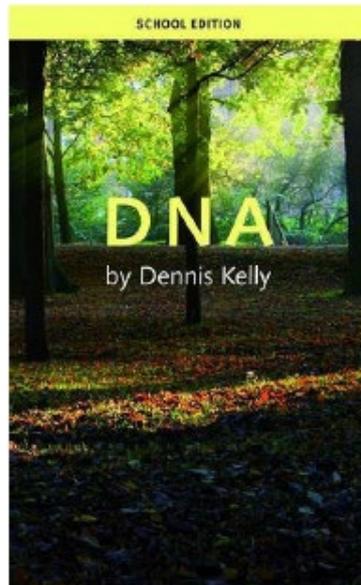


Year 10 /11 Drama



DNA Revision Workbook

Name:

COMPONENT 3- WRITTEN EXAM

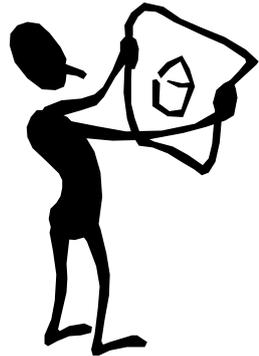
WHAT DOES THE EXAM INVOLVE?



- The exam is in two sections, **Section A** and **Section B**.
- In **Section A** you write about **one** of **five** set texts. You will write about **acting, directing** and **design**. Your text is '**DNA**'.
- In **Section B** you evaluate and review a piece of live theatre.
- There are **60 marks** available – **45** for **Section A** and **15** for **Section B**.
- The exam is **1 hour 30 mins** and is in **May 2018**.

HOW WILL WE PREPARE FOR SECTION A?

- In **lessons** we will explore the text practically and you will work in groups to stage a particular section.
- There will be some **theory** lessons where we will look closely at certain aspect of the exam paper such as design.
- For **homework** you will complete **weekly** practice exam questions.



WHAT WILL WE HAVE TO DO?



- You will answer **four** questions on '**DNA**' in the exam.
- The questions will all focus on one **short extract** from the play.
- The questions cover acting, directing, costume, stage type and set design.
 - You will need to decide how **you** would stage the play if you were directing it.
 - You will study different styles of staging and will have to use key technical vocabulary when explaining your design ideas.
 - When writing acting/directing answers you will need to link to **specific quotes** from the extract.

TOP TIPS:

- **READ THE QUESTIONS CAREFULLY!** Make sure you answer **all** aspects of the question.
- **FIND THE CORRECT SCENE!** The exam paper will tell you the scene and the page number. Check this carefully before starting to answer. If you write about the wrong scene you risk getting **no marks**.
- **DETAIL AND EXPLANATION!** In every answer, make sure you write in clear detail and explain your point, linking to the scene.



DNA Synopsis

A group of teenagers do something bad, really bad, then panic and cover the whole thing up by making up a huge lie. But when they find that their cover-up unites them and brings harmony to their once fractious lives, where is the incentive to put things right?

Section 1

- **Scene 1:** Mark and Jan discuss that someone is '*dead*' and this throws the audience into the middle of the action.
- **Scene 2:** Leah talks and Phil eats. Leah wants answers to know what Phil is thinking. She speaks out all her insecurities.
- **Scene 3:** John Tate asserts his leadership but is clearly stressed and tries to ban others using the word '*dead*'. He tries to keep control over the group by using fear and threats. Richard threatens his leadership but this is suppressed. When Mark and Jan arrive they explain to the group their version of events leading up to Adam falling into the grille. They try to justify their vicious attack on him by saying he was laughing. Phil finally speaks and takes the position of leader and devises a plan to frame a non-existent person.
- **Scene 4:** Leah speaks about bonobos being our nearest relatives. '***Chimps are evil. They murder each other...they kill and sometimes torture each other to find a better position within the social structure***' (p26). This could be seen as the author's voice coming through about how he feels about the nature of bullies.

Act 2

- **Scene 1:** Mark and Jan. The audience learn that someone is '*not going*'...this is a reference to Brian not going to the police station.
- **Scene 2:** Leah is still trying to gain Phil's attention. This time she talks about the nature of happiness. She shows him a Tupperware container and says it is Jerry. She describes how she has killed him.
- **Scene 3:** The police have found a man that fits the description of the man that Phil concocted because Cathy used her '*initiative*' to find a man that matched the description. The plan has gone wrong. Brian is refusing to go into the police station to identify the man who is being framed. Phil threatens him with being taken up to the grille if he doesn't go. Brian goes.
- **Scene 4:** Leah tries to get Phil's attention again. This time she has déjà vu.

Act 3

- **Scene 1:** Jan and Mark reveal Cathy has '*found someone*' in the woods. It turns out to be Adam
- **Scene 2:** Leah arrives in the scene with a packed suitcase. She is trying to gain Phil's attention by threatening to leave and telling him not to try and stop her...he doesn't. She tells him about Adam's memorial and that she has seen Cathy on the TV. She tells him that everyone is happier '*funny thing is they're all actually behaving better as well....*' (p47).
- **Scene 3:** Adam is alive and has been living in a hedge. He has survived by living off dead animals. He has clearly sustained a head injury. Phil instructs Jan, Mark and Lou to leave and not say anything. He shows Cathy how to kill Adam by tying a plastic bag around Brian's head (who is on medication and is clearly losing his mind). Leah begs him not to do this.
- **Scene 4:** Leah does not speak. Phil offers her a sweet and as he puts his arm round her to show affection, she spits out the sweet and leaves in disgust. Phil shouts after her.

Act 4

- **Scene 1:** Jan and Mark reveal someone has '*gone*'. This turns out to be Leah.
- **Scene 2:** Richard tries to convince Phil to re-join the group. He tries to gain his attention in similar ways to Leah. Phil does not speak. He also does not eat. Leah's departure has clearly affected him. Richard tells him what has happened to the rest of the group.

Characters

See also the set text notes to help you revise

Below is a list of characteristics and character motivations we see in each character throughout the play.
You need to remember these but also think about voice and movement examples to show these characters.

Mark	Jan	Leah	Phil
<ul style="list-style-type: none"> • Speaks in short, sharp sentences • Acts as the narrator (fills in the gaps for the audience) • Interrupts Jan • Teenager / friend 	<ul style="list-style-type: none"> • Speaks in short, sharp sentences • Acts as the narrator (fills in the gaps for the audience) • Interrupts Mark • Teenager / friend 	<ul style="list-style-type: none"> • Insecure • Desperate for Phil's attention • Troubled • Talkative • The only one to challenge Phil 	<ul style="list-style-type: none"> • Quiet /silent • Powerful - Becomes the leader • Others listen to him / are frightened of him • Sinister • Clever – concocts the whole plan • Eats a lot
John Tate	Lou	Brian	Cathy
<ul style="list-style-type: none"> • The initial leader • Aggressive • Frustrated • Loses control • Stressed • Guilty • Disappears after section 1 – we only hear what has happened to him 	<ul style="list-style-type: none"> • Follower • Quiet • Easily Manipulated 	<ul style="list-style-type: none"> • Vulnerable • Loses his mind – goes mad (guilt?) • The weakest link • The only character to cry – gives a visible response to the death 	<ul style="list-style-type: none"> • Cruel • Disturbed • A Bully • Excited by the drama • Enjoys conflict and capable of violence
Richard	Danny	Adam	
<ul style="list-style-type: none"> • More sensible / seems to be responsible • Could be a leader but doesn't step up • Takes Leah's position at the end talking to gain Phil's attention 	<ul style="list-style-type: none"> • One track mind • Worried about his future • Wants to be a dentist • Geek / intelligent • Panicky 	<ul style="list-style-type: none"> • Appears in section 3 • Dreadful appearance – bloodied, torn and dirty • Victim / weak • Desperate • Lonely • Bullied • Speech is confused and staggered 	

Example Rehearsal Techniques

Rehearsal Technique	Why a director might use them
Hot seating	To answer questions in role to create a wider back story and gain a deeper understanding of a character
Role on the Wall	To highlight key characteristics of a character. To create a character profile to help the actor understand why a character feels a certain way.
Vocal Games / exercises	To vocally explore how to deliver certain lines. Looking at pace, pitch, tone, volume and pause.
Improvisation	To encourage the actor to think on the spot within a specific scenario to help them connect with how the character feels.
Thought-tracking	To establish what a character is thinking behind what they say.
Soundscape	To create the atmosphere or setting so the actor can consider how the character feels in that setting.
Status games / exercises	To explore the differences between characters. To highlight the character is a different class or position etc...
Mime	To encourage the actor to think about their physicality and their non-verbal communication to the audience.
Mask Work	To allow actors to focus on their non-verbal communication and to interact physically with other characters
Heightened Physicality	To enable the actor to explore how to tell the story / create a certain atmosphere through movement, gesture and facial expression.
Conscience Alley	Words are spoken over the character as they walk down an alley (corridor) to help an actor reflect in detail on the underlying issues and dilemmas of a character at that particular moment.

EXAMPLE QUESTIONS

2 and 4 Mark Questions- Acting and directing

These questions ask about one character in one scene and will usually ask how a director can help an actor get into character.

Qu. Ai) Name two rehearsal techniques that a director can use to prepare an actor for the role of Mark in this scene. [2]

Qu Aii) Explain how these two techniques would help the actor prepare for this role in performance. [4]

ANSWER Ai: In this scene, Mark is in a state of shock; he appears almost numb and is hiding his feelings. A director could use hot seating and role on the wall as rehearsal techniques to help the actor prepare for the role of Mark.

ANSWER Aii: Hot seating would allow the actor to answer questions in the role of Mark to help create a wider back story and gain a deeper understanding of the character so they can identify with why Mark feels shocked. A role of the wall would allow the actor to highlight key characteristics of Mark and help the actor to explore why Mark needs to hide his feelings.

Alternative answer Aii: *The director may use vocal games with the actor to explore Mark's characteristics listed above. Mark's dialogue consists mainly of the word 'Yeah'. Vocal games would help the actor to explore ways in which to deliver the same word in order to ensure variety.*



DNA- Context



Things that happened in 2007

1st January

Bulgaria and Romania join the EU.



25th February

Oscar winners announced as Forest Whitaker for Best Actor (for his role in *The Last King of Scotland*), Best Actress – Helen Mirren (for her role in *The Queen*) and Best Picture went to *The Departed*.

16th April

Mass shooting at the Virginia Polytechnic Institute and State University killing 32 people, resulting in second deadliest shooting by a single gunman in US history.

3rd May

Madeleine McCann disappears from an apartment in Praia da Luz, Portugal.

10th May

Tony Blair announces he is standing down as UK Prime Minister. He is succeeded by Gordon Brown.

1st June

A 2,100-year-old melon is discovered by archaeologists in western Japan.

27th June

The first iPhone is released.

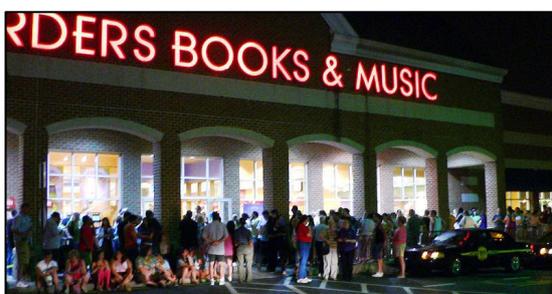


21st July

The last book in the Harry Potter series (*Harry Potter and the Deathly Hallows*) is released. Fans queue up for hours for bookshop openings at midnight.

27th December

Benazir Bhutto (first female (and twice) Prime Minister of Pakistan) is assassinated at an election rally.





DNA- Context



More notes on the events of 2007

January 2007 – In 2007, the EU only had 25 member countries. To join the EU, you needed to be voted in by the current member countries and fulfil a number of ridged criteria such as a stable justice system with no corruption, a stable financial market, and full respect for your population and protection for minority people. Being a member country means a stronger economy and access to the European Common Market. It also means freer movement between other EU countries with people getting access to university courses and jobs in other EU countries.

February 2007 – This was a big year in terms of entertainment. Forest Whitaker won the Best Actor Oscar for his role in *The Last King of Scotland*, Dame Helen Mirren won Best Actress for her portrayal of the title role in *The Queen* and the coveted Best Picture award went to *The Departed*. (As an extra piece of information the Best Director Oscar was won by Martin Scorsese for *The Departed*.)



April 2007 – The Virginia Polytechnic shooting happened on 16th April 2007. A Senior student, Seung-Hui Cho (who suffered from severe anxiety and other mental health problems) shot and killed 32 teachers and students at the university at two different places on the campus. This sparked a tightening of gun law in federal government, meaning that guns could not be purchased by criminals or those declared mentally ill. It has been the most significant tightening of gun control laws in the USA in recent history.

May 2007 – On 3rd May 2007 on the penultimate day of their holiday in Praia da Luz in Portugal, Madeleine McCann, aged three, went missing from her hotel room while her mother and father, Gerry and Kate McCann had an evening meal with friends in a restaurant 50 yards away from the rooms. Little is known of what happened to Madeleine and numerous conspiracy theories have been suggested. To the present day, there is no clear evidence and the investigation is still ongoing.

May 2007 – On 10th May, Tony Blair announced his resignation from the job as Prime Minister. He had served as Prime Minister (and the leader of the Labour Party) since winning the General Election in 1997. He was succeeded by his Deputy Prime Minister (and Chancellor of the Exchequer) Gordon Brown.



June 2007 – A 2,100-year-old melon was discovered in a city called Moriyama (which is about 200 miles south-west of Tokyo). The discovery was significant as it was perfectly preserved with the flesh and inside still intact. Archaeologists believe that when it was buried, it was sealed in a vacuum-like state underground.

June 2007 – The first Apple iPhone is released on sale in the USA. The rest of the world had to wait until November. It was the first touchscreen phone with Internet capabilities and was the brainchild of Steve Jobs, one of the founders of Apple. Since then, the iPhone has become the most popular brand of mobile phone in the world.



July 2007 – The final Harry Potter book, *Harry Potter and the Deathly Hallows*, is released on general sale and becomes the fastest selling book of all time. It is reported that Bloomsbury (its UK publishers) spent £10 million pounds keeping the book from being leaked early. It concludes the story of Harry Potter and his time at Hogwarts which was started in *Harry Potter and the Philosopher's Stone*, published in 1997. It also went on to be an eight-part film series which concluded in 2010.

December 2007 – Benazir Bhutto was serving as Pakistan's first female prime minister when she was assassinated at a big election rally. She was trying to sculpt a modern Pakistan and was highly outspoken against her rivals. It is thought that she was shot by a man under the pay of her chief rival, **Pervez Musharraf**.

DNA- Context tasks

1. How was life different for teenagers in 2007 to today?

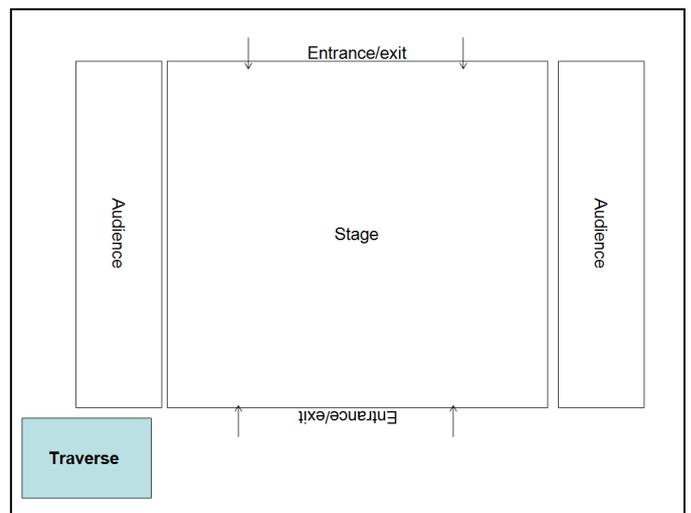
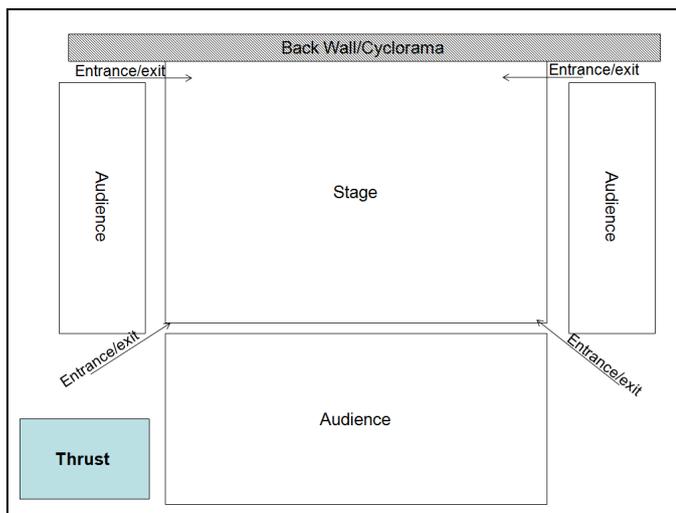
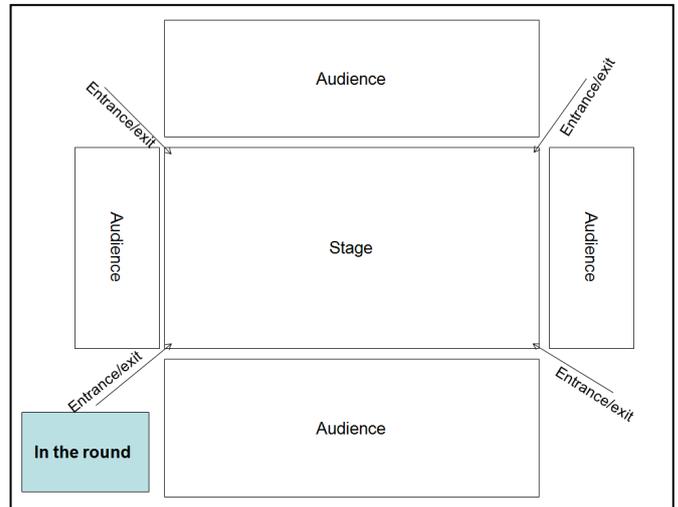
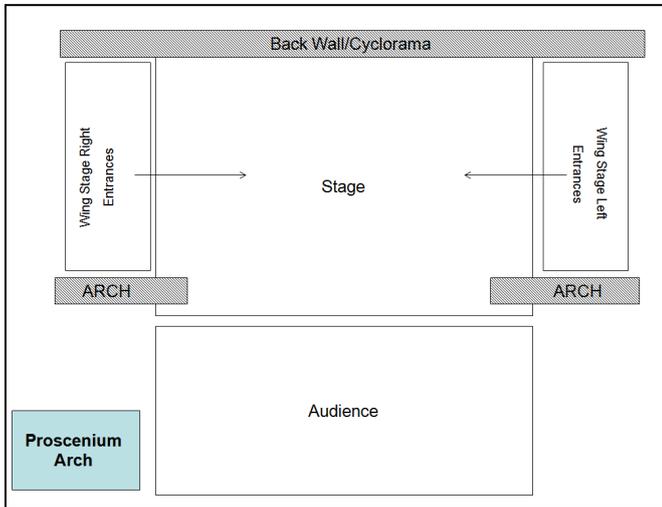
2. How might the key events of 2007 have impacted on the lives of the characters in DNA?

3. How could you show that the play is set in 2007 in a production? Think about costumes, set, props etc.

Staging Types

In the exam, you might be asked to choose a staging type for 'DNA', you might be asked to draw it, or you might be given one to design a set for. LEARN the diagrams and understand how each type affects the audience.

There are pros and cons to all the staging types and you need to make sure that you can justify your choice in your long design answer.



Reasons for choosing different stage types:

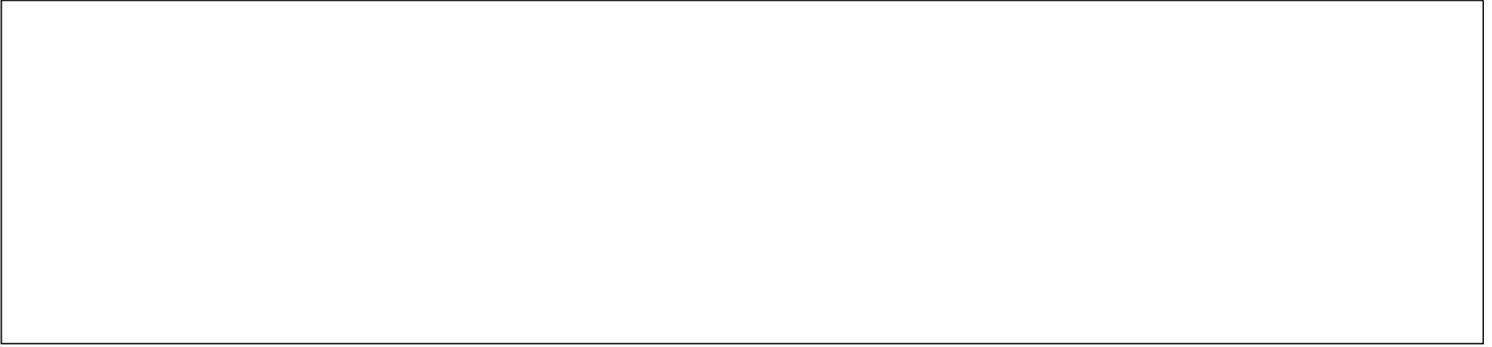
Proscenium arch stages are good for giving everyone in the audience the same view. For 'DNA' you could use a minimalist design because there are several different locations and quick scene changes that could be difficult to manage on a **proscenium arch** stage. You can project settings on the back wall. You could also use a naturalistic approach.

Thrust stages have the audience on three sides which means you can't use large items of scenery as they'd block the audience's view. This works well with a minimalistic production style and you would just use small items of set and realistic props. You can project settings onto the back wall.

In the round means that your audience are all around the stage making any large pieces of scenery impossible. There is no back wall to project onto so you really have to work in a minimalist style with only props, lighting and sound suggesting the locations. **In the round** performances can make the audience feel more involved in the story.

Staging Types- Tasks

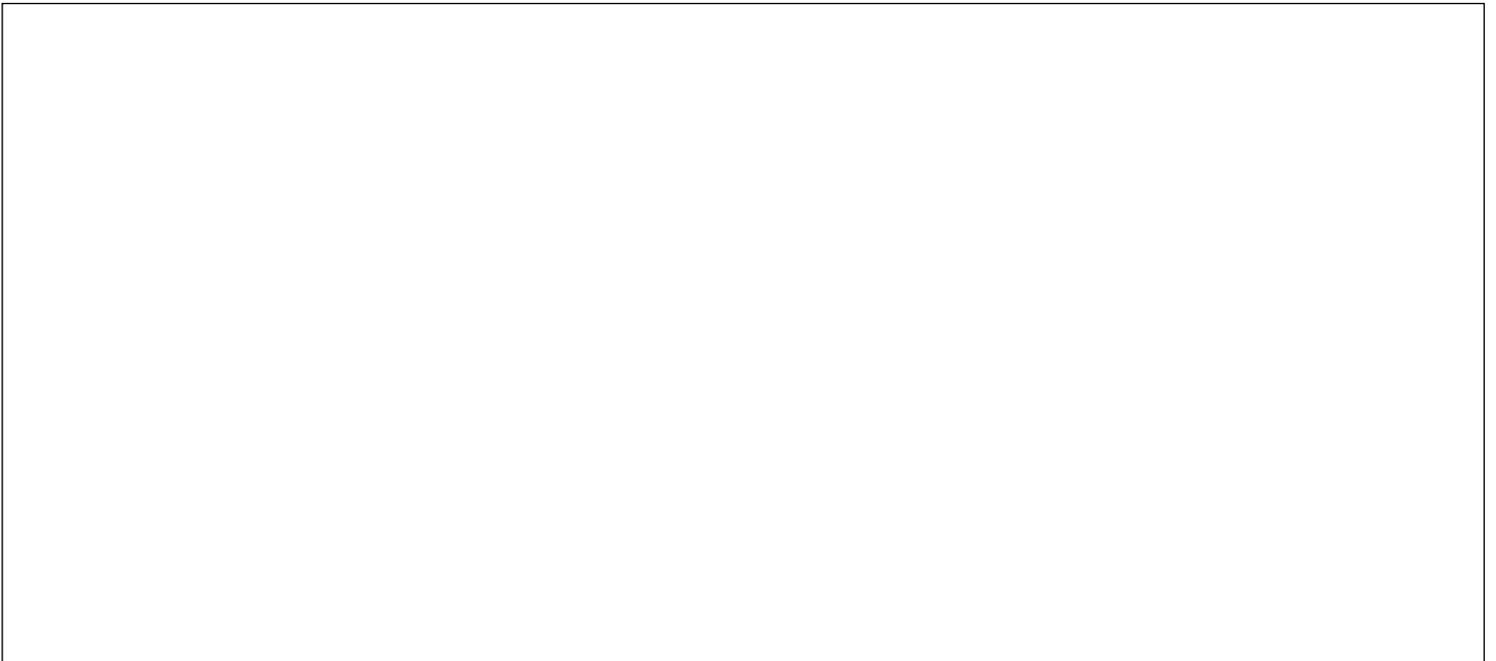
1. What is your preferred staging type? Why?



2. Draw your preferred staging type and label the entrances/exits, audience and stage. Make sure you state the name of the stage.



3. Choose a key scene from the play and **explain** how you would stage this on your chosen staging type.



DNA- Design

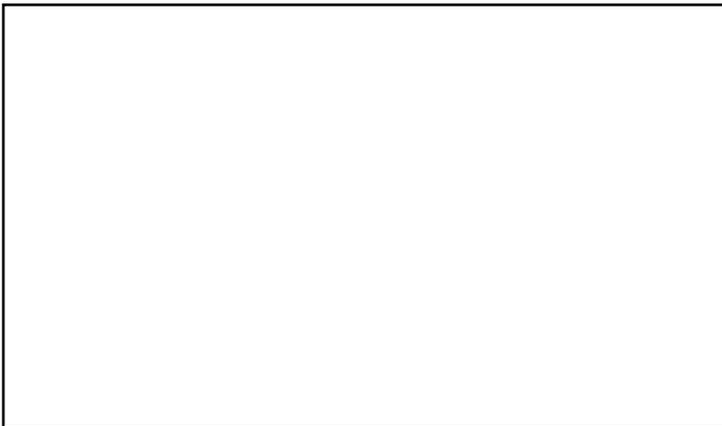
The original performance used a **minimalist production style**. This means that they didn't use a lot of set and props- just enough to indicate location and atmosphere, without cluttering the stage. This means that the audience focuses on the actors, their dialogue and more importantly, the **events and themes** of the play.

You could use a **naturalistic production style** with detailed set and props but this requires more design detail and will take longer to change between locations. This can make it easier for the audience to engage in the world of the play.

In the exam you may be asked what your chosen production style is for 'DNA'. I advise that you go for either **Minimalism** or **Naturalism**. Be prepared to justify your choice and to explain design ideas for scenes, using that style.

There are three different locations in the play – all of them outdoors; **the street, the field** and **the wood**. The scenes in the street are rather short. In these scenes the audience are made aware of what has been happening and are prepared for what will happen in the group scenes. Because they are short, the set must be minimal for a quick change of scenery before we move into the field and then into the wood.

Design and label a set for each location: (Label the key items of set and any props, describe any projections)



Design notes to consider:

- **What is the atmosphere of the scene?**
 - Make sure that all your design ideas work towards creating this atmosphere.
- **What items of set?**
 - Describe them in clear detail.
 - Talk about colour and how that creates atmosphere.
- **What props are necessary?**
 - Describe them in detail.
- **What lighting will you use?**
 - What areas of the stage will you light?
 - What colour lighting will you use?
 - What intensity will it be? (How bright/dim)
 - How will lighting add to the atmosphere?
- **What sound effects will you use?**
 - Be specific- describe it as clearly as possible.
 - How will sound add to the atmosphere of the scene?
- **Link your design specifically to the scene.**
 - Use your script to give clear reasons why you have chosen the set/props/lighting/sound etc.
 - Refer to stage directions or lines of dialogue which suggest location or atmosphere.

The different locations

- The scenes in 'DNA' take place in a few different locations, some of which are only seen for one short scene. In the table below, for each location, decide what the atmosphere should be like and how you will use lighting/set/props/sound to create that atmosphere (think about whether the atmosphere develops/changes during the play).

Location	Atmosphere	Set/Props/Projection	Lighting	Sound effects
A Street Jan and Mark's Territory (usually just a quick duologue)				
A Field Leah and Phil's (& Richard) territory (Intense monologues happen here)				
A Wood The large group scenes happen here. The dramatic climax of events.				

THE STRUCTURE OF THE PLAY

The play has been constructed with a cyclical narrative. The structure repeats itself and when we read the play we come to realise that there is a pattern to the sequence of the different scenes – and to the three different locations. For example, the first scene is always Mark and Jan in A Street, who introduce the problem of that particular section. Then it's Leah and Phil, before moving on to a greater scene with everyone where the problem is solved. This sequence is repeated throughout the play and below is an overview in order to see the exact structure of the play.

The play could also be described as **episodic**- the action is split into episodes that don't always seem to run on from each other in a logical order or clear timeframe.

1. How can the structure of the play affect a director? What will they need to think about?

2. How can you help reflect the structure of the play in the design?

Section 1 - The Problem				Section 2 - Framing the Postman			
Scenes				Scenes			
1 pp. 9–10	2 pp. 10–12	3 pp. 12–26	4 pp. 26–8	5 pp. 29–30	6 pp. 30–2	7 pp. 33–41	8 pp. 41–3
A Street	A Field	A Wood	A Field	A Street	A Field	A Wood	A Field
Jan Mark	Leah Phil	Lou John Tate Danny * Richard Cathy Brian * Mark Jan Leah Phil	Leah Phil	Jan Mark	Leah Phil	Phil Leah Lou Danny * Richard Cathy * Jan Mark Brian	Leah Phil

Section 3 - The climax; Adam lives and dies				Section 4 The resolution –Life goes on	
Scenes				Scenes	
9 pp. 44–6	10 pp. 46–8	11 pp. 48–60	12 p. 61	13 pp. 62–3	14 pp. 63–6
A Street	A Field	A Wood	A Field	A Street	A Field
Jan Mark	Phil Leah Jan Mark	Cathy Brian Leah Mark Lou Jan ADAM Phil	Leah Phil	Jan Mark	Richard Phil

“Well I don't think modern plays tend to fall into such easy categories as they used to. Often plays have humour in them but are tragic at the same time. I think there is humour in *DNA* but if you call it a comedy that is the element that comes out more in our minds. It takes away from the more tragic elements and makes them feel slightly glib – after all, a child dies and that is not funny. Equally, if you called it a tragedy, the humour would suffer. I think the nice thing about theatre these days is that plays don't need to be categorized, they can just be...”

Dennis Kelly

DNA- THEMES

The play contains a number of different themes. One of the obvious ones is **Bullying** and the most obvious character who is bullied is Adam. He is desperate to be a member of the group and thus becomes an easy target for the bullies. His bullying is so severe that at the start of the play we believe that this has led to his death. Even when he returns alive at the end of the play he is not spared from further bullying. This eventually leads to his death for the 'second time'. It is worth considering who the main bullies are in the play and the different types of bullying e.g. verbal, mental and physical.

1. Choose a character and scene and explain **practically** how the theme of **bullying** can be shown to the audience. Consider movement, voice, gesture and character interaction.

Another theme is **Gangs**. The group of characters in the play can be described as a 'gang'. Adam is not the only one desperate to be a member of the 'gang'. We witness a few of the characters who, in their own way, want to be accepted as a member of the gang. They are willing to do things that they don't really want to in order to 'belong'.

2. How would you direct a key scene (of your choice) to make the theme of **gangs** clear to the audience? Consider proxemics, movement, gesture, voice and character interaction.

Linked with this theme of gangs is **Power**, because within the gang there are continuous power struggles. It's worth considering who has the power at different stages of the play. It's also interesting to remember that it is Cathy who ultimately takes on the role of gang leader at the end of the play.

3. Identify **two rehearsal techniques** that you could use to explore the theme of **power**. Explain how these techniques will be useful to the actors. (Give practical detail)

Other themes to consider are **Responsibility, Violence, Fear** and **Friendship**.

Exam Practice Questions

These should be completed on lined paper or typed. The more practice questions you can do the better you will be prepared.

Section A

Questions (a) to (c) are based on the following extract:

Read from page 12 A wood, Lou, John Tate and Danny to Page 15 “I’m trying to keep things together”.

(a) (i) Name two rehearsal techniques that a director could use to prepare an actor for the role of DANNY in this extract. (2)

(ii) Explain how these two techniques help to prepare the actor for this role in performance. (4)

(b) (i) Briefly describe JOHN TATE’s status in the group. (2)

(ii) Explain how any one line in the extract illustrate his status within the group. (3)

(iii) Suggest two ways in which the actor playing JOHN TATE might use his voice in this scene and explain how it could be used to show his status within the group. You should link these suggestions to at least two quotes. (4)

(c) Explain how you would use **costume** and **makeup** in this scene to identify the characters, their status and social group. (15)

In your answer refer to:

- Colour
- Texture
- Meaning
- The original era of the play (2007)

(d) Explain how an actor could perform the role of CATHY in a **key scene of your choice**. (15)

In your answer refer to:

- Character Motivation
- Voice
- Movement
- How the part as a whole was originally performed

Section B-

Use your Things I know to be true Notes to help you answer these questions:

In the exam you will be asked to Choose ONE question to answer

Try both of them in revision so you feel prepared

1. Analyse and evaluate how set and props are used in two key scenes to communicate meaning to the audience.

In your answer refer to:

- the style of the production
- how vocal skills are used to create character and communicate meaning
- your response to the performance as an audience member. [15]

2. Analyse and evaluate how two actors used voice, movement and interaction to show their characters in a key scene from the production.

In your answer refer to:

- the style of the production
- how acting skills are used to create character and communicate meaning
- your response to the performance as an audience member. [15]

Key Drama Vocabulary

Do you know these key words? Look them up and explain them in your own words

Proscenium Arch

.....
.....

Thrust

.....
.....

In the Round

.....
.....

Traverse

.....
.....

Gauze

.....
.....

Gels

.....
.....

Gobos

.....
.....

Spotlights

.....
.....

General wash (lighting)

.....
.....

Recorded layered voices

.....
.....

Atmospheric underscore

.....
.....

Ambient background noise

.....
.....

Naturalistic sound effects

.....
.....

Tone/Attitude/Atmosphere Vocabulary List

Use these for describing a character's motivation or the atmosphere/mood of a scene.

Are there any you do not know? Highlight them and look up their definition

<p>Positive</p> <p>Friendly Playful Amused Content Happy Pleasant Dreamy Hopeful Proud Ecstatic Relaxed Elated Brave Joyful Romantic Calm Encouraging Soothing Cheerful Energetic Light-hearted Surprised Enthusiastic Loving Sweet Excited Optimistic Sympathetic Confident Peaceful</p> <p>Negative</p> <p>Accusing Furious Harsh Shameful Agitated Cold Angry Condescending Hurtful Arrogant</p>	<p>Artificial Critical Desperate Threatening Disappointed Irritated Tired Manipulative Boring Disgusted Disinterested Outraged Childish Passive</p> <p>Humour-Irony-Sarcasm</p> <p>Amused Mock-heroic Bantering Mocking Satirical Flippant Mock-serious Patronizing Comical Pompous Silly Condescending Taunting Joking Sad Sarcastic</p> <p>Sorrow-Fear-Worry</p> <p>Aggravated Embarrassed Agitated Fearful Mournful Sad Anxious Nervous Serious</p>	<p>Apologetic Apprehensive Ominous Concerned Paranoid Sombre Confused Pessimistic Dejected Horrific Pitiful Upset Depressed Horror Melancholy Miserable Remorseful</p> <p>Neutral-General</p> <p>Dramatic Questioning Reflective Reminiscent Authoritative Factual Formal Matter-of-fact Sentimental Ceremonial Nostalgic Serious Clinical Objective Shocking Sincere Contemplative Unemotional Detached Didactic Inquisitive Pretentious Wistful Provocative</p>
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