



Bottisham Village College

KNOWLEDGE ORGANISER

GCSE DRAMA

ALL YEAR



KNOWLEDGE ORGANISERS

At Bottisham Village College, we are striving to create a five-year curriculum plan that builds effective revision strategies into homework and lessons, to ensure that students are able to place powerful knowledge into their long-term memories. Additionally, we hope that this will help build effective learning strategies from early in their time here at the college.

Based on evidence, we know that regular recall activities are the best way of achieving this goal and committing powerful knowledge into the students' memories.

At the start of each term, we shall publish all the knowledge organisers that students will require for their studies in each curriculum area. These will cover a range of aspects: facts, dates, characters, quotes, precise definitions and important vocabulary. We are clear: if this fundamental knowledge is secured, students can then develop their higher-level skills of analysis and critical understanding with greater depth.

They will be given an electronic A4 Knowledge Organiser (KO) booklet for each term containing all of the knowledge required. In lessons, Bottisham staff will be regularly testing this fundamental knowledge, using short-quizzes or even more formal "Faculty Knowledge Tests".

The best way to use these organisers at home, is to follow a simple mantra:

1. Look at a certain aspects of a particular knowledge organiser



2. Cover up part of their knowledge organiser

3. Write it out from memory

4. Check and correct any spelling mistakes, missing bits or mistakes

So simple but so effective.

Key moments/images		Key Quotes			
Peter Pan	Symbolises childhood- not wanting to grow up- Eddie not having to and Mickey having to.	<i>You're expecting twins</i>	Doctor tells Mrs J her news.	<i>We're blood brothers.</i>	Ironic that the boys are related but also shows their solid friendship.
Locket	Symbolises the bond between the twins. Edward treasures the locket, even getting into trouble by refusing to remove it at school. Mrs L tries to get it removed	<i>Don't you know what a dictionary is?</i>	Shows Mickey's lack of education compared to Edward's.	<i>Like Marilyn Monroe</i>	Comparisons to Monroe are used throughout the text for both Mrs J and Mickey.
Guns	Foreshadows deaths from the beginning. Childhood games involving guns as well as Mr L gifting a toy one to Edward. A gun is also used in the crime Sammy commits with Mickey.	<i>Y'know the devil's got y' number</i>	The idea the devil is watching and will seek revenge.	<i>A debt is a debt and must be paid.</i>	The idea that the women will pay for their deal at some stage- foreshadows the boys' deaths too.
Piggy in the middle	Linda always being in the middle of Mickey and Eddie at an older age. They are both in love with her as she is with them. Mrs J is also in the middle; whether to tell the boys they are twins or not as well as the threats that stop her from communicating with Edward.	<i>Do we blame superstition for what came to pass?</i>	The final line questions whether superstition is to blame or class, especially as Mrs L creates the superstition at the beginning of the play.	<i>How come you got everything and I got nothin'?</i>	Mickey is jealous of the life Edward had. Emphasises the idea of nature vs nurture and how class could be the reason why Edward got so many opportunities compared to Mickey.
PLOT		<i>Give one to me</i>	Mrs L takes the opportunity to become a mother.	<i>She's always making tea</i>	The idea Linda has been oppressed into just being a housewife and is unhappy.
		<i>I curse the day I met you! You ruined me.</i>	Mrs L curses Mrs J after attacking her with a knife after discovering she lives nearby...again.	<i>He's your brother.</i>	Mrs J reveals the boys are twins and subsequently the superstition becomes true.
Act 1: before birth	Act 1- 7 years old	Act 2- 14 years old		Act 2- 18 years old	Act 2- the end
The play starts with the narrator talking about a 'story about the Johnstone twins' and two men laid dead on the stage. We go back in time where we learn Mrs Johnstone's husband has just left her; she is very poor and already has 7 children. She starts a new job cleaning Mrs Lyons' house and finds out she's expecting twins. She strikes up a deal with Mrs L as she can't afford to keep both so Mrs L convinces Mrs J to give her one of the babies as her husband is currently away on business and she can't have a child of her own. The babies are born and Mrs J begrudgingly hands one of the babies over for Mrs L to later fire her. The narrator states that one day the devil will punish the two women.	Mickey and Eddie meet for the first time by chance at the park and become 'blood brothers' when they find out they share the same birthday. When Mrs J realise the two have met, she is horrified and sends Edward home. Mrs L reacts more violently and slaps Edward when he swears at her. She even contemplates uprooting her entire family in order to escape. Despite their mothers' disapproval, the boys continue to see each other and play lots of children's games with their friend, Linda. They play various pranks and end up getting caught by the police who threatens Mrs J but flatters Mr L. Mrs L decides they should move, before Edward leaves Mrs J gives him a locket with a picture of herself and Mickey. The Johnstones also find out they are being relocated.	Both boys have become interested in girls but feel awkward. Edward attends boarding school. Mickey and Linda have romantic feelings for each other but Mickey's lack of confidence is getting in the way. Sammy attempts to rob a bus by holding the driver at knife point. Mickey and Eddie both struggle at school- Mickey insults a teacher and Edward refuses to take off the locket. When Mrs L finds out, she's appalled but is more upset when she sees the content of the locket. The narrator returns to remind the audience that the devil will come. Mickey and Edward meet, by circumstance again- Mickey takes Edward back to his but they are not aware that Mrs L is following them. Once the boys leave the house, Mrs L attacks Mrs J with a knife and curses her, calling her a witch. The boys meet with Linda and spend the summer together- an idyllic sequence follows as the trio age from 14 to 18.		At 18 in the sequence, the narrator warns that soon, both their joy and childhood will end. Edward has developed feelings for Linda and is at university whilst Mickey works in a factory. Edward self-sacrifices his feelings and encourages Mickey to ask Linda to be his girlfriend and she accepts. In October, Mickey tells his mum that Linda is pregnant and the two will be getting married. Their wedding coincides with a huge economic downturn resulting in Mickey getting paid off. When Edward returns from Christmas, Mickey is downtrodden and claims 'blood brothers' is childish. Edward confesses his love to Linda but she tells him she is married and pregnant. A desperate Mickey participates in a burglary with Sammy that goes wrong resulting in Sammy killing a man. They are both sentenced to prison and Mickey becomes depressed and is prescribed antidepressants which he becomes addicted to, even after he's been released.	Mickey continues to take the pills despite Mrs J & Linda's pleas. Linda, desperate, asks Edward, now a city councilman, to find them an apartment and getting Mickey a job. Mickey is angry about this and a devastated Linda seeks comfort with Edward and begins an affair with him. The affair continues and Mickey stops taking his pills for Linda's sake. Mrs Lyons reveals Linda and Edward's affair to Mickey. Enraged, he takes Sammy's gun out of the floorboards and confronts Edward, with a distraught Mrs J and Linda trying to get him to stop. The narrator warns the devil has arrived. Mickey finds and confronts Edward at the town hall about the affair, as well as whether Mickey's daughter is actually his. Edward denies fathering Mickey's child. The police surround the area and Mrs J bursts in and tells the boys they are twins separated at birth. Mickey asks why he couldn't have been Edward and then accidentally pulls the trigger of the gun, shooting and immediately killing Edward, the police then shoot Mickey. The play ends with the boys led on the stage and the narrator wonders what really killed the twins: superstition or the class system?

Characters		Themes		Context	
Johnstone Mickey	The lower-class twin. He is honest, sincere and goodhearted. He impregnates Linda, gets laid off, is arrested for Sammy's crime and ends up in prison and addicted to anti-depressants. His rage at Linda & Edward for having an affair drives the play's finale.	Education	Due to class, education is offered differently to the two boys- with Edward being in a private, boarding school and Mickey a comprehensive school where Mickey is poorly educated.	Marilyn Monroe	Famous and glamorous Hollywood movie star who Mrs J is compared to. Mickey is also compared to the actress as Mickey becomes addicted to antidepressants mirroring Monroe's own addiction struggles.
Edward Lyons	Is also good-natured but the higher-class twin. His sheltered upbringing makes him innocent but because of class he gets good opportunities e.g. university and a good job. His good-natured manner leads to the play's final scene.	Superstition	The audience is constantly reminded of this, as well as the superstition Mrs Lyons creates. The narrator also refers to other superstitions throughout the various songs in the play.	Margaret Thatcher	First female Prime Minister- responsible for lots of working class people (including miners) losing their jobs. During her time in power, unemployment rates were raised higher than ever before.
Johnstone Mrs	Biological mother of the twins and a horde of other children. Left by her husband she gets a job as a cleaner. She is the moral centre of the play; is tortured by guilt and regret.	Violence	The children play with toy guns and violent games out in the street. This foreshadows the violent path Mickey takes and the ultimate violent ending to the boys' lives.	Single Parents	Single mothers were looked down upon in this era. Society expected people to marry before they had children and thought badly of those who didn't. Women were expected to give up work and look after the children.
Mrs Lyons	Opposite of Mrs J whom she employs as a cleaner. She adopts Edward as her own child. Is haunted by the original act of a mother giving up her child. The guilt turns into suspicion and paranoia. She announces the affair and contributes to the murder of her adopted son.	Money	Mrs J can't afford to feed an extra two children and ends up getting her furnishings on the catalogue being taken away whilst pregnant. The children have broken toys which compares to Mrs L who can afford all of the luxuries when Edward is born.	Russell's Intentions	Russell was brought up in a working class family in Liverpool where his Dad had various jobs with one being a miner and was an alcoholic. Russell was interested in class as his mother aspired to be of a higher class. Russell feared he would end up like his father but felt saved by his in-laws who nurtured him, hence his interest of nature vs nurture.
Linda	Begins as a tomboyish young girl but both twins fancy her from an early stage. She only has eyes for Mickey as a teenager but later turns to Edward for comfort and support, which turns into an affair. Despite this, she loves both twins and is a sympathetic character.	Class	Mickey has less opportunities, poor education and an unsecure job- he is involved in drugs, depression and crime because of his poverty. Edward has all the opportunities: a good education, university and a good job. Both boys are also treated differently by society and authoritative figures.	Key Terminology	
				Composite set A set that indicates many locations.	
Narrator	All-knowing and always slightly menacing- takes many roles throughout the play. Narrator constantly reminds the audience of the terrible choice that began this chain of events. Frequent mentions of fate and superstition but the Narrator claims it was class, not fate.	Nature vs Nurture	Focuses on the idea of what will happen if a person's character is determined by their genetics or upbringing. In this case, it is their upbringing- Mickey wishes to have had Edward's life at the end of the play.	Foreshadowing Indication of a future event. E.g. deaths of the boys through the motifs of guns and violence. There is also foreshadowing of death when the children say 'bang, bang, you're dead'. The use of the 'devil' being mentioned throughout foreshadows the truth will come out	
Sammy	When they are younger, Mickey just wants to be like Sammy. Quickly becomes a juvenile delinquent; even attempting to rob a bus as a teenager- he ends up in prison with Mickey.	Fate	The idea that because of class, the boys' fate was always decided and instead it was fate, not superstition that caused their death.	Repetition Recurrence of an event e.g. Sammy being violent and each time this happens it becomes more serious.	
Mr Lyons	Married to Mrs Lyons- away so Mrs L can adopt Edward. Grows increasingly concerned about his wife's mental health and wellbeing.	Friendship	There are close friendships between the boys as well as Linda which strengthens and suffers at different times, specifically as the boys get older as one gets everything he wants and the other does not due to their social classes.	Cyclical Plot goes in a cycle e.g. starts with the deaths; ends with deaths.	
				Pivotal Moments that are of high importance e.g. Mrs Johnstone giving Mrs Lyons one of the babies.	

Bringing to life a character, you must know/have:

KNOWLEDGE- about the person's lifestyle, background and environment.

EMPATHY- understanding what goes on in their head: what they feel, believe, want, dislike.

MOTIVATION- you do not have to sympathise or like them, but you need to understand their motivation.

PHYSICAL AWARENESS- how they would move, speak, gesticulate.

LANGUAGE/USE OF VOICE- consider **what** they would say and **how** they would say it. Loud Vs Quiet

GCSE Bitesize *Developing Character*:

<https://www.bbc.com/bitesize/guides/zc8tgk7/revision/1>

Character, context and plot

Knowledge and Context

Example of setting the context: *Peaky Blinders*

<https://www.youtube.com/watch?v=OgtBFggC1KQ>

Character is defined by:

Status Class

Beliefs Personality

History Job and attitudes or they may be the storyteller.

Key Vocabulary - Character

Stereotype: A role that has set characteristics, easily recognisable and sometimes exaggerated, and that follows consistently a generally agreed form.

Augusto Boal: Practitioner who found *Theatre of the oppressed* and developed *Sculpting* technique.

Key Vocabulary - Plot

Plot: The main storyline.

Subplot: A secondary plot/storyline

The 7 Greatest plotlines:

Overcoming the monster

Rags to riches or disguised potential

The quest

Voyage & return

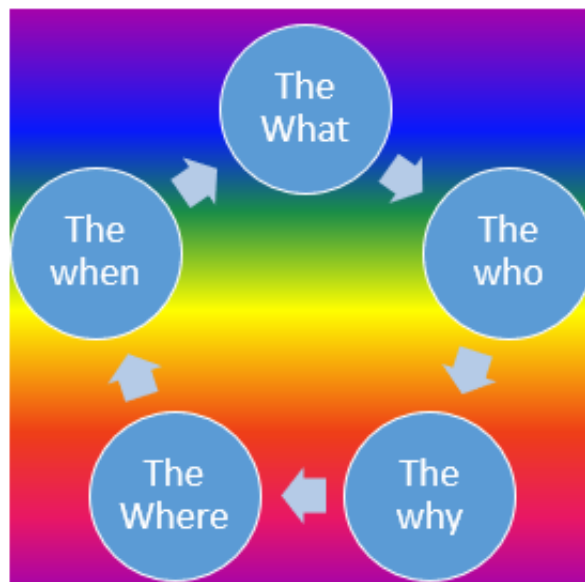
Rebirth

Comedy

Tragedy

Conventions

- Improvisation: 'Offer, Yield, don't block'
- Role on the wall
- Hot Seating
- Sculpting



Genre and performance style

Genre:

Comedy – *Aristotle* and the ancient Greeks

- purpose is to change or correct things
- holds a mirror up to society
- the comic character will abandon the normal rules of society at some point

Tragedy – *Greeks* usually ends badly

Kitchen Sink: *Arnold Wesker* & *Harold Pinter*

- Reaction to the 40', 50's life
- very naturalistic, involves working class

Melodrama

- play accompanied by music
- violence, romance
- usually villain would be captured & express remorse
- now usually overacted and not taken seriously by audience.

Documentary theatre - issues or events presented through evidence

Theatre-in-education - Educational aims

Agitprop - Political theatre - comes from 2 words 'agitation' & 'propaganda'

History plays - Tells tales from a historical period

Commedia dell'arte - improvised drama - stock characters

Miracle, mystery and morality play - Easter, contains saints & scenes from the bible

Performance Style:

Naturalistic Theatre: A style that attempts to replicate nature and present events and characters on stage in real life.

Abstract Theatre: Performance is presented in a way that does not require the audience to believe in the characters or in what is happening. Audience is there to witness and experience. To break the fourth wall. Unusual context, non-naturalistic setting. Structure will not be standard. To provide an experience to the audience and an opportunity to think.

Physical theatre: Performances which incorporate dance elements in to a dramatic theatre performance.

Knowledge and Context

GCSE Bitesize:

<https://www.bbc.com/bitesize/topics/zm72pv4>

Genre is defined as: What **type** of drama is being enacted, relating to content.

Performance style is defined as: How the performance is put together and how the actors perform, the visual characteristics and choice of conventions used.

Key Vocabulary

Breaking the forth wall

Direct address

Fly on the wall/keyhole

Chronological structure

Non-chronological structure

Key Vocabulary - Practitioners

Naturalistic: Konstantin Stanislavski

Abstract:

Bertolt Brecht: Epic theatre

Steven Berkoff: Political theatre

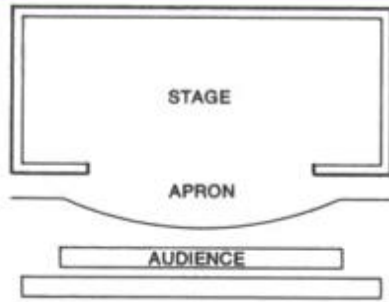
Antonin Artaud: Theatre of cruelty

<https://www.bl.uk/20th-century-literature/articles/antonin-artaud-and-the-theatre-of-cruelty>

Physical Theatre: DV8, 4DR, Frantic Assembly.

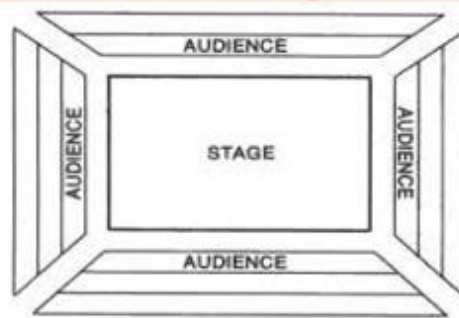
Augusto Boal: Practitioner who found *Theatre of the oppressed* and developed *Sculpting technique*.

Stage types and technician



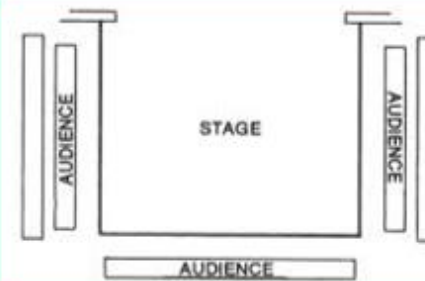
Proscenium Arch

The original staging for Blood Brothers. The audience sits in front of the stage, usually in straight rows. The audience views the stage as if looking at the action through a picture frame (the forth wall)



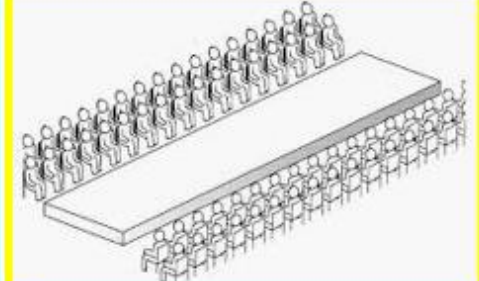
In-the-Round

Theatre in the Round is a form of audience seating layout where the acting area is surrounded on all sides by seating. There are often a number of entrances. Special consideration needs to be given to furniture and scenery as audience sightlines can easily be blocked.



Thrust

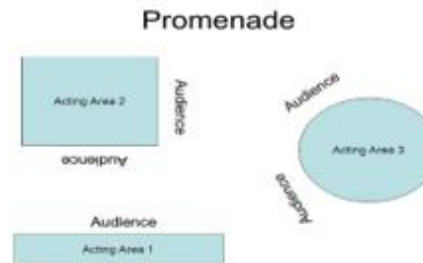
The stage is a rectangle and the audience directly face the stage from each of the three sides.



Traverse

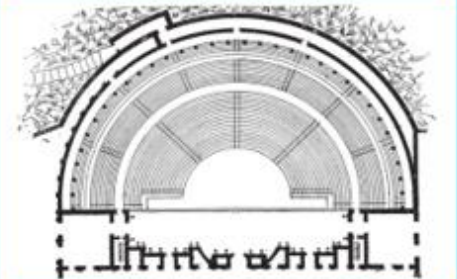
The acting area is down the middle of the space. The audience sits facing the acting area from two sides.

Key Words			PA system
Auditorium	Cue	Black out	Prompt
Backstage	Curtain/Tabs	Gel/LED lighting	Raked seating
Blocking	Lighting desk	Spot light	Radio mic
Choreograph	Sound desk	Composite set	Runner
Director	Dress rehearsal	Non naturalistic	Set
Designer	Effects	Adaptable set	Up stage/Down stage
Cross fade	Flood	Gobo	Scenery
Stage right/left	Props	House lights	Band
Centre stage	Costume	Wings/Off stage	Rostra



Promenade

In promenade theatre there is no formal stage, both the audience and the actors are placed in the same space. The performance starts when one of the actors draws attention to himself or light is pointed in such manner that draws attention to a particular person. During the performance actors will stimulate the audience to move around.



Amphitheatre

Also known as 'Arena'. Large performance space. Audience in Semi-Circle with tiered seating. Ancient Greek form of staging that started in the 5th Century BC then became Roman also.

Semiotics and Proxemics

Key Vocabulary –

Lighting
Staging
Gestures
Props
Colour
Sound
Blocking

Key Vocabulary –

Proxemics
Levels
Distance
Positioning of
body/objects or props
Blocking

Structure

Structure Shaping tools:

Exposition: Section of plot that provides background information about the characters, their situations, and relationships.

Rising Action: The events that happen build up in pace and perhaps excitement.

Climax/catharsis: Significant moment in a plot, when things change, or reach a crisis point.

Denouement: the final part of a play in which the strands of the plot are drawn together and matters are explained.

Peripeteia: A twist in the plot

Obligatory moments: Moments in the action where the audience will feel cheated if they don't happen

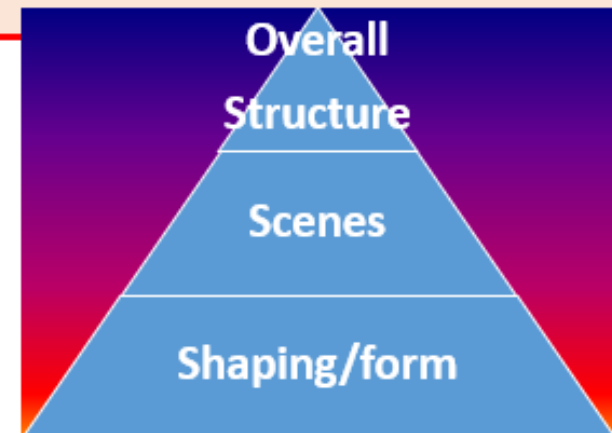
Knowledge and Context

Short clip – Semiotics

<https://www.youtube.com/watch?v=7n4iTj14ecg>

Semiotics: How meaning is created and communicated through systems of signs and symbols in drama. All of the elements that make up a theatrical performance have meaning and an audience reads' or interprets them to understand events in a performance.

Proxemics: The meaning of the relationship in space between the character and another character/object/set.



Practitioners and related structures

Naturalistic: → Chronological order

_Konstantin Stanislavski

Abstract: → Non-chronological

Bertolt Brecht: Epic theatre

Steven Berkoff: Political theatre



Component 3 – Section B – Theatre Review

Knowledge and context

Component three: Written, formal exam that is split into two sections, A and B.

Section B: Live Theatre Review. The question will ask you to either **Evaluate** or **Analyse** the live production you have seen. The question will have a specific aspect of a production that it will focus on. This will be related to the **acting, design, direction** and/or the **characteristics** of the play (including **genre**)

➤ Section B is worth 30 marks

- 10 marks are given for your use and understanding of **Drama Terminology** and knowledge of how **meaning** is **communicated** within the play.
- 20 marks are given for your ability to **Analyse** and/or **Evaluate** the **impact** a **range of elements** of the play had on **you** as an audience member.
You must be able to provide **evidence** using **specific moments** from the production.

You have 35 minutes to answer this final question. Spend 5 minutes planning your answer and 30 minutes to answer it.

Always JUSTIFY your answer or reasons.

C.U.E your answer – **Circle** the command word, **Underline** the key words and look for **Extended** words that have more than one meaning, to help you answer the question.

P.E.T.E.R- Structure: **Point, Evidence, Terminology, Explain** and **Refer**.

Terms to consider if asked about the acting

Vocal and physical skills

Pace	Pause	Projection	Pronunciation
Volume	Accent	Emphasis	Energy
Tone	Emphasis	Pitch	Narration
Facial expressions	Body language	Eye contact	
Actions	Gestures	Movement	
Choral movement	<u>To</u> block	Blocking	
Proxemics/semiotics	Technique	Reactions	
Use of stage space	Interaction	Tension	

Elements of a live production to consider

Acting: Vocal, physical, characterisation, use of stage, interactions.

Costume: Type, Period, Fabric, Colour, Style, Fit and condition, Accessories, Hair, Make up, Masks.

Set: Type, Period, Size and scale, Colours, Entrances and exits, Levels, ramps, revolves, flats, drapes, curtains, backdrops, technology (projector etc).

Lighting: Types, Colours, Angles & positioning, SPX, Transitions, Black outs, Fades.

Sound: Types, Music, Volume, Direction, Live or recorded, Use of mics, position of speakers, effects.

Key vocabulary

Analyse- To pick out moments of the performance and explain the intended impact on the audience

Evaluate- To discuss the positive and negative impact the play had on YOU as an audience



Conventions:

Hot Seating: Questioning a character to gain more information

Narration: Telling a story

Role Play: Pretend to take on a character i.e. a teacher to create understanding of the character

Marking the Moment: Making a part of the performance obvious to the audience by highlighting it

Forum Theatre: Stopping the performance to highlight areas of development and find more about the character and story

Thought Tracking: The thoughts of a character being told to the audience when others are in a still image

Mini monologue or narration of the story

Cross Cutting: Cutting between two scene playing at the same time

Physical theatre: Is a form of theatre that puts emphasis on movement rather than dialogue.

Theatrical skills

Vocal Skills: Tone, pace, pitch, accent, volume, pause, projection, emphasis, diction.

Physical Skills: Body language, gestures, facial expressions, actions, levels.

Use of Space: Audience awareness, stage directions, movement and blocking

C2 – Too much punch for Judy

Knowledge and Context – Mark Wheeler

Too Much Punch for Judy is a Theatre in Education play telling the true story of an incident which happened on May 20th 1983. Using only the words of those involved or closely affected, the play explores the effects surrounding the death of Joanna when her sister was at the wheel in a **drink drive** incident. The play looks at the **sister's relationship** with each other and their **mother**.

Helpful videos:

BVC intranet: Full version of *Too much punch for Judy*

Physical theatre: <https://www.bbc.com/bitesize/guides/ztfk6sg/revision/1>

DV8: <https://theatreanddance.britishcouncil.org/artists-and-companies/d/dv8-physical-theatre/>

Guides from OCR: <https://www.ocr.org.uk/qualifications/gcse-drama-j316-from-2016/delivery-guide/component-gdr003-presenting-and-performing-texts-03/delivery-guide-gdrdg002-presenting-and-performing-texts>

Design elements:

Lighting

Sound

Lighting and sound

Set

Costume (including hair, makeup, masks)

Characters

- CHARACTERS
- Jo
- Judy
- PC Chris Caten
- Duncan
- Mum
- Charge Nurse Davis