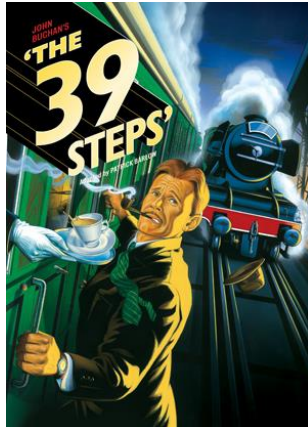
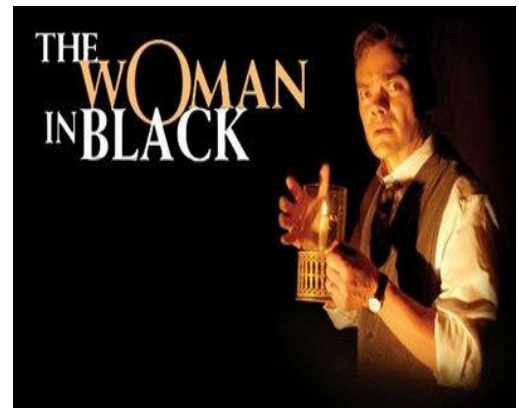
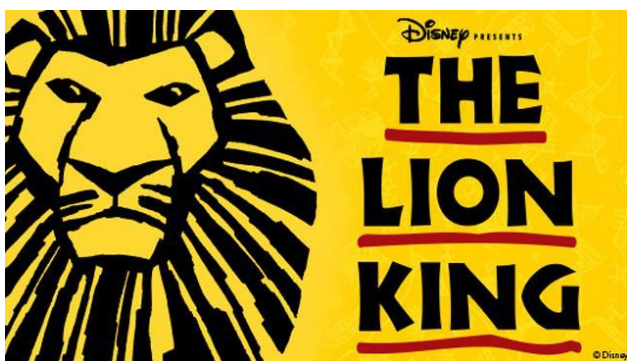


# Edexcel GCSE Drama

## Component 3 Section B - Exam

### Evaluation of Live Theatre



## Assessment Criteria

As part of your Drama GCSE you are expected to complete an evaluation of a live Theatre Performance.

This piece of work accounts for 10% of the entire Drama GCSE.

This booklet should help you to prepare for the performance, make notes and create your final written assessment. Be sure to read all the material and fill in the correct information.

**Here is an example from a good piece of work. Highlight the vocabulary that you think is effective.**

I think they used coloured lighting very well in this production because all the different colours represented different emotions, colour was even used in costumes to help the audience understand their personalities. The lighting you see at the beginning are lots of flashing white spotlights shining on and around the dog. This was effective because it gave a frantic and dangerous atmosphere. It also makes you feel like you are in a prison cell because the lights were like stereotypical prison lights trying to find people sneaking out. It was also very harsh lighting to show this is very bad event and foreshadows bad events in the near future. It also attacked the audience and showed them what Christopher was going through and all the thoughts in his mind. You also get harsh lighting when Christopher has melt downs and it shows how everything in his brain is muddled up and you feel like that is happening to you as an audience member. After all the harsh lighting there is a single white spotlight to show that he has no more emotions to show he has let everything out. They also used red light very well because Christopher's safe colour is red and it makes him happy. So when Christopher was very scared and alone in London a red light was used to help guide him in the right direction. It helped him think because the whole grid on the backdrop became red and there were pointing arrows to help him find his way. It was unusual that Christopher's favourite colour was red because most people assume red is a bad and angry colour but for Christopher it is calming this shows the audience that he is different and special from other people.

The colour red was also used for his sleeping bag to show that was his safe cocoon in his mother's house. When he was in his mother's house there was also only one small square which had white light all the rest was black because the only place Christopher was safe and happy was in his room because all the rest of the time he felt in danger from Mr Shears. The white light also resembles Christopher's rather innocent and childlike way of thinking so by only having a small spotlight of white light the audience feels like they are in danger and they are vulnerable to the darkness.

Even though there was lots of lighting to represent how busy Christopher's mind is and show his brain the colours are very plain and dull. The colours are white and black a lot because it shows his very straightforward thoughts and how he sees everything in black and white and doesn't understand grey areas. This was effective because it made the audience feel the way Christopher feels and not put much emotion into his thoughts because everything is very literal for him. Even though the

stage had someone white spotlights quite often there was a wash of black light and most things were kept in the dark. This made the audience feel suspicious because the play is all about lying to the ones you love and keeping things in the dark from people. It also made the audience suspicious of everyone on stage. They used white when picking costumes because Siobhan was always in a white light and white clothes to show her purity and how she was like an angel for Christopher and how she always tried to do the right thing.

They used blue lighting a lot to show when Christopher was reminiscing or when he was in his dreams. This was effective because it was obvious for the audience that it wasn't real and blue is quite a dreamy colour and you associate blue with the night sky which is time when you dream. It got the audience to feel like they were in the dream with Christopher and everything felt more slow and unrealistic.

**Marker's comments:**

For this question, candidates are required to both analyse and evaluate the impact of lighting in terms of colour throughout the production seen. It may be that the only lighting 'colour' candidates see throughout a given production is white light, in which case, it is acceptable for candidates to write about this. In this instance, there is consideration of the impact of black and white as created by the lighting (paragraph 4) and elsewhere, a variety of colours as seen in the production are analysed and evaluated.

There is a clear analytical and evaluative approach by this candidate, with judgements being made particularly in the first half of the response and analysis being used very well in the middle section. Links are made to lighting and colour throughout and there is a strong sense that the candidate understands the ideas being discussed for example, the idea of white light linking to Siobhan's purity and the unusual use of red as Christopher's calming colour which gives him direction.

There are some errors in terms of technical language here ('a wash of black light') and the candidate has written about lighting in fairly colloquial terms, albeit with real understanding. While this is by no means a perfect response, there is enough detail and understanding here to merit the top level of achievement

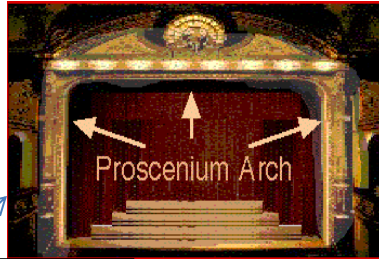
Level 3	7-9	<ul style="list-style-type: none"> <li>• Confident, balanced and thorough evaluation based on effective analysis which presents considered personal conclusions that are fully justified, demonstrating comprehensive knowledge and understanding.</li> <li>• Response is assured and detailed. Examples used are well developed and fully support evaluation and conclusions.</li> <li>• Demonstrates a comprehensive level of engagement with the production and focus in relation to the specifics of the question.</li> <li>• Confident use of technical and subject-specific language.</li> </ul>
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## Before you see the show

A couple of days before you go to see the performance find out this information and include it here.

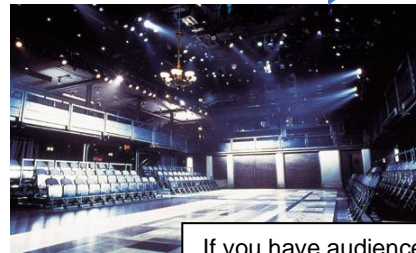
When are you going to see the play? .....

Where is the play going to be performed? .....



Most West End Theatres have a large proscenium arch framing the action and three seating areas referred to as the stalls (closest to the stage) the circle (one level up) and the upper circle

Studio Theatres are smaller, versatile spaces that can have audiences in different configurations.



If you have audience on both sides it is called Traverse Staging

What type of Theatre is it? Is it a large West End Theatre with a proscenium arch and large auditorium or a small studio theatre? How many seats does the Theatre have?

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Is an original play or is it based on a film or book? .....

How long has it been performed? .....

The mousetrap is London's longest running play. It has been running since 1952 and has been performed over 24500 times

Who is the director? What else have they directed?

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Who are the main actors? What else have they been in?

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What are your expectations before the performance? What genre do you expect the play to be?

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**Read a Review of the play** Highlight and make notes on the reviewers response



## The Performance

Bring this booklet with you to the performance and take these notes down before the play starts, in the interval and directly after seeing the play.

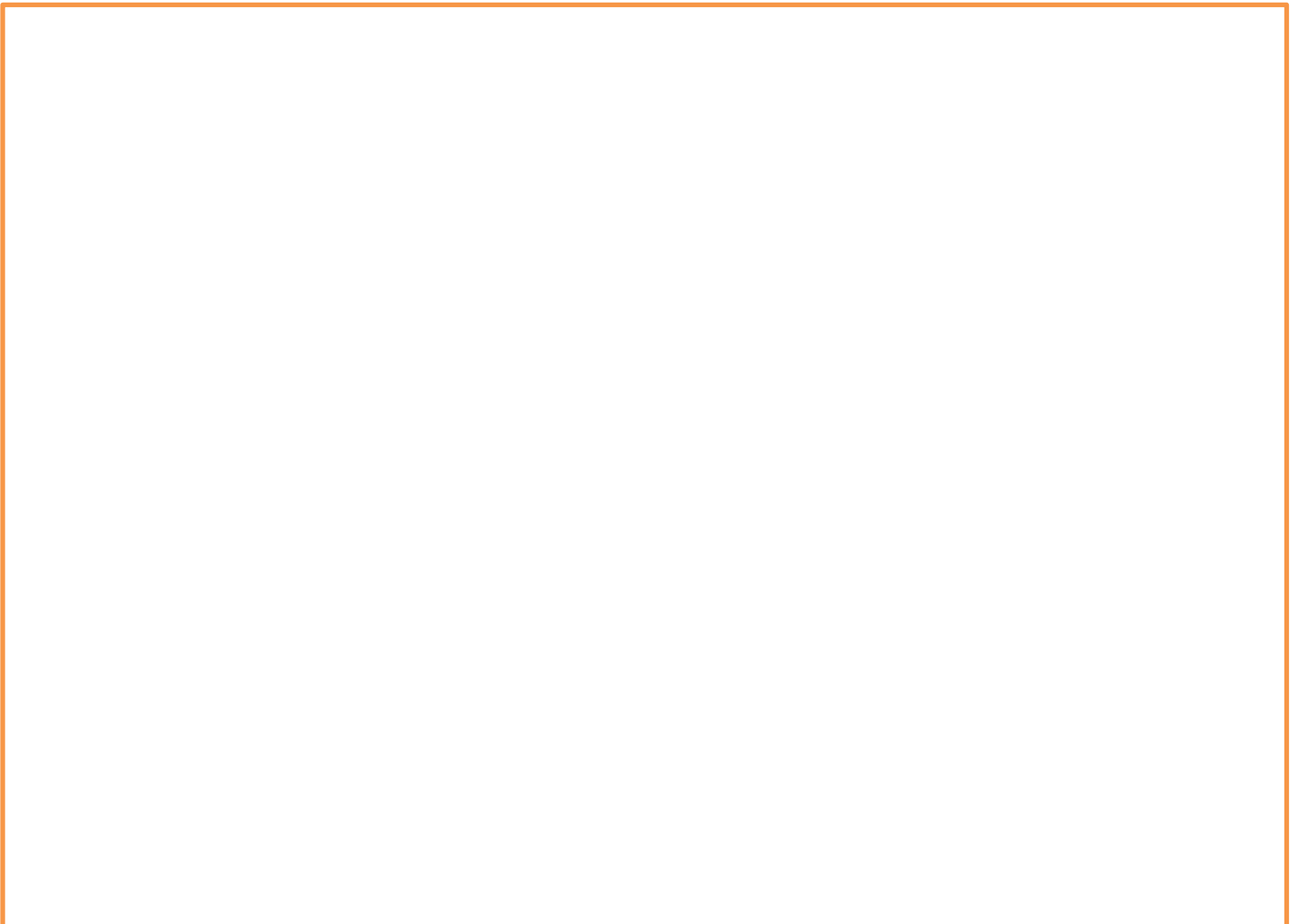
How is the auditorium set up? Are the audience close to the actors or far away? .....

Describe the theatre. What colour are the seats? Is there any fabric on the walls to help the acoustics? Try to be vigilant and aware of your surroundings?.....

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## Set

Draw and label the set – what was used, any materials. Most set designers draw sets from a bird's eye view.





### Design Elements



A plays design incorporates Lighting, Sound, Music, Set and Costume. There is usually a set designer, lighting designer, costume designer and sound designer who work in collaboration with the Director.

### Lighting

Key Vocabulary

*(Spotlight, Black out, wash, Back lit, Gobo, Follow spot, Parcan, Strobe, Cross fade, Fade, colour gels)*

How is lighting used to designate location?

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What colours are used and when?.....

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How is lighting used to create mood in the play?

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Highlight a moment in the play where lighting is used effectively (key words).

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### Sound

Key Vocabulary

**(diagetic, non-diagetic, volume, pitch, pace)**

Is music used in the play? What type of music is it? .....

Do actors create any of the music? Is there a band?

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Are there pre-recorded sound effects? What are they? .....

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How are sound effects and/or music used to create mood and atmosphere?

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**Set Design**

**Key Vocabulary**

*(Flats, Levels, Location, Symbolic, Realistic, Scene change, Texture, Materials, Props)*

What is the set made out of? .....

What time period does the set represent? How?  
.....

What are the main colours used by the set designer? What do you think they represent?  
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Is the set naturalistic or symbolic? .....

How is the set used in performance? Do actors move it?  
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Describe a moment when the set is used effectively.  
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How are props used in the performance? Do they fit in with the overall design concept?  
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Some sets are used naturalistically to give the audience a real feeling of time and place.



Edward Gordon Craig is one of the most famous set designers.



Vsevelod Meyerhold used set to reflect the industrialisation of 20th Century Russia, his actors worked as acrobats to exploit the sets many levels

# Costume



**Caroline Thompson (Landscape)**  
 "The actor had the image of the character. He said he didn't know what to do with it, but the costume was designed with it. I had the costume be designed with the image of the guy with the hoop-skirt back and come up with everything that had to do with them. It was the perfect jumping-off point."



**The Actor (Landscape)**  
 "I can't have an idea about anything. I don't know what to do with it, but I know what the actor is doing. I really don't like the costume in July and the back of it. It's always been to work with actors who are doing it for actors. I mean, when they're having trouble, I'm going to give it to them. The character is going to be done as another character in the piece. That's going to be the end, someone who's there to support the main character. The rest of the actor can be as a 'B'."

**BERNARD SCHROEDER (Landscape)**  
 COLLIER AT WOOD, COSTUME DESIGNER



## Costume Design

### Key Vocabulary

*(Fabric, Colour, Time Period, Character, Texture, Symbolic, Representative)*

What colours are used by the costume designer? What do they represent?

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Describe the costume of one of the main characters.

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Do the actors change costume? Is the costume change done onstage or offstage?

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What clues does the costume tell you about the character? What does the costume symbolise?

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On a separate piece of paper sketch and Label one of the character's costumes



## Acting and Direction

What Genre would describe the performance? .....

What moments of the performance tell you the play is in this genre? .....

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What is the style of the acting? Naturalism? Brechtian?

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What are the names of the main actors? What characters do they play? Does the play have a main character (Protagonist)?

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Describe how one of the actors uses their voice and movement to portray their character. Try to give detailed, specific examples from the play.

### Key Vocabulary

*Voice Volume, Pitch, Articulation, Resonance, Timbre, Nasal, Rhythm*

*Movement Posture, Gait, Fluid, Rigid, Hunched, Tense, Relaxed, Gesture*

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Describe a key moment of the performance. How does the acting, direction and staging contribute to the effectiveness of this moment?

Key Vocabulary *Climax Anti-Climax Action Blocking Rhythm Timing*

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How did the director vary the pace of the performance? .....  
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**Overall Response**

What was your reaction to the play once the performance finished?  
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How did the audience react both during and after the play?  
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Use this space to make any further notes or sketches that may help you



**Before you start the Controlled Assessment transfer all your notes onto a single sheet of A4 Paper. Do not write in full sentences.**

## **Section B: Evaluation of a live theatre performance.**

### **Exam questions**

#### Section B: Live Theatre Evaluation - 15 marks

This section consists of two questions requiring you to analyse and evaluate a live theatre performance you have seen.

You are allowed to bring in theatre evaluation notes of up to a maximum 1 page of notes with 500 words.

#### **Exam questions – Live theatre review**

1. “Analyse how the actor’s **movement** was used to engage the audience during one key moment of the performance” *6marks*

2. “Evaluate how the set was used to communicate the key themes and ideas of the performance” *9 marks*

# Component 3:

Component 3:	Response to a play text	Acting style purpose, including vocal and physical skills			
		Set, props, including stage furniture and personal props			
		Lighting and sound including colour and music			
		Costume, make up and masks as appropriate			
		Use of stage space and proxemics including levels and entrance points			
		Intended impact and meaning for audience			
	Knowledge and understanding	Understand practices used in the twenty first century theatre making			
		Understand production elements and theatrical conventions			
		Understand the role of theatre makers in the contemporary practice including performers, directors and designers.			
		Understand how the meaning of a text might be interpreted to an audience			
		Understand the social historical; and/or cultural contexts including the theatre conditions of the period which the text was created and performed.			
		Use appropriate vocabulary and subject specific terminology			
	skills	analyse and evaluate the work of theatre-makers			
		recognise specific challenges for performers, directors and designers based on their own experiences in exploring the chosen text			
		analyse and evaluate the ways in which different performance and production elements are brought together to create theatre			
		use subject-specific terminology in discussing their work as theatre makers.			
		Use appropriate vocabulary and subject specific terminology			