trying to explain/convey/communicate/show/suggest/explore/ understand/inform/realise...*
- *We successfully achieved this by...*

Specifically evaluate whether you were successful in terms of the original aims and intentions of your piece (e.g. what you wanted your audience to think/feel/learn/know).

**HEALTH & SAFETY:** Include something about how you considered 'Health and Safety' (e.g. warming up, carefully rehearsing lifts to avoid strain or injury and taping down cables, warning the audience about lighting effects/fire exits etc.

## KEY FACTS TO MEMORISE

1. In this section, the examiner wants you to be reflective and evaluative and to link back to your aims and intentions.
2. The examiner also wants to read that you considered elements of health and safety, this means things like warming up to avoid injury, taping down wires and not leaving props laying around to avoid trip and slip hazards.

## EXAM QUESTIONS

### **6. Were you successful in what you set out to achieve?**

See 'exam tips' to support answering this section.

## STRETCH

Can you up-level the word 'show' if you have used it?

Can you relate back to the stimulus and the intentions of your piece?

Can you REFLECT/ EVALUATE, using WWW/EBI?

Can you try and relate a 'health and safety' comment specifically to your target audience?



## DRAMA – TOPIC 7

# Component 2 Scripted Performances

### INTRODUCTION

Component 2 is a practical exam which is marked by a visiting examiner from the exam board. Each student will be marked on their performance or technical support of two extracts from a play (both extracts must be from the same play). The extracts must be from a play which provides a contrast to the play you have studied as a set text for Component 3 (An Inspector Calls). This unit is worth 20% of your overall final grade.

### KEY WORDS

Script  
Stage Directions  
Characterisation  
Character Intentions  
Style  
Facial Expression  
Physicality  
Gesture  
Eye Contact  
Communication  
Collaboration  
Voice: tone, pace, pitch, pause, accent, volume  
Emphasis  
Intonation  
Inflection  
Levels  
Proxemics



### EXAM TIPS FOR PERFORMERS:

Performers: Make sure that you get 'off script' as soon as you possibly can!...

This means that you will learn your lines quickly so that you are not holding and relying on your script during rehearsal. Once you are 'off script' you can start to 'catch marks' by putting in all the finer detail like thinking about your facial expression, gestures, physicality and so forth as well as thinking about how you will use your voice and other drama skills/techniques.

A good way to learn lines is to read your script extracts before you go to bed or to record yourself reading your script on a voice memo on your phone, then listen to yourself back with headphones as often as you need to.

Another good method is to get someone at home to read your script with you. They can read the other part (if you're doing a dialogue) and as your confidence builds, you could start to try it without looking/reading from the script and just ask to be prompted if you forget the next line.

Another great method to use when learning lines in rehearsal is 'ghosting'. A 'ghost actor' (who is not in the scene) stands behind you and holds your script. They say your lines and you repeat them with your hands and arms/body free for movement and characterisation. Eventually, you won't need your ghost actor anymore!

### KEY FACTS TO MEMORISE

1. You must learn your lines for each extract if performing. If you are a tech support candidate, you must learn your cues.
2. The examiner does not know you and will only mark what they see on the day: so, be prepared to stay in role and give it all the energy and effort you've got!

### EXAM TIPS FOR TECH CANDIDATES:

The exam task for you is to be a technical support candidate for 2 extracts from a published play. So, choose which technical design element you are going to work with:

- Lighting
- Sound
- Costume
- Set

Get to know your performer's work by watching them rehearse and working with them.

If doing lighting or sound, get to know how to use and work the equipment and ask for examples of a cue sheet, then make your own.

If doing costume or set, you might start with mood board or collage and research from other productions. Then think about what you want and how you will make or source it.

With lighting, costume or set, how could you use colour in a symbolic way?

If doing sound, what music or sound effects will enhance the pieces? Instrumental music often works better to accompany scripted drama than music with lyrics as it can distract from the lines.

### STRETCH:

Why not research your play and the character/character's you play to find out more?

You could also annotate your script with your ideas about your character's thoughts, feelings, intentions and relationships to other characters in the scene/play to help with your own interpretation.

## DRAMA – TOPIC 8

# Component 3 Section A Question ai)

### INTRODUCTION

Component 3 is a written exam with two sections (A and B). Section A will focus on asking you to read an unseen extract from the text you have studied, An Inspector Calls, and will ask you a range of questions about how you would perform, direct and design/use tech for a performance of the extract. This SP will focus on the first question of the section, called ai) which asks you to write as a performer. The whole Component 3 paper is worth 40% of your overall final grade.

### KEY WORDS

|                    |   |
|--------------------|---|
| Quote              | A character line or stage direction that you write out in quotation marks as part of your answer, to be specific about what part of the script you are making a point/idea about. |
| Unseen Extract     | A section from a scene of the play. It will never be completely 'unseen' if you have read and know the whole play!  |
| Performance Skills | Levels, proxemics, eye contact, stage positioning/use of stage space.   |
| Physical skills    | Physicality, stance/gait/posture, gesture, facial expression, movement.   |
| Vocal skills       | Accent, tone, pace, pause, pitch, emphasis, intonation, inflection, volume.   |



### EXAM TIPS:

Make sure you turn to and read the correct extract, NOT one from a different play! Then answer the questions which go with the correct extract (An Inspector Calls), again, NOT a different play! There will be other plays and extracts in the paper as different schools will have chosen different texts to study. **MAKE SURE** you turn to the right section and read the extract from An Inspector Calls and then answer the correct set of questions, also about the extract from An Inspector Calls.

*How long should you spend on this question? 5 mins*

*How many marks is this question worth? 4*

*How many points do you need to make? 2 points/ideas with two reasons why.*

*What are the three things it may ask you about? Vocal Skills, Physical Skills, Performance Skills*

*How do you get the marks for this question? Say how you would perform 1 quote/stage direction/moment and justify it (why). Then start a new paragraph and do it again with a new idea and reason why.*

*What do you write in the starter sentence? Use the words of the question.*

Read the question carefully. If the question is asking about Physical Skills but you write an idea about the use of tone of voice, you will not get marks as that is a Vocal Skill. So, look carefully for which kind of skill they are looking for in the question.

### KEY FACTS TO MEMORISE

1. You should spend 5 mins on this question.
2. Question ai) is worth 4 marks.
3. You get full marks by giving two ideas, backed up with two reasons why, explaining and justifying.
4. Learn what 3 things they could ask you above in this question (see section above).

### EXAM QUESTIONS:

Example question:

(a) There are specific choices in this extract for performers.

(i) You are going to play Mr. Birling. Explain **two** ways you would use **vocal skills** to play this character in this extract. (4)

### STRETCH

Using the example exam question above as a model, write your own example 4 mark question, you never know, it could come up! Have a go at answering it.

Reading the play-text through, can you predict an extract from a scene that might come up in the exam?



## DRAMA – TOPIC 9

# Component 3 Section A Question aii)

### INTRODUCTION

Component 3 is a written exam with two sections (A and B). Section A will focus on asking you to read an unseen extract from the text you have studied, An Inspector Calls, and will ask you a range of questions about how you would perform, direct, design/use tech in a performance of the extract. This SP will focus on the second question of the section, called aii) which asks you again to write as a performer.

### KEY WORDS

|                    |   |
|--------------------|---|
| Quote              | A character line or stage direction that you write out in quotation marks as part of your answer, to be specific about what part of the script you are making a point/idea about. |
| Unseen Extract     | A section from a scene of the play. It will never be completely 'unseen' if you have read and know the whole play!  |
| Performance Skills | Levels, proxemics, eye contact, stage positioning/use of space.   |
| Physical skills    | Physicality, stance/gait/posture, gesture, facial expression, movement  |
| Vocal skills       | Accent, tone, pace, pause, pitch, emphasis, intonation, inflection, volume.   |



### EXAM TIPS:

Make sure you turn to and read the correct extract, NOT one from a different play! Answer the correct questions on the correct play too! There will be other plays and extracts in the paper as different schools will have chosen different texts to study. **MAKE SURE** you turn to the right section and read the extract from An Inspector Calls and then answer the correct set of questions, also about the extract from An Inspector Calls.

*How long should you spend on this question 8 mins*

*How many marks is this question worth? 6*

*How many points do you need to make? 3*

*What are the three things it may ask you about? Vocal Skills, Physical Skills, Performance Skills*

*How do you get the marks for this question? Say how you would perform 1 quote/stage direction/moment and justify it (why) – then do this three times, so your answer should be 3 paragraphs long and each paragraph should follow that pattern.*

*What do you write in the starter sentence? Use the words of the question.*

### KEY FACTS TO MEMORISE

1. You should spend 8 mins on this question.
2. Question aii) is worth 6 marks.
3. You get full marks by writing *how you would perform 1 quote/stage direction/moment and justify it (why) – then, do this three times*.
4. Learn what 3 things they could ask you above in this question (see section above) and the differences between them... you don't want to mention the wrong one e.g. a physical skill if the question is asking for vocal skills.

### EXAM QUESTIONS

Example question:

a(ii) You are going to play The Inspector. He has unveiled the Birling's secrets and the underlying message of the play. As a performer, give **three** suggestions of how you would use **performance skills** to show this. You must provide a reason for each suggestion.

### STRETCH

Using the example exam question above as a model, write your own example 6 mark question. You never know, it could come up! Have a go at answering it.

Reading the play-text through, can you predict an extract from a scene that might come up in the exam?

In stead of writing 'to show' or 'this would show' in your answer, how could you up-level your vocabulary? What else could you write instead?



## DRAMA – TOPIC 10

### Component 3 Section A Question bi)

**INTRODUCTION** Component 3 is a written exam with two sections (A and B). Section A will focus on asking you to read an unseen extract from the text you have studied, An Inspector Calls, and will ask you a range of questions about how you would perform, direct, design/use tech in a performance of the extract. This SP will focus on the third question of the section, called bi). You are asked to write as a director for this question (- the first two questions of Section A ask you to write as a performer).

#### KEY WORDS

|                       |   |
|-----------------------|---|
| Quote                 | A character line or stage direction that you write out in quotation marks as part of your answer, to be specific about what part of the script you are making a point/idea about. |
| Unseen Extract        | A section from a scene of the play. It will never be completely 'unseen' if you have read and know the whole play!  |
| Context               | Social, political and historical events or issues from when the play is set or was written. Info about the playwright.  |
| Lighting              | Coloured gels. Dim/Bright. Fades up/down. Blackouts. Spot lights.   |
| Props/Stage furniture | Props – handheld items. Furniture - large items on stage – would need to suit the time period.  |



#### EXAM TIPS:

Make sure you turned and read the correct extract, NOT one from a different play and answer the accompanying questions to the extract from 'An Inspector Calls' which is the correct play! There will be other plays and extracts in the paper as different schools will have chosen different texts to study.

In the question, if it says 'choose ONE of the following' – choose ONE element, don't write about all!

*How long should you spend on this question 12 minutes*

*How many marks is this question worth? 9*

*How many points do you need to make? 3 or 4*

*How do you get the marks for this question? Explain how you, as a director, would use a production value to enhance the performance for the audience.*

**You must refer to context and impact on audience.**

**You must use detailed description. You must link to the extract.**

*What is the original performance context of the play?*

**Socialism VS Capitalism, Treatment of Women, Social Awareness, Class Divide, Naturalistic set of a 1912 affluent family home.**

*How do you structure your answer?*

**What How Why – Link to Context.**

Ask for and use the TRS Drama Department Knowledge Organiser on An Inspector Calls – it is awesome! Look for the colour coded sections on different aspects of context, it's these facts that you need to learn. Find a way to link some of these aspects of context into your answer.

#### KEY FACTS TO MEMORISE

1. You should spend 12 mins on this question.
2. Question bi) is worth 9 marks.
3. You must write about and include context information for this question.

#### EXAM QUESTIONS

Example question:

2 (b) There are specific choices in this extract for a director.

(i) As a **director**, discuss how you would use **one** of the **production elements below** to bring this extract to life for your audience. You should refer to the context in which the text was created and first performed. Choose **one** of the following: (9)

- props/stage furniture
- lighting
- staging

#### STRETCH

Using the example exam question above as a model, write your own example 9 mark question. You never know, it could come up! Have a go at answering it.

Reading the play-text through, can you predict an extract from a scene that might come up in the exam?

Write your own context quiz and try it out on someone else.

Use the TRS Drama Department AIC knowledge Organiser and memorise the context facts using the 'Read Cover Write' method.



## DRAMA – TOPIC 11

# Component 3 Section A Question bii)

### INTRODUCTION

Component 3 is a written exam with two sections (A and B). Section A will focus on asking you to read an unseen extract from the text you have studied, An Inspector Calls, and will ask you a range of questions about how you would perform, direct, design/use tech in a performance of the extract. This SP will focus on the fourth question of the section, usually called bii). Just like the last question, you are asked to write as a director.

### KEY WORDS

|                  |   |
|------------------|---|
| Quote            | A character line or stage direction that you write out in quotation marks as part of your answer, to be specific about what part of the script you are making a point/idea about. |
| Unseen Extract   | A section from a scene of the play. It will never be completely 'unseen' if you have read and know the whole play!  |
| Stage directions | The writing in the play in italics which directs the actors and directors about how to perform certain moments and where to be or describe the set or actions.                    |



### EXAM TIPS:

You need to make it clear that you have read, know and understand the whole play and make this obvious to the examiner to get mega marks for this question! You can do this by referring to things that have already happened or are yet to happen outside of the extract you have been given as well as moments from within the extract. You could do this by writing something like 'this will foreshadow the events later to come in the play when...'

*How long should you spend on this question 15 minutes*

*How many marks is this question worth? 12*

*How many points do you need to make? 3 or more*

*How do you get the marks for this question? Referring to the question, explaining how you would direct an actor to perform the characterisation. Use quotes. Be very specific – 4 or more descriptive points. Must link to extract AND show knowledge and understanding of the whole play by referring to moments outside of the extract.*

*In what order should you answer this question? YOU MUST WRITE ABOUT ALL 3/4 THINGS BULLET POINTED FOR THIS QUESTION! So, have a paragraph on each one write: WHAT (idea using key word related to the bullet pointed skill from the question e.g voice – make sure you use key drama vocabulary related to that skill).*

*HOW (explain/describe how it would be done and for what moment).*

*WHY (outline what this would show – use the words of the question).*

*WHOLE PLAY (link this to another moment outside of the extract to show you have read and know the whole play).*

### KEY FACTS TO MEMORISE

1. You should spend 15 mins on this question.
2. Question bii) is worth 12 marks.
3. You must show your knowledge of the whole play for this question.

### EXAM QUESTIONS

Example question:

2b(ii) Sheila Birling has seen her family, their behavior and morals as different and wrong.

As a **director**, discuss how the performer playing this role might demonstrate her change of attitude to the audience in this extract and in the complete play. (12)

You must consider:

- voice
- physicality
- stage directions and stage space.

### STRETCH

Using the example exam question above as a model, write your own example 12 mark question, you never know, it could come up! Have a go at answering it.

Reading the play-text through, can you predict an extract from a scene that might come up in the exam?

How could you use the term 'foreshadows' or 'foreshadowing' in your answer to show knowledge of the whole play text? How else could you prove that you have a comprehensive knowledge of the play and have read it all?



## DRAMA – TOPIC 12

# Component 3 Section A Question c)

### INTRODUCTION

Component 3 is a written exam with two sections (A and B). Section A will focus on asking you to read an unseen extract from the text you have studied, An Inspector Calls, and will ask you a range of questions about how you would perform, direct, design/use tech in a performance of the extract. This SP will focus on the fifth question of the section, called c). In this question you are asked to write as a designer.

### KEY WORDS

|                           |   |
|---------------------------|---|
| Set/Stage furniture/Props | The backdrop and set items/furniture on stage – this would need to suit the era that the play is set in. Props are the items actors hold and use.   |
| Costume                   | The clothing that the character's wear and how they worn. Colours can be chosen to symbolise meaning. Costume can be worn neatly or scruffily to reveal things about the characters. The design and fit can say a lot about a character too. Clothing needs to match the era. |
| Sound                     | Sound effects and/or music. In a play like this, look in stage directions for where/when a sound effect might be required. Remember it isn't a musical production.  |
| Lighting                  | The stage lights used e.g. spotlights, coloured gels to emphasise or symbolise a change in mood or changes in brightness/intensity e.g. a fade up to bright or down to dim.   |

### EXAM TIPS:

Make sure you have read the correct extract, NOT one from a different play! There will be other plays and extracts in the paper as different schools will have chosen different texts to study. **MAKE SURE** you turn to the right section and read the extract from An Inspector Calls and then answer the correct set of questions, also about the extract from An Inspector Calls.

*What do you need to make reference to in this question?*

**Show an understanding of **CONTEXT** and the **WHOLE PLAY**... Show or mention something you know will happen or has happened outside of the given extract.**

*How long should you spend on this question 20 minutes*

*How many marks is this question worth? 14 marks*

*How many points do you need to make? 4-5*

*How do you get the marks for this question? Write about a production value element but choose one from those listed in the question. Explain how you would design/use tech for your chosen design/production element. Justify your design/ideas (with a reason why each time) and make reference to moments from the whole play (outside of the extract) as well as context. Use key terminology. Link to the extract.*

*How do you structure your answer?*

**What, How, Why - link to context and whole play.**

### KEY FACTS TO MEMORISE

1. You should spend 20 mins on this question.
2. Question c) is worth 14 marks.
3. You must write show your knowledge of the whole play for this question as well as context.

### EXAM QUESTIONS

Example question:

2(c) There are specific choices in this extract for designers.

Discuss how you would use **one of the design elements below** to enhance the production of this extract for the audience. (14)

Choose **one** of the following:

- set
- costume
- sound

### STRETCH

Using the example exam question above as a model, write your own example 14 mark question, you never know, it could come up! Have a go at answering it.

Reading the play-text through, can you predict an extract from a scene that might come up in the exam?

Ask for model answers to mark and analyse yourself.



## DRAMA – TOPIC 13

# Component 3 Section B Question 9a)

### INTRODUCTION

Component 3 is a written exam with two sections (A and B). Section B will focus on asking you to write about a live performance that you have seen at The Theatre. In our case this will most likely be, The Woman in Black. This SP will focus on the first of two questions in Section B, usually known as 9a).

### KEY WORDS

**Costume:** time period, character, colour, symbolism, material, hair and make up, shape and fit (to represent aspects of the character and how they behave/ move/ look to others).

**Lighting:** mood, colour/gels, gobos, meaning, location, time, focus, focal point, audience focus, character type, intensity, pattern and shape, gobo, position and direction, spot light (Front lit, Back Lit, High Angle, Low Angle).

**Sound:** Volume, dynamics, atmosphere, mood, tension, suspense, pitch, pause, pace, silence, sudden, effects, music.

**Set and props:** Furniture, set items, gauze, props.

**Staging:** Stage shape and positioning.

### Acting...

**Voice:** Articulation (consonants and vowels), pitch, pace, pause, accent, tone, inflection (emphasis), volume

**Movement:** pace, direction, physicality, stance, gesture, weight (of movement), control, orientation (where they are facing)

**Non-Verbal Communication:** proxemics (space between), facial expression, gesture, gaze (where they are looking), posture, physicality, mime, touch and body contact.

**Other skills:** mine, multi-role.

### EXAM TIPS:

You must make sure that you have seen the live professional production at the theatre.

You should fill in your 'notes booklet' soon after seeing the performance, when the production is fresh in your mind. These notes will be used to fill in your official notes form which will be given to you in the exam to help you with your work and remembering the production.

How long should you spend on this question **8 minutes**

How many marks is this question worth? **6**

How many points do you need to make? **2-3**

How do you get the marks for this question?

**Analysing what you say. Using a personal approach using 'I'. Answering the question, using the words of the question.**

### KEY FACTS TO MEMORISE

1. You should spend 8 mins on this question.
2. Question 9a) is worth 6 marks.
3. You must analyse (EXPLAIN/DESCRIBE/ HOW/WHY) and you must use the words of the question.



### EXAM QUESTIONS

Example question:

9a) Analyse how stage space was used within the performance to show relationships between characters at one key moment. (6)

### STRETCH

Using the example exam question above as a model, write your own example 6 mark question, you never know, it could come up! Then, have a go at answering it.

Research the play (remember it is different to the film and the book). What can you find out before you go to the theatre?



## DRAMA – TOPIC 14

### Component 3 Section B Question 9b)

**INTRODUCTION** Component 3 is a written exam with two sections (A and B). Section B will focus on asking you to write about a live performance that you have seen at The Theatre. In our case this will most likely be, The Woman in Black. This SP will focus on the second of two questions in Section B, known as 9b).

#### KEY WORDS

**Costume:** time period, character, colour, symbolism, material, hair and make up, shape and fit (to represent aspects of the character and how they behave/ move/ look to others).

**Lighting:** mood, colour/gels, meaning, location, time, focus, focal point, audience focus, character type, intensity, pattern and shape, gobo, position and direction, spot light (Front lit, Back Lit, High Angle, Low Angle).

**Sound:** Volume, dynamics, atmosphere, mood, tension, suspense, pitch, pause, pace, silence, sudden, effects, music.

**Set and props:** Furniture, set items, gauze, props.

**Staging:** Stage shape and positioning.

#### Acting...

**Voice:** Articulation (consonants and vowels), pitch, pace, pause, accent, tone, inflection (emphasis), volume

**Movement:** pace, direction, physicality, stance, gesture, weight (of movement), control, orientation (where they are facing)

**Non-Verbal Communication:** proxemics (space between), facial expression, gesture, gaze (where they are looking), posture, physicality, mime, touch and body contact.

**Other skills:** mine, multi-role.

#### EXAM TIPS:

You must make sure that you have seen the live professional production at the theatre.

You should fill in your 'notes booklet' soon after seeing the performance, when the production is fresh in your mind. These notes will be used to fill in your official notes form which will be given to you in the exam to help you with your work and remembering the production.

How long should you spend on this question? **12 minutes**

How many marks is this question worth? **9 marks**

How many points do you need to make? **3-4**

How do you get the marks for this question? **Evaluating what you saw in detail. Linking to the words of the question. Making the response personal, using 'I'. Using actor's/director's/designer's names if you can.**

How should I structure this question?

**Write a point of view and describe/explain a moment, then use HOW/WHY and finally conclude. Link to the words of the question throughout. REPEAT 3 or 4 times.**

#### KEY FACTS TO MEMORISE

1. You should spend 8 mins on this question.
2. Question 9a) is worth 6 marks.
3. You must analyse (EXPLAIN/DESCRIBE/HOW/WHY) and you must use the words of the question.



#### EXAM QUESTIONS

Example question:

b) Evaluate how sound was used to create atmosphere within the performance. (9)

#### STRETCH

Using the example exam question above as a model, write your own example 9 mark question, you never know, it could come up! Have a go at answering it.

Research the play and remember that it is different to the book and film.



# Y11 GCSE Exam Dates

## Notes

Y11 Mock(s): \_\_\_\_\_

---

---

---

---

---

Y11 PPE(s): \_\_\_\_\_

---

---

---

---

---

Final GCSE(s): \_\_\_\_\_

---

---

---

---

---

Success Programme Sessions:

---

---

---

---

---

---

---

---

---

Revision Guide (if applicable):

---

---

---

---

---

---

---

---

---