

Live Theatre

Section A: Live Theatre Evaluation

- 20 marks, assessing AO4.
- Students answer one extended response question from a choice of two requiring them to analyse and evaluate a live theatre performance they have seen in light of a given statement.
- Students are allowed to bring in theatre evaluation notes of up to a maximum of 500 words.

Notes:

These notes may include reference to:

- performers, including performers in specific roles
- design considerations, including the use of costume, set, lighting and sound
- the director's concept/interpretation and the chosen performance style
- impact on the audience, including, specifically, on the student, and how this was achieved
- the use of the theatre space
- how ideas were communicated during the performance.

Sketches, drawings and diagrams may also be included in the notes and used to support the

response to the question if required.

No pre-published material, including programmes and photographs, may be taken into the

examination or form part of the notes.

Notes may be handwritten or word processed but the total word limit must not be exceeded



GHOST STORIES

Cast

Tony Matthews: Garry Cooper

Professor Goodman: Simon Lipkin

Simon Rifkind: Preston Nyman

Mike Priddle: Richard Sutton



GHOST STORIES

Directed by:

Jeremy Dyson, Andy Nyman and
Sean Holmes.

Design by:

Jon Bausor

Lighting by:

James Farncombe

Sound by:

Nick Manning

Special effects:

Scott Penrose

GHOST STORIES

Plot:

It appears as the audience is at a lecture on the perception of ghosts.

However at the end of the play we find that this is all in fact in the mans head and the people he hears in hospital create the characters.



GHOST STORIES

Set:

Foyer: lights, danger tape, plastic covering and numbers scribed on the walls



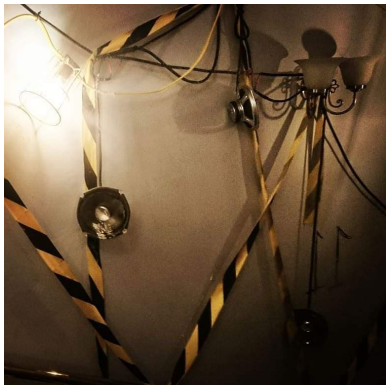
	Main set	Story 1 Tony	Story 2 Simon	Story 3 Mike	Story 4 Own
Set	Safety curtain with dripping letters				
Place	Lecture theatre				
Colours	Brown, red				
Materials	Cloth, draping				
Props	Lectern, water, projector				

GHOST STORIES

Lighting:

Lighting to create atmosphere and mood.

Key moment:



	Main scene	Story 1 Tony	Story 2 Simon	Story 3 Mike	Story 4 Own
Lighting	Bright lighting wash, at points house lights up to engage with audience				
Colours	Bright yellow, flashes of red when he has a fit.				
Effects	strobing when he has a fit.				

GHOST STORIES

Sound:

To create atmosphere and mood.

Foyer:

Dripping and wind in the foyer to create atmosphere. Even announcements were done in creepy voice.

	Main scene	Story 1 Tony	Story 2 Simon	Story 3 Mike	Story 4 Own
Sound type					
Sounds					
Volume/ pace					

GHOST STORIES

Costume:

To develop character and style of theatre.

	Main scene	Story 1 Tony	Story 2 Simon	Story 3 Mike	Story 4 Own
Characters					
Clothing					
Materials					
style					

GHOST STORIES

Acting style:

Naturalistic?

Non

Naturalistic?

	Prof	Tony	Simon	Mike	Dead child
Voice					
Body Language					
Posture/poise					
Space					

CHOICE SERIES

Special effects:



Live Performance:

Analyse and evaluate the live performance you have seen in light of the following statement:

‘Theatre makers today rely too much on technology to impress audiences.’

Your answer should:

- include analysis and evaluation of key moments from the performance you have seen and the contribution made by different theatre makers
- offer balanced consideration between your analysis and evaluation of the performance and your response to the statement

M.A.R.S.H

M – Moment

Flicker of lights when the professor has a fit.

This was effective because it drew our attention to the fit, which if it was just performance skills we could have missed.

A- Analysis

It made me as an audience member aware something was wrong and question the character in relation to the reset of the play. It also helped build tension.

R- Reaction

The use of marking the moments by using the downward lighting and red gel was effective as red symbolises danger and death. Downward lighting also casts shadows which are effective for a horror play.

S- subject terminology

H- How effective? How does it link?

This was effective as the use of the lighting emphasises and works alongside the actors performance to enhance the key moment and raise awareness to a key plot link with the rest of the performance. This shows that this supports the quotation that....

2 Analyse and evaluate the live performance you have seen in light of the following statement:

‘Theatre makers today can no longer compete with the power of the moving image.’

Your answer should:

- include analysis and evaluation of key moments from the performance you have seen and the contribution made by different theatre makers
- offer **balanced consideration** between your analysis and evaluation of the performance and your response to the statement.

(20)

Question Number	<p>Analyse and evaluate the live performance you have seen in light of the following statement: 'Theatre makers today rely too much on technology to impress audiences.' Your answer should:</p> <ul style="list-style-type: none"> • include analysis and evaluation of key moments from the performance you have seen and the contribution made by different theatre makers • offer balanced consideration between your analysis and evaluation of the performance and your response to the statement.
2	<p>AO4 = 20 marks</p> <p>This question asks the candidate to respond to a thought-provoking statement in light of their live theatre experience. At the heart of the statement is the debate that contemporary theatre makers rely too heavily on technology to impress audiences. Candidates will need to engage with the statement as informed members of the audience and discuss the contribution made by at least two different theatre makers.</p> <p>Candidates might refer to the following in their response:</p> <ul style="list-style-type: none"> • arguments that agree, disagree or offer a balanced reaction to the statement • analysis and understanding of the role of the director and how various production values have been used to communicate ideas and meaning to an audience • analysis and evaluation of how dramatic elements have been used to create theatrical impact such as set, lighting, costume, sound, staging and acting • the evaluation of key theatre makers, their collaboration and the contribution they have made to specific aspects of the production • consideration of performance style, influence and theatrical interpretation • analysis of and reference to key moments • analysis of audience and audience reaction • references to other art forms and the role of theatre in society • analysis and evaluation of the overall aims and intentions of the production.

Level 3	9–12	Competent <ul style="list-style-type: none"> • Clear approach with competent analysis of live performance elements, supported by secure knowledge and understanding and accurate use of subject-specific terminology. • Consistent evaluation demonstrating adequate ability to formulate and justify personal judgements of how ideas, meaning and impact are created by different theatre makers' use of production values and dramatic elements. • Clear personal response with consistent and generally balanced analysis and evaluation, showing secure reasoning, interpretation and engagement with the statement.
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Level 4	13–16	Assured <ul style="list-style-type: none"> • Confident approach with assured analysis of live performance elements, supported by comprehensive knowledge and understanding and effective use of subject-specific terminology. • Effective evaluation demonstrating assured ability to formulate and justify personal judgements of how ideas, meaning and impact are created by different theatre makers' use of production values and dramatic elements. • Comprehensive personal response with assured and balanced analysis and evaluation, showing confident reasoning, interpretation and engagement with the statement.
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Level 1	1–4	Limited <ul style="list-style-type: none"> • Descriptive, basic approach with underdeveloped analysis of live performance elements, supported by a limited knowledge and understanding and limited use of subject-specific terminology. • Limited evaluation demonstrating limited ability to formulate and justify personal judgements of how ideas, meaning and impact have been created by relevant theatre makers. • Uneven treatment of analysis and evaluation with a tentative attempt to engage with the statement, resulting in a limited overall response.
Level 2	5–8	General <ul style="list-style-type: none"> • Generally appropriate approach with partial analysis of live performance elements supported by adequate knowledge and understanding and use of generally accurate subject-specific terminology. • Emerging evaluation demonstrating basic ability to formulate and justify personal judgements of how ideas, meaning and impact are created by theatre makers' use of production values and dramatic elements. • Generally sound response supported by emerging but inconsistent moments of analysis and evaluation, with a general attempt to engage with the statement.
Level 3	9–12	Competent <ul style="list-style-type: none"> • Clear approach with competent analysis of live performance elements, supported by secure knowledge and understanding and accurate use of subject-specific terminology. • Consistent evaluation demonstrating adequate ability to formulate and justify personal judgements of how ideas, meaning and impact are created by different theatre makers' use of production values and dramatic elements. • Clear personal response with consistent and generally balanced analysis and evaluation, showing secure reasoning, interpretation and engagement with the statement.

Level 4	13–16	Assured <ul style="list-style-type: none"> • Confident approach with assured analysis of live performance elements, supported by comprehensive knowledge and understanding and effective use of subject-specific terminology. • Effective evaluation demonstrating assured ability to formulate and justify personal judgements of how ideas, meaning and impact are created by different theatre makers' use of production values and dramatic elements. • Comprehensive personal response with assured and balanced analysis and evaluation, showing confident reasoning, interpretation and engagement with the statement.
Level 5	17–20	Sophisticated <ul style="list-style-type: none"> • Critical and perceptive approach with sophisticated analysis of live performance elements, supported by precise knowledge and understanding and articulate use of subject-specific terminology. • Perceptive evaluation demonstrating accomplished ability to formulate and justify personal judgements of how ideas, meaning and impact are created by different theatre makers' use of production values and dramatic elements. • Sophisticated and in-depth personal response which perceptively draws together relevant and balanced elements of analysis and evaluation, showing sensitive reasoning, interpretation and engagement with the statement.

Analysis and understanding of the role of the director and how various production values have been used to communicate ideas and meaning to an audience

- What is the role of the director?
- What are production values?
- How did they communicate ideas and meanings?

Analysis of dramatic elements used to create atmosphere.

	Used how?	When?	Effective?	Impact?
Lighting				
Sound				
Costume				
Staging				

Key moments analysis

- What was happening?
- What techniques were used?
- Was this effective?
- Impact on the audience?
- Impact on the play overall?



Audience and audience reaction?

Who was the audience?

- Age
- Demographic
- Class

How was their response?

What was your response?



Links to other art forms and history?

Links to ghost stories?

Horror films?

Ghost hunts?

Early Ghost Sightings

In the first century A.D., the great Roman author and statesman Pliny the Younger recorded one of the first notable ghost stories in his letters, which became famous for their vivid account of life during the heyday of the Roman Empire. Pliny reported that the specter of an old man with a long beard, rattling chains, was haunting his house in Athens. The Greek writer Lucian and Pliny's fellow Roman Plautus also wrote memorable ghost stories.

Centuries later, in 856 A.D., the first poltergeist—a ghost that causes physical disturbances such as loud noises or objects falling or being thrown around—was reported at a farmhouse in Germany. The poltergeist tormented the family living there by throwing stones and starting fires, among other things.

Since ancient times, ghost stories—tales of spirits who return from the dead to haunt the places they left behind—have figured prominently in the folklore of many cultures around the world. A rich subset of these tales involve historical figures ranging from queens and politicians to writers and gangsters, many of whom died early, violent or mysterious deaths.

Live Performance:

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