

# GCSE Drama Knowledge Booklet

## Component 2

Name:

Class:



# GCSE Drama

## Component 2

### Context

#### **Component 1 - Devising**

Students are required to create their own play, complete portfolio describing the process and perform their play. Both parts will be marked by your teacher and then sent to the exam board for moderation.

#### **Component 2 - Text based Performance**

Students are required to perform two extracts from the same play text either monologues or duologues. Both performances will be performed to a visiting examiner and graded.

#### **Component 3 - Written Exam**

This is in two parts.

Part 1 Students will be required to evaluate a Live Theatre performance they have previously watched.

Part 2 Students will be required to respond as a director and a designer to two questions focusing on how they would create a performance of a previously studied play text.

### Big Questions

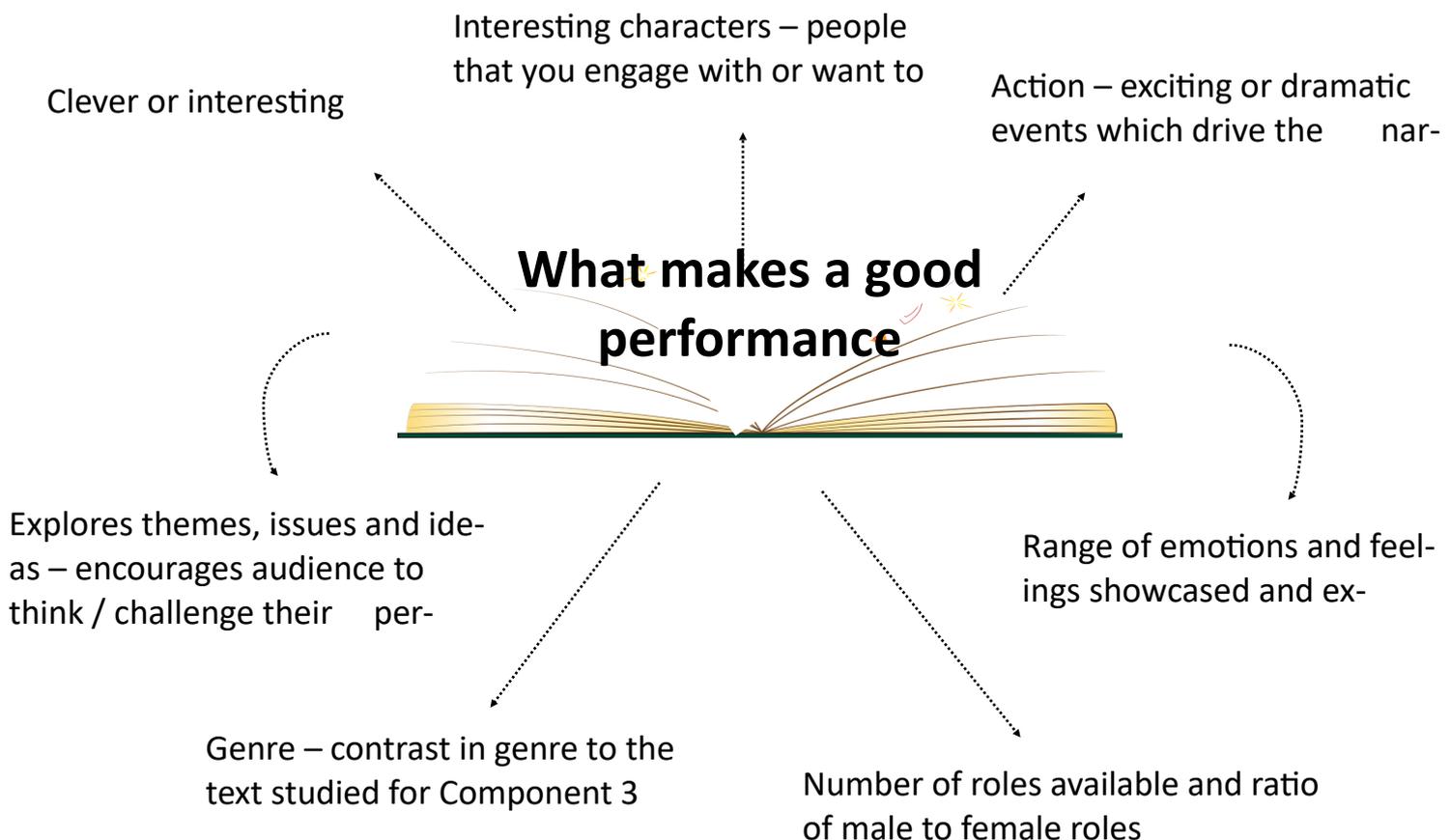
1. What is Component 2 all about?
2. What makes a good performance text?
3. What is the storyline of the chosen text for the extracts?
4. What are the key extracts from the text?
5. How should the key extracts be performed?
6. How can I improve my performance?

## Component 2 in Detail

Student will need to perform two extracts from the same playtext.

Rules from the exam board that you will need to follow:

- ❖ It should be a 'professionally commissioned or produced', i.e. not one you have written yourselves.
- ❖ The play should include a range of emotions, themes, issues, actions and/or consequences you can explore and interpret in your performance.
- ❖ You should pick a text which is different in terms of period, style and genre to the text you are studying for Component 3. None of the texts on the lists for Component 3 can be used.
- ❖ You should pick two key scenes or moments to be performed. You can either:
  - pick two separate scenes from the same play (you can find a way to link these in **OR**
  - pick two scenes that follow each other in the play
- ❖ You can perform on your own or as a pair.
- ❖ You can play different characters in each extract.
- ❖ The extracts are allowed to be different lengths, depending on how many people are in your group:
  - 1 person – 2–3 minutes
  - 2 people – 3–5 minutes



## Context - Research

You will be required to complete and collate research on the following areas for your chosen performance text:

- ❖ **Social Context** – what was going on socially when this play was written and when it is set (remember the play may be set in a different time period to when it was written). Is it a period of equality? Is it a time of wealth and plenty? Were changes happening to the way people lived their lives? What were the views at the time about these changes?
- ❖ **Historical Context** – what was happening in history when this play was written and when it is set? Who is the King or Queen? Is there a war going on or about to happen? What key events happened in this time period?
- ❖ **Cultural Context** – where is the play set? Is it in the UK or another part of the world? Is the playwright from another country? What is the culture like where the play is set? What are the traditions? Religion? Are these important?
- ❖ **Theatrical Context** – what genre is the play? Is it naturalistic or stylised? What type of theatre was being created when this play was written? How does this play fit in to the other work that was being created at the time?
- ❖ **Political Context** – what is happening politically when this play is set? Who is in power or in charge? Does this impact the action of the play or the thoughts, actions and opinions of the characters? Is the play trying to make a political point or statement?

You can use books and the Internet to do your research.

You might also be able to ask your teacher or parents for information, depending on when your play is set.

Look for images, paintings, drawings, music, clothing and objects to help you create a rounded picture.

As you do your research think about how it might influence the way your text is performed or the action within the play.

## Definitions

- ❖ **Monologue** – it is just you on stage so you need to feel comfortable performing and working on your own. However, you will have the creative freedom to make whatever performance decisions you want.
- ❖ **Duologue** – this provides you with a partner to work with and a creative partner to bounce ideas off and build an onstage relationship with. However, it is just the two of you so you need to be confident working with your chosen partner.

## Definitions Cont'd

### ❖ **Super Objective**

Every character has something that they want to achieve: a goal, a dream, an ambition. It is what drives their actions and is the reason they behave the way they do. This is called a Super Objective. For example, a character's super objective might be to find true love, or to get revenge, or to become the director of the company.

### ❖ **Objectives**

Beneath the umbrella of the super objective, a character will have smaller goals or ambitions. These are all geared towards helping the character achieve their ultimate goal, their super objective. These smaller goals are called Objectives. For example, a character whose super objective is to get revenge, might have smaller objectives of befriend their enemy, get evidence of their guilt, plan the perfect trap, publicly reveal their guilt. Objectives can be subtly different, meaning that scenes can be broken into smaller units. For example, within one argument a character could be trying to hide their guilt for one section but trying to intimidate someone in another, or convince them of a point.

## Key Character Questions



### **Who**

Who are you in the play?

Who are your key relationships with?



### **What**

What does your character want, i.e. what is your motivation?

What drives your character to behave the way they do?



### **Where**

Where does the play take place?

Where does your character live?



### **Why**

Why are you there?



### **When**

When does the play take place, i.e. time in history, time of day, time of year, etc.?

## Staging is Everything - What to consider!

When developing your own performance you will need to look at the performance space available to you.

What are the different ways you could set up the space?

You might want to have a traditional fourth wall setup with the audience facing the performance space.

You might want your audience in a semi-circle, enclosing your performance space, or to have your audience in the round with the action taking place in the middle.

You could have the audience move around in a promenade performance, following the action as it happens.

You might want gaps in the audience where characters can exit and enter.

When you are thinking about this, remember that your teacher will need to film the performance for the exam – make sure that the camera will be able to have a clear line of sight to see all the action.

Pick a section from your extract and try performing it with different types of staging. Think about the following:

- ❖ Where will character/s exit and enter from? Or do you start already on stage?
- ❖ How will you need to adapt your performance so that all of the audience are able to see what is going on; for example, if the performance is in the round?
- ❖ How do you want the audience to feel? Do you want them to feel involved and part of the action? Or do you want them to be more detached, outside observers?
- ❖ Do the audience need to participate in the performance?

## Getting Feedback

Perform your piece for the rest of the students in your class.

Treat this performance as you would your final assessed performance.

At the end, ask members of the audience for feedback on the performance.

Feedback should be constructive and aimed at helping you improve your performance. For example:

- ❖ 'I liked your energy during the argument scene, but I felt like your diction could have been clearer so that what you were saying could be easier to hear.'  
Use the 'Peer Feedback' sheet to record your feedback and then write down how you might use the feedback to improve your performance. For example:
- ❖ 'I am going to practise tongue-twister exercises to improve my diction, especially when I am talking quickly.'

## Learning your lines

Monologues - find yourself a partner. (steps 1-4 and 9)

1. Stand opposite your partner.
2. Starting at the beginning, do a run-through of all the lines in the piece, speaking the lines as quickly as possible.
3. You are not allowed to have your script in front of you as this is a test of memory and you should aim to recall all your lines with as few pauses and stumbles as possible.
4. You must make sure that lines are still clear, even though you are speaking them quickly.
5. To help with this exercise, introduce a tennis ball, or small bean bag, small sponge ball or similar. The person speaking their lines holds the ball in their hands and then throws it carefully to the next person who has lines when they are finished. This should help develop your awareness of the order of the lines and who you take your cues from, as well as helping to develop the pace in exchanges between characters. This is particularly helpful if the exchanges contain heightened emotion.
6. Make sure that you make eye contact with the person you are throwing the ball to, or receiving the ball from.
7. The aim of this exercise is both to test your knowledge of your lines and to help you to increase the pace and speed of delivery of your lines.
8. You can develop this exercise by experimenting with saying your lines faster, or walking around the space as you run through the lines and pass the tennis ball to each other.
9. If you are performing a monologue, take it in turns to speed-run your lines, using your partner to check your lines against your script. They should let you know when you make a mistake.

## Dramatic Intentions

As part of your exam you are required to write a brief explanation, 100–200 words, explaining your dramatic intentions for each performance or design that you create. This will then be handed to the examiner at the start of your performance.

### Performers

Use the performer mind maps to write down all your thoughts and ideas and choices on the following headings for each character that you play:

What role(s) are you playing?

What is happening to your character(s) in the key extract?

What are your character's objectives/motivations/feelings?

How are you interpreting this character(s) in performance (i.e. vocal, physical, communication of intent)?

You may find it useful to refer to some of your previously created worksheets to remind you of your decisions and ideas throughout the rehearsal process.

Once you have written down all your thoughts and ideas, use each heading to structure a paragraph of 100–200 words per character you are playing, making sure that you link your ideas together and write in clear sentences.

## Dramatic Intentions - Exemplar

### Puck (Word count 171)

#### **What role(s) are you playing?**

I am playing the character of Puck in 'A Midsummer Night's Dream'. Also known as Robin Goodfellow, Puck is Oberon's jester, a mischievous fairy who delights in playing pranks on mortals.

#### **What is happening to your character(s) in the key extract?**

Puck and Oberon are discussing the malfunction of the trickery they used on the lovers. My character plans with Oberon as to how they are to rectify the magic and restore the relationships.

#### **What are your character's objectives/motivations/feelings?**

I aim to create the play's fun and magical atmosphere. I'm also the character who makes things happen in the play. My character enjoys the mischievous trickery and looks up to Oberon. I aim to demonstrate this when I encircle him as my 'fairy lord'.

#### **How are you interpreting this character(s) in performance? (i.e. vocal, physical, communication of intent)**

I encircle Oberon as I am delivering my lines. By using quick, fleeting movement as I enter and exit the stage I create the characterisation of the fairy world.

## Dramatic Intentions - Useful phrases

- ❖ 'I am playing...'
- ❖ 'I've chosen to play my character this way because...'
- ❖ 'I've shown this through...'
- ❖ 'My main aim is...'
- ❖ 'My vocal choices reflect...'
- ❖ 'By doing this I am showing...'
- ❖ 'My character's motivations are...'
- ❖ 'My research highlighted...'
- ❖ 'My design reflects...'
- ❖ 'I chose to perform my character...'
- ❖ 'I want to communicate...'
- ❖ 'My main design idea was to show...'

## Marking Criteria - We Aim for the Best

**Level Mark Descriptor (AO2) Apply theatrical skills to realise artistic intentions in live performance (performers)**

**Vocal and physical skills**

### **Level 4 Marks 7–8**

- **Vocal** skills are **assured**, demonstrating a **comprehensive understanding** of how creative choices **communicate meaning** to the audience. Vocal delivery is **engaging and dynamic** throughout.
- **Accomplished** technical **control** in the use of **vocal techniques (clarity, pace, inflection, pitch, projection)**. Vocal performance shows **comprehensive variation and range**.
- **Physical** skills are **assured**, demonstrating a **comprehensive understanding** of how creative choices **communicate meaning** to the audience. Physical delivery is **engaging and dynamic** throughout.
- **Accomplished** technical **control** in the use of **physical techniques (gesture, facial expression, stillness, stance, contact, use of space and spatial relationships)**. Physical performance shows **comprehensive variation and range**.

## Marking Criteria - We Aim for the Best cont'd

**Level Mark Descriptor (AO2) Apply theatrical skills to realise artistic intentions in live performance (performers)**

**Characterisation and communication**

**Level 4 Marks 7–8**

- **Characterisation** demonstrates a **comprehensive understanding** of the **role** and its **context** within the performance.
- **Characterisation** is **accomplished, skilful and highly engaging**, demonstrating **comprehensive** and **assured focus, confidence and commitment**.
- **Assured rapport** and **communication** with **audience/other performers**.

**Level Mark Descriptor (AO2) Apply theatrical skills to realise artistic intentions in live performance (performers)**

**Artistic intention and style/genre/theatrical conventions**

**Level 4 Marks 7–8**

- **Assured contribution** to the **realisation** of the **artistic intention** in performance.
- **Performance** demonstrates **assured** and **sustained control** and **understanding** in relation to **style, genre and theatrical conventions**.
- Demonstrates an **accomplished** and **comprehensive interpretation** of the **text** in performance.
- Individual **performance** is **refined, articulate** and **dynamic**, creating **significant impact** with ability to drive the piece, showing **accomplished energy and ease**.

## Homework

1. Carryout research into your chosen text and complete the 'Context Research Sheet' on the next page.  
Due lesson 9 Actual Date \_\_\_\_\_
2. Re-watch the performance of your chosen text and complete the 'Evaluating Professional Repertoire Sheet' on page ? Of this booklet.  
Due lesson 12 Actual Date \_\_\_\_\_
3. Learn all your line for your 1st extract. (Be able to perform without your script)  
Due lesson 18 Actual Date \_\_\_\_\_
4. Complete the 'Dramatic Intentions Explanation Sheet' on page ? of this booklet.  
Due lesson 24 Actual Date \_\_\_\_\_
5. Learn all your lines for your 2nd extract. (Be able to perform without your script)  
Due lesson 30 Actual Date \_\_\_\_\_
6. Complete the 'Dramatic Intentions Explanation Sheet' on page ? of this booklet.  
Due lesson 36 Actual Date \_\_\_\_\_

# Homework 1 - Context Research Sheet

**For your chosen text - research the following areas.**

Title of Play \_\_\_\_\_

Name of Playwright \_\_\_\_\_

## **Social Context**

What was going on socially when this play was written and when it is set (remember the play may be set in a different time period to when it was written).

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Is it a period of equality? \_\_\_\_\_

Is it a time of wealth and plenty? \_\_\_\_\_

Were changes happening to the way people lived their lives? \_\_\_\_\_

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What were the views at the time about these changes? \_\_\_\_\_

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## **Historical Context**

What was happening in history when this play was written and when it is set?

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Who is the King or Queen? \_\_\_\_\_

Is there a war going on or about to happen? \_\_\_\_\_

What key events happened in this time period? \_\_\_\_\_

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## Homework 1 - Context Research Sheet cont'd

### For your chosen text - research the following areas.

#### **Cultural Context**

Where is the play set? \_\_\_\_\_

Is it in the UK or another part of the world? \_\_\_\_\_

Is the playwright from another country? \_\_\_\_\_

What is the culture like where the play is set? \_\_\_\_\_

What are the traditions? \_\_\_\_\_

Religion? \_\_\_\_\_

Are these important? \_\_\_\_\_

#### **Theatrical Context**

What genre is the play? \_\_\_\_\_

Is it naturalistic or stylised? \_\_\_\_\_

What type of theatre was being created when this play was written? \_\_\_\_\_

How does this play fit in to the other work that was being created at the time? \_\_\_\_\_

#### **Political Context**

What is happening politically when this play is set? \_\_\_\_\_

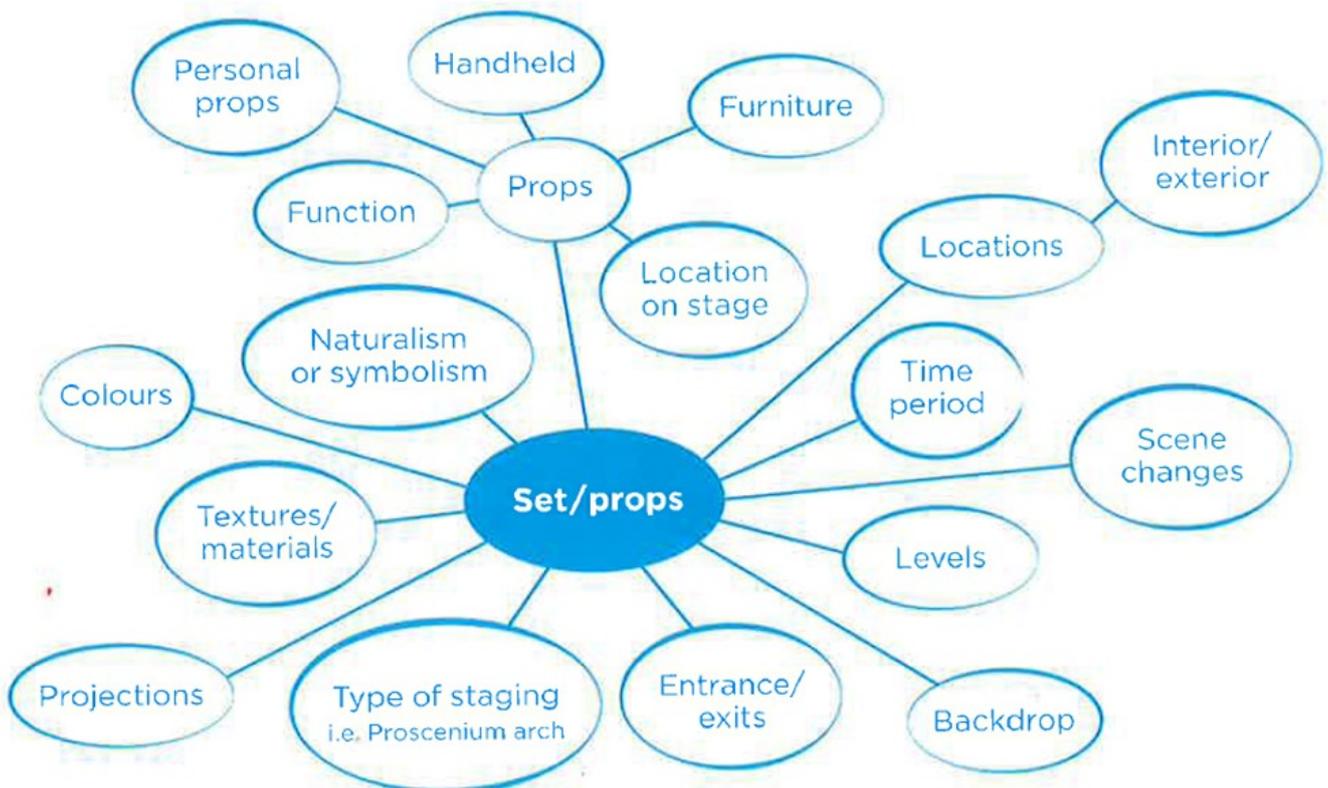
Who is in power or in charge? \_\_\_\_\_

Does this impact the action of the play or the thoughts, actions and opinions of the characters? \_\_\_\_\_

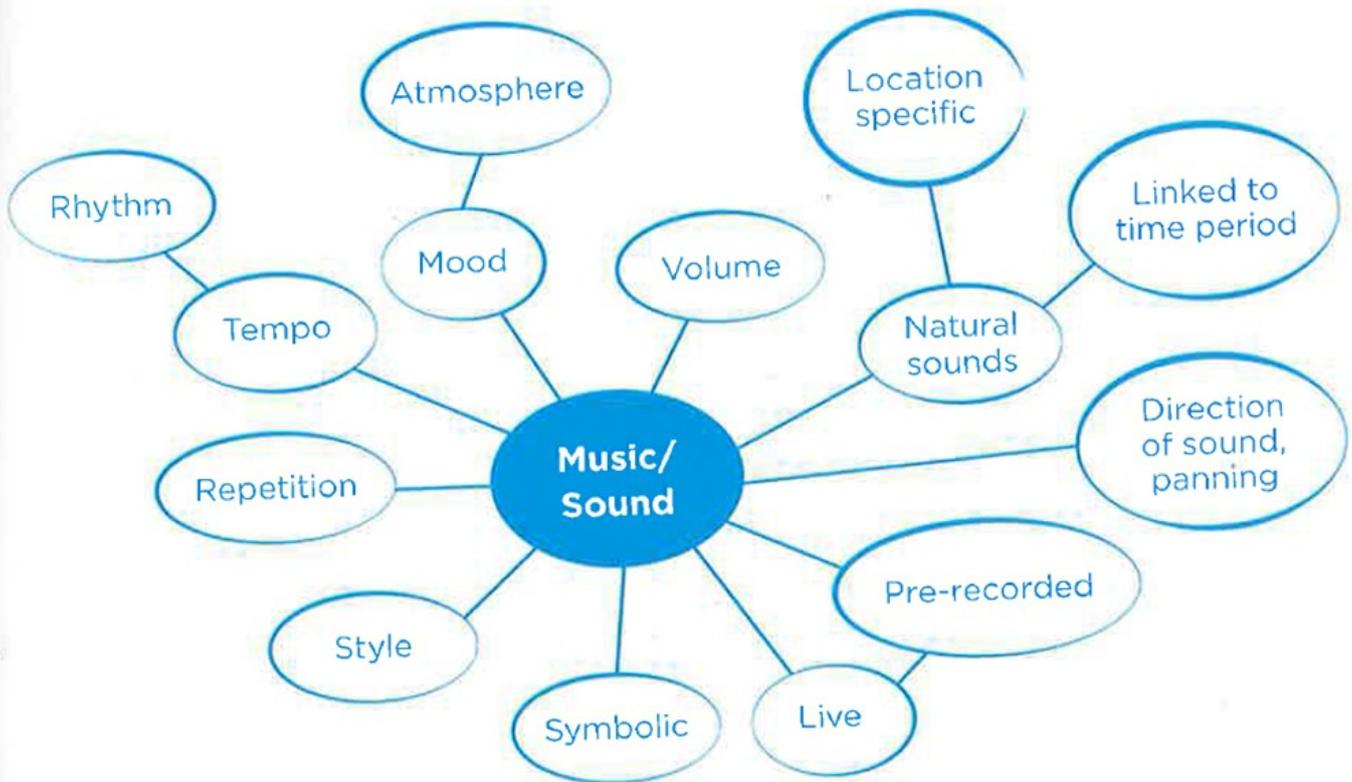
Is the play trying to make a political point or statement? \_\_\_\_\_

## Homework 2 - Evaluating Professional Repertoire

Use the diagrams below to make notes on the performance of your chosen text. How the dramatic elements have been used in the performance.



## Homework 2 - Evaluating Professional Repertoire cont'd



## Homework 4 - Dramatic Intentions Extract 1

Name of Character \_\_\_\_\_

**What role are you playing?** (include again the name of the character, what is their relationship to other characters and what are they like - personality.)

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**What is happening to your character(s) in the key extract?** (include what they are doing in the extract, with whom, how does this relate to something that has happened previously in the play?)

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**What are your character's objectives/motivations/feelings?** (include what they want to achieve, why they want to achieve this, how they feel about it)

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**How are you interpreting this character(s) in performance?** (i.e. vocal, physical, communication of intent)

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## Homework 6 - Dramatic Intentions Extract 2

Name of Character \_\_\_\_\_

**What role are you playing?** (include again the name of the character, what is their relationship to other characters and what are they like - personality.)

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**What is happening to your character(s) in the key extract?** (include what they are doing in the extract, with whom, how does this relate to something that has happened previously in the play?)

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**What are your character's objectives/motivations/feelings?** (include what they want to achieve, why they want to achieve this, how they feel about it)

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**How are you interpreting this character(s) in performance?** (i.e. vocal, physical, communication of intent)

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**Use this page to stick in your script for the 1st extract**

**Use this page to stick in your script for the 2nd extract**

## Wider Reading and Viewing

Links to youtube videos of professional performances/interviews/resource pack of potential texts.

**Blood Brothers** - <https://www.youtube.com/watch?v=A9mbfRiZ2Bk&t=4s>

### Things I know to be True

Mark interview - <https://www.youtube.com/watch?v=8xxfd2Lyz0M>

Rosie interview - <https://www.youtube.com/watch?v=E7CrbmlbhSo>

Pip interview - <https://www.youtube.com/watch?v=u-JX8ynDL-w>

Ben interview - [https://www.youtube.com/watch?v=CX9\\_LI1MVIE](https://www.youtube.com/watch?v=CX9_LI1MVIE)

Mum and Dad interview - <https://www.youtube.com/watch?v=xAKW22m35N4>

Scott Graham (Artistic Director) [https://www.youtube.com/watch?v=nVs\\_-Rq3BT0](https://www.youtube.com/watch?v=nVs_-Rq3BT0)

The Directors - <https://www.youtube.com/watch?v=tEqYKXvt6s8>

The resource pack - <https://www.franticassembly.co.uk/index.php/actions/tools/tools/download-file?id=1793>.

