Component 3: Theatre Makers in Practice

<table>
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<tr>
<th>Written examination: 1 hour 30 minutes</th>
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<tbody>
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<td>40% of the qualification – 60 marks</td>
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Content overview
- Practical exploration and study of one complete performance text.
- Choice of eight performance texts.
- Live theatre evaluation – free choice of production.

Assessment overview
Section A: Bringing Texts to Life
- 45 marks, assessing AO3.
- This section consists of one question broken into six parts (short and extended responses) based on an unseen extract from the chosen performance text.
- Performance texts are not allowed in the examination as the extracts will be provided.

Section B: Live Theatre Evaluation
- 15 marks, assessing AO4.
- This section consists of two questions requiring students to analyse and evaluate a live theatre performance they have seen.
- Students are allowed to bring in theatre evaluation notes of up to a maximum of 500 words.

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Section A: BRINGING THE TEXT TO LIFE (45 Marks)

Written Examination: 1 hour 30 minutes (Including Section B)

Section A, consists of One question broken into six parts based on an extract from An Inspector Calls.

There is a 4, 6, 9, 12 & 14 mark questions for this section of the paper. Questions will consist of:
- A Production Element Question
- A Character/Performer Question
- A Director Question
- A Designer Question

It is advised to spend 1 hour on Section A and 30 minutes on Section B
Drama Terminology

Vocabulary of Set Design

**Shape:** The geometric appearance (for example, angular, curved, pointed, rugged, silhouetted)

**Materials:** The medium for fabric (for example, metal, glass, wood, velvet, sacking, brocade)

**Colour:** The shades and tones (for example, crimson, russet, golden, azure, flaxen, bright, subtle, hint)

**Texture:** The feel and appearance of the surface (for example, rough, corse, rippled, smooth, grainy)

**Back projection:** Digital scenic effects projected onto a screen to signify location or mood.

**Abstract:** Not representing reality (for example, uses shapes, colour and textures to suggest mood/location)

**Naturalistic:** Recreates the location in exact detail, making it appear real.

**Cyclorama:** A cloth stretched tight around the back of a stage set, often used to depict the sky.

**Period:** The time in history when the play is set. Elements of the production will reinforce the social, cultural and political context of the play.

**Entrances and exits:** The position of entrances and exits and how characters use them, can be significant.

**Set changes:** These can take place alongside changes in the play and can give the audience clues about things like time, era or general mood.

**Projection:** This can be used to create a set, or show film or images.

Physicality: An actor’s use of their body, including moving across the stage, posture, gestures, the face and eyes.

**Posture:** The way actors hold their body when standing, sitting or moving.

**Facial Expressions:** Use of the face to convey emotion or reaction.

**Body Language:** Body mannerisms/postures that can be interpreted as unconsciously communicating an actor’s feeling or psychological state.

**Gesture:** A movement, especially of the hand or head to express an idea or meaning, a feeling or intention.

**Speed/Pace:** How quickly the actor moves in the space.

**Stillness:** When an actor is silent, calm and not moving.

**Eye Contact:** A moment when eyes meet. The length of the eye contact can convey emotion and status.

**Non-verbal communication:** How actors can show meaning without actually speaking words. All of the above are forms of none-verbal communication.

**Space**

**Levels** A particular height of an actor.

**Proxemics** A particular distance between two or more actors.

**Blocking and Direction** To plan and rehearse the basic movements and positions for the actors in a scene.

**Movement** The way in which an actor moves.

**Audience** Actor’s awareness of the viewers

**Empty Space** Actor’s awareness and use of unoccupied space.
### Drama Terminology

#### Vocabulary of Sound Design and Music
**Genre of music:** The type of music that features in the production – for example, rock, pop, classical, folk, hip hop, drum’n’ bass etc.

**Mood and atmosphere:** Music and sound have a huge impact on the emotional experience of the audience.

**Sound effects:** These punctuate the narrative, action and all aspects of live performance.

**Live or recorded:** Music and sound can be created live or be pre-recorded and played digitally.

#### Vocabulary of Costume

**Style:** The concept of the play and overall appearance.

**Period:** The time the play is being set (for example the 1960’s, Elizabethan, post war Russia)

**Garments:** Items of clothing can indicate character, status and location.

**Representational:** A single item that indicates a new character (for example, change of hat)

**Symbolic:** Item or colour signals to the audience (for example, white for innocence)

**Colour to show character Trait:** For example, some designs are in tones of a single colour.

**Texture:** The feel of the fabric.

**Fabric:** The materials (for example, silk, brocade, denim, fur, cotton, voile, leather).

**Break down:** Make a costume appear shabby or dirty (for example, after a battle or fight, or a walk in the rain)

**Costume Props:** For example, hats, shawls, umbrellas, canes.

#### Vocabulary of Lighting Design

**Spotlight:** A lantern that can focus a beam of light onto a specific place or actor.

**Backlit:** Light coming from behind the action. This can create silhouettes.

**Crossfade:** One lighting state fades down and another fade up, without darkness.

**Blackout:** A sudden or slow fading out of the lighting.

**Gel:** Filters on lanterns that create different colours of lighting.

**Gobo:** A plate shape placed in front of a spotlight to create a shape on the stage.

**Intensity:** The brightness or softness of the light.

**Direction:** Where the light is coming from – the source of lighting.
## Drama Terminology

### Speech/Vocal Skills

**Volume** The loudness of an actor’s voice  
**Pitch** To set an actor’s voice to a particular key  
**Tempo** The speed at which an actor’s voice is performed  
**Accent** A way of pronouncing words that indicates the place of origin or social background of the character  
**Language** The speech of a country, region, or group of people, including its vocabulary, syntax, and grammar  
**Pause** To stop speaking briefly before continuing  
**Pace** Continuum of fast to slow delivery.  
**Tone** Choice of the mood or emotion of delivery.  
**Inflection** Choice of stress or emphasis.  
**Articulation** Emphasis on consonants and vowels.

### Vocabulary of Stage Space

**End on stage** This is often found in a studio theatre where the seats face the stage at one end: There is no proscenium arch.  
**Promenade and Immersive** These can be found spaces or non-theatre spaces. Audience members walk through the space to experience the performance.  
**Site-specific theatre** These spaces are chosen as a key part of the production. The performance links directly to the space that it is performed in.  
**Traverse** The audience are positioned on two sides of the space with the performance taking place in the middle.  
**In the round** The audience are seated all the way around the performance space.  
**Thrust** The performance space thrusts out into the audience. The audience sit or stand on three sides of the stage space.  
**Proscenium arch** The audience sit facing a stage at one end. The stage is framed with a proscenium arch.  
**Amphitheatre** The audience sit in a large and steep half bowl shape with a circular stage at the bottom.
**Inspector Calls**

**Summary**

**Act One**
*The dining room of a fairly large suburban house, belonging to a prosperous manufacturer.*

A celebration is underway – Arthur Birling’s daughter, Sheila, has become engaged to Gerald Croft, the son of a successful business owner. The whole family is there: Arthur Birling, his wife Sybil, their son Eric and the happily engaged couple, Sheila and Gerald. The conversation is wide-ranging and indicative of the status the Birlings feel they have in society and how this will be enhanced by marriage with the Crofts.

Edna, the maid, announces that an inspector has called. Inspector Goole enters to bring news of the death of a girl, Eva Smith, in the infirmary. She has swallowed disinfectant.

The Inspector outlines the chain of events that may connect each of the characters present to Eva’s death. He shows each of them a photograph of her and they each recognise her, but they do not all see the photograph at the same time.

It is first revealed that Arthur Birling sacked Eva from his mill because she led an unsuccessful strike for better pay. She found work in a dress shop where Sheila was a customer and, in a fit of jealousy, Sheila used her influence to have her sacked.

At the end of the Act, the Inspector reveals that Eva Smith changed her name to Daisy Renton. This gains a reaction from Gerald and, in turn, from Sheila.

**Act Two**
The Inspector forces Gerald Croft to reveal that he had a love affair with Daisy Renton but has not seen her since he ended their relationship. Sheila returns his engagement ring and he leaves to go for a walk.

The Inspector now turns to Mrs Birling who, as a prominent member of a welfare charity, supports worthy causes. Eva Smith asked the charity for help when she found she was pregnant. Mrs Birling used her influence to have the committee refuse to help Eva, as Mrs Birling was of the opinion that the father of the child should be supporting her.

Act 2 ends with attention switching to Eric and his part in Eva’s story.

**Act Three**
Eric reveals that he met Eva in a bar and kept her as his mistress. When she became pregnant, he stole money from his father’s office, but she refused to take it because it was stolen. The family is left in shock and the Inspector takes his leave.

As each of them starts to blame the others for the events of Eva Smith’s life, only the younger generation – Sheila and Eric – appear to have learned anything from their actions. Gerald returns from his walk, having met a policeman who told him there was no such person as Inspector Goole. Gerald phones the infirmary and is told there have been no suicides for months. Sheila and Eric recognise that they are all responsible in some way. The phone rings – it is the police. A girl has died on the way to the infirmary after swallowing...
disinfectant. A police inspector is on his way to the Birlings’ house to ask them some questions.

An Inspector Calls

Plot

- Arthur Birling, a wealthy businessman, and his family are celebrating the engagement of his daughter Sheila.
- The play begins with the idea that all is well at the Birling household.
- They receive a visit from an Inspector, Inspector Goole, who has come to inform them that a young working class girl called Eva Smith has been found dead and that he is there to investigate her sudden suicide.
- The family are, in turn, interrogated by the Inspector, and evident cracks appear in their relationships with one another.
- Under the pressure of the Inspector’s interrogation, every member of the family turn out to have a shameful secret linking them with Eva’s death.
- The Inspector leaves the house, the phone then rings, informing the family that a Police Inspector is to visit them that evening. The curtain falls.
An Inspector Calls

Time Period

<table>
<thead>
<tr>
<th>An Inspector Calls is set in 1912</th>
<th>An Inspector Calls was written in 1945</th>
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<tr>
<td>The First World War would start in two years. Birling's optimistic view that there would not be a war is completely wrong.</td>
<td>The Second World War ended in Europe on 8 May 1945. People were recovering from nearly six years of warfare, danger and uncertainty.</td>
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<td>There were strong distinctions between the upper and lower classes.</td>
<td>Class distinctions had been greatly reduced as a result of two world wars.</td>
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<td>Women were subservient to men. All a well off women could do was get married; a poor woman was seen as cheap labour.</td>
<td>As a result of the wars, women had earned a more valued place in society.</td>
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<tr>
<td>The ruling classes saw no need to change the status quo.</td>
<td>There was a great desire for social change. Immediately after The Second World War, Clement Attlee's Labour Party won a landslide victory over Winston Churchill and the Conservatives.</td>
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Why did Priestly set the play in 1912?

Priestley deliberately set his play in 1912 because the date represented an era when all was very different from the time he was writing. In 1912, rigid class and gender boundaries seemed to ensure that nothing would change. Yet by 1945, most of those class and gender divisions had been breached. Priestley wanted to make the most of these changes. Through this play, he encourages people to seize the opportunity the end of the war had given them to build a better, more caring society.
Themes in an Inspector Calls

Explain how these themes are highlighted in the play:

**Personal Responsibility**

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**Collective Responsibility**

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**Social Class: Aristocracy, Upper Class and Working Class**

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**Gender: How were men & woman viewed in society?**

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**Older Generation Vs Younger Generation**

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____________________________________________________________________
He is described at the start as a "heavy-looking, rather portentous man in his middle fifties but rather provincial in his speech."

He boasts about having been Mayor and tries (and fails) to impress the Inspector with his local standing and his influential friends.

He claims the party "is one of the happiest nights of my life." This is not only because Sheila will be happy, but because a merger with Crofts Limited will be good for his business.

He is optimistic for the future and confident that there will not be a war. As the audience knows there will be a war, we begin to doubt Mr. Birling’s judgement. (If he is wrong about the war, what else will he be wrong about?)

He is extremely selfish: He believes that socialist ideas that stress the importance of the community are "nonsense" and that "a man has to make his own way."

He cannot see that he did anything wrong when he fired Eva Smith - he was just looking after his business interests.

At the end of the play, he knows he has lost the chance of his knighthood, his reputation in Brumley and the chance of Birling and Co..
She is described at the start as "about fifty, a rather cold woman and her husband's social superior."

She is a snob, very aware of the differences between social classes. She is irritated when Mr. Birling makes the social gaffe of praising the cook in front of Gerald and later is very dismissive of Eva, saying "Girls of that class."

She has the least respect for the Inspector of all the characters. She tries - unsuccessfully - to intimidate him and force him to leave, then lies to him when she claims that she does not recognise the photograph that he shows her.

She sees Sheila and Eric still as "children" and speaks patronisingly to them.

She tries to deny things that she doesn't want to believe: Eric's drinking, Gerald's affair with Eva, and the fact that a working class girl would refuse money even if it was stolen, claiming

Her narrow sense of morality dictates that the father of a child should be responsible for its welfare, regardless of circumstances.

Like her husband, she refuses to believe that she did anything wrong and doesn't accept responsibility for her part in Eva's death.
She is described at the start as "a pretty girl in her early twenties, very pleased with life and rather excited. “

Although she has probably never in her life before considered the conditions of the workers, she shows her compassion immediately she hears of her father's treatment of Eva Smith: "But these girls aren't cheap labour - they're people." Already, she is starting to change.

She is very perceptive: she realises that Gerald knew Daisy Renton from his reaction, the moment the Inspector mentioned her name. At the end of Act II, she is the first to realise Eric's part in the story.

She is curious. She genuinely wants to know about Gerald's part in the story. It's interesting that she is not angry with him when she hears about the affair: she says that she respects his honesty. She is becoming more mature.

She is angry with her parents in Act 3 for trying to "pretend that nothing much has happened." Sheila says "It frightens me the way you talk:" she cannot understand how they cannot have learnt from the evening in the same way that she has. She is seeing her parents in a new, unfavourable light.

At the end of the play, Sheila is much wiser. She can now judge her parents and Gerald from a new perspective, but the greatest change has been in herself: her social conscience has been awakened and she is aware of her responsibilities.
He is described as "an attractive chap about thirty, rather too manly to be a dandy but very much the easy well-bred man-about-town."

He is an aristocrat - the son of Lord and Lady Croft. We realise that they are not over-impressed by Gerald's engagement to Sheila because they declined the invitation to the dinner.

He did have some genuine feeling for Daisy Renton, however: he is very moved when he hears of her death. He tells Inspector Goole that he arranged for her to live in his friend's flat "because I was sorry for her."

In Act 3 he tries to come up with as much evidence as possible to prove that the Inspector is a fake - because that would get him off the hook.

At the end of the play, he has not changed. He has not gained a new sense of social responsibility, which is why Sheila (who has) is unsure whether to take back the engagement ring.
He is described at the start as "in his early twenties, not quite at ease, half shy, half assertive."

He is the Birling’s’ son, who appears to have inherited some of his father’s arrogance and certainly some of his selfishness – stealing money to pay Eva Smith off, rather than facing the consequences of his actions.

He has turned to drink and hides behind this instead of facing the world.

When he hears how his father sacked Eva Smith, he supports the worker's cause, like Sheila. "Why shouldn't they try for higher wages?"

He feels guilt and frustration with himself over his relationship with the girl. He cries, "Oh - my God! - how stupid it all is!" as he tells his story. He is horrified that his thoughtless actions had such consequences.

He, along with Sheila, is changed by the events as described by the Inspector and he realises – and accepts his part in the death of Eva Smith.

He is appalled by his parents' inability to admit their own responsibility. He tells them forcefully, "I'm ashamed of you." When Birling tries to threaten him in Act III, Eric is aggressive in return: "I don't give a damn now."

At the end of the play, like Sheila, he is fully aware of his social responsibility. He is not interested in his parents' efforts to cover everything up: as far as he is concerned, the important thing is that a girl is dead. "We did her in all right."
He is described on his entrance as creating "an impression of massiveness, solidity and purposefulness."

He is a man in his fifties, dressed in a plain darkish suit. He speaks carefully, weightily, and has a disconcerting habit of looking hard at the person he addresses before actually speaking."

The central character, the catalyst for the events that unfold around him.

He has an air of authority that cuts through the Birling family façade of respectability to expose how each of them in their own way was responsible for the death of Eva Smith. He deals with each member of the family very firmly and several times we see him "massively taking charge as disputes erupt between them."

The strength of this character lies first in his ability to manipulate the others into believing him about the events at the infirmary and about earlier episodes in Eva Smith’s life, and secondly, in persuading each in turn to confess their involvement with her.

There is a sense of what might be described as a stereotypical police inspector in this character, who arrives at an important moment in the life of the Birling family as they are about to be united by marriage to the Crofts and takes control of the situation from the moment he arrives until long after he has left.

He is obviously in a great hurry towards the end of the play: he stresses "I haven't much time." Does he know that the real inspector is shortly going to arrive?

His final speech is like a sermon or a politician's. He leaves the family with the message "We are responsible for each other" and warns them of the "fire and blood and anguish" that will result if they do not pay attention to what he has taught them.
**Staging/Set Design Ideas**

In the text Priestley describes in detail the exact appearance of the room. His comments are intended to suggest how the set shows the audience the wealth of the family.

The action of the play takes place on a single night in the dining room of the Birling house, so there is no need for set changes.

Ian McNeil’s set for Stephen Daldry’s 1992 production of the play was expressionistic - highlighting that the play is not set in a naturalistic environment. As the Birling house is balanced on stilts, which could almost be from a horror film. At the end of the play the house collapses.
Staging/Set Design Ideas

Design 1

Design 2

Design 3
Lighting creates mood and atmosphere in the theatre. It can also draw the audience’s attention to important moments and convey the time of day and weather.

An Inspector Calls takes place at night, the lighting designer needs to create the impression of low light, while ensuring the audience can see. This is if a naturalistic style is being followed.

Naturalistic lighting does not make bold statements but there can be subtle changes that barely noticeable to the audience, which change the atmosphere.

What type of domestic lighting was used/available during the Victorian era?

Act 1 Lighting Ideas

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Act 2 Lighting Ideas
Costumes of an Inspector Calls can tell the audience about the characters as well as the historical period in which the play is set. The play opens with the Birling’s dinner party, which is a good opportunity to show the wealth and class of the family.

Sheila Birling

Mrs Sybil Birling
Costume Research

Research the types of clothing worn during the Victorian Period. The costumes could represent not only the time period but also show the wealth and class of the Birling family.

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**Sound**

Sound can be used to highlight the naturalistic setting and to enhance the mood and create dramatic effect.

As the designer, how could you use music or sound, other than those indicated in the text, to intensify or highlight a mood? Complete the table below.

<table>
<thead>
<tr>
<th>Act 1:</th>
<th>Description of music or A</th>
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<tbody>
<tr>
<td>Opening of Act 1</td>
<td>A piano plays to suggest an elegant, relaxed atmosphere and to indicate the era.</td>
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</table>
Design Style Exam Question

Discuss how you would use one design element to enhance the production of this extract for the audience:

Set

Lighting

Sound