

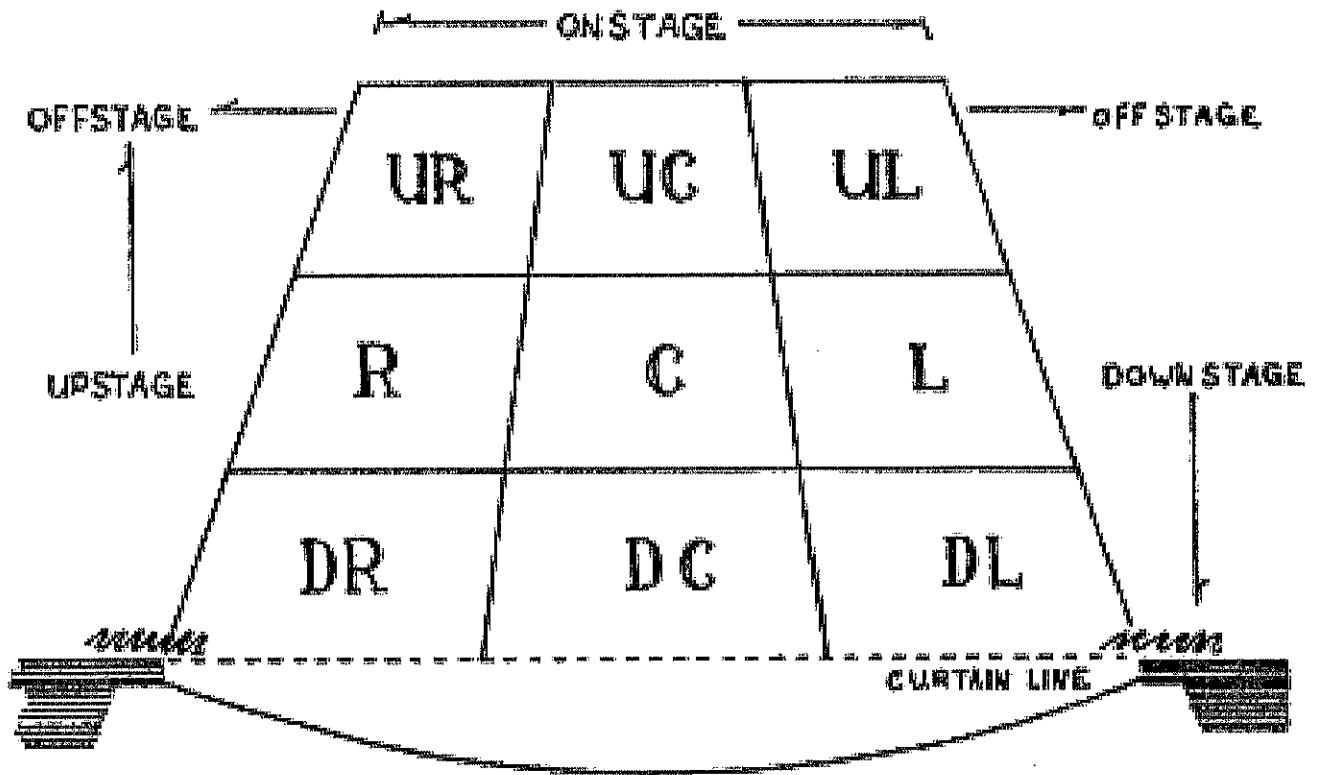
Section A

In Section A you will be asked four multiple choice questions about the roles and responsibilities of theatre makers and stage configurations and positions.

Task: learn the following definitions

Role	Description
Playwright	This is the name given to the person who writes the play.
Performer	A performer is an actor or entertainer who realises a role or performance in front of an audience.
Understudy	An actor who studies another's role so that they can take over when needed.
Lighting designer	The lighting designer is responsible for designing the lighting states and, if required, special lighting effects for a performance. The final design will result in a lighting plot which is a list of the lighting states and their cues.
Sound designer	The sound designer is responsible for designing the sound required for a performance. This may include underscoring, intro and outro music as well as specific effects. The final design will result in a sound plot which is a list of the sounds required and their cues.
Set designer	The set designer is responsible for the design of the set for a performance. They will work closely with the director and other designers so that there is unity between all the designs and the needs of the performance.
Costume designer	The person who designs the costumes for a performance. The costume department of a theatre is often called the wardrobe.
Puppet designer	The person who designs the puppets for a performance.
Technician	A person who works backstage either setting up technical equipment such as microphones or rigging lights before a production or operating technical equipment during a performance.
Director	A director is in charge of the artistic elements of a production. A director will often have the initial creative idea ('concept') for a production, will work with the actors in rehearsal, and will collaborate with designers and the technical team to realise this idea in performance.
Stage manager	The Stage Manager is in charge of all aspects of backstage, including the backstage crew. They will oversee everything that happens backstage before, during and after a performance. During the rehearsal period, the Stage Manager and their team will make sure that all props are found or made, scene changes are rehearsed and smooth, and all other aspects of backstage are prepared. They are also in charge of the rehearsal schedule.
Theatre manager	This is the person who is responsible for and manages the front-of-house team who deal with the audience during the production (for example, the box
Producer	The producer is responsible for the overall financial and managerial functions of a production, raises or provides financial backing, and hires personnel for creative positions (writer, director, designers, composer, choreographer—and in some cases, performers).

Stage positions



Stage Configurations

Proscenium stage (or 'end-on')	A stage where the audience sits on one side only is called a proscenium stage (you might know this as end-on staging). The audience faces one side of the stage directly, and normally sits at a lower height.
In-the-round	An in-the-round stage is positioned at the centre of the audience - ie there is audience around the whole stage. This type of stage creates quite an intimate atmosphere, and is good for drama that needs audience involvement.
Traverse stage	A stage where the audience sits on two sides is called a traverse stage. Again, this type of stage is good for creating an intimate atmosphere.
Thrust stage	A thrust stage is where the audience sit in front and on two sides.

Section B: Hansel and Gretel

In Section B you will be asked four questions about the play, Hansel and Gretel.

Question 1:	Will be about some design or technical aspect of the play	4 marks
Question 2:	You will be asked to describe how you would use your acting skills to perform a given line	8 marks
Question 3:	You will be asked how you will perform an extract to achieve a particular effect for the audience	12 marks
Question 4:	You will be asked to describe how you would use your acting skills to perform a character within the given extract and the play as a whole	20 marks

The context:

The context of this version of the play is **contemporary storytelling theatre**, which often provides a fresh, comic and fantastic twist on conventional tales.

The **performance style** of the play is **physical comedy**. The play uses:

- Music and song
- Actor-musicians
- Puppetry
- Huge elaborate gadgets
- Physical theatre
- Direct address to the audience
- Dance
- Ensemble work

Constructing a response:

Like in Section C, structure your response as follows:

WHAT you aim to achieve as an actor.

WHEN: depending on which question, use the line given or the ones you have selected to write about

HOW: Describe in details HOW you will achieve what you said you would with your acting skills

WHY: What impact would doing this have on the audience

Task: annotate the following images detailing HOW the actors are using their skills and the effect it would have on an audience:



Task: explain how you would use your physical and vocal skills to perform the following lines and what effect this would have on an audience:

<p>FATHER: Hansel, my boy. Put that damn encyclopaedia down. I think it's high time I taught you how to chop wood. But first, let's test your strength – fight me, boy.</p>	
<p>MOTHER: That's it darling. Cut around the throat. Now, remove the skin, Rip it! Rip it!</p>	
<p>DIANE: I feel like I'm living in poultry paradise.</p>	
<p>MAUREEN: Times are rough. You said this would happen, this blight upon the land.</p>	
<p>FATHER: Children? Why don't you blow out the candle and make a wish. Perhaps things will turn out for the better!</p>	

<p>OLD LADY: Why don't you come inside. I'll cook you something delicious. Come in. Come in!</p>	
<p>BIRDY: Oh, those poor children, trapped against their will, longing from home.</p>	
<p>WITCH: I shall let the flames rage and roar until the heat is just right! After all Hansel I want to cook you, not burn you. Tell me boy – are you plump enough yet? Are you suitably roastable?</p>	
<p>GRETEL: Hansel! Stop eating! She's plumping you up like the Christmas turkey!</p>	
<p>HANSEL: (<i>Studying his encyclopaedia.</i>) I've been reading about Hinduism. It says here that the Hindus believe in the concept of reincarnation. They say in a previous life you were something else entirely! I wondered if perhaps I was once a tree, and if it hurt when I was chopped into kindling...?</p>	

Question 4: 20 marks

You are performing the role of Witch.

Describe how you would use your acting skills to **interpret the Witch's character**.

Explain why your ideas are appropriate for this extract **and** the play as a whole.

OLD LADY: Morning, little buttons! Now, what would you two clamouring chicks like for breakfast? Howbout rabbitrabbitrabbit?

She holds up a brace of dead rabbits.

GRETEL: I'm not hungry, thank you.

HANSEL: Yes. I'm still full.

OLD LADY: But a hearty appetite means a healthy soul!

The OLD LADY hangs the rabbits.

HANSEL: Perhaps we could have a spot of breakfast, eh Gretel? What's on the menu today, auntie?

OLD LADY: Oh. Why Hansel, you are.

An ominous moment.

GRETEL: What?

OLD LADY: You're sitting on it.

HANSEL: Oh. Ha! For a moment there I thought you meant I was on the menu!

They laugh nervously. GRETEL finds a pair of children's shoes hanging.

GRETEL: Whose shoes are these, Auntie?

OLD LADY: A wandering child such as yourself left them here once... they soon had no use for them.

Another ominous moment.

GRETEL: Why?

OLD LADY: She was a pretty young girl who loved to drink milk by the gallon! Soon her feet became as big as cheeses! Ha!

HANSEL & GRETEL laugh nervously.

GRETEL: Then, what of this pair?

OLD LADY: A lost boy found his way to the house once. He ate so much fruit that his feet swelled to the size of watermelons!

They laugh nervously. They see shoes hanging everywhere.

Q4: To achieve 16–20 marks

Excellent description and explanation:

- The response demonstrates an excellent knowledge and understanding of how drama and theatre is developed and performed
- The ideas given are exact, well-developed, entirely appropriate for the extract and indicate an excellent knowledge of the play as a whole
- The range of theatrical skills referenced is extensive and specifically calculated to interpret character/support the action
- Precise details are provided throughout the response

Section C:

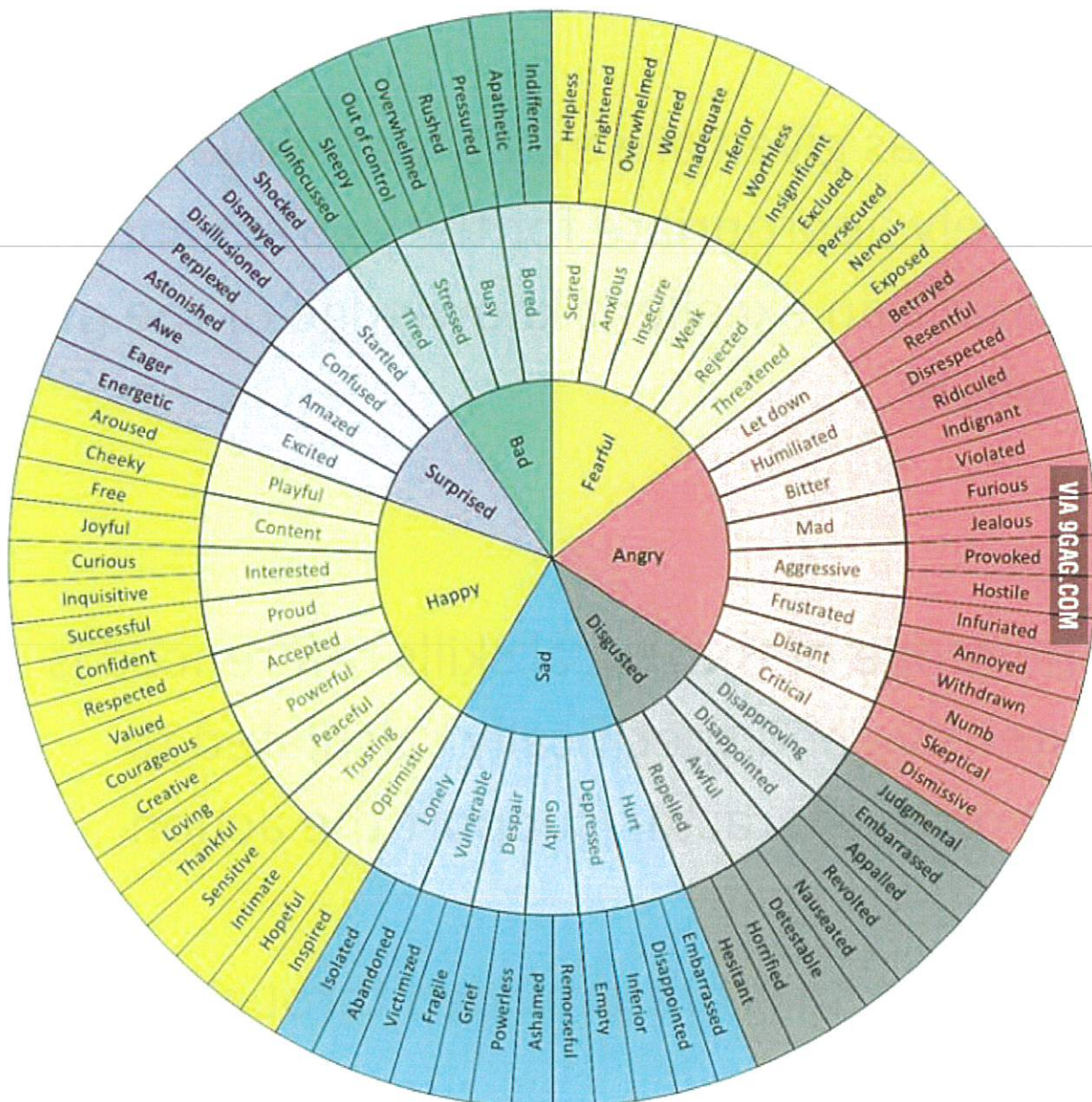
There will be a choice of questions: one about technical and design aspects of the performance we watched, another about the acting – you answer ONE question: the one that asks about the acting in the performance.

This question is worth 32 marks – make sure you know exactly what you are writing BEFORE the exam.

Structure your answer using:

WHAT WHEN HOW WHY REACTION OPINION

WHAT



HOW

Write about as many of these skills / techniques as you can:

Walk	Timing
Stance	Tone
Eye contact	Pitch
Gesture	Pace
Posture	Pause
Facial expression	Projection
Voice	Interaction
Emphasis	Proxemics
Articulation	Levels
Accent	Positioning
Status	

WHY

In order to make the audience...

In order to create...

Believe that...

Tension...

Expect that...

Light relief...

Realise that...

Comedic moment...

Understand that...

Dramatic irony by...

Feel that...

Relate to...

Be entertained by...

REACTION

This made the audience feel...

Shock

Fear

Anticipation

Laughter

Surprise

Sympathy

Empathy

Pity

Anger

Anxiety

Admiration

Sorrow

Admiration

Respect

Opinion

I thought that is made the moment successful because...

I felt the actor could have made this moment more successful by...

Because...

One Example:

Introduction	In the final scene, the audience learn that Sweeney's wife, Lucy, whom we were led to believe was dead, was actually alive and was really the Beggar Woman. It was incredibly tense when Sweeney realises that he had killed his own wife and that Mrs Lovett had been lying to him all this time.
What	Here, the actor playing Mrs Lovett wanted to appear 'vacant', defeated and drained of life, yet still slightly crazed and manic.
When	This was when she responds to Sweeney's accusation of her lying: "no, no not lied at all. No I never lied. Said she took a poison, she did, never said that she died".
How	She turned away and walked slowly and lightly away from the actor playing Sweeney; her eyes were widened and she slowly rolled and rocked her head lifelessly from side to side as she said "no, no, not lied at all" – like she lacked energy or determination to even convince him that what she was saying was true. Throughout the performance, her hands were raised above her wrists and were constantly moved in circular motions or were continuously wiping her apron as she spoke; these gestures contributed to conveying her energised manic state of mind however, in the final, there was little movement from her hands – this was a huge contrast to what we saw in earlier scenes. She had a 'relaxed' tension state and showed little concern or remorse through her facial expression which emphasised how sociopathic the character was. Her tone of voice was light and nonchalant and her delivery of the line was slow. She paused briefly and smiled slightly before saying "never said that she died". This hinted that she was pleased with herself which was the complete opposite of how I expected the line to be delivered (I expected the line to be spoken with more desperation and pleading towards Sweeney).
Why	This made the audience realise that she had 'given up' and already knew her fate and there was little point trying to fight it.
Reaction	Despite the character encouraging the killings, the actor had found many moments of comedy throughout the performance which allowed the audience to warm to the character, this successfully led the audience to start feeling pity for Mrs Lovett in this final scene. This scene is her downfall – it was clear through the way the actor played the character that Mrs Lovett had had tough life, so it was saddening to see the character in this state and for the audience to be left without seeing her achieve some form of happiness (despite her being the antagonist).
What	However, she then turned back towards the actor playing Sweeney and the dead Beggar Woman and wanted to show disgust and anger when saying "could that thing have cared for you like me?"
When	Sweeney was on the floor at this point cradling the Beggar Woman; the actor playing Mrs Lovett stood over him, her eyes widened and fixated on the love he was displaying for his dead wife. She screamed the phrase "that thing", then aggressively kicked the Beggar Woman.
How	
Why	This shocked the audience, but made them realise that despite how mad she appeared throughout the performance, she genuinely did love Sweeney and seeing him with his wife is painful for her; especially after everything she had done in order to get close to him.
Reaction	The audience at this point, start feeling apprehensive and fearful for the character – is it clear that kicking his dead wife is a step too far, so when the actor playing Sweeney stands to face her in response to this action, the audience start to feel concerned about what he is about to do to her. Feeling sympathy and concern for an evil character is an unusual reaction to have, yet I feel we were cleverly led to feel this way by the way in which the actor played the character.

