1.1 Staging play texts

Name: _____ Class: _____ Date: _____ **Total: 26 marks**

KEY WORDS concept • audience

Staging play texts

Objective

Read a play as a theatre-maker (given circumstances, spine, units), formulate a one-sentence concept and test it, and structure the production proposal with justification returning to the concept (the production-proposal task).

1 Key knowledge and worked examples

Proposal toolkit. Read: given circumstances, spine, action units, the world of the play – plus the embodied read (stand it up, walk the space). Concept: one performance argument, not a theme; tested against opening, pivot and ending. Design serves concept: set, costume, light, sound, space. Audience is material: position decides role (fourth wall, traverse, promenade). Document: the play and its world; the concept sentence unpacked; three moments (opening image, pivot, final image); design areas tied to the concept; the audience's position. Every justification returns to the concept. Failures: literature essay, mood board, concept drop.

2 Practice

2.1 Name the four parts of the theatre-maker's read. [2]

2.2 Distinguish a theme from a concept, with one example of each. [2]

2.3 How is a concept tested before any design work? [2]

2.4 What does the audience's position decide? Give two seating arrangements and the role each assigns the audience. [3]

2.5 Name the proposal's five-part structure. [2]

3 Exam-style questions

3.1 *(Concept style.)* A play's read yields the sentence: "this staging shows a family eating its young to keep its house." Unpack this concept: state what the set, light and final image do to serve it. [6]

3.2 *(Proposal style.)* Draft the three moments (opening image, pivot, final image) this concept implies, and justify each in one line from the concept. [6]

3.3 *(Evaluation style.)* A student's proposal opens with a strong concept sentence but the design pages never mention it again. Name the failure and state the repair. [3]

Solutions

2.1 Given circumstances; the spine; action units; the world of the play (2 – 1 for three).

2.2 A theme names subject matter ("loneliness"); a concept is a performance argument the staging can execute ("the room shrinks as each daughter leaves") (2).

2.3 By staging the opening, the pivot and the ending from it: a concept that cannot stage the ending (or the pivot) is a mood, not a concept (2).

2.4 The audience's role – what they ARE in the theatre event: fourth-wall end-on makes them voyeurs (unseen witnesses); traverse makes them trapped witnesses (walls of the event); promenade makes them ghosts following the action (any two + roles, 3).

2.5 The play and its world; the concept unpacked; the three moments; the design areas; the audience's position (2 – 1 for four).

3.1 Set: the room physically shrinks – tracking walls close per act, the house consuming its own space as the daughters leave (2). Light: naturalism narrowing act by act to a single lamp's circle – safety shrinking with the space until only the table is lit (2). Final image: the daughter out, the parents facing the table in a pool the size of a plate – the family kept its house and lost everyone in it, the concept's sentence landed as a picture (2).

3.2 Opening image: the family eats at a table filling a wide stage, walls far – abundance stated, so the shrink has somewhere to go (justified: the world before the eating begins) (2). Pivot: the daughter stands and the lamp is the only light, walls halved – the moment the eating becomes visible to its victim (justified: the spine's turn staged as loss of space) (2). Final image: the parents alone in the plate-sized pool, the vacated width dark – the argument completed (justified: keeping the house, losing the young) (2).

3.3 The failure is the concept drop: a strong sentence the pages never cash (2). The repair: every design and staging choice is rewritten to justify FROM the concept – each set, costume, light, sound and space paragraph opens by returning to the sentence, and the three moments are checked to stage it (1).

Local review guidance: each design area must DO something the concept can be seen doing; a moment is a picture plus its justification, not a summary; (R1 3.3) evaluation names the failure from the proposal craft, not general writing advice. Authored guidance.