

Brentford School for Girls

Drama Department



Getting ahead in Drama A Level


You are part of our Drama Family, in our family we have expectations...

- Believe in each other
- Support each other
- We are a team in drama 'all of us'
- Contribute your ideas and opinions
- Listen and value other people's views
- Understand that you may have differing opinions but that is you're right, however
- Always be mindful of other people's feelings.
- Be brave there is no wrong answer when it comes to creating, collaborate and be adventurous and innovative.
- Do not put a ceiling on the possibilities challenge yourself, be as creative as you can
- Be independent, yet collaborative, use divergent thinking, make sure you use a growth mindset and most of all
- Attend all lessons
- Attend all theatre shows
- Working together as a group is key, but this must mean that there is no ridicule
- You will all have strengths and weaknesses; you need to therefore support each other
- You will need to read in front of each other, again support is crucial
- Complete all homework for the deadline
- Turn up to rehearsals after school and during lunch breaks
- When I or your peers are talking, you're not, when you're talking I'm not and nor are you're peers, key to working well together and getting a good grade is mutual respect
- Everyone is entitled to their opinion; you listen and then you can give your own

Things you can do to get ahead

10 Growth Mindset Statements

What can I say to myself?




FIXED MINDSET

INSTEAD OF:

I'm not good at this.
I'm awesome at this.
I give up.
This is too hard.
I can't make this any better.
I just can't do Math.
I made a mistake.
She's so smart. I will never be that smart.
It's good enough.
Plan "A" didn't work.

TRY THINKING:

- 1 What am I missing?
- 2 I'm on the right track.
- 3 I'll use some of the strategies we've learned.
- 4 This may take some time and effort.
- 5 I can always improve so I'll keep trying.
- 6 I'm going to train my brain in Math.
- 7 Mistakes help me to learn better.
- 8 I'm going to figure out how she does it.
- 9 Is it really my best work?
- 10 Good thing the alphabet has 25 more letters!



GROWTH MINDSET

(Original source unknown)

@sylviaaduckworth

See as much live theatre as possible!

1. Sign up to mousetrap C145 to get £5 tickets to West End Shows!
2. Sign up to the National Theatre Entry Pass to get £5 tickets!
3. Sign up to young barbican for £5 theatre tickets
4. Sign up to RSC Key to get £5 Shakespeare shows – you can also opt to stand at the Globe for just £5
5. Open air theatre BREEZE – gives you £10 tickets
6. Young Vic give you £10 tickets if you are under 26!
7. Donmars Warehouse Young Free – FREE TICKETS TO THEATRE SHOWS – NO CATCH! Sign up to them.
8. Hampstead downstairs club £5 tickets – sign up
9. Almeida Theatre does £5 tickets for those under 25, use the UNDER25 code
10. Tricycle Theatre £10 tickets

The Course

Component 1: Devising

Content overview

- Devise an original performance piece.
- Use one key extract from a performance text and a theatre practitioner as stimuli.
- Centre choice of text and practitioner.
- Performer or designer routes available.

Assessment overview

- Internally assessed and externally moderated.
- There are two parts to the assessment:
 - 1) a portfolio (60 marks). The portfolio submission recommendations are: - can be handwritten/typed evidence between 2500–3000 words.
 - 2) The devised performance/design realisation.

Component 2: Performance in Text

Content overview

- A group performance/design realisation of one key extract from a performance text.
- A monologue or duologue performance/design realisation from one key extract from a different performance text.
- Externally assessed by a visiting examiner.
- Group performance: worth 36 marks.
- Monologue or duologue: worth 24 marks.

Component 3: Theatre Makers in Practice

Content overview

- Live theatre evaluation – choice of performance.
- Practical exploration and study of a complete performance text – focusing on how this can be realised for performance.
- Practical exploration and interpretation of another complete performance text, in light of a chosen theatre practitioner – focusing on how this text could be reimagined for a contemporary audience.

Component 1:

Read the following article:

Simon McBurney on devised theatre: 'It's absolutely petrifying!'



It's not ready yet. That's the word, straight from the horse's mouth, on the opening theatre show of The Edinburgh International Festival, *The Encounter*. The creator of the piece, the man who will be performing it, alone, Simon McBurney – artistic director of Theatre de Complicite (or Complicite for short, a byword for theatrical excellence) – is leaving things so close to the wire you can almost hear his heart pounding as he talks.

“It woke me up at four o'clock this morning and I haven't gone back to sleep!” he says. He takes a sip of coffee, sweeps a hand through his thinning hair. “I'm thinking: ‘This is a disaster! I don't know why I am doing this!’ My stage manager is saying: ‘There are only 10 days to go – when are we going to get a script?’ It's absolutely petrifying. The script will almost arise in my mouth as the lights go up – like a piece of jazz.”

I've followed Complicite's journey for most of the past 25 years, since its major 1989 breakthrough with Durrenmatt's *The Visit* – a thunderclap that roused me from teenage cynicism about theatre being a dying art form and woke me to its potential to cascade invention from every pore.

So I'm not enormously surprised that McBurney's latest project is only just coming together. Every time I have caught up with him before a show's opening – whether in Sweden 15 years ago for the premiere of an adaptation of Torgny Lindgren's novel

Light or in Tokyo in 2003 for the unveiling of *The Elephant Vanishes*, based on short stories by Haruki Murakami – there has been much backstage drama, a frantic race against the clock.

Of course, every theatre production carries with it attendant stresses and mounting pressures as opening night draws near. But high-level, last-minute uncertainty goes with the challenging terrain McBurney and those who have collaborated with him since *Complicite* was co-founded in 1983 keep venturing into. He and his associates are bold pioneers in the risky art of devised theatre.

Aside from the odd time when an existing play has been staged, the emphasis since the earliest show, *Put It on Your Head* – a comic look at holiday-makers coping with the unspoken codes of seaside conduct – has been on building new pieces from the ground up, relying heavily on improvisation and animal instinct.

A literary source can provide the creative impetus, as happened with the short stories of the Polish writer Bruno Schulz, *The Street of Crocodiles* – a huge Nineties hit for the company. It has again here. *The Encounter* is based on *Amazon Beaming*, a 1991 book by Romanian author Petru Popescu recounting the remarkable period American photographer Loren McIntyre spent, 20 years earlier, at the mercy of a remote Amazon tribe.

But there's no straightforward leap from page to stage. Work can take months – years – to come to fruition; all kinds of avenues are explored, and dead-ends encountered. McBurney has been mulling over the possibilities of McIntyre's story since the mid-Nineties – almost as far back as *The Street of Crocodiles*. More recently, he thought of presenting it at the Avignon Festival, changed his mind and turned instead to Bulgakov's *The Master and Margarita*.

One of the most succinct summaries of the devising process was given in 1995 by fellow performer/director/deviser extraordinaire Robert Lepage. The Canadian auteur equals McBurney in terms of international reputation, is the same age (57) and by quirk of intelligent programming is also at Edinburgh this year, also with a solo show, simply called 887.

“Most of the time” he suggests, “a theatrical production is constructed in the following order: writing, rehearsal, performance and, sometimes, translation... In our creations, the process is... reversed: the real writing happens at the end... Writing-rehearsal-performance-translation becomes rehearsal-performance-translation-writing. Seen in a linear manner, the starting point for most creations becomes, for me, their final point.”

This upending of theatrical convention – the better to give audiences a different slant on the world – is nothing new. Devising has been around for donkey's years. It was integral to the output of Joan Littlewood's legendary company Theatre Workshop, which created *Oh, What a Lovely War!* in 1963 on the back of collective improvisations and the actors' own research.

Peter Brook picked up the baton – presenting improvisations for the RSC's Theatre of Cruelty season in 1964, before heading to Paris at the end of the Sixties, where his

explorations have continued to this day. French influences are salient: McBurney trained in Paris with Jacques Lecoq (“the first real teacher I ever had”), acquiring skills in clowning, mime and physical theatre and the ethos that “play” mattered more than “the play”. Lepage was mentored in Quebec by a Lecoq-trained teacher and also headed to Paris, briefly studying with Swiss practitioner Alain Knapp.

One can stare long at the guiding hand of Continental practices – and get rather lost in the labyrinth of who did what, when. The key thing is that where devising was perhaps initially regarded as a foreign body invading the Anglo-Saxon model, it now circulates our theatrical system almost without our registering it. It can be a shaping force for excellence – or a road to chaos. London Road, Alecky Blythe’s devised musical for the National Theatre inspired by the Ipswich prostitute murders, was hailed as a breakthrough (a film adaptation was released earlier this year). By contrast, *We Want You To Watch*, a recent devised response to pornography, by the theatre dance collective RashDash, was dubbed “random, incomprehensible and plain bad” by the Telegraph’s reviewer.

Between them, McBurney and Lepage have conjured some of the most extraordinary theatre seen anywhere in the world. They can turn the most simple domestic trapping into something universal: the way actors rolling off a table, one after the other, denoted humanity’s thread of connection with the 5000-year-old corpse in 1999’s dazzling *Complicite* show *Mnemonic*, say, or a washing-machine window came to resemble a space-capsule in Lepage’s haunting fiction about parallel lives and the 1960s space race, *The Far Side of the Moon* (2000). “You want everything that happens to be part of the story,” McBurney says. “Everything should be articulate.”

The pitfalls are immense – nothing is set in stone, the map is non-existent. McBurney found himself extemporising the extended opening monologue in *Mnemonic* when it first opened; and pulled it off, by the skin of his teeth. Critics were less kind to Lepage when he opened his epic drama centring on the atomic attack on Hiroshima, *The Seven Streams of the River Ota*, in a very raw state at the Edinburgh festival in 1994. The Telegraph critic railed: “Overran by two hours, the scenery went haywire, and there were long scenes in Quebecois French.”

By the sound of it, 887, which takes its name from the apartment number in Quebec City where Lepage grew up, and looks back on his Sixties youth, has been getting firm affirmation from reviewers at early tryouts. You never can tell, though. When I caught up with him a few months ago, Lepage jovially likened himself to Christopher Columbus: “He takes a boat, he fills it with people, and he says, ‘We are going to a new continent.’ ‘How far is it? Are there monsters?’ ‘I don’t know – all I know is there’s something there and I’m going to try and lead you there.’”

As McBurney scurries back to rehearsals he frowns and gives an appealing, sheepish smile. “I’m not quite sure what it is until I’ve made it. I don’t go, ‘Oh, I’m going to do this with it.’ It’s emerging, right now. I hope there will be something there. I sincerely hope so, otherwise I’m going to be very embarrassed. It won’t be entirely finished but perhaps that’s appropriate. The show is about different encounters. And it asks the question: ‘What do you do when you discover something new?’”

Article 2:

Getting Started

Devising a piece of theatre can be a stimulating and exciting journey towards the development of a performance which is a fusion of the unique talents and creativity of the group. It is not a direct journey, but one in which you will encounter well-trodden paths, blind alleys and sudden surprises. In order to prepare, the group needs to have a good grasp of improvisatory skills. The following exercise helps students learn to accept each others' ideas – a concept which is not only useful in improvisation, but essential in developing the dynamics of the group throughout the devising process.

Pair Story-making

Divide into pairs. One person begins by making an “offer” (putting forward an idea) and the partner replies with a sentence that begins “Yes, and...”. Try not to block your partner's ideas, which can so often happen in improvisation. Instead, build on each other's suggestions. As soon as confidence develops, you can add in actions. Use the space as much as possible.

A: It's raining

B: Yes, and I've got a large umbrella

A: Let's shelter under it

B: Yes, and the wind is blowing us into the air

A: We are flying over the sea

B: Yes, and we have landed on an island...

And so on. It can be a very liberating game, especially as we don't often get the chance to say “yes” to everything! A key concept is that participants should avoid trying to push their own idea at the expense of their partner's. You can also try the game with both of you saying “Yes, and...”. The literal “Yes” can be dropped completely as soon as acceptance of each others' ideas begins to become more automatic. In contrast, it may also be worth briefly exploring what happens if one of the partners always says “No”.

*(By the way, we regularly run courses on **directing and devising** where you can try out these and many other approaches.)*

So they understand the concept: what now?

Once the class have become familiar with improvisation techniques, they can begin devising short scenes. The next activity enables the group to come up with some starting points and a simple structure for a devised story.

Random Sound Story

Work in small groups of 4 – 6. The groups are asked to invent a selection of random sounds – with each group member making one vocalised sound. Next, the group decides on a sequence in which these sounds are made and practices it. Each group performs its sound sequence in turn to the whole class. Now the groups are asked to make up and rehearse a story in which these sounds occur – in the sequence already decided upon. The story could be narrated or acted, or a combination of both.

Any devising process will benefit from a playful approach. Allow time to experiment with ideas first, rather than being in a hurry to fix scenes and storylines. Encourage improvisation rather than discussion. It's easy to get bogged down in whether an idea may or may not work. There is only one way to find out – by getting up on your feet.

Try out conflicting ideas – it's amazing how often a solution or unexpected insight can come out of "mistakes" made during improvisation.

Once the students feel more confident in improvisation they can move on to creating longer pieces with a more specific objective, for example an issue-based theatre in education piece aimed at a particular age-group. This could be performed to lower years or at the local primary school. A structure for the piece could be provided by taking an existing story or fable and giving it a contemporary twist. Other ways in could be interpretations of visual art works, photographs, music, song lyrics or poetry.

How might I take this further?

Encourage the students to move away from pure naturalism and to think about creating strong visual images through physical theatre. The next exercise can be a good way to switch the mind off and let the body lead the creative process.

Random Images

Students begin by standing in a space on their own. Each person makes three random poses – one high up, one medium and one low down, using a different spot in the room for each pose. Now they should find a way of moving between the shapes. Practice until the students know the positions and movements off by heart. In small groups, the students should show each other their shapes and then devise a story or situation where some or all of those movements and shapes might fit. They can interpret the shapes and movements literally or abstractly, adding sounds or words if they wish. The exercise can be used on its own or applied as a technique for approaching a story or theme that the group is working on.

In devising, students should be encouraged to explore all the elements of theatre including mime, movement, stillness, sound, music and lighting. Experiment with staging, including theatre in the round, traverse and thrust as well as the use of different levels.

For devising longer pieces, it can be helpful to use a tape-recorder, video or stills camera to record an archive – you never know when a particular scene, character or idea might be useful. However do be aware that watching video footage of improvisations can be soul-destroying for the performers and so should perhaps be left to the director!

Finally ensure that you and your students have ample opportunities to see some of the best contemporary devised work by companies such as [Complicite](#), [Filter](#), [Frantic Assembly](#), [Gecko](#), [Improbable](#), [Kneehigh Theatre](#) or [Punchdrunk](#).

Article 3:

Devised theatre: ten tips for a truly creative collaboration

Do your research, don't obsess over plot and set aside time early on to explore everyone's personal objectives for making the piece

John Walton

Britain may lay claim to some of the world's greatest dramatists, but solitary scribbling isn't the only way to create theatre. "Devising" is a process in which the whole creative team develops a show collaboratively. From actors to technicians, everyone is involved in the creative process. Since the pioneering *Oh What a Lovely War*, some of theatre's most exciting productions have been made this way.

It's both an exhilarating and terrifying way to work. I love the challenge of creating a show from scratch, but with this freedom comes a significant catch: there's no script; no safety net. I've spent most of the past decade walking this tightrope. From shows that have ended up touring nationally to flops I'd rather forget, here are some of the things I've learned along the way.

Be passionate about your source material

It might be a story you love, an injustice that enrages you or a question you can't stop asking – just make sure you've chosen a starting point that fascinates you. This curiosity will keep you alive to new possibilities, make you fearless when things get tough, and ensure you're always digging deeper.

If you don't care, why should an audience?

Do your research

The more you know about your starting material, the freer your imagination will be within it. Research nourishes rehearsals, provides a huge wealth of material from which to devise, and gives authenticity to your final production. The latter is important; if an audience questions the world you create, it's almost impossible for them to relax into the fantasies you're weaving. Of course, if you're creating a clown show, ignore all the above; ignorance will be bliss.

Get your material out there as soon as possible

Nothing gets me off my backside like the prospect of public humiliation. Without the pressure of a reading or work-in-progress night, I wouldn't create anything. Early previews will stop you over-thinking, get you creating, allow you to test material and (hopefully) build a buzz for the show. If premature exposure sounds too terrifying, you can always invite supportive friends into your rehearsals.

Unite the whole company around a common purpose

Set aside some time early on to explore everyone's personal objectives for making the piece. Then, as an ensemble, write a unified mission statement for the show. This might range from explicitly political aims to simply wanting to create a joyous evening of fun – it might even change as the project moves forward. It will provide an essential framework against which you can judge every decision you make and ensures that everyone is travelling in the same direction.

Keep an open mind

Advertisement

Few things will choke creativity more than your brainy ideas about what you think will work. Admit that you know nothing, keep an open mind and listen attentively to the people with whom you're working. The smallest comments can spark Eureka moments, and there really is no such thing as a bad idea. Some of my favourite scenes were inspired by tiny glimmers in otherwise awful improvisations. It's often the most disastrous rehearsals that tell me where I'm going wrong. As long as you're venturing into the unknown, there's no such thing as failure.

The importance of story is relative

Some people swear that story is everything, but it really depends on the show. If I'm adapting a pre-existing narrative, story will undoubtedly be high on my priorities. But sometimes it will only emerge once we start connecting the material we've made. In comedy, it's often just a framework from which to hang the gags. What's certainly true is that an early obsession with plot will close you off from many discoveries.

Always look for counterpoints

If your subject matter is serious, look for the moments of humour. If you're doing comedy, remember that it's probably not funny for the characters involved. Similarly, don't get stuck in endless dialogue; the way you tell a story through action, movement, music, design, sound and lighting is just as important as the words.

Everyone works differently

Devising doesn't have to mean endless improvisations. Let people create material in whichever way works best for them. Some of the best scenes will come when people are just given time to go home and write.

Don't be precious

Throw away your rehearsal plans if they're not helping, give your best jokes to another actor, consider moving your final scene to the start, simplify the plot-line,

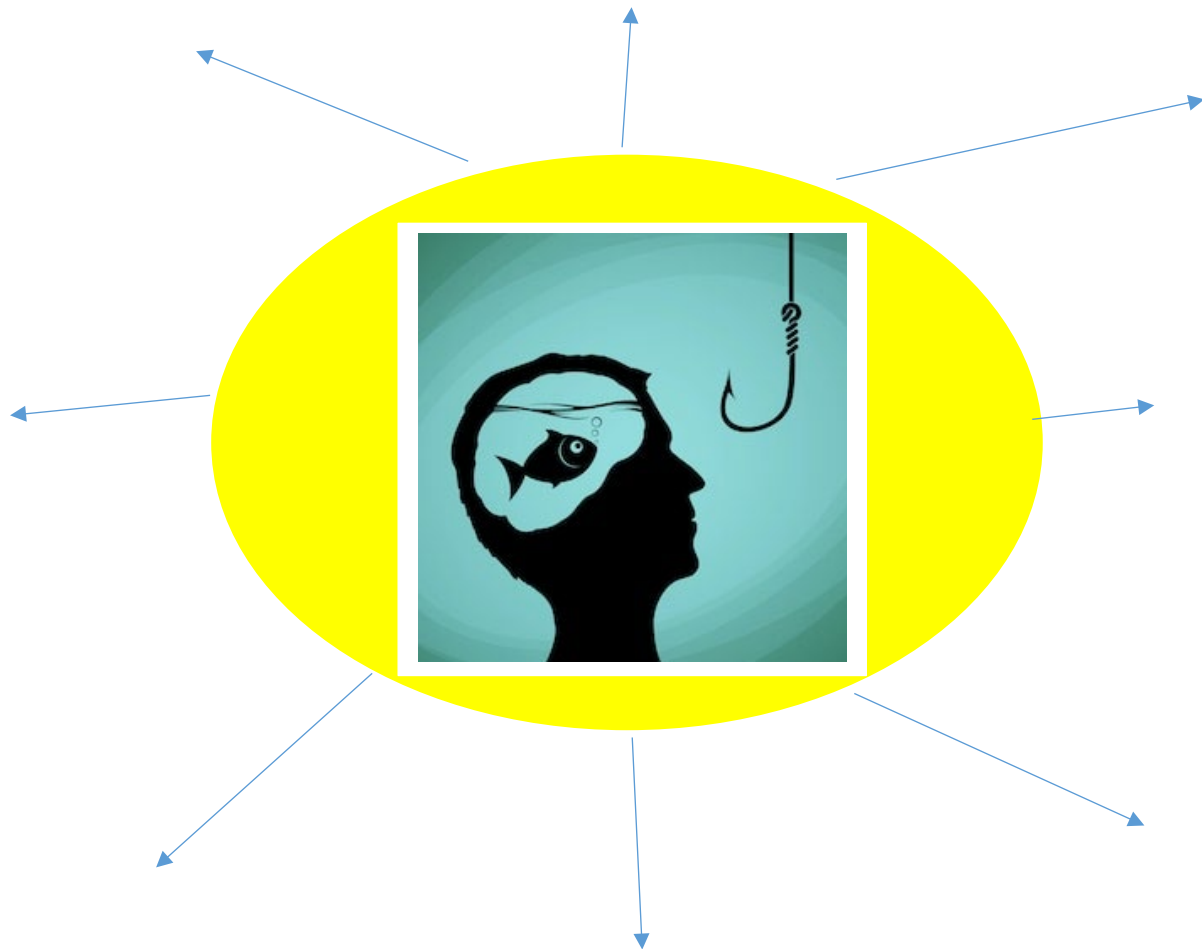
and mercilessly edit your show to the shortest length possible. I've never regretted any cuts or changes I've made to a show; getting the rhythm right trumps everything.

Stay optimistic and enjoy yourselves

Things will inevitably go wrong, but remember to keep looking for the joy and inspiration to create. Stuck in a hole? Play a silly game or get outside and do something fun. You'd be surprised how many good ideas come when you're not trying.

Ideas from stimulus:

Create a spider diagram based on the image below as a stimulus for a performance.



How To Understand a Play Text

Reading and understanding a play is different to a novel. A novelist often describes the world and the people they are writing about in a lot of detail. Often there are physical details of people, places and things. They do a lot of work for you so that you can access a full visual picture. They also explore the emotional and psychological lives in order to depict 3D characters.

Playwrights focus, in particular, on what it is to be human and on motivations to create drama. Drama is all about conflict. So when you are reading a play script you need to look in depth at who the characters really are and why they do what they do.

Unless you are an Actor or Director, opening the pages of a play can seem a bit confusing. How can you know what is going on when most of what you see on the page is a bunch of dialogue lines? Where are the clues? Where are the descriptions? Who are these people? What are they doing? Why are they doing it?

THERE'S NO SPECIAL SECRET. IT'S ALL ABOUT ASKING THE RIGHT QUESTIONS...

Let's break down a play in the way that an Actor or Director does. After all, it's the job of Actors and Directors to get it up on its feet and stage it for an audience. They are the people most qualified to help you to access the characters, details and themes in a play.

PHYSICAL CLUES AND LOCATION

Read the stage directions. Don't skim through these. A playwright has taken great care over what they have included to set the scene. Because stage directions are short and to the point they are extremely useful clues. The playwright has included exactly what they think is crucial for the audience to know about the world they are being introduced to. Take note of what they have written to give you access to the world of the play.

Where are they? Are there descriptions of a room? Furniture? Lighting states? Is it an exterior scene? How is this described? Why has the playwright set the play here? Why have they started the play here? Have they told you anything that gives you a clue to the period in time that the play is set?

Does the playwright tell you what people are wearing? This can give you an indication of social class, character type, history, time of day, weather, if it is exterior or interior, or even a clue to the action of the scene or what has gone before.

Do you know where the characters have they just come from? This will tell you something about their physical and emotional state.

What time is it? Is it light or dark?

If there aren't many specific stage directions or descriptions included then see what is said within the dialogue to give you the clues you need.

HISTORICAL CONTEXT

This will give you the social context of the world in which the characters live. Throughout history there have been different laws and ways of behaviour that affect what people do, how they behave, what they believe, what their aspirations and options might be. Sometimes a character in a play breaks those social rules to create drama but every character is affected by these aspects in some way. How much does each character conform and how much do they break from the normal rules of behaviour of that particular time and period in history?

PROTAGONIST

Who is the PROTAGONIST? Or, in other words, who is the main character? When you find this out you can discover the main theme of the play. A playwright will have chosen the protagonist very carefully for this reason. The protagonist is the character around which the central story revolves. Everything the protagonist does will give you an indication of the main theme of the play. This is the message that the playwright wanted to get across. This is the reason they wrote the play.

OBJECTIVE/WANT

What is their OBJECTIVE? What does each character WANT? Look at each scene and find out exactly what they are DOING in it. What a character says they want or what they say they are doing is not necessarily what they are really doing or what they really want. Look carefully and piece these details together and you will get the overall objective of each character in the play.

It is crucial to know what each character wants and then to look at how difficult it is for them to get what they want. What are the obstacles to them getting it?

Actors and Directors describe what a character wants as 'To....' followed by a strong and active verb, a DOING word.

So, in Shakespeare's Macbeth, Lady Macbeth's overall OBJECTIVE or WANT is 'To make Macbeth The King'. In a play like The Curious Incident of the Dog in the Night-Time the overall OBJECTIVE OR WANT of the protagonist Christopher is 'To discover who killed the dog'. Everything that a character DOES in a play furthers their main OBJECTIVE or WANT. Along the journey to what they want things happen that develop the characters and the relationships and create the plot and drama of the play.

CHARACTER/MOTIVATION

Award winning Actress Dame Judi Dench says, "You have to find out WHY does that person say those lines in answer to something somebody else has said? What is it in that person's make up that makes them react that way"?

Why do they want what they want? This is their MOTIVATION and it tells you about the true CHARACTER of the person. What is it about them, their psychological make-up, their history, their needs and their aspirations that makes them want what they want?

How do they go about getting what they want? What things do they DO to get what they want? What ways do they choose to take to get what they want? Are they successful in getting what they want? If they are successful how do they react? If they aren't then how do they react?

What does the character say about themselves? Go through the script and write down anything they say about themselves. Then ask yourself if what they are saying is true or could it be false? Are they trying to impress or lie or pretend to be something they are not? Or they could even be telling themselves something they need to believe about themselves.

RELATIONSHIPS

Theatre is all about drama. The drama in a play is created by the interaction between characters within a set of circumstances and events. Look for the subtext underneath the relationships within a play. What is really being said beneath the lines and why?

Are the relationships in the play all that they seem? Is this really a loving family? Are these really true friends? Do these people really love each other? Don't take this a face value. Find what is going on underneath the relationships and you'll find the key to the drama of the play.

What is the history between characters? What has gone on before the play starts?

How does one character feel about another? How are they the same? How are they different? How easily do they express feelings about another character?

What do characters say about each other? Once again, are these things true or false? If they are false then why is that character lying? Or do they just misunderstand each other?

LAST BUT NOT LEAST...SEE THE PLAY

If you are studying a play and you get the chance to see it live on the stage, GO! Plays are written to be seen. Even if you see a production you don't think is great there is no substitute for experiencing it off the page. And even if you can't see a live production go on YouTube. There are many clips and full length productions that have been uploaded on there.

If you are able to see a production of the play you are studying ask yourself these questions...

What are the three moments that most stood out for you?

Why? What happened? Which characters were involved?

Why did the playwright create these moments to move the drama on?

How did those moments move the story on?

Who was affected in those moments and how?

What did the characters do after those moment in the play?

What happened at the end of the play, in the final moments?

What did you think or feel about the main character (protagonist) and the final moment of the play?

“THEATRE IS THE ART OF LOOKING AT OURSELVES”

This is how Augusto Boal (Nobel Prize nominee, Actor, Director and Playwright) described the meaning of Theatre. Just as in real life, a play is a snapshot of time and of people in a particular set of circumstances. What those people want and how they try to get it. What happens on that journey creates the drama and the plot of the play.

There is nothing like live theatre. It's no accident that it's been a key form of expression for human beings since the beginning of time. Go and see some. Ask the questions I've laid out for you. Theatre is an active, exciting and provoking experience. The more you see, whether it's Shakespeare or a modern play, the more you will be able to become engaged in reading and understanding a play script by unlocking the human drama the playwright has created.

Component 3:

Example questions

Question 1:

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

‘Theatre relies on technology to entertain the audience.’

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

Question 2: That Face : Scene 4

As a performer, outline how you would use space to create impact on the audience in the portrayal of one character in this extract.

Question 3: That Face

As a designer outline how set could be developed to make an impact on the audience In this extract

Question 4: Woyzeck: Scene 5

As a director, discuss how you would apply the methodologies of your chosen theatre practitioner to the costume design used in your production concept. Your answer must focus on the named section listed above for your chosen performance text.

Your answer must make reference to:

- the overall aims of your production concept in response to the play as a whole
- how your practical ideas will work in performance
- the original performance conditions of your chosen performance text.

Key Words

Characterisation:

1. Body language

2. Poise

3. Posture

4. Tension

5. Role

6. Stock character

7. Proxemics

8. Isolation

9. Motivation

Describe a characters performance using these expressions:

One of the best things to assist you with studying drama is seeing as much **live theatre** as possible, list below all the theatre you have seen:

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