






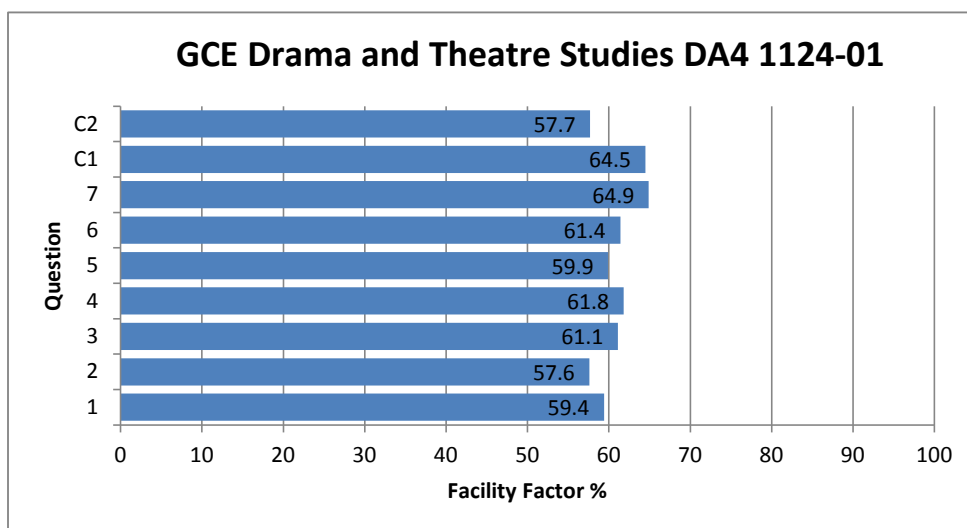


GCE Drama and Theatre Studies DA4 1124-01

All Candidates' performance across questions

 Question Title	 N	 Mean	 S D	 Max Mark	 F F	 Attempt %
1	571	11.9	4	20	59.4	59.4
2	115	11.5	3.7	20	57.6	12
3	272	12.2	3.9	20	61.1	28.3
4	281	12.4	3.8	20	61.8	29.2
5	288	12	4.1	20	59.9	30
6	348	12.3	3.9	20	61.4	36.2
7	36	13	3.8	20	64.9	3.8
C1	961	12.9	3.3	20	64.5	100
C2	961	11.5	4.1	20	57.7	100



SECTION B

Answer one question on one set text you have studied.

4. THE THREEPENNY OPERA

As a stage designer, what are your ideas for staging **Act One, Scene One** and **Act Three, Scene Nine** of the play? In your answer you should refer to any productions you have seen or discussed. [20]

4. The Threepenny Opera was written by Bertold Brecht and first performed in 1928 at the Theatre am Schiffbauerdamm in Berlin. The story is about Mac the knife, a crime king and his motley crew of criminals, Mac marries Polly Peachum, daughter of the King of beggars, the struggle with the police and their own poverty in a constant presentation of conflict. Brecht presents themes of class inequality, a modernistic lack of ideals, and a satire of bourgeois western society from the perspective of the lower classes.

I would use an end-on stage with the audience on the same level as the set, there would be an aisle running through the center of the audience. This presents an equality between the players and viewers and the closeness ~~and isle~~ allows for the Brechtian technique of breaking the fourth wall for audience interaction in the performance.

In Act one, scene one, Mr Peachum's shop is presented. I would use large polystyrene pillars that have been battered and are dirty on both sides of the stage as well as a big cardboard box to be a desk and ramshackle boards with broken jars on them behind the desk. This would be an attempt to create the traditional look of a high quality shop, except with dirty and inefficient materials. This presents a parody of Western culture, and introduces the audience to a tone of chaos and filth and a lack of idealistic beauty.

Mr Peachum would wear a dirty overcoat of black, dirty undershirt of white with stains, a pair of trousers that are creased and a beaten up felt bowler hat. This also creates the sense of tradition, but trashes it with the poor condition of the clothing.

When Peachum talks to the audience, there should be a spotlight on him, but the light should be 100% which would be too bright and would connote a helicopter searchlight which references crime and conflict.

When I saw The Threepenny Opera at the New Wolsey theatre in Ipswich on the 12th of March, in Act III, scene 9, the set was entirely grey, with a large metal lynching post. The lighting was blue and sombre until the mounted messenger entered and the lights became pink and red. This interpretation focussed on the parody of idealistic, romantic storytelling, so much so that they did not concentrate enough on the message that Brecht wanted to convey when Mr Peachum says 'Saviours on horseback are seldom met in practice'.

I would have a spotlight on Peachum as he says this in order to emphasise what he says because it was one of Brecht's most important techniques to provoke the audience to think differently about a certain issue such as class equality.

I would also have Mac, when he sings the song 'Ballad in which MacHeath begs all men for forgiveness' wear an all in one jumpsuit with black and white stripes on it, presenting him in a traditional ~~prison~~ way as a prisoner, he ~~would~~ parodies remorse in this scene, and this would be emphasised ~~by~~ ~~h~~. When he is set free, and the jumpsuit would be the type that is held together with Velcro, so that he can whip it off straight away, and wear a high quality white suit underneath, thus presenting his remorse as a façade, devaluing attitudes of idealism and implying the concept of the inevitability of crime and corruption in the world going unpunished.

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orig

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stage

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Set



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Staging

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Cost



Prods ✓

16

Ind. content
will applied.

SECTION B

Answer one question on one set text you have studied.

5. THE ROSE TATTOO

As a stage designer, what are your ideas for staging **ACT ONE, SCENE I** and **ACT THREE, SCENE 3** of the play? In your answer you should refer to any productions you have seen or discussed. [20]

5

Section B

When the Rose Tattoo by Tennessee Williams was first produced in the 1950 the set was very naturalistic but elements were very symbolic such as the mannequins in Serapinas house and the rose coloured silk. She is asked to make a skirt from. The set is a very traditional Sicilian village.

In act 1 scene 1 we see life as normal in the village. I would not have a realistic set, I would keep it minimal but use alot of lights and sound to create atmosphere. There would be a large white sheet draped over the whole stage which could be lifted to form a tent like structure to form Serapinas house. In act 1 scene 1 the sheet would be flat on the ground with warm orange lights showing dusk. The scenery in the back would have 3 cottages painted on one for each mother to call their children from who are playing center stage. ~~or~~ When everyone ~~enters~~ enters their homes the large sheet rises to form Serapinas house. The under part of the sheet is a light rose colour. Instead of having the mannequins I would have shadows cast through the sheet that forms

Seragina's house. The furniture and props would be minimal. There would be a sewing machine a sofa a chair and a piano. Seragina would be dressed in an amazing long flowing black dress and Rosa would be in white as she is an innocent young girl. The lighting in the house would be romantic, resembling the flickering embers of candle light as Seragina is setting a romantic mood for Rosarica's return. Sicilian music would constantly be played from the beginning of the scene to the end. During our class work we performed the scene with and without the music and I preferred having the music as it adds another layer to the scene. The sound effects of passing trucks would have to be added.

In act 3 scene 3 we will see fairy lights shining through the sheet of the house resembling stars. A dark blue light will be shining on the stage, dim at first and getting brighter with the addition of a yellow light. The sofa will be center stage where Rosa lays on it and the white silk ~~cover~~ that covers her would have a hint of blue from the light resembling our lady's robe.

When Serazing enters the room
She has on a rose coloured
Silk robe around her. Rosa
grabs the ~~cover~~ Silk cover and
wraps it around her as protection.

Alucro would be wearing only
his trousers showing his chest
and the rose tattoo he has.




The light would resemble
day light more and more as the
scene went on. The two
shadows ~~in~~ in the background
throughout the play would
constantly be representing the
mood and character relations through
movement sequences and dance.

At the end of the scene the
sheet slowly starts to rise
to reveal the outside of the
house and village as Rosa leaves
allowing the wind to blow away
the ashes from the urn.

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SECTION C

Answer two questions.

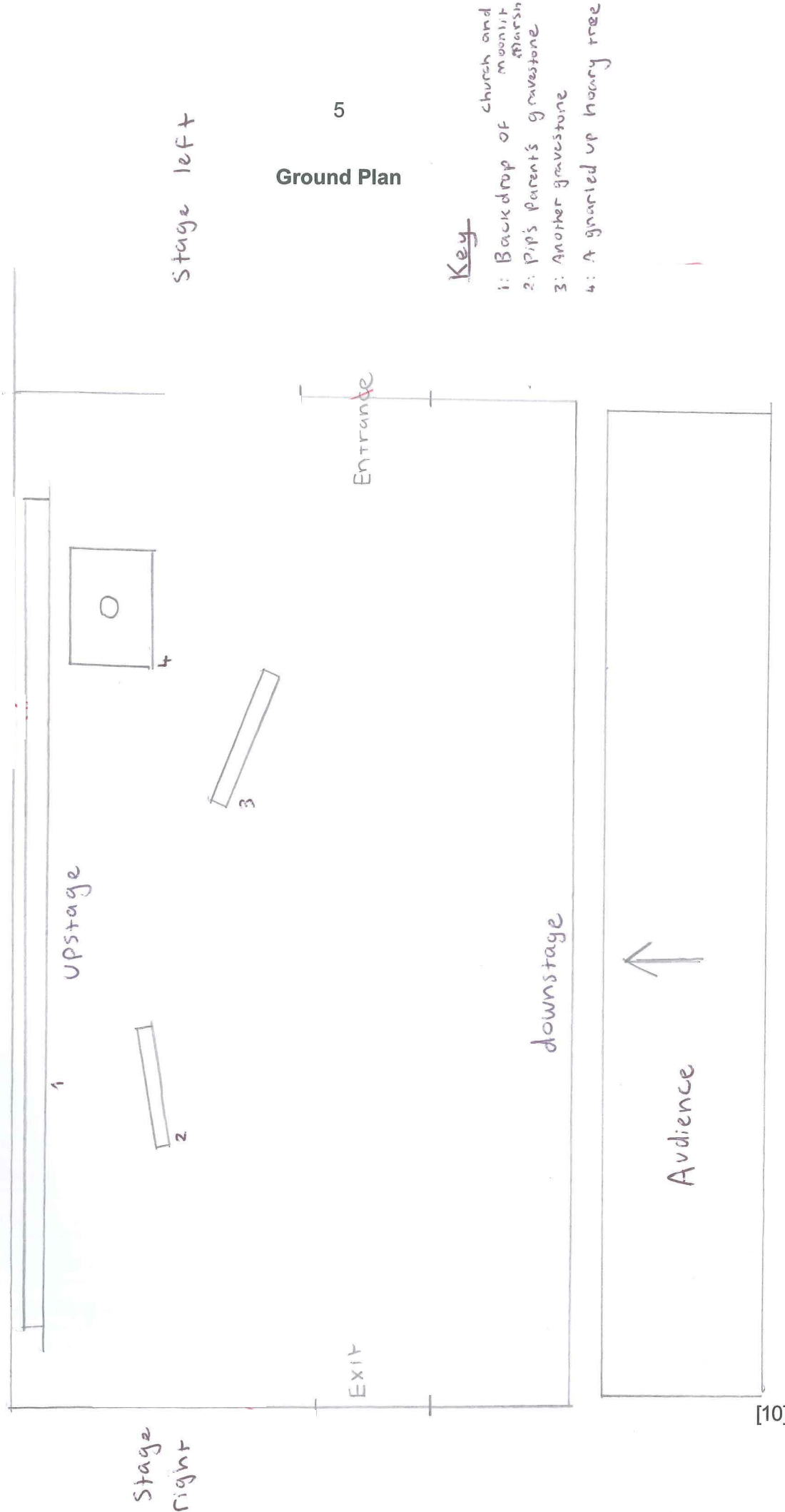
Look at the extract from *Great Expectations* by Charles Dickens, adapted by Declan Donnellan and Nick Ormerod.

Read the extract from a director's point of view then answer the following questions.

Your ideas **must** be presented **clearly** and **neatly**.

1. Clearly present your stage plan and design ideas under the appropriate headings. These should include a clearly labelled ground plan. Provide a detailed explanation to justify your decisions under each heading. [20]

Proscenium Arch



Examiner only

1124
010005

Type of Staging, Set, Colour, Atmosphere (include explanation/justification)

I would use a proscenium arch in order to present the play in a traditional way in order to be true to the style of the play which is classical; the play is a classic, so that is how I would present it. I would have elements of naturalism in the costume and props but the atmosphere would be heightened to emphasise the drama. I would have blue lighting on grey, crumbled gravestones to convey moonlight and a spooky dramatic atmosphere. There would be a detailed vivid backdrop painting in a Victorian style. These atmospheric images and use of heightened emotion are all in order to pay tribute to the Victorian approach to classical romantic storytelling.

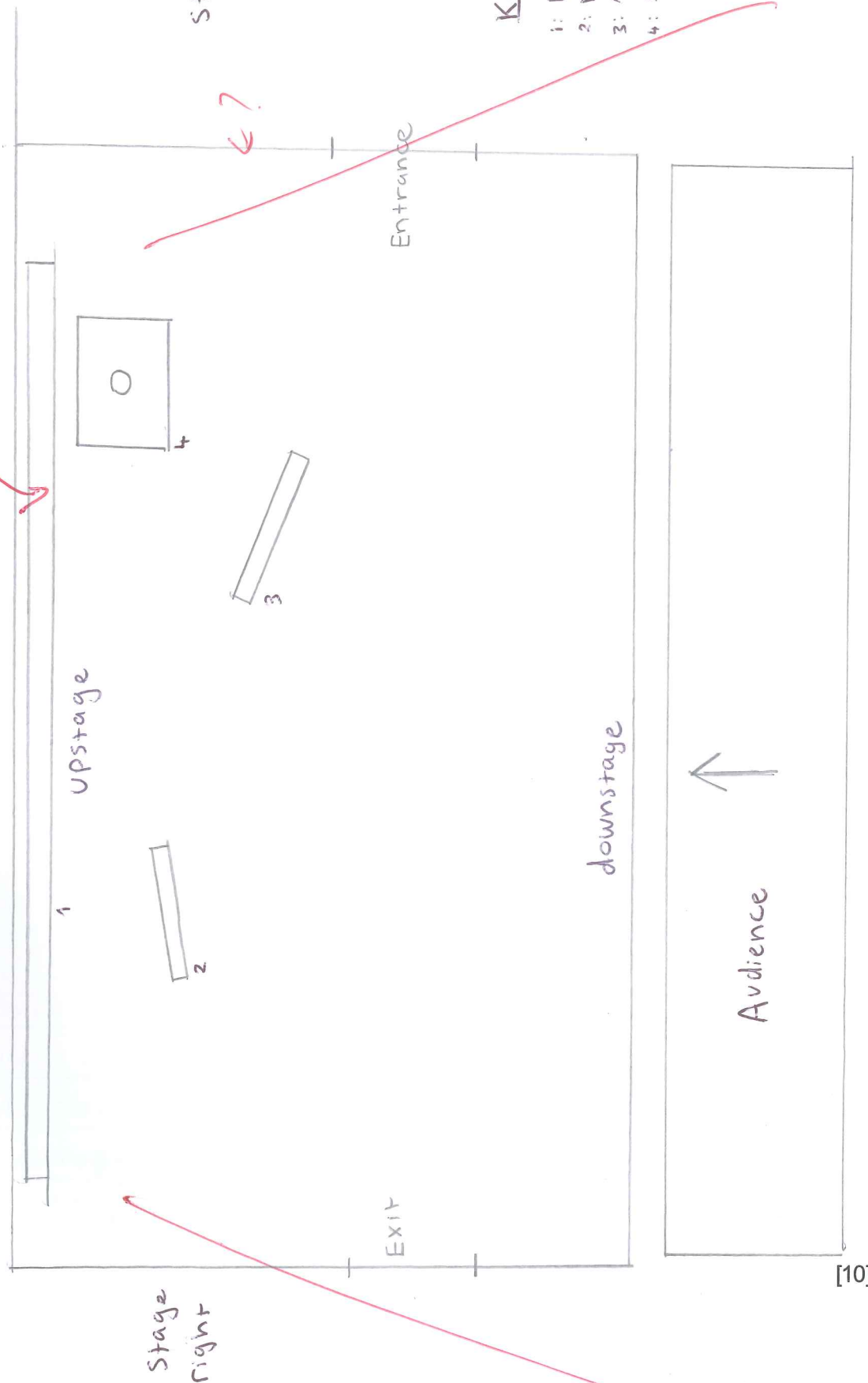
Furniture/Props (include explanation/justification)

I have included gravestones which would be grey and crumbling and at odd angles as well as a gnarled tree that would look like it was drawn by Arthur Rackham, this would create a gothic atmosphere in order to heighten the child-like perspective of Pip. Viewers would appreciate this because of its closeness to traditional children's stories of adventure and mystery. I have placed the 'other gravestone' closer to the audience so that when Magwitch jumps out from behind it, it will give both the viewers and Pip's character a start.

Costume (include explanation/justification)

I would retain my naturalistic approach in the costume. Magwitch would be wearing sack-cloth brown prison garments, torn and made dirty by his escape. He would not be wearing shoes, but would have wrapped leaves, paper and material around his feet, he would be wearing Metal ^{chain} shackles, the sound of these would be unnerving, and would help to emphasise the unnerving atmosphere. The actor would have to have a shaved head with a scar put on with makeup as well as dirt marks on his face. Pip would wear a simple pair of trousers, leather boots, an off-white cotton shirt and a thick cotton dark-brown coat. The actor would have short blonde hair and would be a small boy. The reason for these fairly naturalistic colours and materials in their costume is to convey their characters closely to the original story. Magwitch's poor condition shows that he has escaped from prison and is desperate and Pip's clothes convey that he is the young brother-in-law of a blacksmith in a rural part of England. The Chorus Members are, of course, an un-naturalistic element of the play, they offer atmosphere and convey a traditional approach to story-telling, they would all wear the same clothes as Pip, in order to fit in with the aesthetic, as well as the fact that they present his ~~thoughts~~ narrative. [10]

Proscenium Arch



Ground Plan

5

Key

- 1: Backdrop of church and moonlit marsh
- 2: Pip's parents' gravestone
- 3: Another gravestone
- 4: A gnarled up heavy tree



Examiner only

1124
010005

[10]

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9

[10]

Ground Plan

Examiner
only

© The 'x' are where the chorus would stand.

[10]

Type of Staging, Set, Colour, Atmosphere (include explanation/justification)

My type of staging is a pericline arch ^{with} this is non-rack audience this is so that all of the audience can see all acting the same. The set consists of six different gravestones with sand on the floor. The first part of the play ~~there~~ ^{there} is a black curtain covering the gravestones. The colours are very dull, browns and grays to emphasise it being in a desert. ~~I want this to create a when the~~ ^{when the curtain} curtain is down I want to create a spooky atmosphere then as the curtains come up the gravestone appear here I want this to create a sinister feel to it.

Furniture/Props (include explanation/justification)

Props - a knife for Mag which for when he appears behind the grave stone.
 Pip would have a bag with books in.
 he will also have flowers. this is for him to leave on his parent grave.
 The gravestones are to represent dead people including PIP's parents, they help with my ongoing themes of death and relates with the thriller atmosphere.

Costume (include explanation/justification)

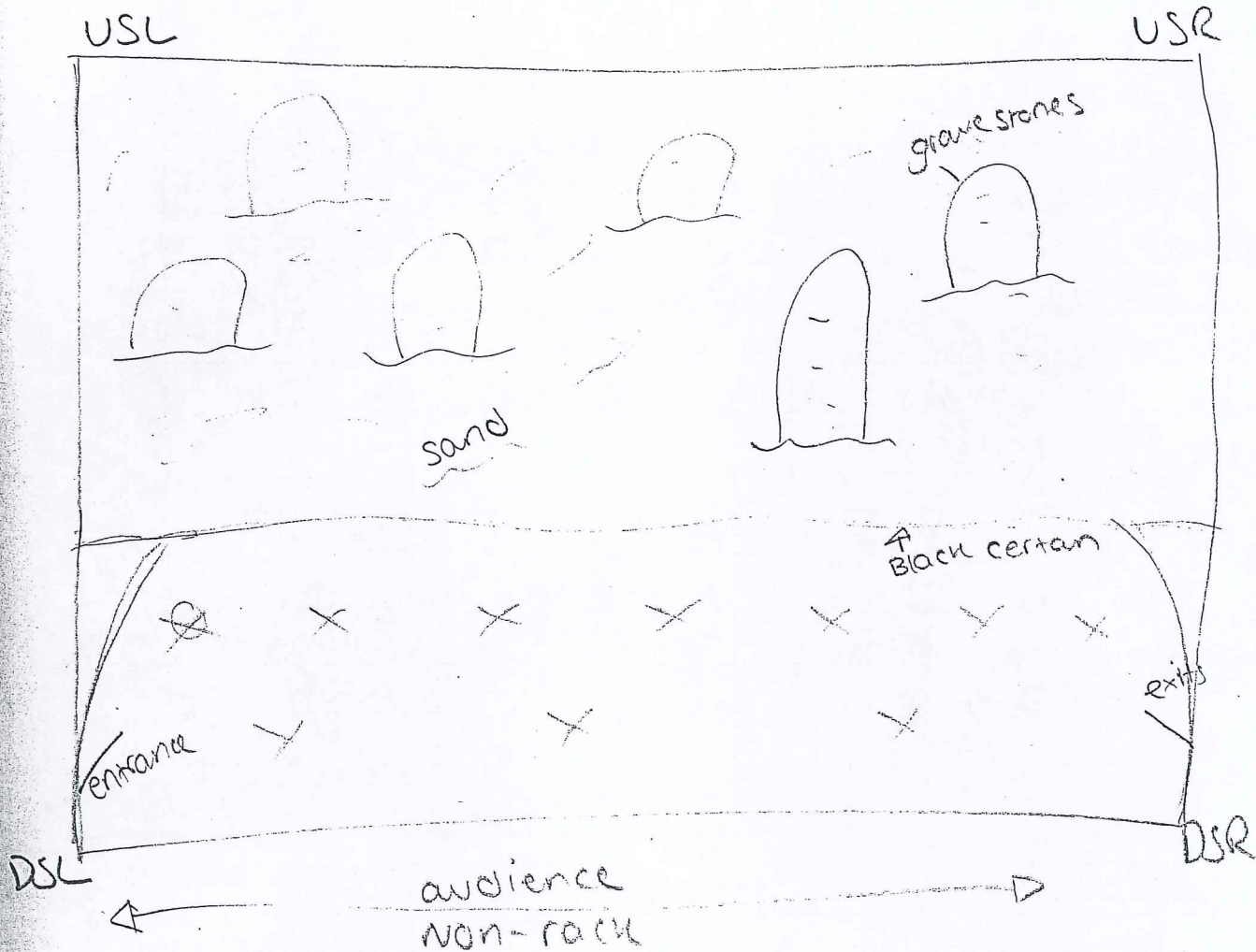
All 10 actors playing the chorus would all be dressed in black, all of them matching this is to emphasise the thriller and sinister feel I want to come across.

Magwitch: would be in a cut up pair of black ~~to~~ linen trousers, ~~with~~ with the bottom of each leg gone. A white cotton shirt with baggy long arms. this is to show hes poor and also a little alone. trapped on a desert. he will also have no shoes.

Young Pip: would be in a blue cotton t-shirt with black linen trousers he will also be wearing clean black boots. this is to show hes got money, compared to magwitch and that hes out in the desert grave yard to visit.

[10]

Ground Plan

Examiner
only

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[10]

6

SECTION C

Answer two questions.

Look at the extract from *Great Expectations* by Charles Dickens, adapted by Declan Donnellan and Nick Ormerod.

Read the extract from a director's point of view then answer the following questions.

Your ideas **must** be presented **clearly** and **neatly**.

2. Alongside the text, in the appropriate column, give details of stage movement for each character involved in the scene and of any lighting and recorded sound effects. Ensure that you have noted on the text where movement, lighting and sound effects happen. Provide a detailed explanation to justify your decisions in the space provided on page 12. [20]

ACT ONE

M 1 The whole company come onto a bare stage.

CHORUS: My father's family name being Pirrip,

CHORUS: and my Christian name Philip,

CHORUS: my infant tongue could make of both names nothing longer or more explicit than ...

CHORUS: Pip!

CHORUS: So, I called myself

CHORUS: Pip,

CHORUS: and came to be called

CHORUS: Pip.

CHORUS: Ours was the marsh country

The scene opens up to show a distant flat horizon.

A graveyard.

M 2 CHORUS: down by the river, within twenty miles of the sea.

CHORUS: My first most vivid and broad impression of the identity of things seems to me to have been gained on this memorable raw, Christmas Eve afternoon towards evening. I found out for certain,

CHORUS: that this bleak place overgrown with nettles was the churchyard;

CHORUS: and that Philip Pirrip, late of this parish, and also Georgiana, wife of the above, were dead and buried;

CHORUS: and that the dark flat wilderness beyond the churchyard was the marshes;

LX 1

Fade
(10 seconds)

LX 2 SFX 1

LX 3

Movement

M1 : slowly, carefully ^{Enter and} stand on
either side of the backdrop

M2: One member of the
chorus points at the
backdrop

**LX
(Lighting)**

1: very dark
20% warm
light then fade.

2: blue lights
upon backdrop
25%
fades on (> seconds)

LX3: A soft
spotlight (10%)
with a patterned
leafy gobo.
white light on
gravestone.

**SFX
(Recorded Sound Effects)**

1: Sound of the
wind howling
50%

CHORUS: and that the low leaden line beyond was the river;

CHORUS: and that the distant savage lair from which the wind was rushing was the sea;

CHORUS: and that the small bundle of shivers growing afraid of it all and beginning to cry was Pip.

MAGWITCH *appears from behind a gravestone.*

SFX 2

MAGWITCH: Hold your noise! Keep still, you little devil, or I'll cut your throat! Tell us your name. Quickly.

YOUNG PIP: Pip, sir.

MAGWITCH: Once more. Give it mouth!

YOUNG PIP: Pip, Pip, sir.

MAGWITCH: Show us where you live. Point out the place!

PIP points. MAGWITCH grabs his ankle, turns him upside down and shakes him. A crust of bread falls out of a pocket. MAGWITCH eats it ravenously.

What fat cheeks you ha' got. Darn me if I couldn't eat 'em too. Now lookee here! Where's your mother?

YOUNG PIP: There, sir!

MAGWITCH starts up. PIP points to the gravestone.

Also Georgiana. That's my mother.

MAGWITCH: Oh! And is that your father alonger your mother?

YOUNG PIP: Yes, sir, him too; late of this parish.

MAGWITCH: Ha! Who d'ye live with – supposin' you're kindly let to live, which I han't made up my mind about?

YOUNG PIP: My sister, sir – Mrs Joe Gargery – wife of Joe Gargery, the blacksmith, sir.

MAGWITCH: Blacksmith, eh? You know what a file is?

YOUNG PIP: Yes, sir.

MAGWITCH: And you know what wittles* is?

*wittles = food

- Movement**
- M3: leaps from behind quickly
and seizes Pip
- M4: looks around, frantic.
- 5: Pip struggles
- 6: Pip lies on the ground
afraid to move, staring
wide-eyed at Magwitch.
- 7: he points to a gravestone
- 8: Magwitch runs away, then
runs back
- 9: more confident, aggressive
advances

LX
(Lighting)

SFX
(Recorded Sound Effects)

SFX 2 Wind fades
to 30%

Explanation/Justification for movement

The uses of movement have been ~~been~~ created to assist the naturalistic, traditional approach I have used, as well as to provide a dramatic atmosphere. Movement one creates a sombre, sacred tone as the chorus walks on slowly like the muses of a Greek tragedy. Movement three breaks the tension that had been building and should shock the audiences as Magwitch leaps out and violently seizes Pip, like a body escaped from their grave. Movement 8 reveals Magwitch's fear, audiences may begin to empathise with him as the actor shudderingly and wide-eyed runs away, his mysterious aggression then returns as he realises he is safe. These techniques tell the story, establish the characters + tone and create an entertaining, dramatic atmosphere. [10]

Explanation/Justification for lighting and sound effects

The use of lighting and sound effects heighten the suspense and create atmosphere. Sound effect one is ~~the~~ traditional, gothic sound of the wind which viewers will recognise and understand to be conveying a tense, dramatic atmosphere. The use of slow-low lighting with LX1 and 2 also adds to the suspense, and creates ~~tension that is~~ ~~offed~~ a false sense of security which becomes jarred by the ~~no~~ entrance of Magwitch from behind the gravestone. LX3 gives the illusion that moonlight is shining on the gravestone from behind a tree. This creates suspense and a dramatic atmosphere according to a traditional theatre style. [10]

END OF PAPER

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CHORUS: and that the dark flat wilderness beyond the churchyard was the marshes;

LX 1

Fade
(10 seconds)

LX 2 SFX 1

LX 3



Movement

M1: slowly, carefully ^{Enter and} stand on either side of the backdrop

M2: One member of the chorus points at the backdrop

How??

LX (Lighting)

1: very dark
20% warm
light then fade.

2: blue lights
upon backdrop
25%
fades on (> seconds)

LX3: A soft
spotlight (10%)
with a patterned
leafy gobo.
white light on
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SFX (Recorded Sound Effects)

1: Sound of the
wind howling
50%



Examiner
only

One
placemat

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SFX 2

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MAGWITCH: Show us where you live. Point out the place!

PIP *points*. MAGWITCH *grabs his ankle, turns him upside down and shakes him. A crust of bread falls out of a pocket. MAGWITCH eats it ravenously.*

What fat cheeks you ha' got. Darn me if I couldn't eat 'em too. Now lookee here! Where's your mother?

YOUNG PIP: There, sir!

MAGWITCH *starts up*. PIP *points to the gravestone.*

Also Georgiana. That's my mother.

MAGWITCH: Oh! And is that your father alonger your mother?

YOUNG PIP: Yes, sir, him too; late of this parish.

MAGWITCH: Ha! Who d'ye live with – supposin' you're kindly let to live, which I han't made up my mind about?

YOUNG PIP: My sister, sir – Mrs Joe Gargery – wife of Joe Gargery, the blacksmith, sir.

MAGWITCH: Blacksmith, eh? You know what a file is?

YOUNG PIP: Yes, sir.

MAGWITCH: And you know what wittles* is?

*wittles = food

**Movement**

M3: leaps from behind quickly
and seizes Pip

M4: looks around, frantic.

5: Pip struggles

6: Pip lies on the ground
afraid to move, staring
wide-eyed at Magwitch.

7: he points to a gravestone

8: Magwitch runs away, then
runs back

9: More confident, aggressive
advances

not location
missing

**LX
(Lighting)****SFX
(Recorded Sound Effects)**

SFX 2 Wind fades
to 30%





Good justification
- columns - unframed

Explanation/Justification for movement

The uses of movement have been ~~been~~ created to assist the naturalistic, traditional approach I have used, as well as to provide a dramatic atmosphere. Movement one creates a sombre, sacred tone as the chorus walks on slowly like the muses of a Greek tragedy. Movement three breaks the tension that had been building and should shock the audiences as Magwitch leaps out and violently seizes Pip, like a body ~~escaped~~ from their grave. Movement 8 reveals Magwitch's fear, audiences may begin to empathise with him as the actor shudderingly and wide-eyed runs away, his mysterious aggression then returns as he realises he is safe. These techniques tell the story, establish the characters + tone and create an entertaining, dramatic atmosphere. [10]

4

Explanation/Justification for lighting and sound effects

The use of lighting and sound effects heighten the suspense and create atmosphere. Sound effect one is ~~the~~ traditional, gothic sound of the wind which viewers will recognise and understand to be conveying a tense, dramatic atmosphere. The use of slow-low lighting with Lx1 and 2 also adds to the suspense, and ~~creates tension that is~~ ~~forced~~ a false sense of security which becomes jarred by the ~~no~~ entrance of Magwitch from behind the gravestone. Lx3 gives the illusion that moonlight is shining on the gravestone from behind a tree. This creates suspense and a dramatic atmosphere according to a traditional theatre style. [10]

4

END OF PAPER

ACT ONE

Lx1 ~~SFX1~~ *M1*

Lx1 → The whole company come onto a bare stage.

Lx2 CHORUS: → My father's family name being Pirrip,

CHORUS: and my Christian name Philip,
Lx3

CHORUS: my infant tongue could make of both names nothing longer or more explicit than ...
Lx4

CHORUS: *Lx5* Pip!

CHORUS: *Lx6* So, I called myself

CHORUS: *Lx7* Pip,

CHORUS: *Lx8* and came to be called

CHORUS: *Lx9* Pip.

CHORUS: *Lx10* Ours was the marsh country

The scene opens up to show a distant flat horizon.

A graveyard.

CHORUS: *Lx11* down by the river, within twenty miles of the sea.

CHORUS: My first most vivid and broad impression of the identity of things seems to me to have been gained on this memorable raw, Christmas Eve afternoon towards evening. I found out for certain,

CHORUS: that this bleak place overgrown with nettles was the churchyard;

CHORUS: and that Philip Pirrip, late of this parish, and also Georgiana, wife of the above, were dead and buried;

CHORUS: and that the dark flat wilderness beyond the churchyard was the marshes;

Movement

LX
(Lighting)SFX
(Recorded Sound Effects)

M1 - 10 actors walk onto the stage (as the curtains down). ~~they stand~~ they all stand still.

Lx1 - no lighting

Lx2 - a spot light appears on only ^{the} one chorus.

Lx3 - 11% of spot light for each chorus one at a time.

Sfx1 - sound effect of the sea.

CHORUS: and that the low leaden line beyond was the river;

CHORUS: and that the distant savage lair from which the wind was rushing was the sea;

CHORUS: and that the small bundle of shivers growing afraid of it all and beginning to cry was Pip.

Sfx 2 M2 → Lx12 MB
MAGWITCH appears from behind a gravestone.

MAGWITCH: Hold your noise! Keep still, you little devil, or I'll cut your throat! Tell us your name. Quickly.

YOUNG PIP: Pip, sir.

MAGWITCH: Once more. Give it mouth!

YOUNG PIP: Pip, Pip, sir.

MAGWITCH: Show us where you live. Point out the place!

Lx13 M4 Sfx4 Sfx3 Lx14 M5
PIP points. MAGWITCH grabs his ankle, turns him upside down and shakes him. A crust of bread falls out of a pocket. MAGWITCH eats it ravenously.

MB - What fat cheeks you ha' got. Darn me if I couldn't eat 'em too. Now lookee here! Where's your mother?

YOUNG PIP: There, sir!

MAGWITCH starts up. PIP points to the gravestone.

Also Georgiana. That's my mother.

MAGWITCH: Oh! And is that your father alonger your mother?

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MAGWITCH: Blacksmith, eh? You know what a file is?

YOUNG PIP: Yes, sir.

MAGWITCH: And you know what wittles* is?

*wittles = food

Movement	LX (Lighting)	SFX (Recorded Sound Effects)
M2: each chorus walks off the stage one by one then the curtain rises.	Lx12: the lighting becomes a dull yellow.	Sfx1: the audience lights up.
M3: magwitch appears from the 5 gravestone. and pip is stood by gravestone 2.	Lx13: the audience lights up	Sfx2: the lights come off the audience.
M4: Pip points to the audience	Lx14: the lights come off the audience.	Sfx2: smooth sound of sand blowing in the wind
M5: magwitch grabs young pip by his ankle and shakes him up side down.		Sfx3 = sound effect of thunder.
M6: magwitch ^{squeezes} squeezes pips cheeks		Sfx4: the thunder effect stops
M6: magwitch falls to the floor and eats the bread.		

Explanation/Justification for movement

M3 - magwitch slowly appears this was to show how shy the character is this movement links with M5 as I wanted to show this character as a poor man who has been alone.

M4 wanted this to go with the thriller and sinister theme I wanted to represent through the play this links with the lighting.

M6 shows magwitch doesn't get many visitors or shows how he doesn't know how to react to other people. he comes across aggressive to relate to the sinister atmosphere. Also shows he's poor and hasn't had any food to eat.

[10]

Explanation/Justification for lighting and sound effects

I started the scene dark with no lighting so when the spot lights came on (Lx2-11) it would link with my thriller theme and frighten the audience.

For the scene where it's just magwitch and Pip I want to keep the lighting a dull yellow to represent them in a desert surrounded by grave stones.

When the lighting lights up the audience (connected with M4) this was also to relate to my on going theme of thriller and sinister. The sound effect of thunder was to frighten the audience.

[10]

END OF PAPER

ACT ONE

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Movement

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- M3: magwitch appears from the 5 gravestone. and pip is stood by gravestone 2.
- M4: pip points to the audience
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- M7: magwitch falls to the floor and eats the bread.

LX
(Lighting)

Lx12: the lighting becomes a dull yellow.

Lx13: the audience lights up

Lx14: the lights come off the audience.

SFX

(Recorded Sound Effects)

~~Sfx1: the audience lights up.~~

~~Sfx2: the lights come off the audience.~~

Sfx2: smooth sound of sand blowing in the wind

Sfx3 = sound effect of thunder.

Sfx4: the thunder effect stops

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