

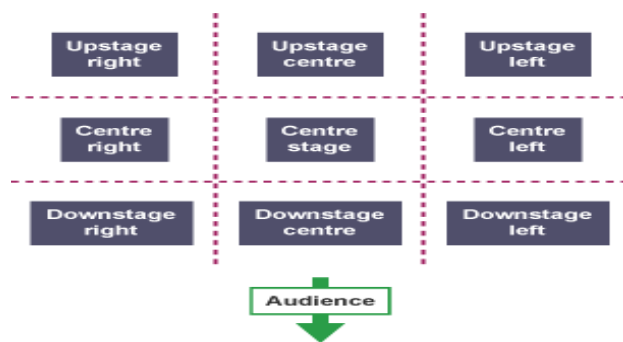
St Ivo Academy - Year 10/11 Drama Knowledge Organiser

Component One – The Written Exam Section A - Understanding Theatre Roles and Terminology

Section A will test your knowledge of Theatre Roles and Terminology. This section is worth 4 marks and these will be made up of 4 multiple choice questions. You must answer ALL of them and at least guess if you are unsure.

Spend no more than 5 minutes on Section A.

STAGING:



STAGE TYPES:

Proscenium Arch/End-on

A stage where the audience sits on one side only is called a proscenium arch stage (you might know this as end-on staging). The audience faces one side of the stage directly, and normally sits at a lower height.

Thrust

A thrust or open stage is one that juts out from a back wall so that an audience sits or stands on three sides. This sort of stage can give the performers the same sort of close relationship with the audience as theatre-in-the-round, but also allows the back wall to be used to suggest different locations.

Traverse

A traverse stage has a long central acting area and the audience sits on the two sides; on either side of the stage facing each other, like a cat walk.

In-the-round

An in-the-round stage is positioned at the centre of the audience – i.e the audience is around the whole stage. This type of stage creates quite an intimate atmosphere, and is good for drama that needs audience involvement.

Promenade

In a promenade performance, the audience does not sit down. Rather, the performers work in different parts of the performance space and the audience moves around to see what is being presented.

Roles in the Theatre

Actor	Person whose role it is to play a character
Theatre Manager	Responsible for the smooth operational running of the theatre, ensuring it functions effectively and within budget. They will typically manage staff, resources and systems and may also be responsible for leading on marketing and publicity activities.
Costume Designer	Member of the creative team for a show responsible for the clothes worn by the actors throughout the performance.
Director	Broadly, the role involves being responsible for the overall artistic vision of a production including characterisation, blocking and design.
Lighting Designer	Professional in charge of the design and plotting of the lights on stage.
Puppet designer	A puppet designer's role is to create a puppet that is interesting, creative and engaging for the audience and that makes a clear contribution to the performance in terms of narrative, character, mood or atmosphere. Your design needs to work for the production.
Playwright	The author of a play.
Set Designer	Responsible for the design and production of everything on stage.
Sound Designer	Member of the production team who has the responsibility for planning and executing the layout of all sound playback and reinforcement equipment for the show. This role also includes the sourcing of music and sound effects for the production.
Stage Manager	In charge of backstage calling the cues from the prompt corner and supervising props.
Understudy	A person who learns another's role in order to be able to act at short notice in their absence.
Technician	Technicians make sure that theatre equipment is kept in good working order and that all those using or exposed to it are safe. A single technician is sometimes given responsibility for all technical aspects of a theatre or performance, but more often than not, the role is focussed on either lighting or sound.

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Component One – The Written Exam – Section B – Blood Brothers

4 Mark Question:

Will always be a question about: lighting/set design/costume or sound.

Will ask you to link your design ideas to the **CONTEXT** of the set text.

Example: “You are designing a **setting** for a performance of this extract. The setting must reflect the context of *Blood Brothers*, set in a working-class community in around the 1970s. Describe your design ideas for the setting.”

TOP TIPS:

4 marks = Make sure you have given four design points.

Justify what each idea shows and how it links to the **context**.

Spend 5 minutes on this question

8 Mark Question:

Will always be a question about how you would apply your physical/vocal skills to a specific line of dialogue from the given extract.

Example: You are performing the role of Linda. Describe how you would use your vocal and physical skills to perform the line below and explain the effects you want to create:

‘Leave him alone, will y’

TOP TIPS:

Follow the formula: 2 x physical skills and the intended effect of each, followed by 2 x vocal skills and the intended effect.

Spend 10 minutes on this question

12 Mark Question:

Will always be a question about how you would interact with other performers, in order to achieve a certain intention, such as creating tension or comedy. It will always ask you to focus on the **SHADED** part of the extract.

Example: “You are performing the role of Linda. Focus on the shaded part of the extract. Explain how you and the actors playing Mickey and the Teacher might use the performance space and interact with each other to create comedy for your audience.”

TOP TIPS:

Read the question carefully and highlight the key points – what is it asking you to talk about?

Briefly introduce the context/intention of the shaded part of the extract

Go through the extract and highlight/underline any moments in the script where you might interact with the other performer

Now answer the question, referring to at least three moments of interaction

Remember, interaction means anything that involves the other actor on stage (eye contact, proxemics, levels, physical contact, gestures, body language)

Spend 15 minutes on this question

20 Mark Question:

Will always be about your interpretation of one character, in the whole of the extract as well as the whole play. Think of this question as a bigger version of the 8 marker, that requires you to go into more depth and link to the play as a whole.

Example: You are performing the role of Mickey. Describe how you would use your acting skills to interpret Mickey’s character in this extract and explain why your ideas are appropriate both for this extract and the play as a whole.

TOP TIPS:

Read the extract again and annotate it with notes on the acting skills you could use, if you were playing the role given.

Spend a few minutes thought-showing everything you know about the character – refer back to these points to **justify** why your ideas are appropriate.

Introduce the context of the scene and explain briefly why it is a significant moment.

Now describe your use of acting skills – remember to be specific and use quotes to illustrate your ideas.

Justify each acting skill you describe – why is this idea appropriate?

Aim for a balance between physical and vocal skills.

Ensure you justify your ideas by linking to the play **as a whole**, not just this extract.

Breathe and do not panic, remember: you are a great actor! You just need to ensure you can justify your choices!

Spend 25-30 minutes on this question and PLAN your response!

REMEMBER

Start by providing the context of the scene. What is happening at this point in the play? Who is in the scene?

How are they feeling about the situation/ the other person? Why is this important to the whole play?

For each point you make (one per paragraph) refer to

- TEXT**
- DIRECT (LOTS OF ACTING SKILLS AND ADVERBS)**
- EFFECT (WHAT THE AUDIENCE SHOULD KNOW AND FEEL)**

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Component One – The Written Exam – Section C – Live Theatre

What is Section C?

Section C will require you to analyse and evaluate a live piece of theatre. **This section is worth 32 marks.** It is the highest value question in the whole paper. We do not know how the question will be worded *exactly*, but we do know that there will be two options: a question that requires you to focus on the acting skills used and a question that requires you to focus on the technical elements of the production. Unless told otherwise, always focus on the question about **acting**.

TOP TIPS

Answer this question **FIRST!** It is too important to leave it until last and you will be able to manage your time more effectively. Allow 35-40 minutes on this question.

Structure your response clearly, as we have practiced!

Make it personal – the examiner wants to know how the performance impacted YOU.

The Introduction

Whatever the question is, you can ALWAYS use the same introduction. You will construct this in lessons before the exam. You should practice it so that you can quickly write it in the exam, leaving lots of time to answer the question and write the rest of your response. State the name of the piece, name of the company, name of the director.

The date that you saw the production and where you saw it.

You should also state the medium of the production: live theatre or live theatre streamed or digital theatre.

Give a brief summary of plot, style, themes and intention.

Possible questions could include:

“Evaluate the impact that two moments from the live theatre production had on you as an audience member. You must include examples from the live performance you have seen in your answer.”

“Describe how one or more actors in a particular scene or section used their vocal and physical acting skills to create convincing characters. Analyse and evaluate how successful they were in communicating their character to the audience.”

“Evaluate how the live production’s genre impacted you as an audience member.”

“Evaluate how the live production’s style impacted you as an audience member.”

“Evaluate the opening scene of the live production and its impact on the audience.”

“Evaluate a key scene of the live production and its impact on the audience.”

“Evaluate the final scene of the live production and its impact on the audience.”

Drama Key words:

Gait Posture Body Language Gesture Levels Posture Eye Contact Energy Proxemics Facial Expressions Stance

Pitch Pace Pause Volume Accent Emphasis Tone Clarity

**Class Superstition Semiotics Tension Relationship Sympathy Foreboding Injustice Childlike Manipulative Warm Maternal Fear
Envy Emotionally unstable Reliable Comforting Distracted Distrust Failure Embarrassed Optimistic**

Liverpool Industrial Poverty Slum Wealthy Upper Class Working Class Poverty Poor Preferential Treatment

**Unemployment Upstage Downstage Stage Left Stage Right Centre Stage the Wings Proscenium Arch Thrust In The Round
Traverse Sightlines**

Add your own: