

- 2 hour 30 minute examination paper - June - 95 MARKS
- You will need to take a clean copy of the play to the examination.

INTRODUCTION:

This Unit is worth 24% of the final qualification. You will study two plays from a list of six for the exam.

There will be two sections, sections A and B on the examination paper and you can decide which text to use for either section A or B. Remember that you must answer on a **different** play for sections A and B.

TASK:

Section A

Three part question that will ask for your opinion on how to perform or stage drama from the standpoint of either the **actor, director** or **designer**.

You will discuss **a specific part** of the drama for questions (a) (i) and (ii).

Question (b) will be based on a **specific part** of question (a), but it could ask you to also refer to the **whole play**.

Section B

A two part question where part (i) will ask for your views on how to adapt the text for a contemporary audience from the perspective of either the **actor, director** or **designer** with reference to the historical, social and cultural contexts of the play. Part (ii) will ask you to analyse and evaluate how **live theatre** has **influenced** your **interpretation**.

TOP TIPS

- Remember to read the questions carefully and only answer what is asked within the question.
- You need to think creatively and practically.
- Prepare in detail for questions on the actor, director and designer.

THE DIRECTOR

It is the director who has to draw the threads together to create the finished product for the stage performance. 'Directing' can include staging a scene in terms of movement/blocking, performance style, directing actors in terms of interaction, motivation, proxemics, voice and physical movement on stage, and how to create the atmosphere and mood of the scene.

Ensure that you discuss the following in terms of staging the different scenes:

the style of the production – naturalistic, symbolic, physical theatre, the style of a company like Frantic Assembly or Splendid...

- the type of stage – give the name for the type of stage and explain why this stage is appropriate for this production: see Staging terminology below
- staging the scene – blocking, starting and closing positions, location on the stage, the importance of proxemics
- the mood and atmosphere you want to create and why
- the motivation and skills of the actor – voice and movement, body language etc. Remember to give detail on tone of voice, tempo, intonation, emphasis on certain words and so on.
- focus on the nature of the movement and be sure to give a reason for your choice in each case.
- the relationship between actors and the contemporary audience, what effect you hope to have on the audience and why.

IMPORTANT – STAGING TERMINOLOGY

Remember that you **have to locate your characters on the stage** – i.e. the opening and closing positions, and move them around the stage using the correct terminology.

On a **proscenium stage**, it is possible to divide the space into nine areas:

Centre Stage Stage Right Stage Left Upstage Centre Upstage Right Upstage Left Downstage Centre Downstage Right Downstage Left

REMEMBER: The way in which you will divide a **in the round stage**, a **thrust stage**, or a **traverse stage** will be different e.g. you can divide a **in the round stage** like a pizza and number the sections from 1-8: remember, there is no left or right in a **in the round stage!**

- A **traverse stage** can be divided like a grid and a number can be allocated to each section.
- A **thrust stage** can have an upstage as well as a Left and Right as with a proscenium stage.
- Remember to number **entrances** and **exits**.
- It's important that the director and the actors understand one another and use the same language/terminology.
- Refer to notes on The Actor for ideas on voice, movement and interaction.

TOP TIPS - THE DIRECTOR

Photocopy and stage different key scenes from the play. **Record your ideas** as the director on the scenes. The notes will be of use to you when you write about it. Practically working on the scene will really help you **see** what works in terms of stage location and proxemics between the characters. Answer in an orderly manner and quote from the text to support your advice.