

Learners must consider:

- the theatrical processes and practices involved in interpreting and performing theatre, including performance style
- how conventions, forms and techniques are used in drama and live theatre to create meaning, including the:
 - design of set, costume, hair, make-up, lighting, sound and props
 - use of performance space and spatial relationships on stage
 - performer's vocal and physical interpretation of character
 - relationships between performers and audience
- how creative and artistic choices influence how meaning is communicated to an audience, including through staging
- how performance texts are constructed to be performed, conveying meaning through:
 - structure
 - language
 - stage directions
 - character construction
 - the style of text
 - rehearsal techniques
- how performance texts are informed by their social, cultural and historical contexts, and are interpreted and performed for an audience.

Note: staging combines the role of director and designer. Staging generally includes: performance style, use of performance space and spatial relationships on stage, design of set, costume, make-up, lighting, sound and props.

A View from the Bridge Arthur Miller

Read from the beginning of the play on page 3 to the stage direction (*Beatrice enters, wiping her hands with a towel*) on page 7.

- (a) As a designer, discuss costume ideas for ALFIERI in this extract. In your answer refer to:
- the period in which the play is set
 - hair and make up
 - links between costume and character. [10]
- (b) (i) As a designer, explain how you would stage this extract. In your answer refer to:
- choice of stage
 - style of production
 - set and props. [15]
- (ii) Analyse and evaluate how any live productions you have seen as part of the course have influenced your design. [15]
- (c) As a performer, discuss how to play the role of MARCO in a performance of the whole play. In your answer refer to:
- key extracts within the play
 - character motivation and relationships
 - vocal skills
 - movement and interaction. [20]

Quality of written communication, including spelling, punctuation and grammar, will be assessed in this question.

Read from the beginning of Act Two on **page 53** (*Light rises on Alfieri at his desk.*) to the top of **page 57**, Rodolpho: *'There's nobody here now... And don't cry any more.'*

(a) As a designer, explain and justify your ideas on how you would use lighting in this extract. In your answer you should refer to:

- your chosen period
- your chosen performance style
- how your lighting ideas reflect the mood of the extract [10]

(b) (i) As an actor, explain how you would perform the role of **RODOLPHO** in this extract. In your answer you should refer to:

- character motivation and relationships
- character movement and interaction
- vocal skills [15]

(ii) Analyse and evaluate how any live productions you have seen as part of the course have influenced your choices as an actor. [15]

(c) As a designer, discuss your ideas on how to stage a performance of the **whole play**. In your answer you should refer to:

- key extracts within the play (***you must not use the extract above***)
- your choice of stage and performance style
- set and props
- costume [20]

Quality of written communication, including spelling, punctuation and grammar, will be assessed in this question.

“A View from the Bridge”

5. **A View from the Bridge** Arthur Miller

Read from Act One **page 33** (**Catherine**: 'Why don't you talk to him, Eddie? He blesses you, and you don't talk to him hardly.') to **page 38** (**Catherine**: 'Okay.')

(a) As a director, discuss how you would convey meaning in this extract.
In your answer you should refer to:

- stage directions
 - how the structure of the extract reflects the atmosphere
- [10]

(b) (i) As an actor, explain how you would perform the role of **CATHERINE** in this extract.
In your answer you should refer to:

- character motivation and relationships
 - character movement and interaction
 - vocal skills
- [15]

(ii) Analyse and evaluate how any live productions you have seen as part of the course have influenced your choices as an actor.

[15]

(c) As a director, discuss your ideas on how to stage a performance of the **whole play**.
In your answer you should refer to:

- key extracts within the play (**you must not use the extract above**)
 - choice of stage and spatial relationships
 - performance style
 - relationships between performers and audience
- [20]

Quality of written communication, including spelling, punctuation and grammar, will be assessed in this question.

Acting

Vocal characterisation – pace, emotional tone, pitch, volume, accent

Physical characterisation – movement, gesture, facial expression

Interaction – eye contact, proxemics, physical contact, reaction

Lighting

Colour

Intensity/brightness

Areas of the performance space lit

Angle

Special effects

Mood and atmosphere

Time of day/year

Inside/outdoor location

Naturalistic/non-naturalistic

Sound

Volume

Recorded effects - e.g. reverb

Music quality

Sound effects - e.g. doorbell

Direction of sound (from)

Mood and atmosphere

Naturalistic/non-naturalistic

Set

Colour
Furniture items
Materials
Decoration detail
Scale
Layout
Props
Location
Period/era
Mood and atmosphere
Time of day/year
Naturalistic/non-naturalistic

Costume

Garments
Colour
Fabric
Pattern
Accessories – e.g. jewellery, bags, gloves, hats
Hair – style, colouring, length
Make-up
Period/era
Location
Time of day/year
Naturalistic/non-naturalistic