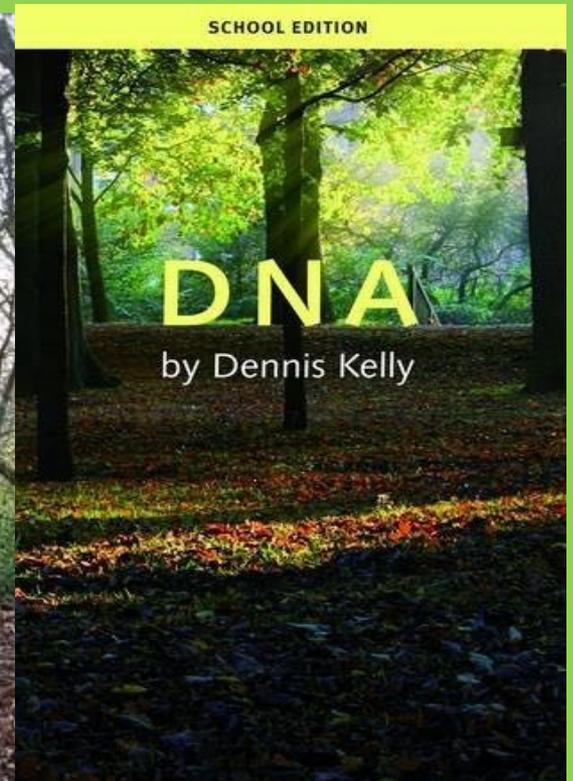


Component 3 – Written Exam



Intro to Component 3

Lesson Objectives:

- To understand what is involved with Component 3
- To introduce pupils to the set text

WHAT DOES THE EXAM INVOLVE?

- The exam is in two sections, **Section A** and **Section B**.
- In **Section A** you write about **one** of **five** set texts. You will write about **acting** and **design**. Your text is **'DNA'**.
- In **Section B** you evaluate and review a piece of live theatre.
- There are 60 marks available – **45** for **Section A** and **15** for **Section B**.
- The exam is **1 hour 30 mins** and is in **May 2018**.

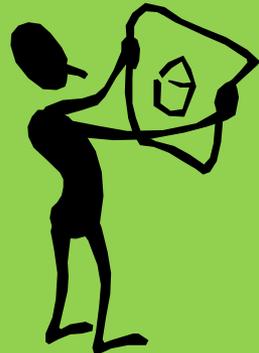
HOW WILL WE PREPARE FOR SECTION A?

- In **lessons** we will explore the text practically and you will work in groups to stage a particular section.
- There will be some **theory** lessons where we will look closely at certain aspects of the exam paper such as design.
- For **homework** you will complete **weekly** practice exam questions.



WHAT WILL WE HAVE TO DO FOR THE EXAM?

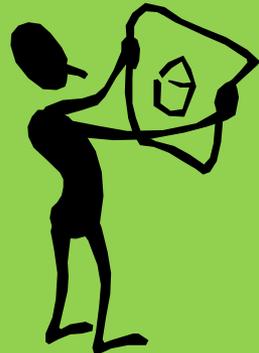
- You will answer **five** questions on 'DNA' in the exam.
- The questions will all focus on one **short extract** from the play.
- The questions cover acting, directing, costume, stage type and set design.
- You will need to decide how **you** would stage the play if you were directing it.
- You will study different styles of staging and will have to use key technical vocabulary when explaining your design ideas.
- When writing acting/directing answers you will need to link to specific quotes from the extract.



WHAT WILL WE HAVE TO DO FOR THE EXAM?

Section B: Live Theatre Review
15 marks

One question from a choice of **two** requiring analysis and evaluation of a given aspect of a live theatre production seen during the course.



**How is the play presented /
written?**

**What would you say are the key
themes of the play?**

What is the mood / atmosphere?

<https://vimeo.com/19259734>

Who is the most / least guilty?

Who is the leader?

DNA

- The play DNA was first staged in 2007 at the National Theatre before going on national tour for the first time.
- It's a play about a group of teenagers, who could be described as a 'gang', who have accidentally killed one of their classmates. When they realise the terrible mistake they have made, they try to cover up this crime, but inadvertently implicate an innocent man in the process. At each moment when they could come clean, the group instead weave a darker, more complex web of lies.

DNA

- The play has been constructed with a **cyclical narrative**. The structure repeats itself and when we read the play we come to realize that there is a pattern to the sequence of the different scenes- and to the three different locations.
- The four sections are: Section 1 – the problem, Section 2 – framing the postman, Section 3 – the climax, Section 4 – the resolution
- Key themes – **Bullying, gangs, power (Responsibility, Violence, Fear and Friendship)**

DNA

Section 1 The Problem			Section 2 Framing the Postman				Section 3 The Climax: Adam lives and dies					Section 4 The resolution: Life goes on	
Scenes			Scenes				Scenes					Scenes	
1 pages 9-10	2 pages 10-12	3 pages 12-26	4 pages 26-28	5 pages 30-32	6 pages 33-41	7 pages 41-43	8 pages 44-46	9 pages 46-48	10 pages 48-60	11 pages 48-60	12 pages 61	13 pages 62-63	14 pages 63-66
A Street	A Field	A Wood	A Field	A Street	A Field	A Wood	A Field	A Street	A Field	A Wood	A Field	A Street	A Field
Jan Mark	Leah Phil	Lou John Tate Danny *** Richard Cathy Brian *** Mark Jan Leah Phi	Leah Phil	Jan Mark	Leah Phil	Phil Leah Lou Danny *** Richard Cathy *** Jan Mark Brian	Leah Phil	Jan Mark	Phil Leah Jan Mark	Cathy Brian Leah Mark Lou Jan ADAM Phil	Leah Phil	Jan Mark	Rich- ard Phil

Tasks

- **Read through Act 1** – character analysis and relationships

Q - what themes do we see?

- **Direct a character**

- **Pupil direct / act**

Q -What choices did you make and why?

Example Questions in the exam

Any of the questions in Section A could require candidates to draw upon their understanding and experiences as actors and directors.

Sample question for '*viewpoint of director*':

Name two rehearsal techniques that a director can use to prepare an actor for the role of *** in this scene. [2]**

Explain how these two techniques would help the actor prepare for this role in performance. [4]

Example Rehearsal techniques

Rehearsal Technique	Why a director might use them
Hot seating	To answer questions in role to create a wider back story and gain a deeper understanding of a character
Role on the Wall	To highlight key characteristics of a character. To create a character profile to help the actor understand why a character feels a certain way.
Vocal Games / exercises	To vocally explore how to deliver certain lines. Looking at pace, pitch, tone, volume and pause.
Improvisation	To encourage the actor to think on the spot within a specific scenario to help them connect with how the character feels.
Thought-tracking	To establish what a character is thinking behind what they say.
Soundscape	To create the atmosphere or setting so the actor can consider how the character feels in that setting.

Example Rehearsal techniques

Rehearsal Technique	Why a director might use them
Status games	To explore the differences between characters. To highlight the character is a different class or position etc...
Mime	To encourage the actor to think about their physicality and their non-verbal communication to the audience.
Mask work	To allow actors to focus on their non-verbal communication and to interact physically with other characters
Heightened Physicality	To enable the actor to explore how to tell the story / create a certain atmosphere through movement, gesture and facial expression
Conscience alley	Words are spoken over the character as they walk down an alley (corridor) to help an actor reflect in detail on the underlying issues and dilemmas of a character at that particular moment.

Example Answers

- 1:** In this scene, Mark is in a state of shock; he appears almost numb and is hiding his feelings. A director could use **hot seating** and **role on the wall** as rehearsal techniques to help the actor prepare for the role of Mark.
- 2:** **Hot seating** would allow the actor to answer questions in the role of Mark to help create a wider back story and gain a deeper understanding of the character so they can identify with why Mark feels shocked. A **role of the wall** would allow the actor to highlight key characteristics of Mark and help the actor to explore why Mark needs to hide his feelings.

Or The director may use vocal games with the actor to explore Mark's characteristics listed above. Mark's dialogue consists mainly of the word 'Yeah'. Vocal games would help the actor to explore ways in which to deliver the same word in order to ensure variety.

Prep - Question

1) Name two rehearsal techniques that a director can use to prepare an actor for the role of *** in this scene.** [2]

2) Explain how these two techniques would help the actor prepare for this role in performance.

[4]

Task

- **Zoom in** – individual lines / directions – how could they be played?

Use example rehearsal techniques

Q - How does Act 1 set up the landscape for the whole play?

Explore monologues – purpose and delivery – use role on the wall

TRY: The Lovely Leah?

Leah's monologue

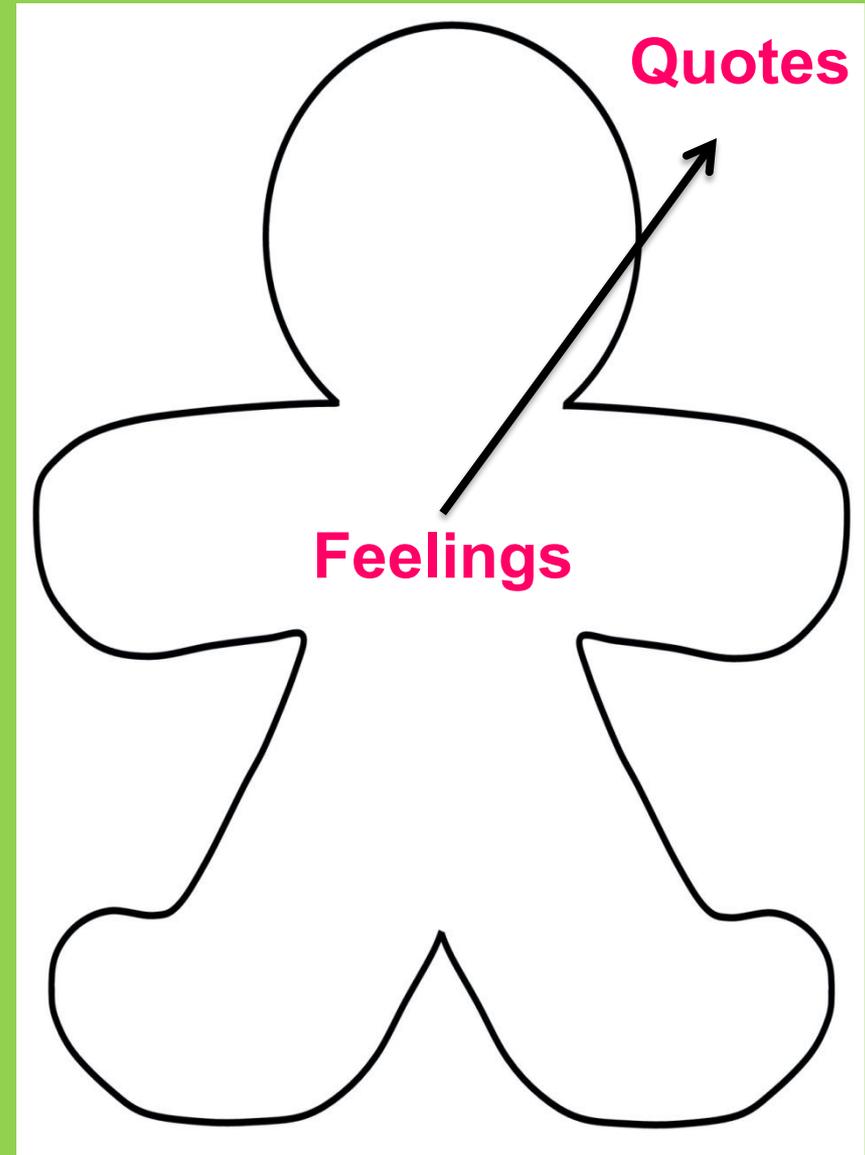
Things to think about:

What do we learn about her insecurities?

How does the text show that Phil's lack of reaction makes her try different approaches to provoke one?

How are her own worries shown in her monologue?

What is the significance of her saying 'the fear that everyone here lives in, the brutal terror'?



Questions in the exam

Any of the questions could also ask the candidates to consider the technical aspects of the play.

Sample questions for *'viewpoint of designer'*

Briefly describe the social class of the (e.g. Teenagers)
[2]

Explain how any **one** line in the extract illustrates their social class. [3]

Suggest a suitable costume for ***Character*** and explain how it could be used to show his/her social class. [4]

Questions in the exam

Sample questions for *'viewpoint of actor'*

Explain how an actor playing the role of ***Character*** in this extract, could communicate her character to the audience. [15]

In your answer refer to:

- Character motivation
- Voice
- Movement
- Interaction

Questions in the exam

Any of the questions could also ask the candidates to consider the technical aspects of the play.

Sample questions for *'viewpoint of designer'*

Explain how at least **one** key scene can be designed for a **thrust stage** . [15]

In your answer refer to:

- Structure and style
- Set
- Mood and atmosphere
- How the play as a whole was originally staged

Section 2 – Framing the postman

Lesson Objectives:

- **To practically explore Section 2 as actor and director**
- **To analyse and interpret the themes within Section 2**

Tasks

- **Read through Section 2** – character analysis and relationships – what themes do we see?
- **Work in role** – improvise a scene – what would you do?
- **Hot seat a character** – give thinking time for back stories and questions

Questions in the exam

Sample questions for *'viewpoint of actor'*

Explain how an actor playing the role of ***Character*** in this extract, could communicate her character to the audience. [15]

In your answer refer to:

- Character motivation
- Voice
- Movement
- Interaction

Exam - Question

This is an acting question but requires you to go into more depth than the first couple of questions. **These questions ask about one character in one scene. The question asks you to explain in detail the character's motivation in the scene and how this affects their voice, movement and interaction with other characters.**

READ THE QUESTION CAREFULLY!

LINK YOUR ANSWER TO MOMENTS FROM THE SCENE

use quotes and stage directions to link your acting ideas to specific moments from the scene.

WRITE IN THE FIRST PERSON as if you are playing that character.

DETAIL! Don't use vague phrases like **"I would use big gestures"**.

Give **specific** examples of gesture that you would use and how they portray the character in this scene.

Tasks

Practising practical detail grid – quotes and character motivation

Character acting grid – identify

Character motivation

Voice

Movement

Interaction

Q – How does Section 2 tie in with Section 1? Set
Prep

Prep Questions

As an **actor** how would you perform the role of Jonny Tate to an audience **in this section**? *In your answer, you should refer to:*

- *Character motivation;*
- *Voice;*
- *Movement (and gesture);*
- *Interaction (with other characters).*
- Give reasons for your answer. **[15 marks]**

Staging

Lesson Objectives:

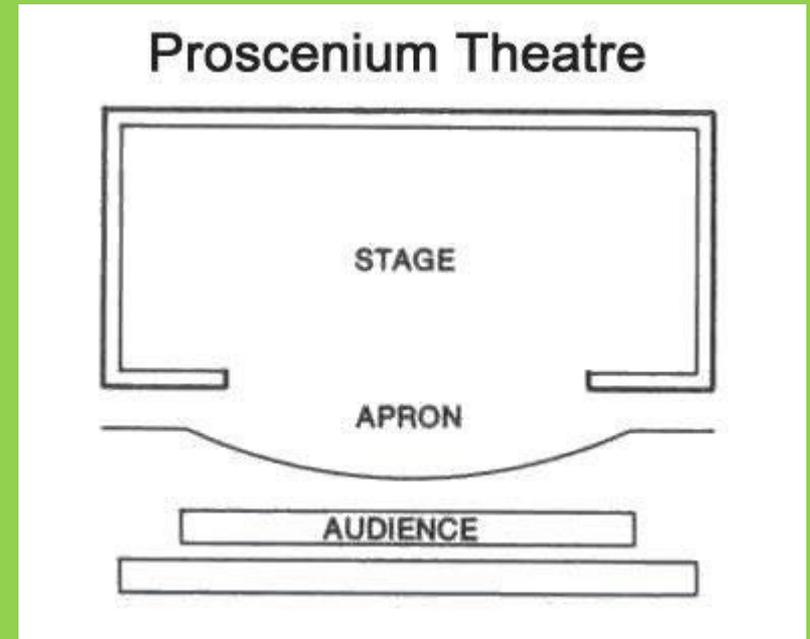
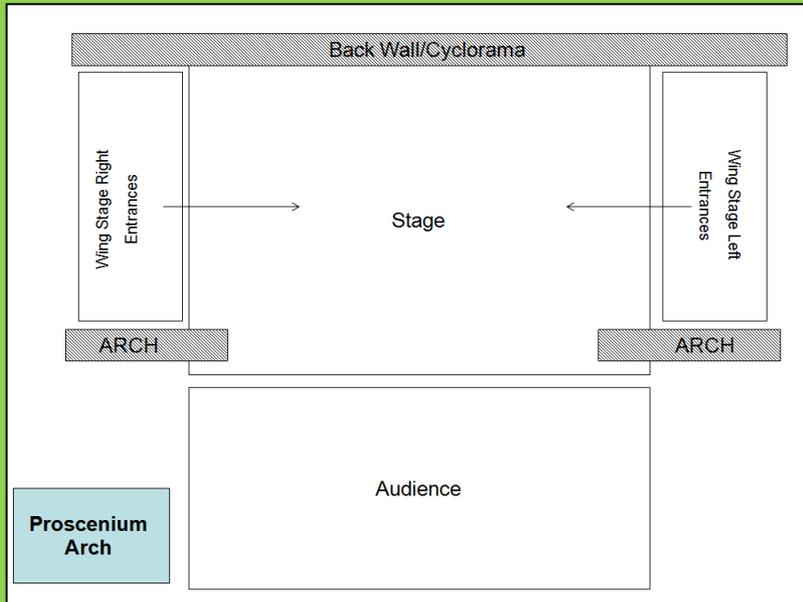
- To understand basic stage diagramming
- To learn the features of different staging options

Staging

Proscenium

The audience is positioned in front of the stage, and the stage can be looked upon like a picture frame. The 'frame' itself is called the Proscenium Arch. This is the style of most traditional theatres.

Apron - In some proscenium theatres, the stage extends forward in front of the proscenium arch. This is called an apron stage.



(End Stage or Open Stage (End On))

Similar audience layout to a proscenium theatre, but without the arch. The audience is positioned in rows facing the stage.)

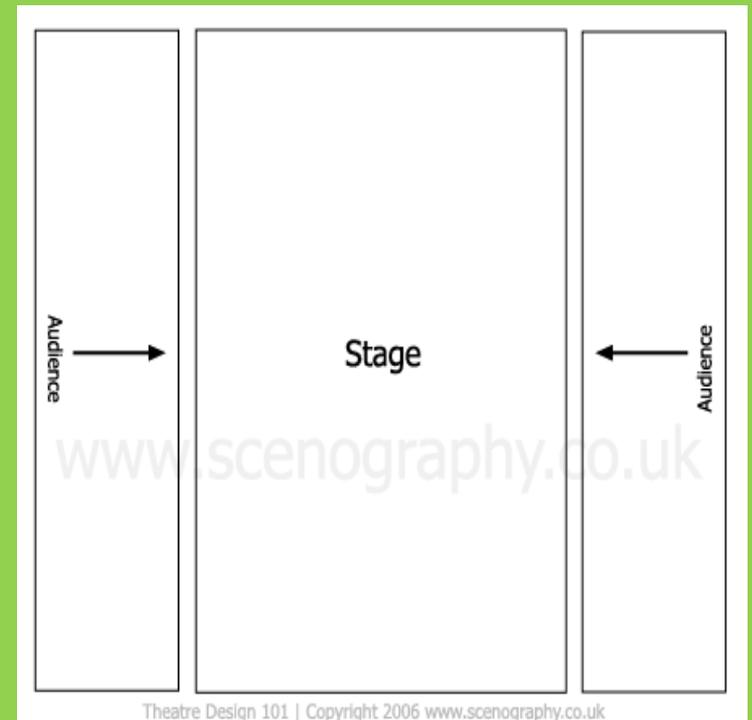
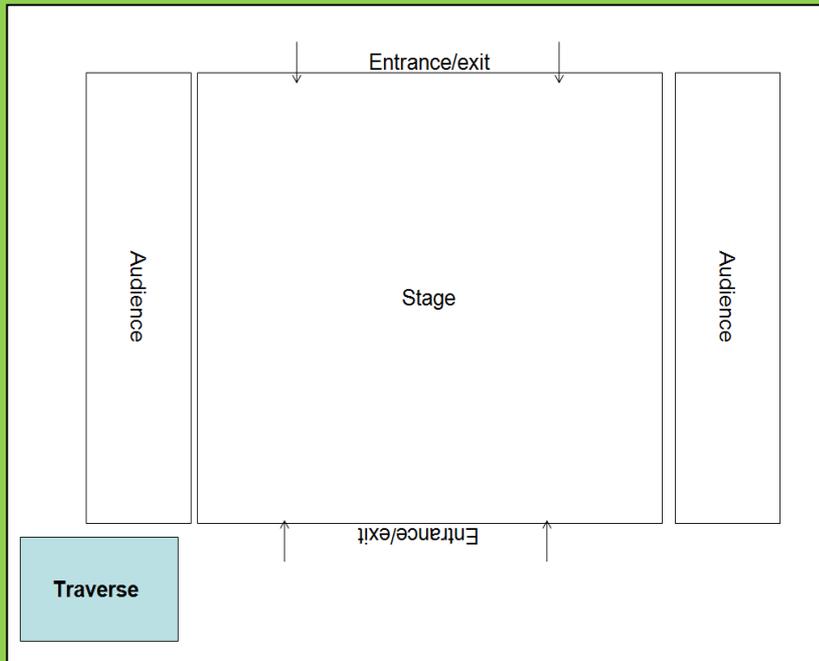


What are the pro's and cons of using a Proscenium Arch Stage?

Staging

Traverse

In this more unusual style, the audience is seated on either side of the stage, facing each other. The acting takes place between.



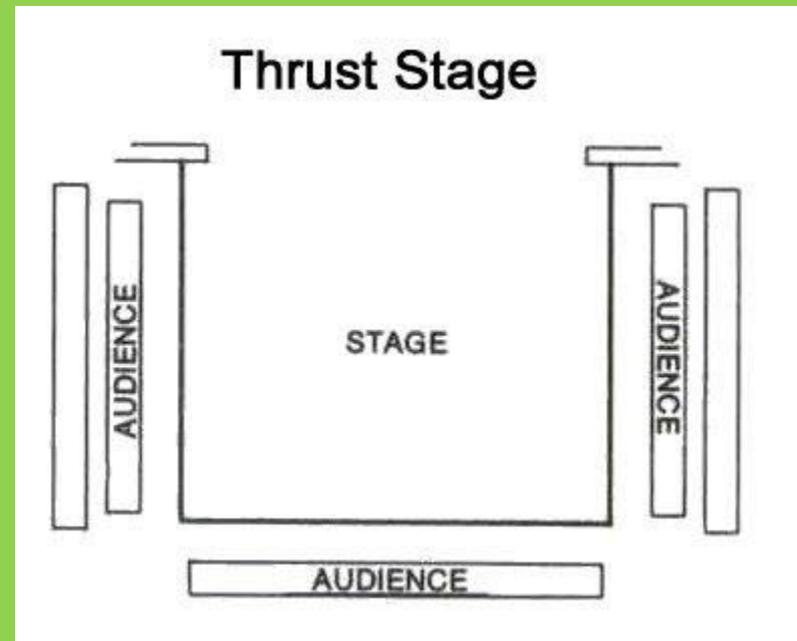
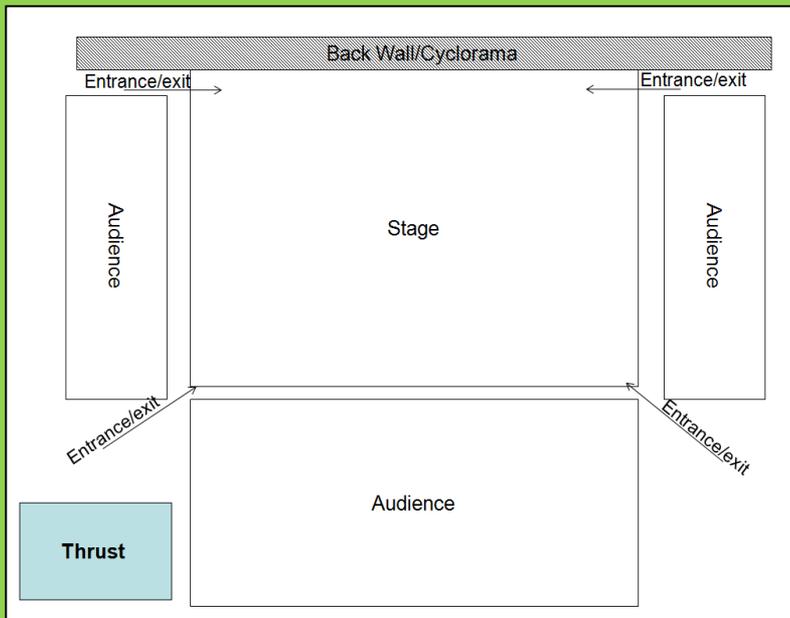


What are the pro's and cons of using a Traverse Stage?

Staging

Thrust

The audience is on three sides of the stage as if the stage has been 'thrust' forward. This can be very apparent, like a catwalk, or more like an extended apron stage.



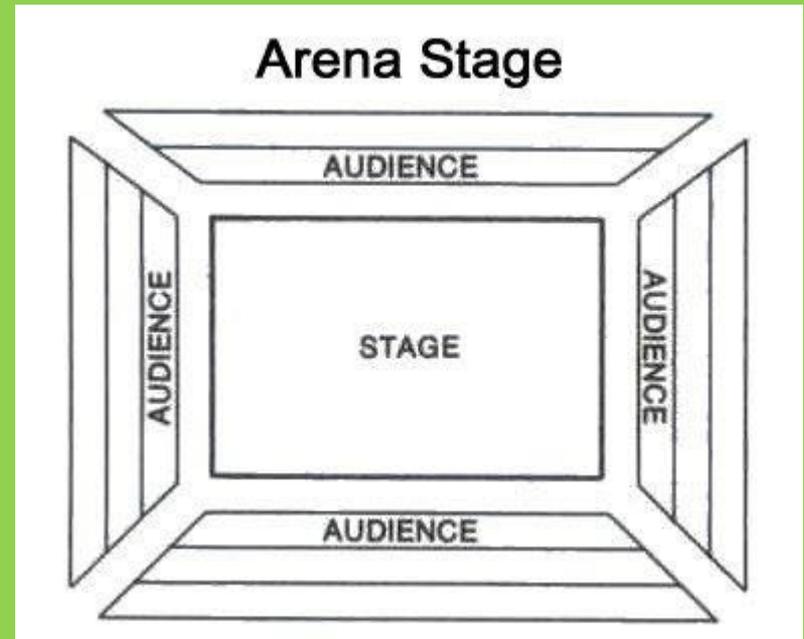
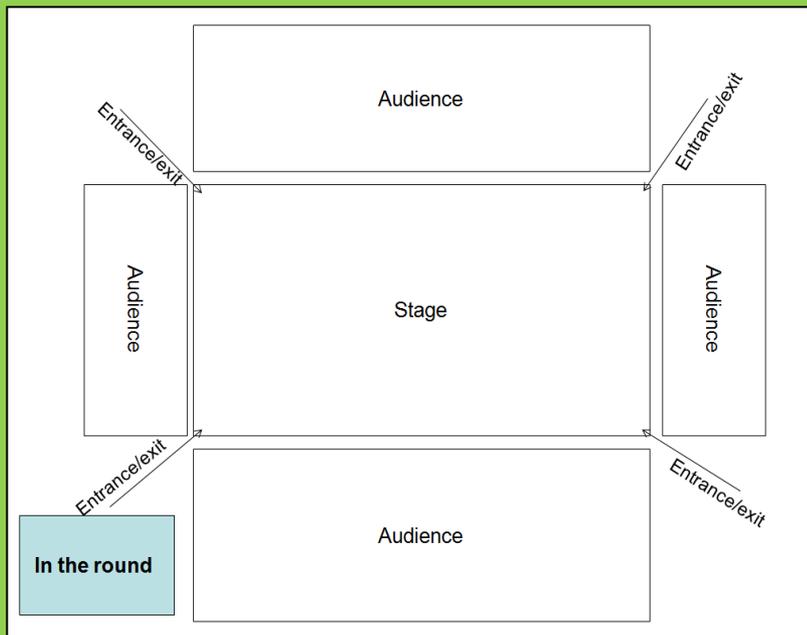


What are the pro's and cons of using a Thrust Stage?

Staging

In-the-Round

As the name suggests, the audience is seated all around the stage on four sides. A few theatres in the country are permanently arranged like this. Sometimes a.k.a. Arena stage.





**What are the pro's and cons of using a
In the round stage?**

Key Words

Do you know what they mean???

Vocabulary

Character Motivation

Voice

Movement

Gesture

Interaction

Facial Expressions

Character positioning

Staging

Costume

Extract

Set design

Actor

Director

Props

Atmosphere

Lighting

Sound

Section 3 – ‘The Climax – Adam lives and dies’

Lesson Objectives:

- To practically explore Section 3 as actor and director**
- To analyse and interpret the themes and atmosphere within Section 3**

Tasks

- **Act and direct Section 3** – Discuss character analysis and relationships –

Q - What themes do we see? How does this link to the previous acts?

- **Practically explore the atmosphere** – how to create this, what is the role of the audience and how would they feel?

- **Key words**

Example Questions

- a) Briefly describe Leah's peer group.
(2 Marks)

- b) Explain how any one line in the extract illustrates her peer group. (3 Marks)

Costume

Lesson Objective:

- To consider costume design in relation to the script and characters

Example Question

c) Suggest a suitable costume for Leah and explain how it could be used to show her peer group. (4 Marks)

TOP TIP: Tick off the different aspects of the question as you write about them

TOP TIP: Peer group means a group of people of approximately the same age, status, and interests.

TOP TIP: Your costume choices should be linked directly to elements of the character and how you want them to come across to the audience.

Content to help answer

Leah is a member of a group of teenagers; she is with her peers and feels the need to fit in. In this scene she is in a field, it is the opening section, costume choice should reflect this.

Suitable costumes may include: Jeans, jumper, perhaps a parka coat, she may be wearing a beanie hat.

Links to peer group may include: She feels insecure and needs to feel that she belongs. Her costume would reflect her need to be 'like' the others. She would be wearing young, fashionable clothes (set in the present day).

Costume

When thinking about costumes in a drama, your starting point should be the **script** . This should be in your mind at **all** times - you are designing **for the play**, and your work should **support** the piece.

Do your research

Research the era of the drama and make sure costumes are appropriate for the time period and situation. Make full use of libraries and the internet to find examples of all sorts of costumes.

Character

Who are they? What type of personality do they have? Think about class, peer group, gender, age, character descriptions, what other characters say about them.

Colour

Remember that different colours can symbolise different ideas. You wouldn't dress an innocent child in red, or a devil in pale pink would you?

Costume ideas – which character would you match with these costumes?



Costume ideas – which character would you match with these costumes?



Costume ideas – which character would you match with these costumes?



Costume ideas – which character would you match with these costumes?



**Costume ideas – which character
would you match with these
costumes?**



Task

In pairs pick a costume for 2 characters from one of the acts we have already studied.

Drama costume cupboard to see what we can find. You will need to present your choices with clear reasons for choosing the costume.

Prep

Pick an act and **design costumes** for **2** of the characters.

- Can draw or print out images to dress the outlines.
- Label and annotate designs with reasons.

Example Answer

Walking with shadows is set in the modern day—I would set it in 2009. Lorna is new to the area and her school uniform would reflect this. It would look clean and crisp. She would wear a black skirt to the knee and a white shirt with long sleeves. She would also have a black V-neck jumper and a school tie with red and yellow stripes. She would wear black tights and black flat dolly shoes. Lorna is struggling to deal with her parent's divorce and has not been eating properly. She sees and hears voices (the shadows) and has not been sleeping. Her hair should hang limply around her face which would be pale and gaunt looking. Black eye shadow under her eyes and hollowing out her cheeks would show how tired she is. Her clothes should be too big for her as she has been losing weight.

Section 4 – ‘The Resolution – Life goes on’

Lesson Objectives:

- To explore Section 4 as actor and director**
- To analyse and interpret the themes within Section 4**

Tasks

- **Read Section 4** – Discuss character analysis and relationships –
Q - What themes do we see? How does this link to the previous acts? What has happened to the characters?
- **Climax and Anti-climax** – Identify where the high and low points are in the play. How does the final scene make the audience feel?
- **Practically explore the ending** – In pairs act out the scene between Richard and Phil. Make sure you are acting Phil even though he has no lines.

Revision

Lesson Objective:

- **To be able to recall prior learning and apply it to practice questions**

Costume Quiz

- 1) How many marks is the costume design question worth?
- 2) What date / time period could you set 'DNA' in?
- 3) What features of the character should you bear in mind when designing their costume?
- 4) Give 2 examples of how the use of colour can symbolise meaning.
- 5) Suggest a suitable costume for John Tate and explain how it could be used to show his peer group.

Set Design and Atmosphere

Lesson Objective:

- To understand how to answer the design question in the exam
- To gain knowledge about stage lighting

Example Question

Explain how at least one key scene can be designed for a **thrust stage**.

In your answer refer to:

- *structure and style*
- *set*
- *mood and atmosphere*
- *how the play as a whole was originally staged*

[15 Marks]

Design Question (15 Marks)

As with the 15 mark acting question this will need more detail to ensure you get the marks!

Learn the stage diagrams and how to draw / label them

2 Parts:
Staging Style
&
Design (this includes a lot)

Design – there will be lots of vocabulary to learn for this.

Mood and Atmosphere

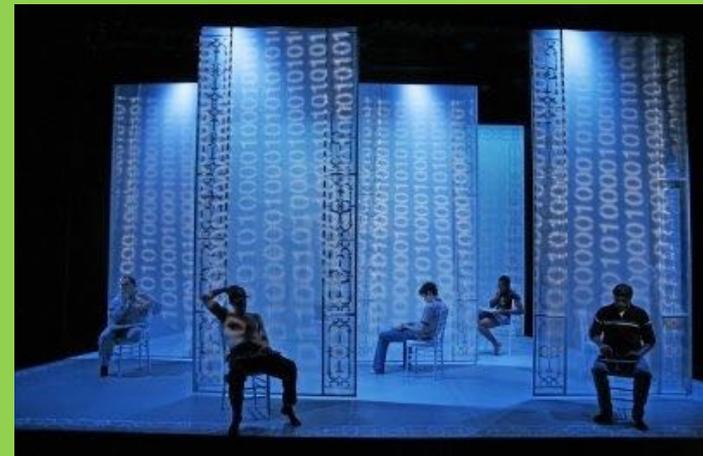
- Mood – the emotional tone of the piece e.g. what are the feelings and emotions we want the audience to feel and what atmosphere (ambience / environment) do we need to create to help them feel this?

Sad = Dark and tense

Happy = light and joyful

Atmposphere

Discuss – How is the atmosphere created:



Lighting

Lights can be useful for:

- Defining different locations on the stage
- Creating mood and atmosphere
- Highlighting key moments of action and directing the audience's focus.

Lighting can denote time of year or day and can also be used in an abstract or symbolic way, such as using a red light to symbolise danger or passion.

Lighting

Illumination: The simple ability to see what is occurring on stage. Any lighting design will be ineffective if the audience has to strain to see the characters; unless this is the explicit intent.



Lighting

Projection/stage elements: Lighting may be used to project scenery or to act as scenery onstage.



Lighting

Composition: Lighting may be used to show only the areas of the stage which the designer wants the audience to see, and to "paint a picture".



Lighting

Location and time of day: Establishing or altering position in time and space. Blues can suggest night time while orange and red can suggest a sunrise or sunset. Use of gobos to project sky scene, moon etc



Lighting

Mood: Setting the tone of a scene. Harsh red light has a totally different effect than soft lavender light.



Lighting

Lighting State: the overall lighting effect you have created.



Lighting

Lighting Styles:

A naturalistic production of a Chekov play would not use symbolic lighting.

A non-naturalistic might use lighting that was more abstract and stylised.



Lighting

The Technical side: Lighting is a very technical area and there are many types of lights (or lanterns).



Lighting

Floods: are used to provide large area washes of light. They come equipped with a gel frame and are especially useful for lighting backcloths. The beam cannot be shaped, so generally other lantern types are more flexible. Clear and wide angle of light.



Lighting

Fresnel: lanterns give a soft-edged beam with large size variation. Used to create large washes of light (like the flood), sometimes highly colored, but as beam size and shape can be altered it is preferable to the Flood. They have external *barn doors*, which shape the beam but don't sharpen it like the shutters on the Profile. Gives a softer edge – useful for giving overall light when using more than one. Coloured filters can be used.



Lighting

PROFILE SPOTS will give you a sharply defined image in outline of any object. They are fitted with *shutters*, usually four, which can be pushed into the light beam, shaping its appearance on stage. Spot - has a hard-edged effect, used to light characters or elements on the stage. Can be used with gels or gobos.



Lighting

Coloured Gels: A color gel or color filter, or a lighting gel or simply gel, is a transparent colored material that is used to colour light and for colour correction. **Gels** can be added to the front of some lanterns so that they throw coloured light onto the stage.



Lighting

Gobos: Some lanterns can also be fitted with what is known as a **gobo**. This is a sheet inserted on a frame at the front of the light with a design cut into it. It filters the light, creating a picture effect on the stage. For example, a gobo could be used to create a dappled lighting effect to look like the leaves of a forest, or could be cut to create strips of light onstage which look like the bars of a prison.



Lighting Designers

The lighting designer must know the play very well. They work closely with the director to understand what they want to communicate in each scene and where the focus of the action onstage should be. They also work closely with the set designer, as they both play such a large role in the visual impact of a production. Often the realisation of the set designer's artistic vision depends greatly upon the way their set is lit.

Lighting Designers

- The lighting designer designs lighting cues. That means they decide when to move from one lighting state to the next. A sudden change to a different lighting state is called a snap and a slow change where one state overlaps another is called a fade.
- Just like set design, the style of lighting must suit the production.

Set Design ideas for DNA



Set Design ideas for DNA



Set Design ideas for DNA



Set Design ideas for DNA



Set Design ideas for DNA





Tasks

- 1) Fill out the different locations sheet in your pack – to think about how you would stage each act.
 - 2) Draw out your own stage design for DNA. Think about set, props, colour etc...
 - 3) Go through the model answer to see what is expected of you.
- 2) Try marking the question!

Question

Explain how at least one key scene can be designed for a thrust stage. [15]

In your answer refer to:

- Structure and style
- Set
- Mood and atmosphere
- How the play as a whole was originally staged

Mark the question

Answers may include:

- An explanation of how a thrust stage could contribute to the scene's style and structure e.g. quick transition of scenes, breaking of the fourth wall, direct address to the audience
- Choice of style with reasons, e.g. how it could be linked to specified stage, set and chosen scenes
- Choice of set appropriate to scene e.g. generic backdrop, floor cloth, levels etc.
- How set is used within the chosen scene, including an awareness of How the type of stage will influence how it is used e.g. awareness of sight lines, where set is placed

Mark the question

Answers may include:

- How colour is used to create mood and atmosphere in the chosen scene
- How and where, within the chosen scene, the type of stage could contribute to the mood and atmosphere
- How the specified stage can be used to demonstrate engagement/interaction with audience e.g. positioning of characters at key moments in the chosen scene
- Reference to the original staging and how a thrust stage relates to it.

Extra details and revision

Lesson Objective:

- To cover some other elements that may come up in exam questions
- To use the time to go over knowledge gained

Stage Positions

Wings	Upstage Right	Upstage Centre	Upstage Left	Wings
	Centre- Stage Right	Centre Stage	Centre- Stage Left	
	Down- stage Right	Down- stage Centre	Down- stage Left	

Audience

Tone

How something is said...

Tone of voice is its 'colour' or emotional quality.

e.g. A mother may speak to an upset young child in a soothing tone of voice, but if the child is misbehaving, the mother might use a stern tone of voice to ensure she's obeyed. The child recognises what is communicated through the tone of voice as much as the words themselves.

Identify the emotion and what you need to communicate the feeling of the character. Think about the following:

Does your voice sound appropriate?

Is it suitable for the character?

Does it match the characters mood?

Tone

Vocal tone exercises

Practise speaking the line below using the suggested vocal tones and note the difference in intonation and emotion.

‘Why did you come here?’

- **A bitter tone of voice**
- **An accusatory tone of voice**
- **A frightened tone of voice**
- **An angry tone of voice**
- **A curious tone of voice**
- **A surprised tone of voice**

Tempo / pace

The speed or pace of how you speak...

It can be adapted depending on the mood or content of the dialogue.

Think about a characters mood, language and behaviour and how this will be reflected in the way they say certain lines.

- Speaking **quickly** may give the sense of embarrassment or nervousness but it could also be excitement or being overwhelmed.
- Speaking **slowly** could suggest depression or a sense of seriousness or it could just be that the character is bored.

***Try changing the pace of some of the lines from the text**

Tasks

Design – Draw out some ideas for set design for one of the acts (think about scenery, props, use of colour, ideas for lighting, the production style, the atmosphere you want to create and any other ideas e.g. Sound) label and annotate your design ideas with your reasons.

Use this time to revise for the practice exam. Make sure you know what kind of questions you might get and how to gain the marks. Make a note of any questions or details you are unsure about.

Revision

Lesson Objective:

- To use the time to go over knowledge gained
- Prepare for a mock exam

Mock exam Wednesday or Monday

Revision Tasks

1. Ensure you know who the characters are and how you would describe them / dress them
2. Make sure you know the stage diagrams and names – also the reasons why you would use them
3. Pick out specific lines and analyse how the character would move and how they might say the lines.
4. Know your key words
5. Revise the different rehearsal techniques
6. Look at any example answers so you know how to answer the questions
7. Look at the script – remind yourself what goes on in the plot.
8. Decide how you stage the play. What does your set design look like?