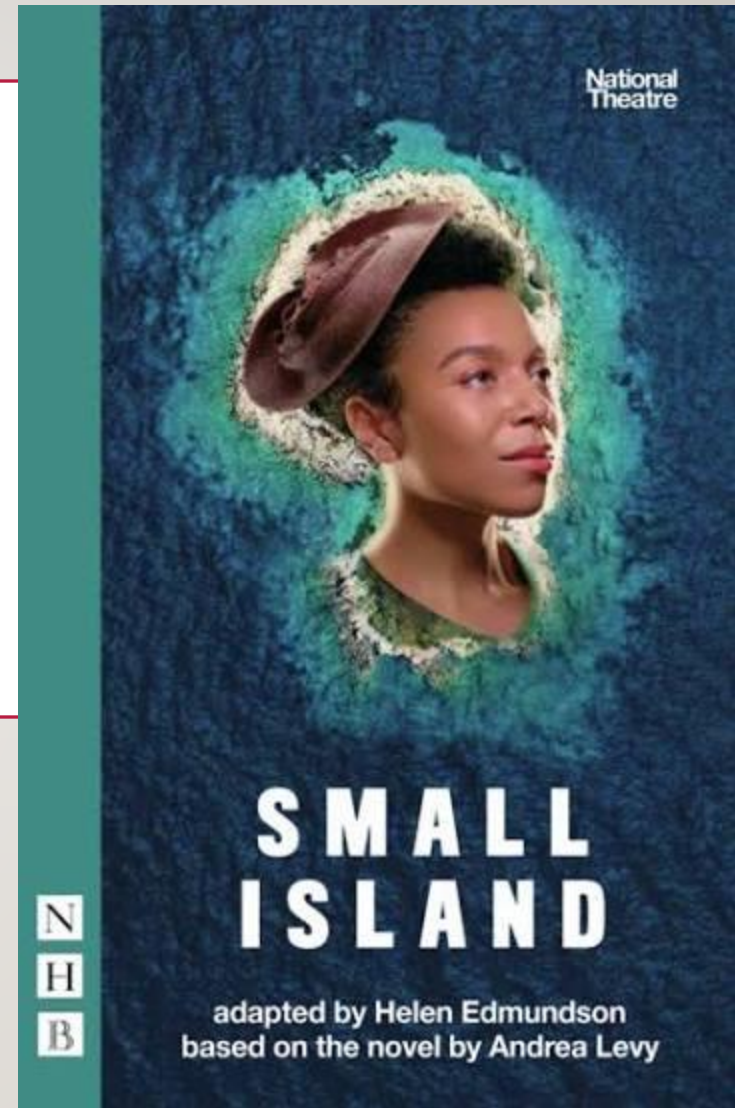


SECTION C: ***LIVE THEATRE*** ***PRODUCTION***



What it might look like... (choice of 4)

Briefly explain the effects created by the performers' use of physical skills at particular moments.

Analyse and evaluate how the performers' physical work contributed to the total dramatic effectiveness of the production. [25 marks]

Briefly explain the ways in which one or more performer(s) used their performance skills in order to convey emotions at particular moments. Analyse and evaluate how this contributed to the total dramatic effectiveness of the production. [25 marks]

LOOKING AT PERFORMANCE ANALYSIS

We will be using the following
production:

‘One Man Two Guvnors’ written by
Richard Bean adapted from the play ‘A
Servant to Two Masters’ by Carlo
Goldoni for The National Theatre.



PERFORMANCE ANALYSIS – AN OVERVIEW

Students must learn how to analyse and evaluate the work of live theatre makers.

Students should aim to understand productions in terms of:

- the perceived or stated **aims of the production** team and their **success in achieving them**
- the **creative collaboration of the performers, the designers, the director** and other members of the creative team
- the **audience experience and response**.

Students should learn how to:

- articulate their understanding of how the theatre makers have **communicated meaning** to the audience
- consider in detail how **aspects of the performance piece contributed to the impact** of the production
- assess how aspects of the production **contributed to its success or lack of success**.

Prior to seeing a performance students are expected to have undertaken background research, this will include reading the script before you see the production – much like you did with *The Woman In Black*.

BUILDING FOUNDATIONS: SO WHAT DO YOU NEED TO KNOW ABOUT THE PERFORMANCE?

- Aims/Dramatic Intention: the message/theme explored and how it impacts the audience.
- Style: how the piece is performed.
- Genre: which category the production belongs to.
- Era: the time period of the performance, historical context.
- Narrative: a clear outline of the
- The techniques used to create meaning: could be movement, timing, stage combat, lifts etc.
- The actor's names: referring to the actors and not characters.
- Picking out key moments that inspire a reaction from the audience: key scenes that create a specific impact.
- Your personal response: how did it make you feel?
- Evaluation of the piece: was the production successful in meeting its aims?



STYLES OF THEATRE

- Naturalism
- Expressionism
- Physical Theatre
- Epic Theatre
- Realism

Be clear on the following differences when categorising or recognising different theatre forms:

- **Genre:** kind, category or sort, especially of literary or artistic work
- **Style:** the manner in which something is expressed or performed, considered as separate from its intrinsic content and meaning etc.



BUNNY CHRISTIE'S DESIGN FOR EMIL AND THE DETECTIVES AT THE NATIONAL THEATRE IN LONDON (2013).



Expressionism started in Germany at the start of the 20th Century which distorted physical reality for emotional effect.

Expressionist elements included:

- Use of black, white and grey as a limited colour palette.
- Nightmarish and surreal
- Stark lighting
- Deliberate use of shadow
- Bare stage with few props
- Distorted shapes and lines that are sharp and angular
- Often grotesque characterisation
- Expressed tormented emotions



INDEPENDENT LEARNING TASK:
WATCH THE CLIPS BELOW
WHICH EXPLORES
EXPRESSIONIST DESIGN FOR A
MODERN AUDIENCE AND THEN
THE TRAILER FOR THE SHOW TO
SEE THIS IN PRACTICE.

<https://www.youtube.com/watch?v=MeARm369J08>

<https://www.youtube.com/watch?v=-qoMvRvm34U>



ONE MAN TWO GUVNORS BY RICHARD BEAN

DIRECTED BY NICHOLAS HYTNER

BASED ON THE COMMEDIA DELL'ARTE PLAY 'A
SERVANT TO TWO MASTERS' BY CARLO GOLDONI

PERFORMED AT THE NATIONAL THEATRE, LONDON
IN 2011

STARRING JAMES CORDEN AS FRANCIS HENSHALL

<https://www.youtube.com/watch?v=OOVO9Wpgu2o>

National
Theatre
Live



James Corden

ONE MAN, TWO GUVNORS

Oliver Chris Jemima Rooper

A comedy by Richard Bean
based on *The Servant of Two Masters* by Carlo Goldoni,
with songs by Grant Olding

BY commission

ARTS COUNCIL
ENGLAND

FROM THE TRAILER WHAT CAN WE DEDUCE IN UNDERSTANDING THIS PERFORMANCE? 3MIN TASK

1. Aims/Dramatic Intention
2. Style
3. Genre
4. Era
5. Narrative
6. The techniques used to create meaning
7. The actor's names
8. Picking out key moments
9. Your personal response
10. Evaluation of the piece

1. To entertain the audience and make them laugh.
2. Slapstick comedy.
3. Comedy
4. Brighton, 1963.
5. Francis Henshall takes on two jobs and must keep both his guvnors apart so that he can be paid and therefore eat!
6. Direct address, asides, audience interaction, music
7. James Corden, Oliver Chris, Gemma Rooper, Daniel Rigby.
8. Monologues, dining scene, opening scene.
9. Hopefully laughed and were entertained.
10. Highly successful.

KNOWLEDGE AND UNDERSTANDING VS. ANALYSE AND EVALUATE?

You can only effectively evaluate something if you are clear on your knowledge and understanding of it!

Assessment Objectives and Level Mark Scheme	
AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed	AO4 Analyse and evaluate their own work and the work of others
In order to meet AO3 the student should demonstrate knowledge and understanding of: - the form and style of the production - the aims of the production teams reflected in creative and artistic choices made - how meaning is created through the use of conventions and techniques - how performance texts are interpreted and performed for an audience.	In order to meet AO4 the student should apply skills to interpret and evaluate a piece of theatre referring (as appropriate to the focus of the question) to: - the skills of the various theatre makers involved in the production of the piece - the success of the interpretation of the performance text - the student's own response to the effectiveness of the piece at particular moments as an audience member.
Band 5 5 marks The student demonstrates a complete command of subject specific terminology in an answer that demonstrates well-developed and insightful knowledge of: - the form and style of the production - the aims of the production teams reflected in creative and artistic choices made - how meaning is created through the use of conventions and techniques - how performance texts are interpreted and performed for an audience.	Band 5 9-10 marks The student offers a compelling and fluently structured analysis and evaluation in an answer which provides a well-developed and insightful analysis and evaluation referring in precise detail to: - the skills of the various theatre makers involved in the production of the piece - the success of the interpretation of the performance text - their own response to the effectiveness of the piece at particular moments as an audience member (as appropriate to the focus of the question).



EXTRACT OF ONE MAN TWO GUVNORS, FRANCIS MONOLOGUE

[HTTPS://WWW.YOUTUBE.COM/WATCH?V=PCJMI Z3TRFO](https://www.youtube.com/watch?v=PCJMI Z3TRFO)

Francis: *(Aside)* I've got jobs, how did that happen? Kaw! You got to concentrate ain't ya, with two jobs. I can do it, long as I don't get confused. But I get

TASK:

**WATCH THE CLIP AGAIN AND
ANNOTATE THE PERFORMANCE
SKILLS THE ACTOR IS USING.**

(7MINS...)

A fight

(picking up a bin lid) you wouldn't dare?! Wouldn't I?!

(He hits himself with the bin lid and falls).

WHAT SHOULD YOUR ANALYSIS NOTES LOOK LIKE FOR LIVE PRODUCTION?

- 1) Detailed notes!
- 2) Vocal skills
- 3) Physical skills
- 4) Relationship to audience
- 5) Use of space
- 6) Use of costume, set and personal props.
- 7) Use of additional skills; timing, acrobats etc.
- 8) Effect



I've got two jobs, how did that happen?

Vocal = Raises pitch, pause after jobs, tone of astonishment, raises intonation to pose question to audience.

Physical = Clings to the letter with both hands in front of his stomach.

Effect = astonished at having got himself two jobs, implying his own stupidity.

Kaw!

Vocal = Elongates word, maintains tone of astonishment.

Physical = Blinks repeatedly whilst leaning and looking out into the audience.

Effect: Amazement with worry setting in to amuse the audience.

You got to concentrate ain't ya, with two jobs.

Vocal = Stutters on 'you got to', elongates ain't ya, pauses after the 'ya', tone of bewilderment.

Physical = Slowly lifts his right hand to his mouth, putting a bent index finger to his mouth, whilst placing a hand on his hip. Pauses in contemplation, unmoving.

Effect = comic effect that creates a certain dramatic irony as audience can predict it will go wrong.

I can do it, long as I don't get confused.

Vocal = Hesitates on the I and repeats it twice, lifts his intonation on 'do it', slows the pace of the line till he pauses after confused.

Physical = Brings his hands down and clasps either side of his blazer. Throughout line he pads on the spot to show his nervousness.

Effect = Creates the idea of inner conflict to excite and amaze the audience, who might sympathise with him.

Overall dramatic effectiveness = Create a strong relationship with the audience where they both sympathise with the character but also laugh at his entertainment.

ANALYSIS =
WHAT THE ACTOR HAS DONE AND THE WAY IT
SUPPORTS **THE QUESTION FOCUS** AND THEN
EVALUATE THEIR **SUCCESS** AGAINST THE
PERFORMANCE AIMS.

EXAMPLE PERFORMANCE QUESTION

Explain how one performer used their skills to create an emotional response in the audience at two specific moments. Analyse and evaluate their success in doing this.

(25 marks)

PERFORMANCE SKILLS – INDICATIVE CONTENT

- the acting skills used by the performer to create an emotional response in the audience through, for example:
- naturalistic characterisation
- non-naturalistic skills
- characterisation
- attitude towards other characters
- use of **direct address**, narration, aside
- acting style – naturalistic, stylised and abstract, physical
- the creation of a relationship between the performers
- appearance – age, height, **build**
- vocal skills, for example: pitch, pace, pause, emphasis, accent, singing, choral delivery, chanting and non-naturalistic sounds – shrieks, cries
- physical skills, for example: movement, gesture, posture, gait, poise, balance
- use of dance, physical theatre, mime
- specialist skills, for example, circus, **acrobatics**
- use of facial expression and eye contact
- use of costume, accessories, masks and **props**
- delivery of specific lines.

EMOTIONAL RESPONSE IN THE AUDIENCE – INDICATIVE CONTENT

*the type of emotional response
created in the audience could be:*

- Laughter
- Sympathy
- Empathy
- Sadness
- Anger
- Hatred

- Disgust
- Joy
- Surprise
- Shock
- Excitement
- Awe
- Fear
- Concern



EXTRACT OF AN EXAMPLE RESPONSE

In the scene entitled 'Berlin' Kirsty Oswald playing Rosie entered and directly addressed the audience with a monologue, clearly presenting the style immediately. This scene was immediately given an effect of tension due to the centre spotlight she was standing in with the remainder of the stage unused and in blackout. In this scene Rosie is alone in Berlin and she addresses the audience all of the events that have happened during her time in Berlin and thinking about the safety of her home in Australia. She particularly talks about meeting a boy: Emmanuel. Scott Graham quotes, "In Rosie's first monologue, it must look like Rosie is effortlessly floating on the love of Emmanuel and her family and not just being lifted." This would not only make the visual so engaging, but the style will clearly be shown throughout the monologue. Consequently, the actor's physical skills need to be fluid, perfectly timed and meticulously choreographed to communicate the correct effect. The focus is on Kirsty Oswald in this scene, however the ensemble are the characters. The people who are lifting her, manipulating her through physical theatre are her family she describes in her dialogue.

One moment in Rosie's monologue, she begins to talk about each member of her family, and the relationship that she has or had with each one of them. In these moments, the entire cast lift Rosie, use round-by-through, and physical performance skills to create an effect of comedy, reality and delight. I was emotionally connected to the so real relationships being shown. To show her relationship with her mum and Pip on the line, "And mum's there in a new dress which she never lets herself have, and my sister Pip is there with her husband Steve and their two girls" she is fluidly lifted by Ben (her brother) and Mark (her other brother) onto her side, held under her left arm and held by her right foot. She holds on to Fran's right hand as she is lifted above their heads. The strength and stamina, not only from the men lifting her, but her herself in the core muscles is what makes the lift so elegant. As she is in the air, Pip walks underneath her at quite a slow pace, her eye line looks directly up at Rosie and she takes the weight of her left side as she is lowered down. Her posture is relaxed but her head is held high. As Oswald is lowered Casey is perfectly in position as Oswald smoothly, elegantly and flowingly put her left arm around Pip's neck as Rosie said, "Pip is there with her husband" with a beaming smile at Pip. As Casey walked clockwise away towards upstage left, she places her left hand on Rosie's left cheek, smiling as Rosie puts her arm on her left shoulder flowingly. In this moment the proxemics between the family members was very close, almost in clusters on the stage which emphasized the close family relationship between them all.

WRITTEN TASK - HAVE A GO YOURSELF!

Explain how one performer used their skills to create an emotional response in the audience at two specific moments. Analyse and evaluate their success in doing this.

(25 marks)