This is your starting point . . .

SP

. . . the end is up to you!

DRAMA

EXAM BOARD: EDEXCEL **COURSE CODE: 1DR01**



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Tutor Group: .....

1 | Key Drama Vocabulary

Physical skills

Also known as **physicality**. A performer can hold and use their body in specific ways to show the audience what they are thinking and feeling. It is important that an actor thinks about how they use these skills to transform themselves into the character that they are playing.

Facial expressions
Eye contact / direction
Movement
Gait
stillness
Pace
Physical tension
Gesture
Stance
Body Language
Posture

Vocal skills

A person's voice provides lots of information, such as their age and where they are from. A performer should ensure that they have good articulation and projection. Performers can use a range of vocal skills to convey what the character is thinking and feeling.

Accent
Pause
Pace
Pitch
Volume
Emphasis
Tone

Staging

Important vocabulary to do with using and creating the stage space.

Proxemics
Levels
Split scene
Stage Directions
Sightlines
Blocking
Abstract use of space

Drama Techniques

Techniques help us to develop ideas and 'shape' work drama work. This is your **essential 'tool kit'** for making work. You use these techniques to build vour scenes

Choral voice
Choral movement
Body as prop
Tableaux
Freeze frame
Movement sequence
Transition
Mime
Montage
Slow motion / fast forward
Thought tracking
Soundscape
Vocal collage
Physical puppetry
Circling
Asides
Narration
Sound effects made by the actor
Cannon
Repetition
Direct address
Overlapping dialogue
Symbolic use of props
monologue
Role Play
Writing in role
Placards
Dialogue
3rd person narration
Role on the wall
Multi-role
Group role
Speaking the stage directions
Hot Seating
Split role

Other Key words

Naturalistic
Fourth wall
Non-naturalistic
Plot
Stimulus
Language
Content
Meaning
Purpose
Symbolism
Communication
Colour
Atmosphere
Mood
Climax
Tension
Ensemble
Structure
Linear
Contrast
Juxtaposition
Cross-cutting
Episodic
Flash forward /back

You must understand and be able to use all the words listed here. Being able to use this language will help you to develop and communicate your ideas to your group and the examiner.

2 | Lighting Design



Spotlight

Strong focused beam of light that has a hard-edged effect, used to light characters or elements on the stage.





Theatre lights are known as **Lanterns**

Parcan

Similar to Fresnel and spotlight as it is clearly a beam of light (you can't use it for flood/wash) but it's not very defined. This is easy to put at an angel thinking about how you might use **THE DIRECTION OF LIGHT TO CREATE MEANING**

Lighting design is about creating **atmosphere/mood** as well as a sense of time and location. It is an important theatrical element in a way of creating an emotional response from your audience. **What you don't light (the use of shadow) can be just as important!**

Using light direction and shadow to convey meaning for your audience



Position of light	Where is the shadow cast?	Meaning that can be created
Front	Behind subject	Captures colours and detail – very clear
Overhead	In eye sockets and under nose	Can look sinister, gloomy, threating
Under	Over most of face	Can make a character look sinister or evil, untrustworthy/unlikable.
Side	On opposite side of subject; can obscure part of scene	Adds drama. Can feel sinister, could be used to conceal areas of the stage or characters. Suggests not seeing the whole picture. Character is hiding something or mysterious.
Behind Back	In front of subject – turning them into a silhouette	Gives a halo effect / silhouette effect, mutes colours and detail of the character can create a sense of mystery and intensity. Could create an intimate atmosphere. Can make the characters/object appear separate from the set/location



Fresnel

like a spotlight BUT has a softer edged effect Useful for good overall light when used with others: You can pick out key characters at certain points for emphasis by bringing your audience's attention to them with a Fresnel – or props etc.



Using coloured gels to convey meaning for your audience

Red = Anger, jealousy, fear, passion, blood, aggressive, impulsive, power, danger, evil, warning

Pink = Love, light and airy, romantic, sentimental

Yellow = Bright, happy, sunny, hopeful, resolution, warm. friendly, cheerful, playful

Amber = Awakening, warm, safe, new, wisdom, courage

Green = Organic, calming, earthy, nature, jealousy, illness

Aqua = Gentle, Simple, Water, crisp, tranquillity, coolness, stillness, clear, calming

Blue = Water, night-time, cold, sullen, darkening, cold, mystical, mysterious, quiet, empty

White = Open, raw, unfiltered, clinical, innocence, purity, stark, interrogation (Brechtian)



Blackout
Flash
Cross-fade
Dim
Fade
Strobe
Intensity
House lights
Cue sheet

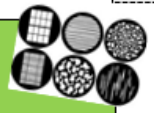


Flood or Wash

- produces a clear wide-angled light, but there's little control over the spread of the light. Good for general atmosphere. THE COLOUR GEL YOU USE WILL BE IMPORTANT HERE!



Gobo



A Gobo allows you to project a simple, defined shape or break up a beam of light into a pattern. (looks a little like a stencil because they have to be cut in the same way)

Cold colours

Use cold colours to represent night, darkness, water, empty, stillness

Warm Colours

Use warm colours in your designs to reflect: passion, happiness, enthusiasm, anger and energy.



Shadows can create the following moods and atmospheres: mysterious, secretive, dishonest, scared, intimidating, lurking, frightening, evil, things are not as they seem, sinister, romance, foreboding, fear, spooky



Underlined key words: **Lighting** is an important part of creating the **mood**, **atmosphere** and feel of a scene or moment. It can **transform** the **environment on stage**

3 | Sound and Music

Sound can be used to establish the time or location of a performance, or to create and enhance mood and atmosphere.

Remember: everything's deliberate!

Good **sound design** is a series of deliberate decisions. Always assume that anything on stage has been put there for a reason and **contributes to the audience's experience.**



Making sound choices

The artistic choices the sound designer makes will depend on the style of the production. Just like lights, sound can be used effectively to create atmosphere and location, such as adding a faint sound of birdsong under a scene set in a garden.
Sound can also be used in an abstract way. For example, you could choose sounds which reflect the emotions of the characters onstage or a sound that creates fear or **builds tension**, eg a **repetitive** ticking noise that increases in **volume** throughout a scene.
Music may also be used to create mood and atmosphere. Playing it underneath the action onstage in this way is called **underscoring**.
Choice of music is very important. You must decide if it should be live or recorded and consider whether it improves the work or if a scene would be more powerful without it.

Sound Design:

the three categories of sound design, are:
1) **functional** (e.g. practical sounds such as a gunshot to coincide with an action on stage)
2) **atmospheric** (i.e. using underscoring that may include music, or a pre-recorded soundscape)
3) **incidental** where sound can be used to cover moments of transition (e.g. between scenes or to cover scene changes).

Sound Effects:

1) **Recorded**: often abbreviated to FX. May form an obvious part of the action (train arriving at station) or may be in the background throughout a scene (e.g. birds chirping).
2) **Live:** gunshots, door slams, and offstage voices (amongst many others) are most effective when done live.

Descriptive Words for Sound and Music

The effect music can create Some descriptive words for music in relation to the effects of music are:

Soothe	Excite	Relax
Stimulate	Calm	Enlighten
Frighten	Focus	Invigorate
Rejuvenate	Stir	Improve
Heal	Empower	Restore
Incite	Exhilarate	Uplift
Shock	Confuse	Relax
Disturb	Deceive	Motivate

Tempo refers to how slow or fast the music/sound is and will evokes a certain type of mood. Slow, crooning music might tap into your emotions, as they relate to love or loss. Upbeat, fast-tempo music might make you want to dance all night or sing out loud. **Some descriptive words for music in relation to tempo are:**

Fast	Brisk	Upbeat
Quick	Moderate	Slow
Gradual	Buoyant	Diminishing
Energetic	Joyful	Melancholic
Rapid	Steady	Lively
Stately	Even	Frantic

Timbre is the term for the colour, or sound, of music. For example, a cello and a clarinet may play the same note at the same volume, but you can still hear the different music made by each. Timbre refers to the frequencies that compose the individual sounds. **Some descriptive words in relation to timbre are:**

Loud	Soft	Brassy
Gentle	Natural	Melodious
Raucous	Strong	Smooth
Rich	Distinct	Deep
Thick	Mellow	Shrill
Reedy	Thin	Breathy
Rounded	Full	Clear
Piercing	Strident	Harsh
Warm	Resonant	Bright
Dark	Flat	Light

Sound and music can be used to bring out the emotion in a scene. It can evoke an emotional response in the audience and/or symbolise how a character is feeling.

Diegetic and non-diegetic sounds

Diegetic sound is sound that the characters on stage can hear. For example, if a telephone rings on stage and a character answers it, then the sound is diegetic: the character on stage has heard the telephone.

Non-diegetic sound is any sound that a character cannot hear, but instead creates the mood or atmosphere for the performance. For example, if a piece of music is played to accompany a scene (called underscoring), but cannot be heard by characters on stage.



Sound Art (foley artist)

You could decide to work with live sound and be imaginative with how you create your sound effects. (Eg: the classic use of using coconut shells to make the sound of a trotting horse.) The sound designer could do this live at the side of the stage or ask the actors to do this as part of the performance.

Brecht would love this as this is what he called showing 'the mechanics of theatre' – one of his distancing techniques. It reminds the audience that they are watching play and stops the audience getting emotional attached to the action and characters on stage.

4 | Costume Design

When designing a costume, there are several aspects to consider, including:

condition, colour, fabric, cut, fit, Movement

Each of these aspects will be important factors in communicating to an audience the personality of the characters and their status, the time period and setting of the play, as well show the theatrical style of the performance.

Establishing a character

Costumes can:

Provide the audience with basic information about a character, such as their age, gender, occupation and economic and social background.

Reveal lots of information about a character's personality, eg a vain character might wear a flamboyant outfit to draw attention to themselves, while a shy character might wear plain clothes in dull colours

Reveal information about a character's circumstances within the play, helping to tell their story, eg a character might begin the play wearing smart clothes but by the end of the play their costume might look creased and untidy to help communicate their journey and what they have experienced.

Conveying the context of the play

Costumes can also convey the context of the play, including the **time period** and geographical setting, following **fashions** and styles that evolve from one decade to the next. Performers wearing dinner jackets, bow ties and top hats could suggest the historical setting of the piece before any dialogue is spoken. Through local **cultural dress** or references to the **climate**, costume design can also help to convey the **geographical setting** of a play.

Support the style of the play

Costumes support the overall style of a production, along with the other design elements. If a production is naturalistic in style, then costumes should be realistic and recreate everyday life. However, a pantomime, which is far more theatrical, would feature grand and colourful costumes to support the overall style of the show.



condition

The condition of the costume can convey information about a character's circumstances. For example, a Victorian street beggar leading a hard life may wear dirty rags with holes to show wear and tear. A fussy, perfectionist businessman might wear a very new looking expensive suit, that is immaculately ironed.



cut

The way a costume is cut refers to the shape of fabric pieces used to construct it. For example, a suit can be cut in different ways to help change the performer's physical appearance, making them appear either smaller or larger. Cut can also provide information about the historical setting of the play, eg flares are a style of trousers that become wider below the knee and are largely associated with the 1970s. Furthermore, if the cut is slim-fit/baggy it might indicate levels of confidence or that someone dresses to fit in with a particular sub-culture.



fabric

The most appropriate fabrics to suit the character, setting and style of the production should be considered. The type of fabric will suggest a modern, futuristic, traditional or old look. Fabric can also provide information about a character's social status, eg a wealthy character may wear a silk dress.



fit

The fit of a costume refers to how the clothing fits the performer, eg tight, oversized or fitted perfectly. It can reveal a character's personality or the context of the play. A woman in a period drama may wear a very tightly fitted corset to help reflect the historical context of a play, as it was fashionable to accentuate a woman's physical form.



Movement

How a costume effects the movement of the character

Different costume elements can change how an actor stands, walks, sits, or feels: wearing a corset, for example, will physically restrict an actor's movement. This will make the person come across as a very stiff, awkward, upright, stifled – which could match and help symbolise a character's personality. These changes can be used to develop a character. Consider how different types of shoes (form high-heels, to big oversize wellington boots) and how this effects the way the character can move. Furthermore, the impact of putting your character in a cape, cloaks or a heavy overcoat and how they interact and move in it – can help symbolise character.

colour

It can convey a symbolic idea or reveal something about the character wearing the costume.



Colour can also be used to help the audience see the similarities or differences between characters. For example, where two families are feuding, the performers may be dressed in different colours to help the audience differentiate. It is important to remember that colours change under stage lighting, eg a white dress will appear blue under a blue light.

Red	Yellow	Green	Blue	Black	Purple
energetic	joyful	youthful	calm	formal	mysterious
passionate	optimistic	natural	trustworthy	sophisticated	wise
powerful	cowardly	jealous	depressed	mournful	regal



5 | Set Design

The set is everything visible on stage: Scenery, stage furniture and props

The set helps to communicate to the audience what the play is about (even before anything happens).

Effective set design creates meaning and helps the smooth running of the performance.

Sets can create meaning by…

- ✓ Establishing the location and time period of the production
- ✓ Creating mood and atmosphere
- ✓ Creating symbolism
- ✓ Contributing to the overall visual style of the production (along with the costume and lighting)

Sets may also have to…

- ✓ Consider entrances and exits
- ✓ Have different staging levels
- ✓ Allow actors to move around the space
- ✓ Give the audience clear sightlines
- ✓ Allow for quick/smooth scene changes

Naturalistic:
The set design might try to create a realistic setting.

Non-Naturalistic:
In contrast it might want to create a something more abstract and symbolic

Naturalistic sets





This type of set aims to create the illusion of real life for the audience

They are often detailed, using well research period furniture and realistic decoration

Used in naturalistic theatre alongside the techniques of Stanislavski

Non-naturalistic sets

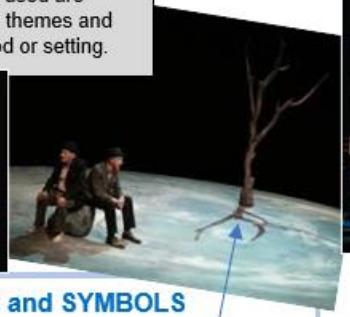
Minimalist sets

These sets use few props and minimal scenery.

The audience have to use their imagine more.

The props and scenery that are used are often important to symbiose the themes and suggest or hint at the time-period or setting.





Abstract sets

This type of set does not try to recreate real life on stage.

The design can be basic (minimalistic) or elaborate.

The abstract style allows the set design to be symbolise and highlight the play's themes.









Communicating THEMES and SYMBOLS

If a set is non-naturalistic then the designer can focus on communicating themes through symbolism. EG: The set could include a large, dead tree to suggest the themes of death and decay.

The set designer usually starts by discussing sketches of their ideas with the director (and sometimes the cast). When the choices have been made, they may build a scale model of the set, which is called a **model box**. This gives them an idea of what the real set would look like and lets them make any necessary adjustments.



Overall feeling/atmosphere

It is important to consider how a set makes you feel/think. Does it remind you fondly of childhood? Is it cold and uninviting? Does it feel mysterious? Does it look other-worldly? Does it suggest danger / excitement / magic?

Here are some ideas of what certain states might mean about the characters/plot:

Messy = chaotic, unstable, upset

Busy = Energy, full, fun

Empty=lonely, loss, missing

Colourful = happy, playful

Black= death, night

Neat= obsessive, organised

Clinical =,uncomfortable, impersonal, cold

Fragmented= confused, mental health

Worn = tired/old/ageing

The configuration of the stage impacts set design greatly

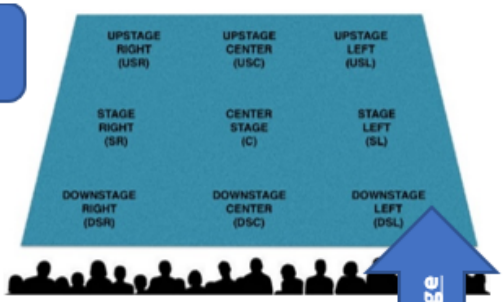
For example, *in the round* performances should not feature a tall set item in the middle, as it would block the audience's viewpoint of the action. A consideration of levels is therefore important. For example, sometimes the seating and staging are flat against the floor and not raked, which means that characters can be difficult to see if they are sitting down or low to the floor. Audience sightlines should always be considered.

6 | Staging

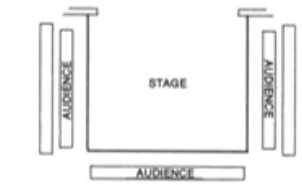
Performance Space / Types of Stage

When designing a stage you have to remember the 'actor-audience' relationship.

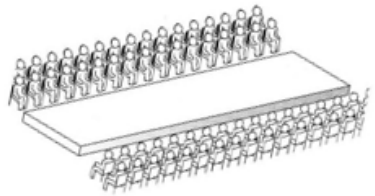
Where are the audience in relation to the actor and the performance space? To what extent to do they interact with them and why?

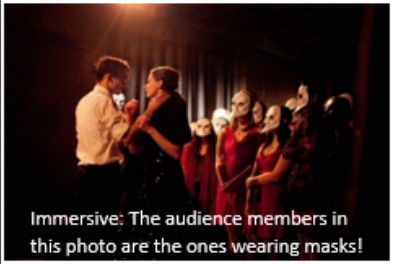


Type of Stage	Advantages	Disadvantages
End on stage or Proscenium Arch In the late 17th Century until early 20th Century it became the standard form of staging for most theatres in Britain.	Audiences are comfortable as this is the most familiar staging. Sense of 'us' and 'them' because of the fourth wall. Realistic sets easy to create. Blocking is easier with entrances and exits. Technical effects are easier to achieve. Most types and scales of performance can be successful.	Difficult for an audience to become heavily involved. Blocking needs to ensure it isn't too linear and that no one has there back to the audience. Furniture needs to be placed with the audience and sightlines in mind . Blocking needs to be natural but ensuring that the audience can see all that is going on. Example of the family dinner table – this is easier to stage when using other types of stage.
Thrust Stage A stage with audience on 3 sides. Derived from the era Shakespeare during Elizabethan and Jacobean periods.	Great for large scale productions. More intimate as actors are closer to the audience and surrounded by them. Large items of set are still able to be used upstage without interfering with 'sightlines' Most plays work well in this staging. Props/furniture cause sightline problems, blocking needs to be precise. Props plot is also essential.	Actors have to relate and perform to 3 sides – making blocking the play a significant task. Lighting plot needs to be more complex. Entrances/Exits/Wings need to be thought out because of sightlines The stage floor has to be a vital part of the set design because of the audience seating. Scene changes have to be done in front of the audience.
In the Round Means…'The audience surrounds the stage'. Doesn't necessarily need to be 'round' but audience need to be all the way around the performing area to be in the round.	Audience – actor bond is strong and intimate because the actors are close to the audience. Impossible to have a realistic set in the round – enhances imagination -audience has to create a sense of environment themselves. Works with naturalistic acting – as you'll have your back to someone at some stage. Scene changes can happen as part of the performance – by cast or stage management in costume.	Similar to thrust issues but even more so! Unless you can raise the audience you will struggle with sightline problems. Harder restrictions for designers of set, lighting & sound. Restrictions on placing furniture and focus of lights. Blocking has to be highly accurate because of performing to 4 sides. Actors always have their back to half the audience – meaning they can't be subtle.
Traverse Stage Also so known as 'Theatre in the Corridor' It's a corridor between two blocks of audience. It's a very uncommon type of stage form in theatre. Very similar to fashion catwalks.	Audience uses imagination due to set restrictions like 'in the round'. Simple form to create in a studio theatre. Good staging for small audiences. Scene changes have to be carried out in full view of the audience. Good for enabling use of movement – causing swift changes of location in a fast-paced play.	Suitable only for a relatively small audience – although there are exceptions. Audience ideally needs to be raked in tiers like a catwalk – which can be hard to create. (Or use a raised stage.) Using each extreme end of the stage can create problems for audience sightlines and can cause a Wimbledon effect for the audience which is wearing. During scene changes, blocking usually means one set of actors has to exit one end & the new cast/new scene comes on from the other end to start.
Immersive and Promenade Theatre Audience and performers occupy the same space. Audience follow the performers from one area to the next. Usually no seating. It's a rare form of theatre that has developed in the last 20 years.	Good for site-specific theatre where, for example, the plot of a murder mystery is performed in and around a Manor House, Can be much cheaper as set does not usually need to be created as site-specific locations care often used. Exciting form of staging that has a real sense of community. Create a strong experience for the audience due to very close audience- actor relationship. Audience often incorporated into the performance (see photo on the right). Lighting can be used to point where action is moving to.	Difficult to rehearse with so much audience participation. Audience may be hard to control – may have to have an invited audience to rehearsals. Lighting is complex because of glare into the audience – as it is possible you will not know exactly where they will be. Sound design is difficult - placing of speakers needs a lot of thought. H&S nightmare – trailing cables, trips hazards etc. Shorter members of the audience have to be thought of as they are disadvantaged. Disabled audience members have to be considered.





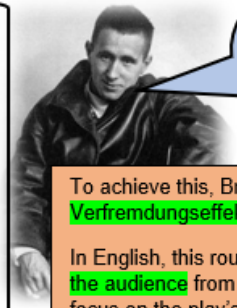




Immersive: The audience members in this photo are the ones wearing masks!

It is imporant that you know how we refer to **the different areas of an End On stage**

7 | Bertolt Brecht



"Art is not a mirror with which to reflect reality but a hammer in which to shape it"

All of Brecht's techniques are designs to remind the audience they are watching a play - so that they do not get drawn into the action on stage and become emotionally attached to the characters.

Brecht's techniques force the audience to think and judge the characters rather than sympathise with them. This allow the audience to be educated by the play's messages rather than getting emotionally drawn in and not think clearly about what the play is there to teach them.

Brecht wanted to use his style of theatre to bring about social and political change.

He wanted his theatre to educational and to deliver important messages to the audience

He did not want the audience to believe that the action they saw on stage was real life and became emotionally involved. He did not want this emotional involvement because then the audience lose their ability to think and to judge and therefore be educated.

He wanted his audiences to remain objective and distant from emotional involvement so that they could make considered and rational judgements about any social comment or issues in his work.

To achieve this, Brecht used and created techniques in his work that achieve what he called: Verfremdungseffekt

In English, this roughly translates as the 'distancing effect' because he wanted to distance the audience from getting emotionally attached to the action and characters, so that they focus on the play's messages instead. **(This is like when a friend tells you about a personal issue – it's easier for you see and think about their problem more rationally and clearly than them because you are not emotionally involved – there is *distance* between you and the situation.)**

Another translation we use is the alienation effect. This is because he did not want his theatre to closely imitate real-life, he wanted it to feel 'alien' to them so they could step back and think about the play's themes and messages, without feeling emotionally involved. It's the idea that he would use alienation techniques to 'make the familiar strange' This means he didn't want to make his plays to feel familiar (real) – he wanted to use techniques (like narration for example) that made it clear that they are not watching really life. Imagine if you were in class and then your teacher started narrating what you did! The situation of you being in class is familiar but the teacher narrating your every move would be strange!

Verfremdungseffekt is sometime also abbreviated in English to as the v-effect. So there a lot of different translations: v-effect, distancing effect, alienating the audience, making the familiar strange – but they all essentially mean the same thing!

All these techniques are **non-naturalistic** and therefore work together to remind the audience that they are not observing real life and getting emotionally drawn into the action and sympathising with the situation that characters find themselves in.

Instead these alienation techniques keep the audience alert to the fact that they are watching theatre and not real-life - allowing them to think about the story that the plot is teaching them and to judge and consider the characters actions instead.

These techniques are designed to prevent the illusion of real life because they:

- ✓ **remind the audience that they are watching a play**
- ✓ **remind the audience that that the actors are simply performing a role** – they do not 'become' the character – they 'represent' the character
- ✓ **stop/interrupt moments of tension.** By using techniques to break the tension, you help to break emotional attachment).

As a result, the audience are educated by the play due to the fact these techniques makes sure that the play speak to the audience's heads and not their hearts!

Minimal set /props/lighting

The audience will focus more on **gestus** instead of the lovely backdrop or props that aim to make the play reflect real life.

By show the workings (mechanics) of the theater such as: keeping the lights, sound equipment and costumes changes visible. It prevents the unwanted illusion of real-life.

Mechanic of the theatre

Multi-role

Split role

By having the actors work as an ensemble, play multiple roles and share a role by splitting it between them – it stops the audience getting emotionally attached to the characters.

Ensemble

Narration

Can be done by one or more member of the cast thus alienating the audience – reminding the audience that they are watching actors present a play, which reminds them that the characters are not real (breaks the emotional attachment).

Breaking the fourth wall

The actor 'represents' the character (rather than 'becomes' the character).
The is acting is stylised (non-naturalistic).
The actors perform stereotypes that show the character's social opinions. EG: it's clear who the 'baddies' are! This makes sure that the message is clear. Costume/props are also used to simply represent the character.
EG: a gun and a helmet can quickly suggest the role of a solider. In fact, Brecht would often name this character as 'The Solider' rather than giving them a name like 'Private Benson' to make it clear that the character is a stereotype and that the audience or actors should not emotionally identify with them in a lot of depth.

Spass

German for 'fun' – Moments of comedy/humour are important to keep the audience engaged whilst being educated.

Episodic structure

Scenes are called *Episodes*. The plot does not build to a climax with lots of tension, it is a montage of scenes that are complete in themselves.



Placards

Placards can be used to present facts/figures and extra information. Good to use when tension builds up as it interrupts the action on stage. It is important that the information does not just comment upon the action but deepens our understanding of it.

Direct address

Speaking directly to the audience breaks the fourth wall and destroys any illusion of reality.

Coming out of role

Commenting upon a character as an actor is a clear way of reminding the audience of theatricality. For example, midway through a heightened scene the action might break for the actor to comment upon their character in the third person, 'Darius felt his anger rise. He wasn't being listened to and wanted revenge', before returning to the scene.

3rd person narration

Gestus

Ensuring that all non-verbal communication: the position of the characters on stage (proxemics/levels) and their use of physicality (gestures/body lang. etc.) make the intention of a moment clear to the audience. Very important in ensuring the audience understand the play's message.

Often one item can be used in a variety of ways. A suitcase might become a desk, or a car door or a bomb. This helps to stop the illusion that the play is 'real'.

Symbolic use of props

These techniques combine to create the style of EPIC THEATER (also referred to as: Brechtian)

8 | Stanislavski and Characterisation



'If you know your character's thoughts, the proper vocal and body expressions will naturally follow'

The System

'Stan' was an actor & his aim to improve his acting skills drove him to develop the 'The System'. He felt that 19th century theatre was dull & wanted to move away from an acting style that he felt was mechanical. 'The System' is a series of exercises to enable the actor to engage with the character, understand them, their emotions & their journey. Key to his system is IMAGINATION. The ability to believe in the situation, role & emotions because you know exactly why the character is thinking /feeling/ reacting in the way that they are. The system aimed to bring a truthfulness to the performance & create a believable character.



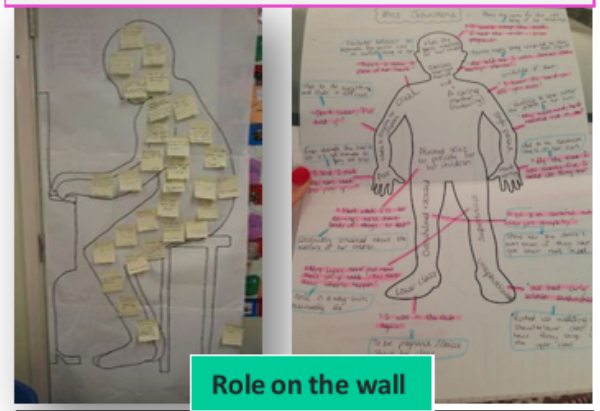
Given Circumstances

What we can learn about the character from going through and understanding the play text. The given circumstances are the information about the character that you start off with by going through the whole play and finding 'clues'. How old is the character? What's their situation in the play and in relation to the other characters? Are there any notes provided about the play and its characters? Such notes and stage directions may not tell you everything you need to build a character but they are the starting point from which you'll work to examine the other questions below.

Stan's style of theatre is naturalistic. Along with *The System* to create truthful acting, his sets/props etc. were also as close to real-life as possible! This is too expensive for you create as GCSE students – BUT his acting tips and ideas about how to create to create a character are VERY useful!

Empathy

Being able to get inside the character to think and feel as they do.



Objective

What the character wants in a scene and why. (This will influence how the character acts and reacts to get it) An objective is the **reason** for our actions. What are we trying to achieve? Life, people and circumstances constantly put up barriers in our way. Each of these barriers presents us with the objective of getting through them. *Understanding the reasons for your character wanting something to happen is an imporant part of characterisation.* Objectives can be as simple as the reasons behind making tea – thirsty? A much-needed break? To cheer someone up because they are upset? Each of these reasons (objectives) means the actor approaches the tea making in different way.

Use Stanislavski's techniques with other character development techniques that you know:

Once you have used Stanislavski's techniques to fully develop your understanding of your character, you are then in an excellent position to use drama techniques such as hot seating to develop the characters even more. Role on the Wall is a great way to record all the information you have found out about the character for the examiner.

Super-Objective

What does your character wants more than anything from life (life goals / goal by the end of the play) This is different from the objective that gets the actor to think of the reason why the character is doing something from moment to moment. Finding the super-objective makes sure that the actor has thought through the character's *needs, wants, hopes and desires* in life. So that they fully understand the role that they are playing.

Emotional Memory

When an actor finds moments in their life where they felt the same or similar to the character. They then remember what it felt like, and use the memory of this emotion in performance.

Status

How much power / importance / popularity the character has. (High or low)

Arch

The *emotional journey of the character*. How the character changes from the beginning of the play to the end.



Hot seating

Role on the wall

The outline of a body is drawn on a sheet of paper - this can be as simple as a drawing of a gingerbread man. (The name of the technique comes from the idea of using a very large piece of paper, which is then stuck up onto the wall. However, you can just as easily do it on a piece of A4 paper.)

Words or phrases describing the character are then written directly onto the drawing. This drama technique can be carried out as a group activity or by individuals writing about their own character.

You should include facts such as **given circumstance**, **objectives/super-objectives**, **status** and anything you notice about the character **arch**. As well as anything you have invented on top of all of this (maybe through techniques such as **hot seating**) to further develop the character.

Inner Dramatic Dialogue

The thoughts going through the characters mind. This can be very different from what they are actually saying! This is very much like the drama technique of thought-tracking, except you don't say it out loud to the audience – you keep it in your head and this helps to perform what your character is really thinking and feeling (even if it is something you shouldn't be making obvious). To fully understand and be able to 'become' your character – this knowledge is essential.

9 | Antonin Artaud



- ✓ Created the Theatre of Cruelty
- ✓ His work was inspired by Surrealism
- ✓ Believed theatre relied too much on words he wanted physicality to be the main focus and way of communicating
- ✓ Believed that action and surprise in a theatre performance or film was the most important aspect of drama and more important than plot or the spoken word.
- ✓ His style relied on *very* energetic and physical performances. (Expected actors to use and have the same level stamina of athletes)
- ✓ He wanted his theatre to be a form of social therapy - the experience of attending a performance was to be so heightened and emotional (overwhelming) that the audience experience a sense of relief.

Making work in the style of Theatre of Cruelty

"Visual Poetry "

The use of mime, gesture, physical theatre and dance to communicate rather than the use of simple words

Mime

Dance

Huge focus on

The Non-verbal

Extremely exaggerated

Lighting

Overwhelming the audience- using lights, sound, music, images (use of projection) to shock the audience. Creates a Shock and Awe response.

Strong use of the actor's body and voice. They must have total commitment and be very emotionally involved in their work – completely convinced of the truth of it.

Highly-skilled actors

He liked the idea of creating rhythm and ritual within the work – lots of repetition and rhythmic sounds and movement to create the feeling of a ceremony. This gives the effect of a spiritual experience. This links to him wanting theatre to a form of social therapy.

Rhythm and Ritual

Sound

He wanted his actor to use their voice to express things that words/language cannot. He wanted actors to deliver their lines from muscles within their chest and throat – making the sound of their voice very emotional and impactful

Language

Breathing

He was interested in actors being able to 'chant' lines and long chants would require actors to have strong control over their breath.



He was interested in the idea of stimulating the five senses. Incorporating, touch, taste, smell, sight sound, in any way possible..

The Five Senses

"Creating a Dream World"

Through the use of rituals, masks, traditions and striking costumes. No scenery just symbolic props. When all of the above is combined with music, light etc. the subconscious and emotions of the audience will be affected to create this dream like state.

Masks and Puppets

Laughter

He believed that laughter could provide freedom and liberate an audience. Therefore, he liked the ideas of using puppets and mask as a way of creating humour.

The audience at the centre of the action

Immersive Theatre: Involving the audience -action would take place all around them. Audience would feel part of the action. This helped to create the overwhelming experience that Artaud wanted to create.

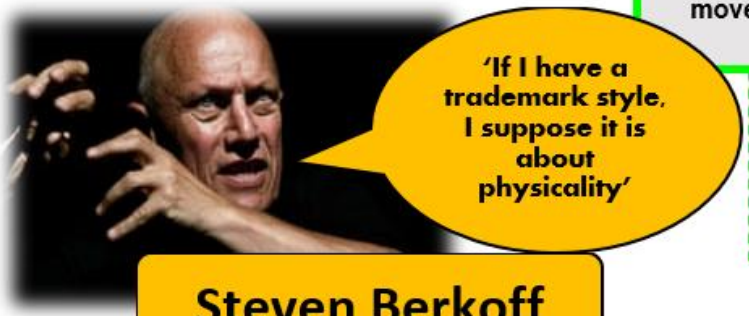




The theatre company *Punch Drunk* use Artaudian ideas in their work. They create dream-like performances where the audience are 'inside' the piece. Here you can see the audience and the actor – the audience are wearing masks!

10 | Physical Theatre

Physical theatre proves that you do not have to use words to express ideas. It uses techniques such as movement, mime, gesture and dance, and can be used to explore complex social and cultural issues.



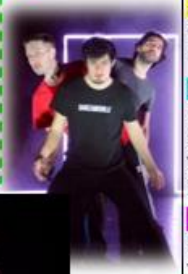
Steven Berkoff

Berkoff's style of theatre is called 'Total Theatre'. His performances are very physical and his actors are expected to totally immerse themselves in the process of production & create a tight ensemble. His work is extremely slick and well-rehearsed. His physical, exaggerated style of theatre goes against naturalistic theatre – it is non-naturalistic and very stylised. It is not meant to look like real-life. He works with classic stories and aims "illuminate" the text rather than "depict" it. In Total theatre actors spend a lot of time exploring how to physically exaggerate ways to represent the characters and their situations.

What to include to create his style:

- Cast works as an ensemble
- Mime (exaggerated)
- Stylised exaggerated gestures
- Stylised exaggerated movement
- Stylised exaggerated facial expressions
- Exaggerate Characters
- Choral voice
- Choral Movement
- Synchronised movement as an ensemble
- Punctuated movement
- Use of narration & chorus
- Use of monologues and asides
- 3rd person narration
- Body as a prop (Objects with attitude)
- background movement (using body as prop)
- Abstract use of space

Imagine a production of Shakespeare's play, *Macbeth*. Usually we only hear about the battle at the start of the play. How would it affect the production if instead we saw the fighting in a stylised fashion with the witches clearly controlling the action as though they were puppeteers?





Frantic Assembly

Frantic Assembly's unique style combines movement, design, music and text.









Music

Frantic believe that finding and using the right music is an essential element of their work.

Aspects to consider when creating movement:

Gesture – A gesture may be something small but can have emotional impact or it can be a particular movement that defines a character.

Status – This may be executed by use of levels or by distance or strength of contact, or a combination of all of these with voice work.

Proximity – How close or far you are from your co-performers can be a source of very powerful impact. For example, the threatening gangster who speaks to his victim from a distance of perhaps a couple of inches.

Stance – This is associated with strength as the body could radiate assertion and authority or weakness by stance, incorporating posture.

Harshness and tenderness - Used here as umbrella terms to focus on the fact that in physical work the gestures and bigger movements come together to express the emotions of the piece.

Movement - Every movement needs to be rehearsed with precision.

Not moving – If the stage is full of characters moving, immobility can have a powerful effect.

Mask work - The impact of a mask is visual and without the facial features to show action, movement becomes an even more central performance instrument.

Motif – This is the repeated use of a movement pattern which has meaning and reminds us of the central theme of the work.

Combining dialogue with movement

Frantic are famous for mixing dance with dialogue. It is difficult to get right but has a very powerful impact.

An example of two Frantic's physical exercise to develop movement with which to develop ideas/scenes.

Round-by-through

Chair duets

If you are going to use physical theater, you need to be able to justify why you are using highly physical stylised movement. **Frantic Assembly believe that movement can suggest hidden meanings, or meaning that words cannot convey**. There are lots of moments that you could explore in using physical theatre that might be more powerful than presenting them with words. EG: An argument/ Falling in love/ Being late for school etc...

11 | Devising

Devising a piece of drama is when a group of people **work together to create** a performance without using a play text that has been written by a playwright. Instead, you create your own piece using a stimulus.

Stimulus

A stimulus is anything that excites your imagination and sows the seeds of your piece of drama. It could be a:



Historical Event	Poem
Instrumental Music	Prose
News Article	Song
Photograph	Sculpture
Person/People	Painting

This first part of the devising process is all about **becoming an expert on your chosen stimulus** (as a result of lots of research)! You will then **use the research and material you have found to do short experiments using drama techniques to explore initial ideas.**

STEP 1: Initial response

Create a very detailed brainstrom in response to the stimulus

STEP 2: Research, research and then research some more!

Come to lesson with lots of creative ideas about how you want to practically experiement with the research you have found - by using drama techniques and your knowledge of practitioners

STEP 3: Share your research/ideas with your group and use drama techniques to practically explore the research material you have collected and reflect upon what you have discovered.

STEP 4: Outline your vision for the performance (See next page for diagram)

Keep detailed notes of steps 1-4 for Q1&2 of your portfolio

Research TIPS

LOOK FOR...

Google

Images? Symbolism? Quotes? Interviews? News articles? Poems? Letters? Statements? Stories? People? Statistics? Fun facts? Alternative opinions? Biographies? Music? Artwork? Photographs? Podcast? Documentary? YouTube clip?

Research everything you came up with on your initial response brainstorm

RESEARCH THE...

- THEMES
- MESSAGE
- EMOTIONS
- THE PEOPLE ASSOCIATED WITH THE STIMULUS
- IF ANYONE ELSE HAS PRODUCED A THEATRE PIECE SIMLIAR TO THIS

YOU MUST KNOW ABOUT AND RESEARCH THE

CONTEXT:
- SOCIAL
- POLITICAL
- HISTORICAL
- CULTURAL

DIRECTLY RESEARCH THE STIMULUS

Look at and collate information, knowledge and understanding from **EVERY** web page the internet has available!

If you are researching successfully you should find that you are discovering interesting information that leads you onto even further research!

COMPONENT 1| THIS IS 40% OF YOUR EXAM

CREATING AND DEVELOPING a piece of original, devised theatre based on a stimulus

15 marks are for performance =

THIS PERFORMANCE is 10% of your overall GCSE Drama Grade

The Devised Performances should last between:
10 – 15 minutes *(Groups of 3-4)* and between **20-25 minutes** *(Groups of 5-6)*

45 marks are for the written portfolio =

THIS PORTFOLIO is 30% of your overall GCSE Drama Grade

- 30 portfolio marks are based on the development of the piece and why you made the decisions you did
- 15 portfolio marks are based on evaluating the final product and the development process.

The portfolio asks you to document the process of making your work by answering the following questions:

1: What was your initial response to the stimuli and what were the intentions of the piece? Approx 200 words

2: What work did your group do in order to explore the stimuli and start to create ideas for performance? Approx 300 words

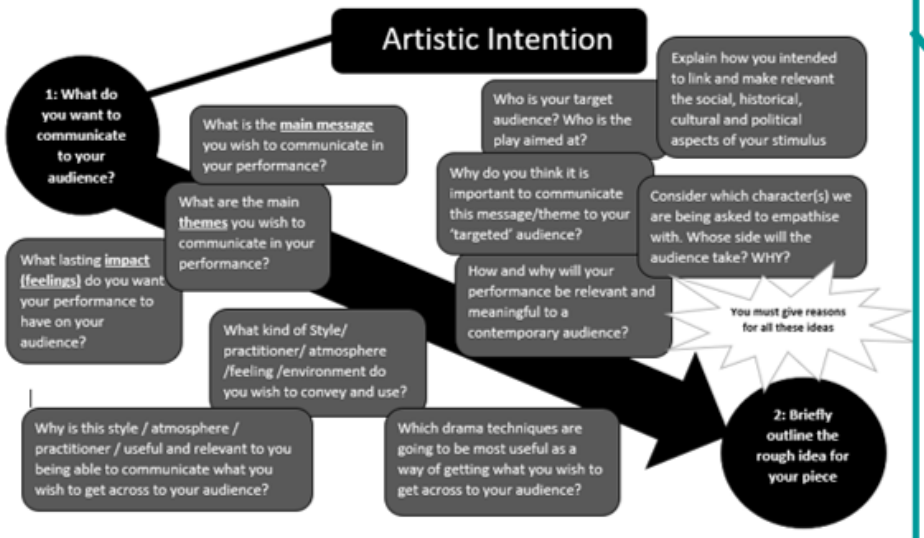
3: What were some of the significant moments during the development process and when rehearsing and refining your work? Approx 400 words

4: How did you consider genre, structure, character, form, style, and language throughout the process? Approx 500 words

5: How effective was your contribution to the final performance? Approx 300 words

6: Were you successful in what you set out to achieve? Approx 300 words

This is the Component that we have the most control over! Component 2 and 3 are assessed in controlled conditions and marked by an external examiner. This is the best part of the course to collect as many 'safe' marks as possible – MAKE IT COUNT!!!



This next part of the devising process is to create the vision you have set yourself -Developing your ideas and everything you learnt from the research and exploration phase into a piece of drama.

Whilst you progress through the process of making your devised piece, in line with the intentions that you have set out, **you must keep a LOGBOOK of all the significant moments** for question 3 of your portfolio.

Some questions to help break down question 3:

What were some of the best key moments in devising/rehearsal and why? What evolved or changed in the process? How did you overcome challenges? What was the best bit of the work, why is it the best and how did that emerge/get created? Did you cut any work and if so why? Explain a moment when the work improved greatly or a fantastic idea got put in to practice? How did moments of contrast / tension / climax /atmosphere evolve? How did you develop (adapt and change) your ideas to make them even better?

These questions will be easy to respond because you will have all the notes for this in your logbook:

- LESSON LOG - STEP 1: State the IDEAS/SCENES/ MOMENTS you are working on today and WHY. How will it develop the intentions of your piece?
- Develop your performance or design ideas in class.
- LESSON LOG - STEP 2: **Light bulb moments:** Explain the most interesting things that happened as a result of exploring your design ideas today. **REMEMBER TO RECORD WHAT DIDN'T WORK AS WELL!!!**
- LESSON LOG - STEP 3: **Why?** Evaluate your lightbulb moments. Relate why something did/didn't work to the themes and messages you are looking to present.
- LESSON LOG - STEP 4: **NEXT STEPS?** What is missing? What needs changing? Set HW task for next lesson

Style & Form

The style of a play is how the work is presented on stage.

EG: Your chosen Practitioner(s), Physical Theatre, Silent Film

Genre

The genre of a play refers to the type of story being told.

EG: Comedy, Tragedy, Western, Sci-Fi, Horror, Documentary, Political

For question 4 of your portfolio you have to consider: **genre, form, structure, character, style, and language.** You must make sure that you record the process of developing these in your LOGBOOK.

Structure

1: Classic narrative *(Aristotle)*



One action logically and convincingly triggers the next action.

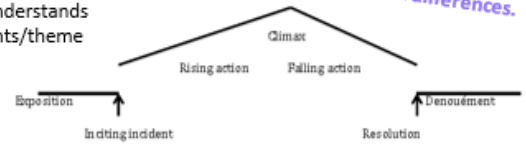
There is a shift from one extreme to another, i.e. from misery to happiness or happiness to misery.

There is a discovery that moves the protagonist from ignorance to knowledge.

2: Standard narrative *(Freytag)*

1 Exposition = Setting the scene
2 Inciting incident = Event that triggers action
3 Rising action = Building excitement/tension
4 Climax = The most significant and exciting event
5 Falling action = Events that happen because of the climax
6 Resolution = The character understands
7 Denouément = Clarity of events/theme

TIP: Your piece may have elements of these different narrative structures but not all. In which case, you can mention the similarities and differences.



3: Episodic narrative *(Brecht)*

- A story is presented in fragments to represent how the storyteller perceives events, and not how they actually happened.
- The choice of order is determined by theme instead of time.
- Sometimes Brecht would tell the audience the ending at the start of the play to make sure they were focused on the play's message and to diffuse any tension about what might happen in the story.
- Ideas must be taken from reality and the imagination.
- Individual episodes must hold their own individual meaning.
- Together the episodes will stimulate a wealth of ideas

STRUCTURE = The order and shape of the drama. Was it linear e.g. following a natural sequence of time? Or was it non- linear, using flashbacks and flashforwards? Was is cyclical? Why/Why not?

Language

The words you choose and the type of language you use are important! **Questions you will need to consider about your choice of language** = What key words or phrases did you use and why? Did you use rhetorical questions to make the audience think? Did you use positive/negative language? Did you use emotive language? Did you use facts and statistics? Was the language formal or informal/slang? Did you use verbatim text? Did play with words and phrases to create contrast/juxtaposition? Was it important that you used certain words with a particular drama technique? Consider your use of: dialogue, narration, direct address, placards, monologue, asides, though tracks and vocal collage – how did you change your language style to suit the way the text was delivered (EG: Asides may have used a less formal style, whereas placards may have used more persuasive language)?

Evaluation

For questions 5 and 6 of your portfolio you have to evaluate your final piece.

Q5: You need to watch the recording of your work and evaluate the effectiveness of either your performance or how your costume, lighting, sound or set design enhanced the play.

Q6: Again, you need to watch your performance, but this time evaluate the piece as whole. This involves you looking back at your intentions for your work and explaining where you were successful and what you feel would have made it better.

WWW and **EBI**

Why? You must give reasons

The reasons why something worked or could have been improved will be to do with your intentions.

To what extent did this help the delivery of:

- Your play's message or themes
- The atmosphere
- The tension
- Your style/form/genre
- Your ideas for structure
- The characters and their journey (arch)
- Ideas for language/text and movement
- The overall visual feel of the scene/moment





WWW Example

Clearly introduces an example of their contribution. (Creating a rhyme for use in the opening moments.)

Why? Example

Gives 2 strong reasons as to why it was effective. (1. Helped to set the tone and style of fairy tale. 2.It led to the creation of ideas for movement that was then used throughout the rest of the play.

This is an extract from an answer to Question 5:
How effective was your contribution to the final performance?

Within our piece, I thought of some ideas which we decided to keep throughout the entire devising process. One of these ideas was the rhyming introduction that I wrote – an important scene which dictated the tone for the rest of the performance. By contributing the rhyme, I feel I made the scene sound like the beginning of a fairy tale story, and signified to the audience what the play was based on in an engaging way. The rhyme allowed us to develop the movement to fit with the evolution of the rest of the performance. I also contributed Belle's monologue and the movement to go with it. I

Devising and the creative process can be tough but very rewarding!



Remember to focus on these **KEY SKILLS** and you will do brilliantly!



1	**Confidence:** Belief in your own ability, skills and experience.
2	**Creativity:** The ability to use your imagination to explore ideas, make decisions and express yourself.
3	**Communication** The ability to convey or share ideas and feelings effectively.
4	**Collaboration/Teamwork** The ability to work well with others to achieve a shared goal by communicating well, listening carefully and being responsible, supportive and honest.
5	**Imagination:** to come up with new and creative ideas.
6	**Problem solving** the process of finding solutions to something that needs to change.

Final Tips for Component One (Devising)

12 | Performance from Text



Window for actors to learn lines

STEP ONE Fully understand the whole text:

- Plot
- Characters
- Themes
- Message

STEP TWO Choose 2 extract that you will bring to life.

Find key moments in the text: Look for moments that create an interesting atmosphere (designers) as well as imporantant momements for the characters (performers)

STEP THREE Experiment with characterisation and design ideas

Designers and performers must work together to develop a vision. Which key themes will you focus and bring out in your interpretation?

STEP FOUR Rehearse and Create

Set & costume make their final designs. Lighting & Sound Designers work alongside the performers during rehearsals to develop and practise the extracts.

STEP FIVE Show Time

An examiner will come into school and mark you on your 2 extracts.

COMPONENT 2| **THIS IS 20% OF YOUR EXAM**

Performance from text

You have to perform or create the set/lighting/sound/costume designs for two extracts from one play text. An examiner will come into school to mark these. For each extract you need to complete a short form that give the examiner a taste on how and why you've created and interpreted your design or character.

Design Candidate Questions:

What is your central design concept in the key extract?
How have you interpreted this key extract through your design?
What are you hoping to communicate to the audience?

Performance Candidate Questions:

What is happening to your character in the key extract?
What is your character's objectives/motivations/feelings?
How are you interpreting this character in performance? (i.e. vocal, physical, communication of intent)

If you are a design candidate you will also need to produce a portfolio that shows your research, preparation, and design ideas. (This is not as big as the portfolio for C1 and will mainly be annotated images and drawings of your designs and cue sheets.)





You are responsible for helping to communicate the **style/time-period** and **character** you are designing for. You will need a very strong understanding the of the character. How will you use **symbolism** to create an interesting design?

Tips for costume design

Tips for set design

You are responsible for helping to communicate the **style/time-period** and **location** of the play text. You will need a very strong understanding the of the play's message and themes. How will you use **symbolism** to create an interesting design?

Tips for lighting and sound

You are responsible for helping to communicate the **style and atmosphere** of the piece. Experiment with lots of ideas! What works best to bring out the **emotions and themes** present in the extract?



Tips for learning lines

- Read the lines aloud. **By speaking the lines you will hear them and they are more likely to stick.**
- Ask a friend to help you. **Friends can correct you on any mistakes you make, give you the cue lines and go back over any weak areas.**
- Little and often. **Go over them first thing in the morning, a few times during the day and last thing at night.**
- You can make a recording of the scene **with a tape-recorder or smartphone. Listen to it while you are on the way to school! It's a good idea to leave gaps in the recording to speak your own lines.**
- **In rehearsals,** listen to and think about what the other actors are saying**. Don't just concentrate on what you've got to say.**
- Make a recording of the cast reading the script **and use this to practise with so that you get used to hearing the other characters' voices.**

13 | An Inspector Calls

1912



This play is set in 1912 and has a lot to say about British history and society in the late Victorian and Edwardian eras.

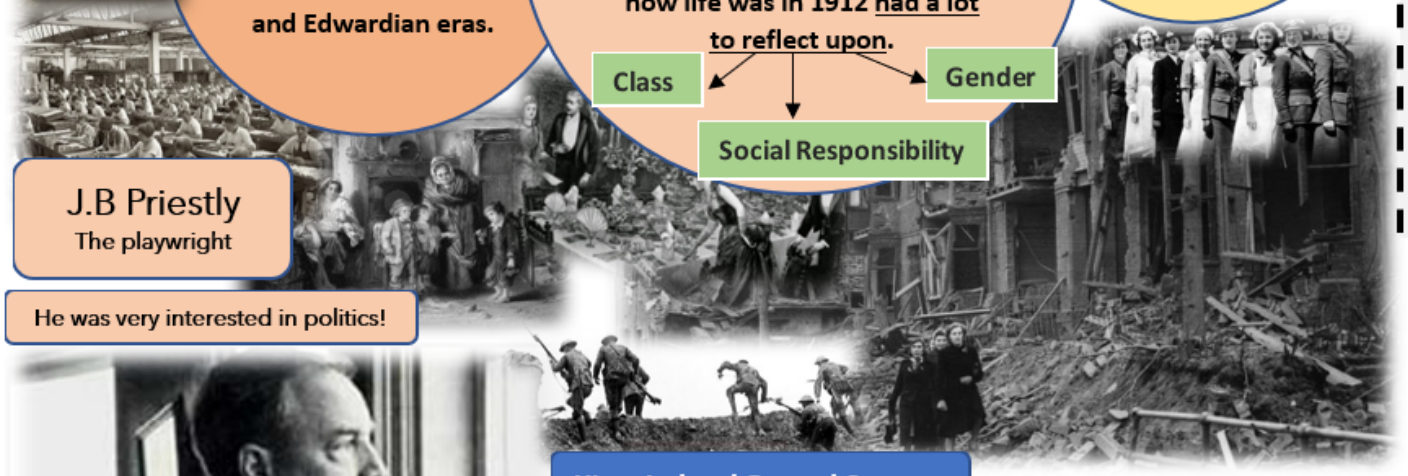
1945

An Inspector Calls was written in 1945. A lot had changed since 1912. There had been two world wars! The audience looking back on how life was in 1912 had a lot to reflect upon.

Class | Gender | Social Responsibility

Today

A lot of the themes in the play are still issues in today's society and the messages that the play gives are still relevant.



J.B Priestly
The playwright

He was very interested in politics!



Priestley was a socialist

Priestley cared about the less fortunate members of society.

In the 1930's, Priestley became very concerned about social inequality.

He believed passionately in social justice and social responsibility

Historical and General Context

- The play is set in 1912, a time of immense inequality and there were no rights for workers such as Eva Smith.
- Priestley deliberately set his play in 1912 because the date represented an era when all was very different from the time he was writing.
- In 1912, rigid class and gender boundaries seemed to ensure that nothing would change. Yet by 1945, when Priestley wrote and shared his play, most of those class and gender divisions had been breached.
- The play was first performed in 1945, just after a sweeping Labour election victory.
- The Labour victory used the Beveridge Report as its core message for a better world post WW2, 'everyone regardless of class should be looked after by the state from the cradle to the grave.'
- The report called for a Nationalised Health Service (NHS), benefits for the poor who needed it and good housing for all as a basis for a moral society.
- Priestley's play was a call to his audience to believe in this new society as a better way to protect the poor and vulnerable.

COMPONENT 3a | **THIS IS 30% OF YOUR EXAM**

Section A is about play text:
AN INSPECTOR CALLS
By J.B Priestley

In your written exam you will be given **a short extract** from the play An Inspector Calls and **5 questions:**

4 marks (write as a performer)
6 marks (write as a performer)
9 marks (write as a director)
12 marks (write as a director)
14 marks (write as a designer)

= 45 marks in total.



What is the play about?

An Inspector Calls is a play written by J. B. Priestley in 1945.

The play is a three-act drama which takes place on a single night in April 1912, focusing on the prosperous upper middle-class Birling family, who live in a comfortable home in the fictional town of Brumley, "an industrial city in the north Midlands".

The family is visited by a man calling himself Inspector Goole, who questions the family about the suicide of a young working-class woman in her mid-twenties.

The Main Message

Through this play, Priestley encourages people to seize the opportunity the end of the war had given them to **build a better, more caring society.**

Social Context

- First performed in UK in 1946. Just after WW2 and during the early 20th Century there was no government support for the poor. J.B. Priestley wanted to address the lack of help for the poor.
- He suggests that if people were more considerate for each other then it would improve the overall quality of life. A socialist view.
- He wanted to the audience to be responsible for their own behaviour and the welfare of others.
- This is shown in the play through the treatment of Eva Smith and whether the characters do or don't accept responsibility for their behaviour and whether or not they are interested in the Inspector's lessons.

Cultural Context – Age

- Throughout the play we see the differences in beliefs between the generations (older and younger).
- **The younger characters** = hope for the future and they learn from the Inspector's lessons. **The older characters** = stuck in their ways and unable to think of others.
- Priestley showed his hope that the younger generation could learn and change through his portrayal of the younger characters.
- Mr Birling refuses to learn and Mrs Birling cannot see the obvious in front of her.
- Eric and Sheila are more willing to accept their mistakes.

Cultural Context – Gender

- The play was written in 1945 after WW2 and although it is set in 1912, we can see Priestley's changed views towards women.
- During WW2, women worked and took on "manly jobs". Therefore, men had to acknowledge that women were just as capable as men.
- Women were able to work and had more freedom.
- However, not all men accepted this change in attitude. Priestley shows this through Eva Smith's independence and Mr Birling's sexist attitude.
- Mr Birling and Gerald believe that Sheila should be sheltered from hearing about the investigation.
- Mrs Birling refused to help Eva Smith because of her background.
- Eva Smith is portrayed as outspoken and independent before her death – reflecting the change in society when it was written.

Cultural Context – Class

- The story centralises around a middle/upper class family who are involved in the death of a working-class girl.
- Before WW2, Britain was divided by class. On one side there were wealthy land and factory owners and then there were the poor workers. However, war brought both sides together.
- Within the play, J.B. Priestley wanted to show the inequality which still existed in post-war society and suggests that the upper class still looked down upon the working-class people. This is reflected through the treatment of Eva Smith by all those involved.

Upper Class



Did not work. Inherited loads off money and land. Were often Lords and Ladies. Lived in huge mansions or stately homes with lots of servants.

Middle Class



Owned factories or were professionals (like lawyers) Had plenty of money and control Lived in large houses with at least 1 or 2 servants.

Working Class



Had the hardest jobs, and very little money because of low wages. Life was often a struggle and would only earn enough to survive.

The Characters



Mr Birling

- ✓ **A successful business man** (could be seen as representing **capitalism**)
- ✓ **Active in local politics**
- ✓ **Has been Lord Mayor** (which he boasts about)
- ✓ **Magistrate**
- ✓ **Hopes for a Knighthood** (which will progress him to higher social circles)
- ✓ **Proud of his achievements and his social standing**
- ✓ **Unsophisticated**
- ✓ **Pompous**
- ✓ **Bully**
- ✓ **Frequently puts down his son**
- ✓ **Ignorant of the thoughts and feelings of his family**



Mrs Birling



- ✓ **A snob**
- ✓ **Cold**
- ✓ **Unfeeling / unsympathetic**
- ✓ **Lack of conscience**
- ✓ **Keen awareness of the rules of polite society**
- ✓ **Self-Important**
- ✓ **Patronising, treating her adult children as children**
- ✓ **Out of touch and in denial** (about Gerald's affair and Eric's drinking)
- ✓ **Hypocritical**
- ✓ **Prejudiced (social class)**
- ✓ **Narrow sense of morality**
- ✓ **Not above telling lies**

Shelia



- ✓ **Young**
- ✓ **Pretty**
- ✓ **Playful**
- ✓ **Self-centred / Selfish**
- ✓ **Lively**
- ✓ **Ill tempered**
- ✓ **Astute** (she realises that the inspector is unusual / suspicious of Gerald)

<u>Later in play:</u>

- ✓ **Sympathetic**
- ✓ **Repentant**
- ✓ **Caring**

Inspector



- ✓ **Inspector – someone who looks closely at things.**

The Inspector can perhaps, be seen as someone who trawls through the lives and secrets of others. Goole is also a Homophone with Ghoul – someone who delights in the macabre or whose profession is directly linked with death. A ghoul lures unwary people, slays and devours them.

Eric

- ✓ **Young**
- ✓ **Embarrassed**
- ✓ **Awkward**
- ✓ **Immature**
- ✓ **Drunkard** (and an angry drunk)
- ✓ **Intimidated by his father**
- ✓ **Thoughtless**
- ✓ **Rude**
- ✓ **Selfish**
- ✓ **Thief**



<u>Later in play</u>

- ✓ **Socially aware and responsible**
- ✓ **Horrified by his actions**
- ✓ **Guilty**
- ✓ **Repentant**
- ✓ **Ashamed of his parents**
- ✓ **Challenging authority** (though still rudely)
- ✓ **Able to admit mistakes**



Gerald

- ✓ **Aristocrat**
- ✓ **Self-assured and at ease**
- ✓ **Well mannered**
- ✓ **Businessman**
- ✓ **Sense of chivalry**
- ✓ **Lack of moral fibre**
- ✓ **Regretful**
- ✓ **Dishonest**
- ✓ **Self-interested**
- ✓ **Protective of him-self**
- ✓ **Unwilling / unable to change**



Edna



The Birlings' maid, **Edna**, may seem insignificant but she serves as a reminder of the Birlings' wealth and the presence of the lower classes.

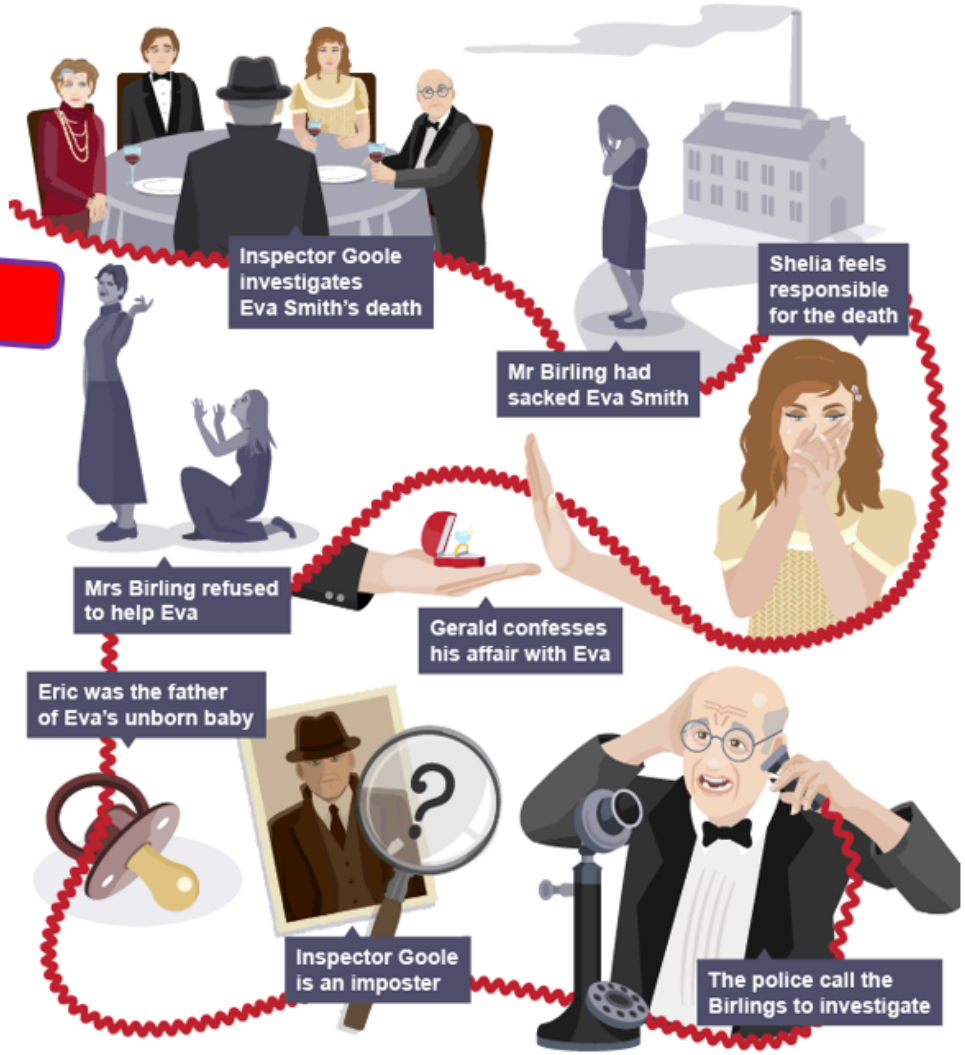
She also introduces the **Inspector** and provides insight into the life of Eva Smith since they come from a similar background.

The Plot

Act 1: The Birling's are celebrating the upcoming marriage of Sheila Birling to Gerald Croft. An Inspector arrives, claiming that a young woman called Eva Smith has just committed suicide. Eva was employed by Mr Birling and was fired unfairly. She was taken on by a shop, Millwards - where Sheila once used her influence and got Eva fired. Sheila feels terrible remorse (...she feels very bad/guilty).

Act 2: Gerald admits that he used Eva as a mistress and leaves – he's very upset. We find that Mrs Birling was also involved by refusing to give Eva (now pregnant), any money when she came to beg for charity. Mrs Birling is adamant that the father of the child take responsibility. This turns out to be her own son Eric, and she is seen as a hypocrite.

Act 3: Eric admits that he is the father of Eva's child. He feels terrible for what he has done. The Inspector leaves and they are all shocked. Gerald returns and informs the Birlings that there is no 'Inspector Goole' working at the local police station. A phone call confirms this. However, the final lines in the play state that a girl has only just died and that they are all to be interviewed by an inspector soon...



The 4 mark question

Write as a performer

EXAMPLE QUESTION: There are specific choices in this extract for performers.

You are going to play Mr. Birling. Explain **two** ways you would use **vocal skills** to play this character in this extract. (4)

Volume, Pitch, Pause, Tone, Emphasis, Pace, Accent





The question could refer to any of the characters in the extract

The question will ask you to suggest vocal skills OR physical skills

Facial expressions, Eye contact / direction, Body Language, Posture, Pace, Movement, Physical tension, Gait, stillness, Gesture, Stance

2 ideas + 2 reasons = 4 marks

The 6 mark question

The question could refer to any of the characters in the extract

You need to find moments in the extract that show this. Base your answer around these quotes/moments.

EXAMPLE QUESTION: You are going to play The Inspector. He has unveiled the Birling's secrets and the underlying message of the play. As a performer, give **three** suggestions of how you would use **performance skills** to show this. You must provide a reason for each suggestion.



3 ideas + 3 reasons = 6 marks

vocal skills + physical skills.

You may also use: Proxemics, Levels

IN EVERY QUESTION ABOUT AN INSPECTOR CALLS ALWAYS MAKE SURE YOUR ANSWERS ARE ABOUT THE EXTRACT!

Write as a director

The 9 mark question

EXAMPLE QUESTION: There are specific choices in this extract for a director.

As a **director**, discuss how you would use **one** of the **production elements below** to bring this extract to life for your audience. You should refer to the context in which the text was created and first performed. Choose **one** of the following:

- props/stage furniture
- lighting
- staging
- costume
- set
- sound

The exam will give you an **option of three** of these (the other 3 options will be your options for the 14 mark question). YOU ONLY WRITE ABOUT **ONE** not all three! In class you will pre-plan your ideas for possible answers to this question. If you are well prepared, all you need to do in the exam is link your ideas to the extract.

Your design ideas for this answer MUST be inspired by the Social/historical/political facts that you know about the context of the play

3/4 ideas + 3/4 reasons that link to the context of the play = 9

Socialism Vs Capitalism, Treatment of Women, Social Awareness, Class Divide, 1912: Pre-War Britain Vs 1945: Post-War Britain

The 12 mark question

The question could refer to any of the characters in the extract

You need to find moments in the extract that show this. Base your answer around these quotes/moments.

BE AWARE: You must link your ideas to the WHOLE PLAY NOT JUST THE EXTRACT for the 12 mark question!

EXAMPLE QUESTION: Sheila Birling has seen her family, their behaviour and morals as different and wrong.

As a **director**, discuss how the performer playing this role might demonstrate her change of attitude to the audience in this extract and in the complete play. (12)

You must consider:

- voice
- physicality
- stage directions and stage space

This question will always ask you about voice and physicality for the first two bullet-point options – making this question similar to the 4 and 6 mark questions (apart from here you must write as a director not a performer)!

For the last bullet point the exam will ask you about stage directions and stage space.

But must refer to the whole play not just the extract for full marks!

2 vocal ideas + 2 reasons + 2 physicality ideas + 2 reasons + 2 sd/ss ideas + 2 reasons = 12 Marks

The 14 mark question

Write as a designer



EXAMPLE QUESTION: There are specific choices in this extract for designers.

Discuss how you would use **one** of the **design elements below** to enhance the production of this extract for the audience. (14)

Choose **one** of the following:

- props/stage furniture
- lighting
- staging
- costume
- set
- sound

The exam paper will give you an option of 3 bullet points to choose from. (The other 3 listed here will be the options for the 9 mark question). YOU ONLY WRITE ABOUT ONE not all three. In class you will pre-plan your answers for this question, which means that you will have the ideas ready– you just need to write them up and link them to the extract.



7 ideas + 7 reasons = 14 marks











14 | Live Theatre Evaluation

COMPONENT 3b| **THIS IS 10% OF YOUR EXAM**

Section B is about the play that you will go and

WATCH LIVE AT THE THEATRE:

In your written exam you will have to answer **2 questions** about the play you went to see:

6 marks

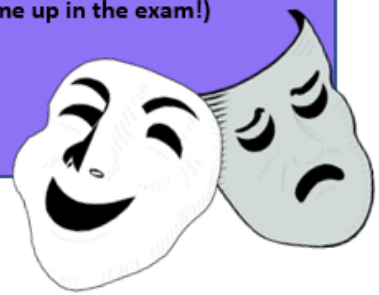
9 marks

= 15 marks in total.

You are allowed to prepare 500 words of notes to take into the exam to help with you answers!

For Section B you need to be able to analyse and evaluate how the elements listed below helped to communicate the production you saw. (As any of them could come up in the exam!)

Physical Skills | Lighting | Music | Stage Space | Vocal skills | Sound | Costume | Set | Props



The 6 mark question

EXAMPLE QUESTION:

Analyse how the **costume design** within the performance made use of **contrast** to create **character**

Make sure that you respond to any of the other keywords in the question. It is likely they will ask you something about: tension / key moment / to impact / to engage / use of colour / opening scene / climax.

3 ideas + 3 reasons = 6 marks

The 6 mark question will always ask you to Analyse

ANALYSE: To pick out moments/aspects of the performance and explain the intended impact on the audience.

EG: The costume design helped to show…



The 9 mark question

EXAMPLE QUESTION:

Evaluate how **music and sound** were used to create **tension** at one **key moment** within the production

The questions will always be about one of the elements listed at the top of the page (sound and music or props and set might SOMETIMES be paired together).

4 strong ideas + 4 strong reasons = 9 marks

Make sure that you respond to any of the other keywords in the question. It is likely they will ask you something about: contrast / character / to impact / to engage / use of colour / opening scene / climax.

The 9 mark question will ask you to Evaluate

Evaluate: To discuss the positive and negative impact the play had on YOU as an audience member.

Writing your opinion: I thought that the use of…

Notes page

Notes page

Y11 GCSE Exam Dates

Y11 Mock(s): _____

Y11 PPE(s): _____

Final GCSE(s): _____

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Success Programme Sessions:

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Revision Guide (if applicable):

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Notes

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