

**Performing from a text is 20% of your final grade** and takes some time and thought to ensure you get the best mark possible. It is assessed by an external examiner and you will need to hand your **Artistic intentions** form to the examiner a week before the performance. They will judge whether your performance matches your artistic intentions.

## Research – interpreting the character effectively

Once you have been allocated your groups and received your scripts you will then begin a **research phase**. It is important that you research the **context of the play, it's plot, original staging, social and political context** at the time it was written so you gain an understanding of the original intentions of the playwright. You can watch video links and use the web links provided to find this information out. You can then decide whether you are going to stay true to the original intention and staging of it or whether you are going to use a new **style or genre to convey meaning i.e. a new interpretation**.

## Characterisation

Once the group has explored the script you need to focus on characterisation. There are several rehearsal techniques to explore and cement a character e.g.

**Hot Seating** – asking specific questions to a person who is in role and sustains their character whilst answering.

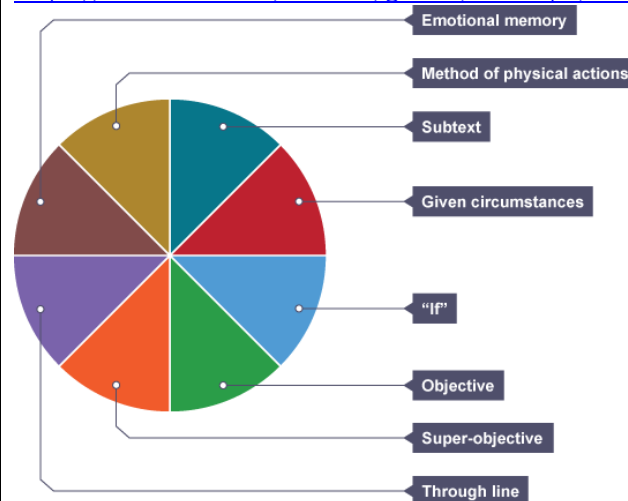
**Role on the wall** – Creating a detailed role on the wall for your character allows you to create a background story giving you a greater understanding of what has happened before your extract and the relationships with other characters.

**Experimenting with Proxemics** – exploring how the space between the characters conveys meaning and how they feel about one another.

## Konstantin Stanislavsky

It's very easy to over-simplify the **method** of Konstantin Stanislavski, one of the greatest and most influential of modern theatre practitioners. The main thing to remember is that he takes the approach that the actors should really inhabit the role that they are playing. **So the actor shouldn't only know what lines he needs to say and the motivation for those lines, but also every detail of that character's life offstage as well as onstage.** He developed a set of questions for the actor to consider so they could play the role realistically and convincingly. In this way we can establish Stanislavski as a director and practitioner whose productions are naturalistic.

<https://www.bbc.com/bitesize/guides/zxn4mp3/revision/1>



## Non – naturalistic techniques

used by Practitioners such as **Berkoff** and **Brecht**. Plays by Mark Wheeler and John Godber are intended to be performed in a non-naturalistic style.

- Direct address
- Multi –role
- Symbolic movement
- Freeze frame
- Changing costume on stage
- Representative set



## Staging and setting

How should the play be staged? What would the playwright have intended? What effect do you want on the audience? How will meaning be conveyed most effectively?  
Proscenium Arch/Theatre in the round/Traverse/Thrust  
Stage props/dressing naturalistic/non-naturalistic

## Key words

Artistic Intentions  
Character motivation.  
Rehearsal techniques  
Vocal tone, volume, pitch, pace, movement, gestures, habits, interaction with other characters, proxemics, engagement with audience.  
Props or Symbols  
Costumes  
Set design

You will be **assessed** on your ability to;

- interpret your character effectively
- portray meaning to the audience
- contribute individually to the performance.

You will need to consider the costume and a simple setting suited to the genre of the play or your interpretation.

### Am I ...?

- à Using movement and gesture effectively?
- à Considering facial expression carefully?
- à Varying the tone/pace/pitch of my voice and using pause to good effect?
- à Interacting sensitively with the other actor/s?

30 marks

### Have I ...?

Considered the interpretation of the character carefully and sustained this throughout the performance?  
Communicated these ideas effectively to the audience, engaging them throughout with commitment, appropriate energy and focus?

20 Marks

### How much...?

Have I individually contributed to the performance to fully enhance the piece realising the artistic intentions?

10 marks