# GCSE Drama Revision Topics

This checklist is designed to help you track your revision progress. Use the second column to tick off topics as you review them.

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| **Revision Topic** |  |
| **Studying a Performance Text including your Set Text** | **Completed?** |
| **Genre** (e.g., tragedy, comedy, realism – *Romeo and Juliet* is *a tragedy, whereas The Importance of Being Earnest* is a comedy.) | ☐ |
| **Structure** (e.g., linear, non-linear, episodic – *Blood* Brothers follows a linear structure, while *A Doll’s House* unfolds with episodic scenes.) | ☐ |
| **Characters** (e.g., interpretation, motivation, and function within an extract – The role of Willy Loman in *Death of a Salesman* requires an actor to convey his desperation and decline.) | ☐ |
| **Form and Style** (e.g., naturalistic, stylised, physical theatre – Brecht’s Epic Theatre contrasts with Stanislavski’s naturalism.) | ☐ |
| **Language/Dialogue** (e.g., use of formal/informal speech, dialect – *Pygmalion* uses accents to highlight class differences.) | ☐ |
| **Subtext** (e.g., hidden meanings behind spoken lines – Lady Macbeth’s “Look like the innocent flower” speech carries underlying manipulation.) | ☐ |
| **Mood and Atmosphere** (e.g., created through lighting, tone, sound – Gothic horror plays like *Dracula* use eerie music and dim lighting to create tension.) | ☐ |
| **Dramatic Climax and Pacing** (e.g., slow build-up vs. rapid action – The final duel in *Hamlet* provides a fast-paced climax to the play.) | ☐ |
| **Playwright’s purpose for writing the play** (e.g. *The Crucible* highlights witch hunts in the McCarthy era and *Blood Brothers* looks at the class issue in the UK.  | ☐ |

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| **Social, Historical, and Cultural Context** | **Completed?** |
| **The historical and social setting of the text** (e.g. *The Crucible* set in USA during the witch hunts) | ☐ |
| **Theatrical conventions of the period** (e.g. Shakespearean restrictions on female actors, or melodrama’s declamatory acting style) | ☐ |
| **Influence of playwrights and theatrical movements** (e.g. Stanislavski, Brecht, Artaud) | ☐ |
| **Rehearsal techniques** | **Completed?** |
| **Improvisation** (e.g. *Blood Brothers, Bouncers*) | ☐ |
| **Personal performance** (e.g. vocal techniques, physicality and movement, repetition, skill learning, warm-ups) | ☐ |
| **Character-based** (e.g. hot-seating, backstory, role-on-the-wall, given circumstances, thought tracking, research) | ☐ |
| **Group techniques** (e.g. repetition, group improvisation, status games, fast-forward/rewind, trust games, proxemics, thought tunnel, choreography) | ☐ |
| **Production based techniques** (e.g. lighting, sound, dress and technical rehearsals) | ☐ |
| **Staging and Performance Considerations** | **Completed?** |
| **Performance conventions** (e.g. breaking the fourth wall, monologues, soliloquies, stylised movement, narration, use of chorus/ensemble) | ☐ |
| **Use of performance space and spatial relationships** (e.g. between the actors and the audience and the actors and each other) | ☐ |
| **Stage layout and types** (e.g. proscenium arch, end-on, promenade, traverse, in-the-round) | ☐ |

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| **Design Elements and Their Impact in Performance and Live Theatre** | **Completed?** |
| **Actor’s interpretation of character** (e.g. facial, physical and vocal skills used to convey an authentic character) | ☐ |
| **Set designer’s role** (e.g. the creation of mood and atmosphere using set and props, enhanced by the use of lighting and sound) | ☐ |
| **Director’s vision, interpretation and staging choices** (e.g. what were they trying to say or make the audience feel or do?) | ☐ |
| **Costume Design** (e.g. impact on character and contribution to the overall design structure and vision) | ☐ |
| **Lighting and Sound effects** (e.g. what do these elements add to the performance?) | ☐ |
| **Audience interaction and response** (e.g. any interactive or immersive elements) | ☐ |
| **Observing and evaluating different styles of performance** (e.g. naturalistic, Brechtian, physical theatre, verbatim, pantomime, musical theatre) | ☐ |
| **Stage Manager’s role in production** (e.g. organising rehearsals, calling the show, oversight of health and safety | ☐ |
| **Theatre Manager’s role** (e.g. front-of-house operations, ticket sales etc) | ☐ |

This document provides a structured **revision checklist** for your GCSE Drama revision. Ensure that you review and check off each section for thorough preparation.

If you feel we have left anything off, please email gail@drama-teachers.org so we can add to the list for future recipients.