

Year 11 – GCSE Drama Knowledge Organiser- Concept Proforma



What is a concept pro-forma?

The concept pro-forma is your chance to explain to the examiner your understanding of your performance text and the intentions for your performance. The pro-forma will be read by your examiner BEFORE they come to visit the school, so it is a great opportunity for the examiner to get a first impression of your characters and to what extent you have thought about your performance and the meaning it will create. The concept pro-forma is worth 20 Marks.

concept pro-forma assesses how well you understand the text and is worth 20 marks.

AO1: Create and develop ideas to communicate meaning for theatrical performance.

How your ideas developed and evolved through research and rehearsal.

Awareness of the semiotics of drama (costume/ props/ proxemics/ staging etc.) to create a fully realised piece of theatre

How you initially interpreted the script, the playwright's messages and your characters.

Your intentions for the performance and the potential audience impact

You should attempt to complete all sections in detail, and think carefully about the responses you give. Each question on the pro-forma is looking for something slightly different, although the way the questions are worded can make some questions feel very similar to others. For this reason, it's really important that you do not repeat yourself (the exemplar material will help you to understand what 'ingredients' are required for each question) and to therefore avoid repetition.

It's best to write your answers to each section on a word document first, as the interactive PDF can have issues saving.

The best way to think about this pro-forma is to see it as a log of the research, thought processes and decisions that fed into and helped you develop the final performance.

There are 4 sections you are required to complete, and guidelines for each individual section are given below:

The questions ask the following....

1. What are the major demands of the text? You should consider the structure of the extracts in the context of the whole performance text and the original intentions of the playwright.
2. What is your artistic vision for the two extracts?
3. How did you develop your role(s) or design(s)? As an actor you should consider semiotics, the use of language, gesture and expression. As a designer you should consider proxemics, mood, supporting characters and supporting the chosen genre and style.
4. How do you want the audience to respond to your presentation of the extracts as an actor or designer? Give specific examples from each extract.



Before you answer the questions make sure you have the following information:

- The play as a whole
- The Playwrights vision
- The characters you are playing
- The characters situation and their relationships on stage with other people in your scene

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Example of Breakdown of the questions (this is linking to the play DNA by Dennis Kelly) but gives you an example of how it is answered and what the questions mean.

Q1

1. What are the major demands of the text? You should consider the structure of the extracts in the context of the whole performance text and the original intentions of the playwright.

As you can see, this is actually quite a complex question that is asking you to do a number of things. A breakdown and simplification is provided below:



This is where you explain to the examiner what you think the major themes and messages of the play are (these are the original intentions of the playwright) and how your chosen extracts help to express those themes and ideas. Explain which extracts you chose, where they fit in the timeline of the whole and why they are interesting or effective selections. You should also try to explain to the examiner what you think are the challenges associated with the play and what it demands from you as an actor and deviser.

TOP TIP – Talking about a playwright's ideas and intentions is important. Before writing this section, make a list of the messages you think the playwright was trying to get across to their audience. Then, decide which of these messages and ideas are the most relevant and important to your performance.

Example – DNA is a play about the disastrous effects of youth 'gang culture' and being a follower in society. Kelly wants to get across a number of messages to society, with one of the most important of those messages being how society is growing dangerously detached and violent. One of the major demands of this text is to deliver the lines in a meaningful way which shows a light on all the different personalities in the play. A major demand of this play is the language. The language of the play is often quite disjointed and characters can often say very little, so you have to work hard in other ways to effectively communicate character and emotion through the limited lines available. This is reinforced by the fact that there are very few stage directions. However, I found this more of an advantage than a challenge.

The first extract I am performing is Leah's 'Bonobo' monologue. This is really important as it shows how Leah is beginning to lose her mind in her desperate attempts for Phil's attention. This monologue is important in the context of the whole play, as it symbolises how the whole group is behaving, whilst also allowing the audience to see the first character to 'crack' under the pressure of secrecy and lies. One of the major demands of this monologue is the repetitive nature of the lines, making it difficult to keep track of where you are in the monologue.

The second extract I am performing is when the group are figuring out what it is they are going to do about Adam in the immediate aftermath of what has happened. This scene is important as it helps to establish the different ways the characters react to the situation, whilst also hinting at some of the internal conflicts within the group that will become much more apparent later in the play. A major demand of this scene is to reflect Kelly's intention of showing a social group that consists of a wide range of highly divergent characters.

Q2

2. What is your artistic vision for the two extracts?

This is where you explain to the examiner what it is you are hoping to achieve in your performance. By 'artistic vision' you need to explain your own personal interpretation of the play and the particular ideas and messages you want to bring out in your performance. It is important to consider that a play will have multiple ways that it can be interpreted and viewed. As an actor and deviser, you will have made decisions about what you want to portray through your performance, your job is to explain why you think it's so important to focus on these aspects over any others.



Remember, the question is asking you how your 'artistic vision' feeds into the 'two extracts', so it is important that you show an awareness of how the two performances you will be showing are linked in terms of the themes and ideas you wish to communicate.

TOP TIP – At first glance, this question can feel quite similar to question 1. However, you are being asked here to talk more specifically about how your DVWV views and ideas will start to look on stage.

Example –

My overall artistic vision for the two extracts is to show how much damage the event of Adam's disappearance has dealt to the characters. Both the extracts I am performing are near the beginning of the play, and I wanted to show that from a very early stage, almost immediately after Adam's 'death', key players within the social hierarchy are already beginning to crack. Even though I am playing two different characters (Leah and John Tate) who react with in very different ways (Leah turns to attention seeking tactics whilst John lashes out in an attempt to maintain his power and authority over the group) I still want to show that there is an underlying similarity between nearly all of the main characters: they are haunted by what has happened, are accept their personal responsibility, and are cracking under the pressure of the moral dilemma that hangs over them. My portrayals of both characters are quite exaggerated, even melodramatic, to reflect the extreme pressure they are under.

My vision for the two extracts is to create an almost nightmarish atmosphere in the scenes, to help communicate the idea that they cannot think straight and are living in a world where nothing makes any sense. I think that this reflects Kelly's intentions, as shown through many of the lines are deliberately fractured and quite alienating. For example, in Leah's monologue, I am constantly wringing my hands and messing with my hair to demonstrate how much stress her body is under. Throughout my scene as John Tate, I am toying and fiddling with a knife, which not only shows how John Tate sees violence as the only answer to the problems he faces, but perhaps hints at the fact he is contemplating an escape from the situation all together...

Q3

3. How did you develop your role(s) or design(s)? As an actor you should consider semantics, the use of language, gesture and expression. As a designer you should consider proxemics, mood, supporting characters and supporting the chosen genre and style.

Simply put, this is where you explain what specific performance areas you worked on to help make your artistic vision (section 2) a reality. Remember you need to refer to both your performance extracts here, and to be really specific in the way that you are talking about your decisions (right down to individual lines if it helps). At this point, the guide will focus specifically on actors.

Think about your decisions about:
Voice work
Facial Expressions & Gestures
Movement and Space
Costume and props



TOP TIP – Before writing this section, create a timeline of what you did in lessons to develop each of your roles for the chosen performance extracts. This will help you to reflect on how your characters

Example –

When working on my monologue, I tried to focus on my use of voice work when developing my role. As Leah, I wanted to come across as slightly unhinged and psychotic. I would focus on blurring out lines as fast as possible, followed by lengthy pauses, to help show how Leah's mind worked in an erratic way. I also tried improving Leah's monologue based on what I could remember (before I had fully learned the lines), to help think more carefully about the character's emotional state, rather than the words on the page. My movements further complimented this, as I tried to work on appearing fidgety and uncomfortable in my own skin. To help enhance my movement, I looked at amateur performances of this monologue on YouTube. I saw one performance where Leah paced frantically up and down the stage throughout the monologue. Whilst I thought the idea of pacing up and down for the entire monologue to be a bit repetitive, it made me think how I could make better use of the whole stage in my performance.

When working as part of the group, we started by mind mapping our individual characters and comparing ideas. We immediately noticed how diverse the characters were, and how they acted totally differently (Cathy is emotionless compared to Danny who is panicking). I wanted to show John Tate as a fierce character, but one that was losing his grip over the group. To do this, I worked on violent facial expressions and gestures, frequently frowning, clenching my fists, and toying with a knife throughout. I wanted to show that John Tate saw violence as the answer to his failing power, even though people were losing respect for him, so I wore a frayed vest as a symbol of his failing power, and had him punching and stabbing random objects to show his frustration at the lack of control he has.

Q4

4. How do you want the audience to respond to your presentation of the extracts as an actor or designer? Give specific examples from each extract.

This is quite straightforward, explain to the examiner what your intentions are for the audience. What do you want them to think? What do you want them to feel? Remember to consider the impact of your performance both during your performance and after it. Remember to try and link some of the ideas here to the artistic vision you set out in section 2.



TOP TIP – You will notice that the question explicitly states that you should give specific examples from each extract. Using quotes from the source text will really help you narrow down and talk about specific examples in depth.

Example –

Through my performance, I want the audience to understand that my two characters are essentially victims who are trying to cope in different ways. I want the audience to feel a certain level of sympathy for the characters, as they are not directly responsible for what happened to Adam. For example, during Leah's monologue, she realises at the end that she is 'in trouble now, Phil'. Don't know how this'll pan out.' After 'Phil' I pause for around 5 seconds to allow the audience to register Leah's pain and suffering. This is then further emphasised when I say 'Don't know how this'll pan out' in a high pitched and stressed way, almost close to tears. I want to show the horror Leah feels at the realisation of just how serious the situation is.

However, I also want the audience to feel a sense of frustration at both of my characters, as they both have the potential to do good but choose not to. During my portrayal of John Tate, I want the audience to see through his words of reassurance and realise that John is in fact as scared as everyone else. For example, during John Tate's line: 'It's a bit serious, but let's not, I mean come on, let's not over play the, the, the' I try to vary my facial expressions erratically from moments of realisation of how bad things are, to angry denial that anything is wrong at all. This is further emphasised by the fact that he keeps getting his knife out (as a symbol of control) and putting it away again (when he feels those pangs of conscience and regret). I also use pauses after 'serious', 'not' and 'come on' to allow the awkward silences to settle on the group and for the audience to realise that John Tate's authority is fading, which foreshadows Phil's takeover later on.

After the performance is finished, I want the audience to reflect on how these two characters could have acted differently, and to wonder if Adam might have been saved if only they said what they were really thinking...

GCSE (9-1) Drama

Concept Proforma

Centre Number: _____ Series and Year: June 20

Centre Name: _____

Candidate Name: _____ Candidate Number: _____

Performance Text: _____

Playwright: _____

Details of first extract to be performed: _____

Details of second extract to be performed: _____

Role(s) performed or presented: _____

Role(s) performed or presented: _____

INSTRUCTIONS FOR THE COMPLETION OF THIS FORM

- One form should be completed by each candidate.
- Please ensure that the appropriate boxes are completed at the top and bottom of the page.
- The declarations should be completed by the candidate and teacher as indicated.
- Marking criteria for this task can be found in the specification in Section 3f. Presenting and performing texts (03).

Candidate Declaration

I confirm that the work submitted is my own work and that it represents a true record of the activity and my contributions.

I confirm that the work submitted is my own work and that it represents a true record of the activity and my contributions. I understand that submitting work that does not meet these criteria constitutes malpractice and could lead to a range of penalties being applied to my results.

Candidate Signature: _____ Date: _____

Teacher Declaration

I confirm that the candidate completed the work submitted on this proforma and that it represents a fair record of the activity and contributions of the candidate. The proforma is the sole work of the candidate.

Teacher Signature: _____ Date: _____

Please make sure you know the following for the form

- Centre Number
- Candidate Number
- Name of Characters
- Name of play
- Name of Playwright
- Storyline of each scene

Key Vocabulary	Vocab you can use this to describe within your answers
Vocal Techniques	Accent, pitch, pace, volume, pronunciation and pauses
Physical Skills	Facial Expressions, Body Language, Gestures, Movement and Posture
Reactions	How you react to other characters on stage or with the audience during your monologue
Proxemics	Where and how you stand in relation to your characters situation on stage.
Levels	The level In which your characters status is, for example you could use staging to show you have power over the situation.
Vision	What you want the audience to feel in relation to what your character is going through
Link to themes and context	How you will use your acting skills to ensure the themes and context of the playwright are being performed to show the characters intention during the scene.