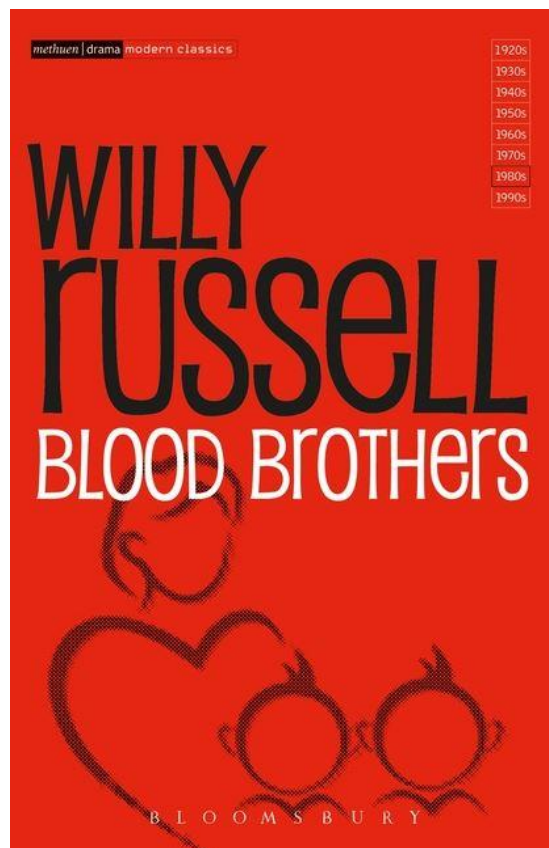


# COMPONENT 1

## (WRITTEN EXAM)



## **Contents**

Outline of exam	Page 3
Section A - What to expect	Page 4
Types of staging	
Page 5	
Stage Positions	
Page 12	
Theatre Terminology	
Page 13	
Section B- what to expect	
Page 18	
Q1 explained	
Page 19	
Q2 explained	
Page 20	
Q3 explained	
Page 21	
Q4 explained	
Page 23	

# There are 3 sections to the written exam:

## **Section A- 4 marks**

Four multiple choice questions on the following four categories:

Theatre roles, theatre terminology, stage placements and stage positions.

## **Section B- 44 marks**

6.01: 4 mark question on one design element and contextual justification

6.02: 8 mark question on vocal and physical skills for a specific line

6.03: 12 mark question on space and interactions within a shaded extract

6.04: 20 mark question on the characterisation of one character and how this relates to the play

It will give you an extract to focus on and you answer questions based on how you would use your vocal/ physical /special skills to act parts out and explain your intended effect on the audience.

# The exam lasts one hour

Suggested timings:

SA: 5 minutes

SB: 6.01: 4 marks 6 minutes

6.02: 8 marks 8 minutes

6.03: 12 marks 15 minutes

6.04: 20 marks 25 minutes

# Section A- what to expect:

Students must develop knowledge an understanding of:

- ❖ Drama and theatre terminology and how to use it properly
- ❖ The roles and responsibilities of theatre practitioners in contemporary theatre practice
- ❖ Stage positioning
- ❖ Staging configuration

0 1

In a piece of musical theatre, who would be responsible for the organising of the dance routines?

A – The Director

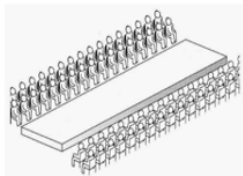
B – The Conductor

C – The Choreographer

0 2

What type of staging is [this](#):

Figure 1



A – Traverse

B – In the Round

C – Proscenium

[1 mark]

[1 mark]

0 3

When performing 'in the round' which of the following do you need to consider?

A – You have to change your position frequently

B – You have to be aware of your backdrop

C – You have to ensure you stay centre stage

[1 mark]

0 4

What style of play is usually put on at Christmas time?

A – Mummers

B – Naturalistic

C – Pantomime

[1 mark]

# Types of staging:



15

## PRO'S

- Actors and directors find this a very DYNAMIC, interesting space because the audience is close to the stage as there is an extended first row.
- The actors enter and exit through the audience
- There is no 'artificial' fourth wall separating the audience from the acting area

## CON'S

- Designers cannot use backdrops or flats that would obscure the view of the audience.
- Stage furniture has to be chosen carefully so that sight lines are not blocked.
- Actors have to be carefully positioned.



17

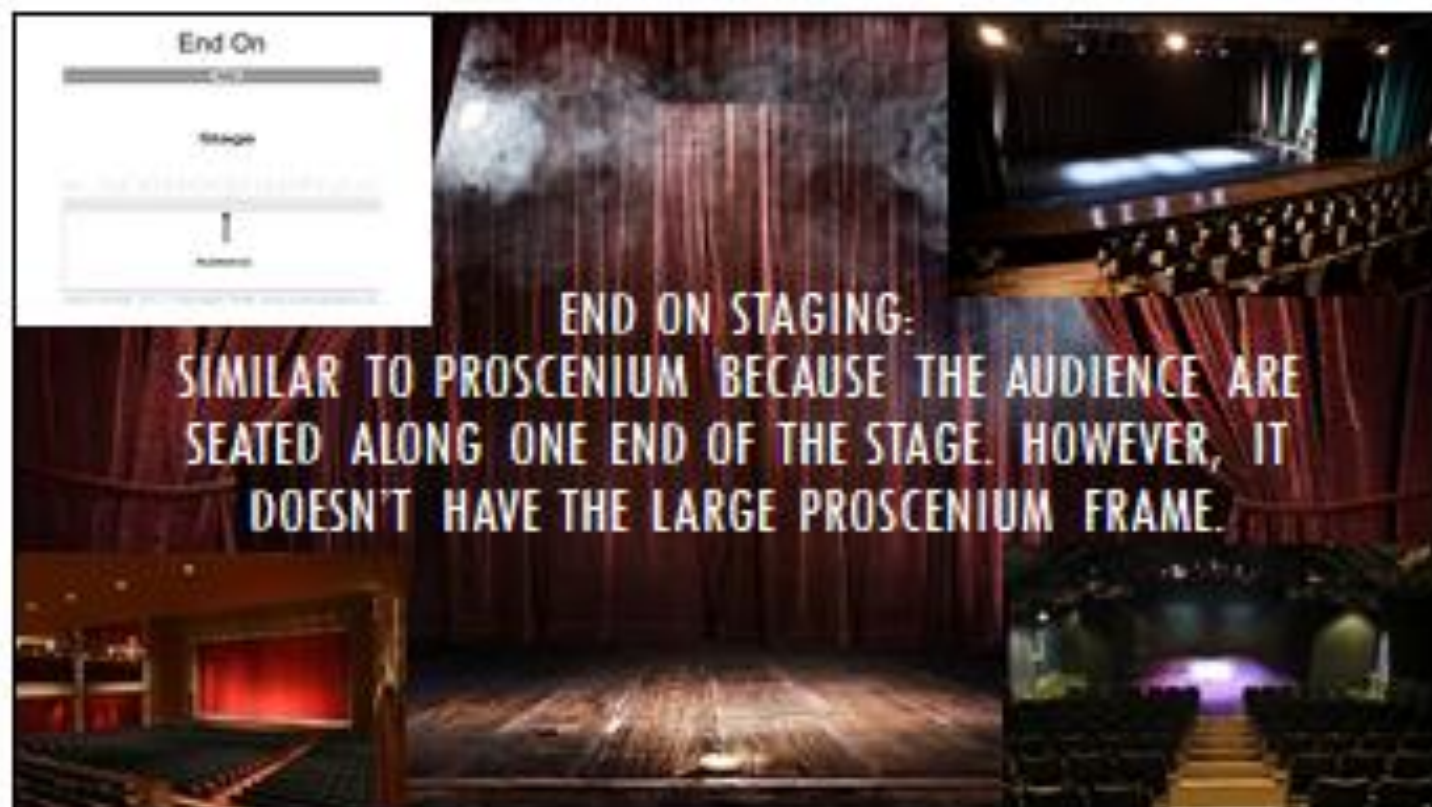
## PRO'S

- Stage pictures are easily created as the audience look at the stage from roughly the same angle.
- Backdrops and large scenery can be used without blocking sight lines.
- There may be fly space or wing spaces for storing scenery.
- The frame around the stage adds to the effect of a fourth wall, giving the effect of a self-contained world.

## CON'S

- Some audience members may feel distant from the stage.
- The auditorium could seem very formal and rigid.
- Audience interaction may be more difficult.





19

## PRO'S

- The audience all have a similar view.
- Stage pictures are easy to create.
- Large backdrops or projections may be used.

## CON'S

- Audience members in the back row may feel distant from the stage.
- It doesn't have the 'frame' of the proscenium arch theatre, which can enhance some types of staging.
- It may not have the wing and fly areas typical of proscenium arch theatres.

20



21

## PRO'S

- Combines some of the advantages of proscenium and theatre in the round stages.
- As there is no audience on one side of the stage, backdrops, flats and large scenery can be used.
- The audience may feel closer to the stage as there are three first rows – one on each of the stage's three sides.

## CON'S

- Sightlines on the extreme sides may be limited or obstructed.
- The audience on the right and left sides of the auditorium have each other in their view.
- Box sets cannot be used as this would block views for much of the audience.

22





23

## PRO'S

- The audience feel very close to the stage as there are two long, front rows.
- They can see the reactions of the other side of the audience who are facing them, which can work well for audience interaction
- Sometimes, extreme ends of the stage can be used to create extra acting areas.

## CON'S

- Big pieces of scenery, backdrops or set can block sightlines.
- The acting area is long and thin, which can make some positioning challenging.
- Actors must be aware of making themselves visible to both sides of the audience.
- Lighting for traverse stages need to be arranged carefully.



25

## PRO'S

- This is an interactive and exciting type of theatre where audiences may feel very involved.

## CON'S

- The audience may find moving around the space difficult or get tired of standing.
- Actors or crew need to be skilled at moving the audience around and controlling their focus.
- There can be health and safety risks.



# Amphitheatre



Epidauros Amphitheatre, Greece

This amphitheatre could originally sit over 6,000 people

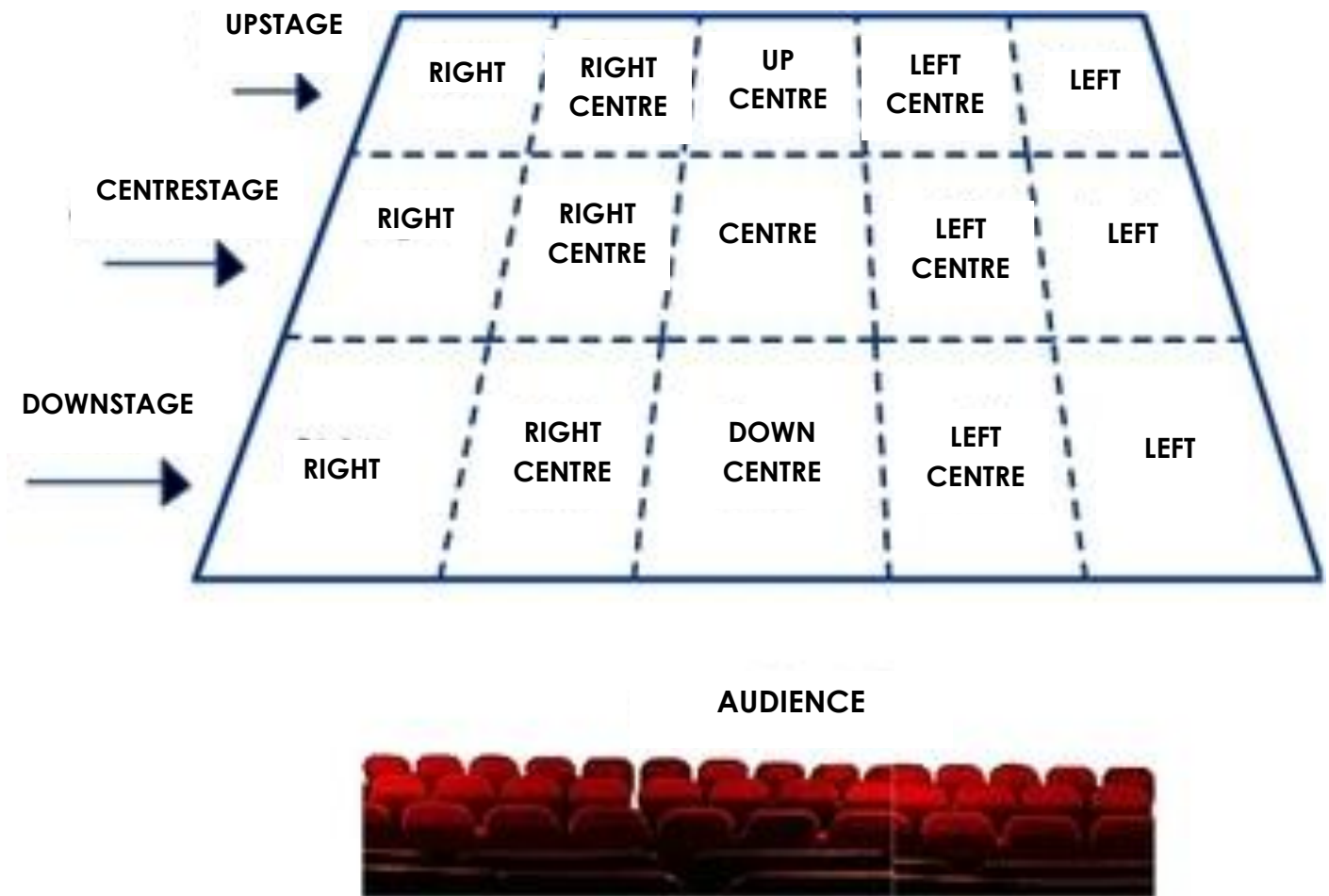
The oldest type of staging, that began in Ancient Greece over 2,000 years ago. These types of stage areas were designed for large audiences. There would be large productions put on, not just theatre. The audiences would travel for miles to watch the first performances at sunrise.

# Studio/ Black box



These type of stage 'spaces' are becoming more and more popular. Essentially, it is a black (although not always) room that can be used and changed as desired. They often have portable seating that can be moved around. As there is no back stage area, the productions are usually small. However, due to no 'backdrop' being present, they are a brilliant opportunity for multi media projection to create an atmosphere or an idea of place/ time.

# Stage Positions



## Theatre Roles



## PLAYWRIGHT

Writes the play to be produced

Usually sells his play to the theatre company to be produced

What do they do?

Writing the script of the play, including the dialogue and stage directions

When do they undertake their responsibilities?

Before rehearsals



## PERFORMER

Actor or entertainer

Makes a role come to life on stage

Guided by the director

What do they do?

Appearing in a production, creating a performance or assuming a role on stage in front of an audience.

When do they undertake their responsibilities?

In Performance and during rehearsals



## UNDERSTUDY

Studies another actor's role

May do matinee performances in the main role for which they are understudy

Guided by the director

What do they do?

Learning a part, including lines and movements, so they are able to take over a role for someone if needed.

When do they undertake their responsibilities?

In Performance and during rehearsals



## STAGE MANAGER

In charge of and oversees everything backstage, including crew

Organising backstage:

- Crew
- Cast
- Ensures props are found or made
- Rehearsals and rehearsal schedule
- Ensures scene changes are rehearsed and smooth
- Health and safety
- Keeping everyone on schedule
- Pre-show checks
- Co-ordinating tech departments
- Co-ordinating the play's start etc.

What do they do?  
Running the backstage elements of the play and supervising the backstage crew.

Organising the rehearsal schedule and keeping lists of props and other technical needs. Crating a prompt book and calling the cues for the performance.

When do they undertake their responsibilities?  
In Performance and during rehearsals



## SOUND DESIGNER

Generally freelance, hired for a production

- Set
- Costume (wardrobe)
- Lighting
- Sound
- Puppets

Produce a design plot which includes cues for sound or lighting changes, etc.

Designers must work with the vision and needs of the performance

Works with director and other designers

What do they do?  
Designing the sound requirement for the performance, which may include music and sound effects. Considering if amplification, such as the use of microphones, is needed, and creating a sound plot.

When do they undertake their responsibilities?  
Before and during rehearsals



## TECHNICIAN

Works backstage setting up or operating equipment

- Lighting
- Projectors
- Speakers and sound cues
- Microphones

Maintenance of equipment

Liaising with tech companies

Exploring site safety

Sit in a control box so they can see the stage

What do they do?  
Operating the technical equipment, such as the lighting and sound boards, during the performance.

When do they undertake their responsibilities?  
During rehearsals and in performance



## COSTUME DESIGNER

Generally freelance, hired for a production

- Set
- Costume (wardrobe)
- Lighting
- Sound
- Puppets

Produce a design plot which includes cues for sound or lighting changes, etc.

Designers must work with the vision and needs of the performance

Works with director and other designers

What do they do?  
Designing what the actors where on stage. Making sure that costumes are appropriate for the style and period of the piece. Ensuring the costumes fit the actors.

When do they undertake their responsibilities?  
Before and during rehearsals



## DIRECTOR

Conceives, develops and implements an artistic vision for a show

Directs the cast in rehearsals

What do they do?  
Overseeing the creative aspects of the production. Developing a 'concept' or central unifying idea for the production liaising with designers, rehearsing the actors and ensuring that all technical elements of the play are ready. Giving 'notes' to the actors to help improve their performances and agreeing the blocking (or movements) of the actors.

When do they undertake their responsibilities?  
Before and during rehearsals



## PUPPET DESIGNER

Generally freelance, hired for a production

- Set
- Costume (wardrobe)
- Lighting
- Sound
- Puppets

Produce a design plot which includes cues for sound or lighting changes, etc.

Designers must work with the vision and needs of the performance

Works with director and other designers

What do they do?  
Designing the puppets for a production, taking into account the style of the puppets and how they will be operated.

When do they undertake their responsibilities?  
Before and during rehearsals



## BOX OFFICE STAFF (USHERS)

First point of contact for audience

Give information about upcoming plays

What do they do?

Deal with the paying audiences and getting them to their seats before the performance. Often sell refreshments and food and ensure that there are no illegal recordings etc. during the performance

When do they undertake their responsibilities?  
In Performance



## SET DESIGNER

Generally freelance, hired for a production

- Set
- Costume (wardrobe)
- Lighting
- Sound
- Puppets

Produce a design plot which includes cues for sound or lighting changes, etc.

Designers must work with the vision and needs of the performance

Works with director and other designers

What do they do?

Designing the set of the play and the set dressing (objects placed on the stage). Providing sketches and other design materials before overseeing the creation of the set.

When do they undertake their responsibilities?  
Before and during rehearsals



## THEATRE MANAGER

Responsible for audience safety

Responsible for and manages front of house staff

- Box office manager
- Ushers
- Bar staff

Monitor audience arrival

Provides assistance when needed

Liaises with back of house to say when play can start

May have responsibility for bars, merchandise, etc.

What do they do?  
Running the theatre building, including overseeing the front of house staff (ushers) and the box office staff who sell tickets

When do they undertake their responsibilities?  
Before and during rehearsals, as well as in performance





## LIGHTING DESIGNER

Generally freelance, hired for a production

- Set
- Costume (wardrobe)
- Lighting
- Sound
- Puppets

Produce a design plot which includes cues for sound or lighting changes, etc.

Designers must work with the vision and needs of the performance

Works with director and other designers

What do they do?  
Designing the lighting states and effect that will be used in a performance.  
Understanding the technical capabilities of the theatre and creating a lighting plot.

When do they undertake their responsibilities?  
Before and during rehearsals



## PRODUCER

Finds the money for a show

Manages the financial risks

Sources the performers and teams



45

# **Section B**

## **BLOOD BROTHERS**

## Question 6.01: 4 marks

- This will always ask you to describe something about the set/ costume/props/ sound/lighting/ hair/ make-up.
- It only requires a short snappy answer- with 4 points made.
- You must include context in your reasoning
- You don't need to evaluate/analyse.

### Possible Q6.1s...

1. You are designing the **setting** for a performance of this extract. The setting must reflect the time period in which \_\_\_\_\_ is set. Describe your design ideas for the setting.
2. You are designing the **costume** for the character of \_\_\_\_\_ in this extract. The costume must reflect how \_\_\_\_\_ was set in a \_\_\_\_\_ class community in \_\_\_\_\_.
3. You are designing the **lighting** for this extract.
4. You are designing **props or items of furniture** for a performance of this extract.

### **Setting can include:**

- the arrangement of set/ props
- the staging form chosen
- composite (combination) settings (e.g. showing two or more rooms or places at once)
- discrete (separate) settings
- scale (size of objects in relation to what is around them)
- use of levels, ramps, steps
- positioning of entrances/exits
- use of gauzes/backdrops/cyclorama
- use of projections
- use of texture and colour

## Question 6.02: 8 marks

- Will always give you ONE LINE which you must state:
  - *What effect you want to create*
  - *How you would do that using vocal and physical skills*

### Possible Q2:

#### • **Vocal skills:**

- pitch
- pace,
- pause,
- tone,
- volume,
- emphasis,
- accent
- delivery of specific lines/ words

#### • **Physical skills:**

- interaction,
- eye-contact,
- spatial relationships,
- physical contact,
- use of space
- movement,
- gesture,
- posture,
- gait,
- energy,
- demeanour
- facial expressions.



Q2: As a performer, describe how you would use vocal and physical skills and the effect you want to create when saying the following line: (8 marks)

**MICKEY: Yeah. Yeah, I know loads of words like that. Y' know, like the 'F\* word.**

Example answer:

*As a performer playing the part of Mickey, I would use my vocal skills when saying 'Yeah, yeah' by sniggering slightly to show the audience that I am proud of my ability to swear and that I am enjoying showing off to my new friend. I would also pause before I say 'the 'f word' as if to build up some excitement before announcing the next bad word in my vocabulary. This would convey to the audience that Mickey is enjoying being listened to as he is usually ignored being in a house full of seven other children.*

*For my physical skills, I would use the space by walking proudly down stage from Edward, when saying 'I know loads of words like that' becoming closer to the audience and almost making him follow me to convey how Mickey is becoming a role model to Edward.*

*I would then, before saying 'the f-word', put my hands in my pocket nonchalantly, as if to say this is nothing to me and I use these words all the time- completely showing off to my new friend!*

### Question 6.03: 12 marks

- It will be focussed on the shaded part of the extract
- You must discuss performance ideas linked to the stated effect e.g.
  - *Use of performance space*
  - *Interaction (with other actor/s)*
  - *Physical/vocal skills*
- You must discuss both you and the other actor
- You must say what effect you want to create on the audience

<u>Performance space</u>	<u>Interaction</u>
1. Stage space- upstage, down stage etc	1. eye-contact and its withdrawal
2. Items of set	2. posture
3. Props that affect the stage space or promote/restrict movement	3. spatial relationships (proxemics)
	4. physical contact
	5. movement towards and away from each other
	6. dynamics
	7. demeanour (behaviour)
	8. facial expressions

- Physical contact includes use of touch/lack of

#### Possible Q3:

Q3: As a performer playing the part of Mickey, how would you use the performance space and interaction to create comedy in the highlighted part? (12 marks)

EDWARD (awed): Pissed off. You say smashing things don't you? Do you know any more words like that?

MICKY: Yeh. Yeh, I know loads of words like that. Y' know, like the 'F\* word.

EDWARD (*clueless*): Pardon?

MICKEY: The 'F' word.

EDWARD is *still* puzzled. MICKEY looks round to check that he cannot be overheard, then whispers the word to EDWARD.

EDWARD: What does it mean? *The two of them immediately wriggle and giggle with glee.*

MICKEY: I don't know. It sounds good though, doesn't it?

EDWARD: Fantastic. When I get home I'll look it up in the dictionary.

### Example answer:

*As a performer playing the part of Mickey, I would use the performance space by walking downstage towards the audience when saying the line 'Yeah, I know loads of words like that' in a proud manner, with his hands in his pockets and a smug facial expression to convey that Mickey enjoys showing off. I would have the performer playing Edward watch me with his eyes wide open as if in awe of my character. This would create comedy for the audience as they might initially expect Edward to be the one showing off based on the fact that he is of middle class.*

*Another way that I would create comedy would be when Mickey replies to Edward with the line 'The F word'. Before saying the line, I would respond to Edward's 'Pardon?' with an outtake of breath, as if Mickey can't believe that he doesn't know the word, almost in mock horror as if he is making fun of Edward's innocence.*

*The final way I would create comedy in this extract is after Mickey has finished whispering to Edward. I would have them wriggling with glee, by lying back on the floor and clutching their stomachs because they are laughing so much. After, before Mickey goes to say his line 'I don't know', I would have him abruptly sit up straight and look to the audience with a confused facial expression. This abrupt manner would cause the audience to laugh because it would be a contrast to the laughing previous to this.*

## Question 4: 20 marks

- You must identify the characteristics of the chosen character
- It will be about the extract **as a whole**
- You must explain your ideas for the stated character/ design
- You must link your ideas to the **play as a whole**

How is the character presented? (Characteristic)

What skills would you use to show this?

(Vocal/Physical/Spatial)

How is this relevant to the extract?

Where else in the play is he presented in this way?

OR what scene has helped build to this moment?

How can I link my Q4 answer to the  
play as a whole?

After using the written structure on page 5, you can also add these sentence starters to help you link your ideas to the play as a whole:

Example of a Q4 answer to:

'You are performing the role of Mrs Lyons. Describe how you would use your acting skills to **interpret Mrs Lyons' character** in this extract **and** explain why your ideas are appropriate both for this extract and the play as a whole.

As a performer, I would interpret Mrs Lyons' character as *very unstable at this part of the play*. In order to demonstrate this, I would use my gestures by *fiddling with my fingers* quickly and often throughout the extract, to *convey to the audience my anxiety at the situation*. I want to convey to the audience



how her mind is constantly changing, and thoughts are whirring through her mind. To do this, when speaking to Mrs Johnstone I would use a *shaky, sometimes low volume*, especially on the line 'Wherever I go you'll be just behind me.' This instability of Mrs Lyons' mind is also evident *on page 44 when Mr Lyons suggests she should take 'something for your nerves.'* In this part I would also use the same nervous gesture of fiddling with her fingers to portray that *the doubts in her mind have already begun.*

I also want to interpret Mrs Lyons as having a *status that changes dramatically* throughout this extract. For example, at the point where she lunges at Mrs Johnstone, I would want to convey the high status of her as she is becoming violent. To demonstrate this, I would use my acting skills by using an *upright and tense posture, just before lunging* when I say the words 'But you won't, so...' almost as if I making myself bigger than I really am- like an animal about to fight another. I would *raise the knife and walk towards Mrs Johnstone slowly*, as if to convey she is aware of what she is doing, *portraying to the audience that she feels in control – although the act of lunging with a knife actually shows a loss of control and very quickly after this her status drops.* This status struggle with the two female characters is also *evident at the beginning of the play when Mrs Lyons hears of Mrs Johnstone's pregnancy.* At this point, I would interpret her character by using my *vocal skills with a quiet volume and a tone that almost begs Mrs Johnstone on the line 'Give one to me,'.* I would also use my *eye contact by looking at the floor when she says the line* to *clearly portray to the audience that Mrs Lyons has the lower status due to the fact, she is unable to have children of her own and resorts to begging her employee for one of theirs.*

I would also want to *interpret Mrs Lyons as being paranoid that Mrs Johnstone is following her.* On the line 'You'd just follow me again, wouldn't you?' I would use a *quizzical expression on my face*, as if I couldn't comprehend what might happen and why Mrs Johnstone won't leave me alone. I'd *clutch my hands to my chest in an almost defensive manner to suggest some anxiety over that thought.* This idea of *paranoia comes up again on page 69 when Edwards has been excluded for wearing a locket to school.* Mrs Lyons realises that the picture inside is of Mrs Johnstone and Mickey. As a performer, I would *hold the locket in my hands, whilst shaking slightly, to show the paranoia beginning to set in.* I would also *look slowly up from the locket into Edwards eyes, with a tearful expression* as if I cannot believe that my world might come crashing around me. *This would portray to the audience that Mrs Lyons is panicking that Edward may have found out her secret.*