

Name: _____

Component 3

Written Exam Section A - 45 marks



Noughts and Crosses

By Malorie Blackman

Adapted by
Sabrina Mahfouz

Produced by Pilot Theatre, first performed Derby
Theatre February 2019

Component 3: Interpreting Theatre – Section A

Full Written examination: 1 hour 30 minutes

- **40% of qualification (30% for Section A)**
- **First exams 2024**
- **First teaching (to y10) 2022**

This component requires learners to demonstrate their knowledge and understanding of how drama and theatre is developed and performed through the study of a performance text.

It is expected that learners will approach the study of the text practically as an actor, designer and director.

Section A includes:

- **a series of questions assessing knowledge and understanding of an extract from the set text (30 marks)**
- **one question assessing knowledge and understanding of the wider text (15 marks)**
- **a clean copy (no annotation) of the chosen set text must be taken into the examination.**

Section B: Live theatre review (10%)

VOICE

KEY TERMINOLOGY - Fill out the definitions

Pitch (can only be low or high) _____

Pace

Tone

Volume

Pause

Emphasis

Breath

Inflection (must be rising or falling)

Intonation(must be rising / falling or lilting)

Accent

Elongate

Diction

Vocal Qualities - add definitions to any you don't understand

Harsh	Cold	Assertive
Cheeky	Angry	Loud
Gentle	Persuasive	Deep
Sarcastic	Authoritative	Anxious
Abrupt	Soft	Submissive
Croaky	proud	Sly
Forceful	Hesitant	quivery
Seductive	Enthusiastic	Nasal
Firm	Grating	Shrill

Physicality

KEY TERMINOLOGY - Fill out the definitions

Posture _____

Gesture _____

Stance _____

Gait _____

Facial
Expression _____

Mannerisms _____

Eye contact and eye line

How you enter and exit the stage

Poise

Stillness

Tension

Physical posture, stance and gait - add definitions to any you don't understand

Rapid Rushed Hasty Nervous Aggressive Twitchy	Hesitant Secretive Closed Slow Sympathetic Open	Purposeful Measured Controlled Gentle Smooth Relaxed	Strong Decisive Direct Energetic Jerky Wild
--	--	---	--

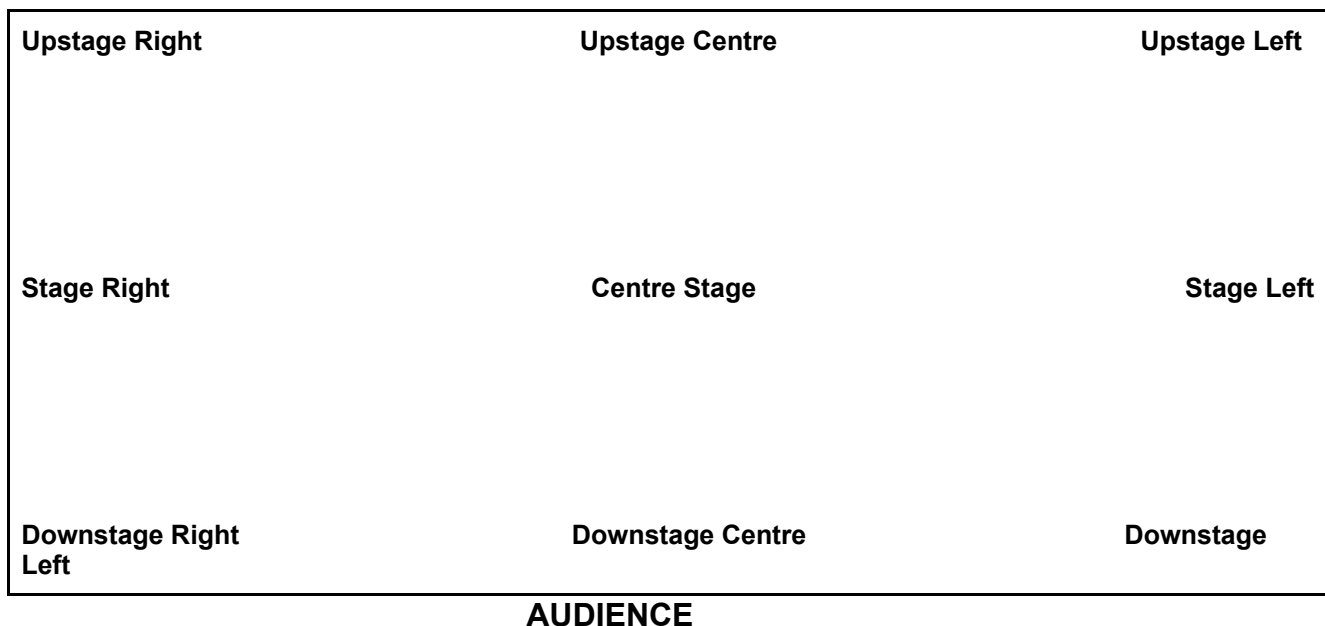
Facial Expressions

Happy Cheerful Eager Seductive	Upset Hurt Rejected Thoughtful	Fearful Anxious Distraught Distressed	Vague Smug Defiant Sly
---	---	--	---------------------------------

Eye Contact

Direct Maintained Commanding	Accusing Strong Consistent	Dejected Avoiding None	Loving Weak Focused
------------------------------------	----------------------------------	------------------------------	---------------------------

Stage Space



Stage space is always taken from the point of view of the actor when they are **FACING** the audience.

Historically, stages were higher at the back than the front, this is called a **RAKE**, so when actors walked **TOWARDS** the audience they were walking **DOWN** stage.

Can you use correct terminology to describe these stage positions?



PROXEMICS - Showing relationships through the use of space

Friendly

Isolated

Warm

Distant

Aggressive

Rejecting

Tense

Intrusive

Relaxed

Shy

Cold

Defensive



For example:

I created friendly proxemics by placing my hand on their shoulder.



I created aggressive proxemics by pushing my face into theirs.



I created shy proxemics by turning my head away from them.

Can you choose 3 of the proxemics words and write your own sentences?

1)

2)

3)

Stage Directions

A **STAGE DIRECTION** is **ACTION** the playwright includes in the text - it could be about an entrance or an exit, or it could be something the actors have to do. They are indicated in the text by the use of italics. See this example below from Noughts and Crosses

They awkwardly smile, laugh, SEPHY reads the message ad rolls her eyes

SEPHY Mum again.

Combining Space and Stage Directions

One category you will be asked about is **SPACE** and **STAGE DIRECTIONS**. Here are some examples of how you can combine both.

- I would use friendly proxemics by running quickly to the other actor who would be standing downstage centre, and throwing their arms around them and hugging them tightly to show how delighted they are to see them after not being sure they were okay
- I would collapse **dramatically into a chair that would be placed centre stage** and sway gently to show the audience that Sephy is drunk, I would have **close proxemics to callum** to show that she is comfortable with him but also has a lack of personal space in this moment

Now have a go yourself.

Combine a description of stage space with some stage directions to show the following.

Act One (pg 21)

Scenario: Sephy and Callum are at the beach after Sephy has used a racial slur at school

Act 2 (page 69) Jude runs in after Sephy and Callum have made love Jude thinks that Sephy is crying because Callum has forced himself on her.

Historical Context

Noughts & Crosses is a story that challenges our perceptions of race, power and truth.

A stage adaptation of Malorie Blackman's novel, the world of the Crosses and the noughts is reminiscent of Shakespeare's Romeo and Juliet. It's a modern-day tale of star-crossed lovers, race and violence. Adapted by Sabrina Mahfouz Produced by Pilot theatre company, First Performed at the Derby Theatre 1st February 2019.

Context

Malorie Blackman

- *"it wasn't so much a book I wanted to write as a book I needed to write"*
- *"... The burning anger I felt regarding the death of Stephen Lawrence and the subsequent mishandling of the police inquiry into his death"*
- *" I knew I was writing a book that would make some adults uncomfortable (and it did!) because I was dealing with racism, terrorism, the class system and the artificial divides we always seem to put between ourselves and others. But it was a risk I was willing to take"*

Alternative reality – African Empire which colonised Europe

Research tasks:
Stephen Lawrence
Hutus and Tutsis
Rwandan genocide
Holocaust
The Troubles
George Floyd
David Oluwale
Cost of Living Crisis 2022
Black Lives Matter

Reading the novel first
Researching a synopsis
Watching clips from the BBC production
Watching cast interviews from the Pilot production
Researching Malorie Blackman

- please do not share

THEMES

- | | |
|--|--|
| <ul style="list-style-type: none">• Racism• Class• Inequality• Discrimination• Family• Love• Terrorism/Extremism | |
|--|--|

Give one example in the play where it shows each of these themes

STYLE FORM AND STRUCTURE

- Episodic – action taking place over many short scenes, different locations
- Storytelling theatre – actors comment on action (direct address)
- Fluid scene changes – fast moving, continuous action
- Minimal use of set and props
- Some naturalistic costumes and props
- Dystopia
- Aspects of tragedy (Romeo and Juliet)
- Some dialogue in verse – Callum and Sephy’s monologues
- Linear (generally)
- Elements of Brechtian theatre – political focus, episodic, minimal design

SYNOPSIS

Noughts & Crosses follows the doomed love story of Sephy and Callum, two teenagers kept apart by bigotry, terrorism and injustice. Sephy is the Deputy Prime Minister's daughter from the powerful black ruling class, the Crosses, who falls for rebel Callum, a Nought, a white member of the underclass and the son of an undesirable agitator. The two have been friends since early childhood but their relationship grows ever more complicated as they come of age. Their desire to be together threatens family relationships and social expectations, as well as sparking a growing political crisis. Callum and Sephy are united by a shared sense of injustice as children, and separated by racial and political intolerance as they grow up. As Callum and his family become increasingly embroiled in the Liberation Movement rebellion, he and Sephy must weigh up what they truly mean to each other in a world that is determined to keep them apart

THE CHARACTERS

Characters

For Comp 3 students need to focus on:

- The function of a character within an extract
- How meaning is interpreted through an actor's vocal and physical interpretation
- Character interaction
- Relationship between performer and audience

Important that students have a strong understanding of the play as a whole
Character journeys through the play
How characters develop/change through the play
Lots of focus needed on Callum & Sephy's relationship and development

Relationship between performer and audience:
Whose side are we on?
Whose perspective do we see the story from?
Who talks directly to the audience?
Are the audience involved, or separate to the story?

Good knowledge and understanding of vocal and physical skills:
Vocal: pitch, pace, pause, tone, volume, intonation, emphasis, accent
Physical: body language, movement, eye contact, gait, gesture, stance, stillness, tempo, weight, posture, proxemics

Key relationships in the play:
Callum/Sephy
Callum/Jude
Ryan/Meggie
Sephy/Minerva
Sephy/Jasmine
Kamal/Jasmine
Sephy/Kamal

Character interpretations

Callum	
Sephy	
Jasmine	
Kamal	
Minerva	
Meggie	
Ryan	
Jude	
Lynette	

Example questions

1.

- i) You are going to perform the role of SEPHY Choose any one line from the extract which shows the character's motivation. [1]
- (ii) Describe the tone and pitch that you would use when speaking your chosen line. [2]
- (iii) Give one reason to explain your choice of tone, and one reason to explain your choice of pitch. [4]

2.

- i) Briefly describe the relationship between Nicholls and Albert in this extract. [2]
- (ii) Explain how the two actors could use stage space to communicate this relationship to an audience. [4]

DESIGNING NOUGHTS AND CROSSES

SET, STAGE FURNITURE & PROPS

SET KEY TERMINOLOGY - Fill out the definitions

Flat _____

Proscenium
Arch _____

Apron _____

Flies / Flying

Box
Set _____

Shape

Materials

Colour _____

Texture _____

Naturalistic _____

Atmosphere / Mood _____

Era _____

Glass Metal Wood Hessian Sacking Plaster Velvet Brocade	Rough Smooth Coarse Rippled Curved Pointed Rugged Angular Grainy Golden	Silhouetted Subtle Tone Hint Shade Bright
--	--	--







What are the different locations in Noughts and Crosses, and which scenes are in them?

	Location	Scenes
1		
2		
3		

How to describe the key elements in this design

For Set always start with the biggest item

- Describe the structure first saying that it is a box set
- Describe what is on the walls of the structure - what texture, colour, pictures etc are on it
- Describe the entrances and exits and floor
- Describe large items such as sofas, beds, chairs, etc

Size - exactly how big is it?

Shape - what is the shape of it?

Material - what does it look like it is made of

Colour - what hue is it?

Condition - does it look new / old / stained - be exact

The Structure

Box Set - A box set is a set with a proscenium arch stage and three walls.

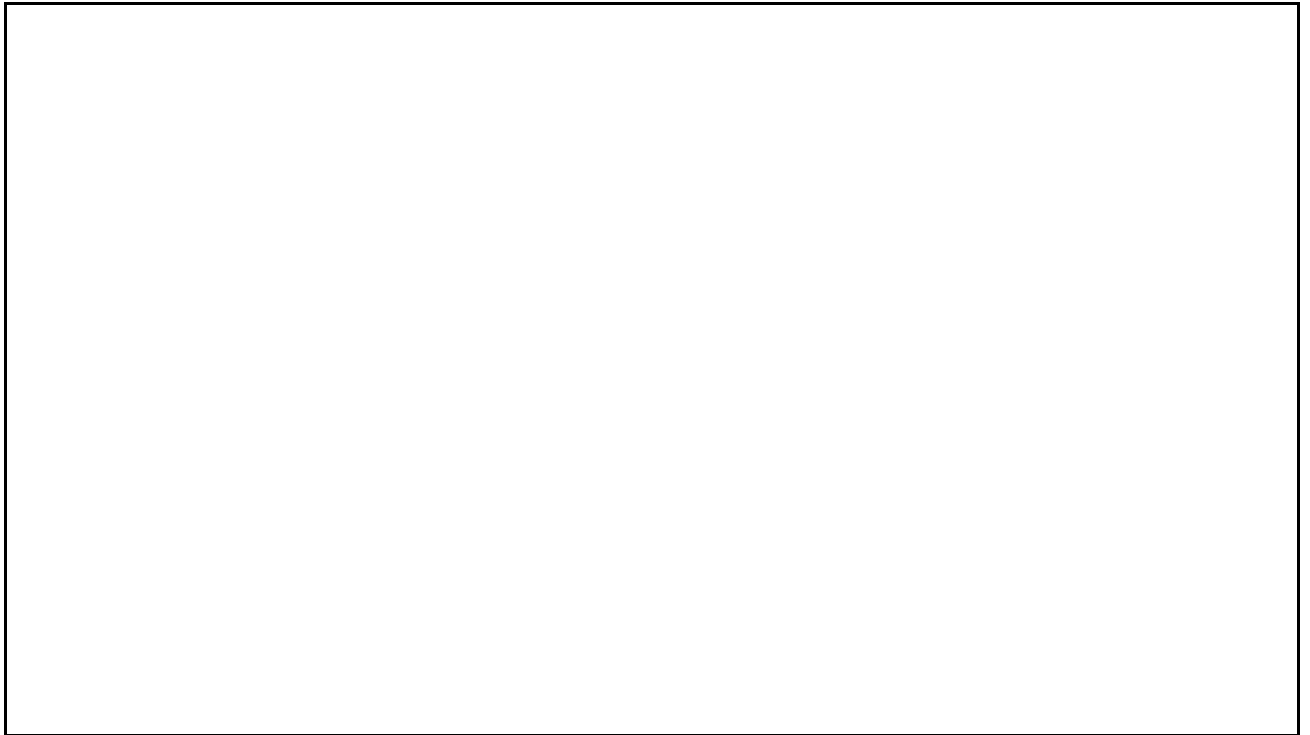
The proscenium opening is the fourth wall. Box sets create the illusion of an interior room on the stage

Flats creating walls

Entrances & exits to the wings

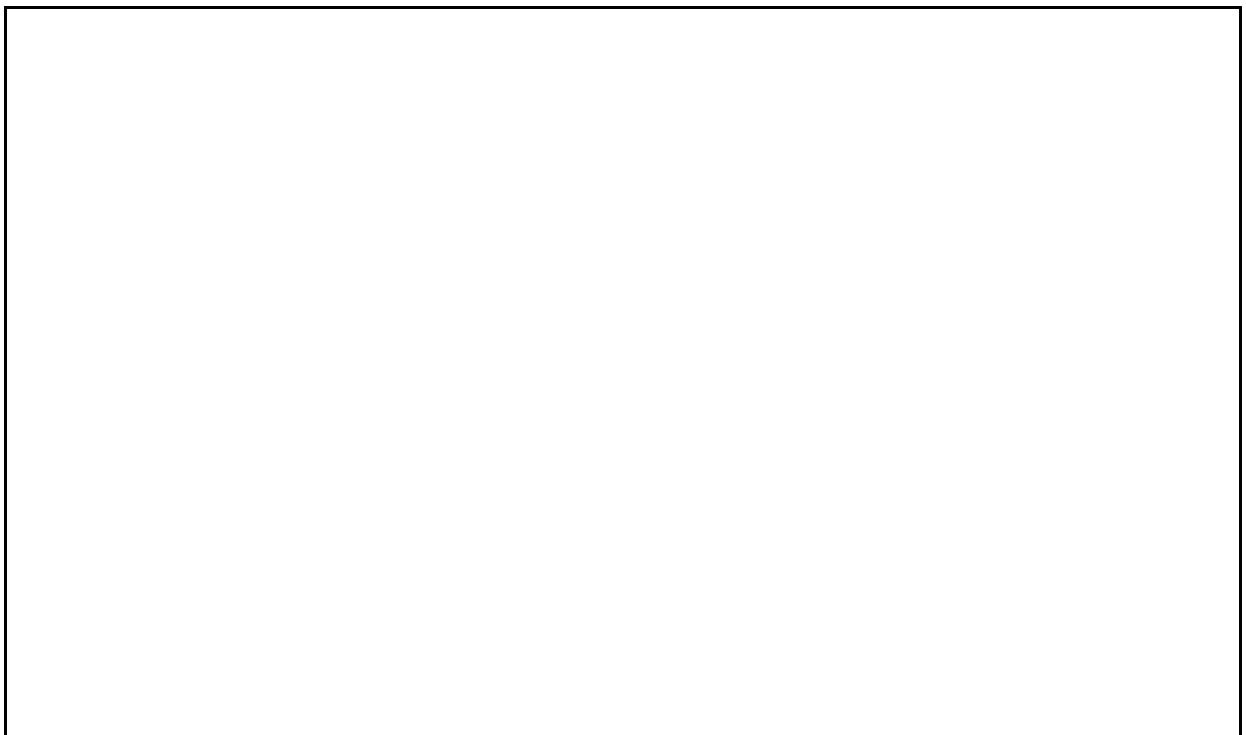
The floor and the walls on stage

Large items on stage



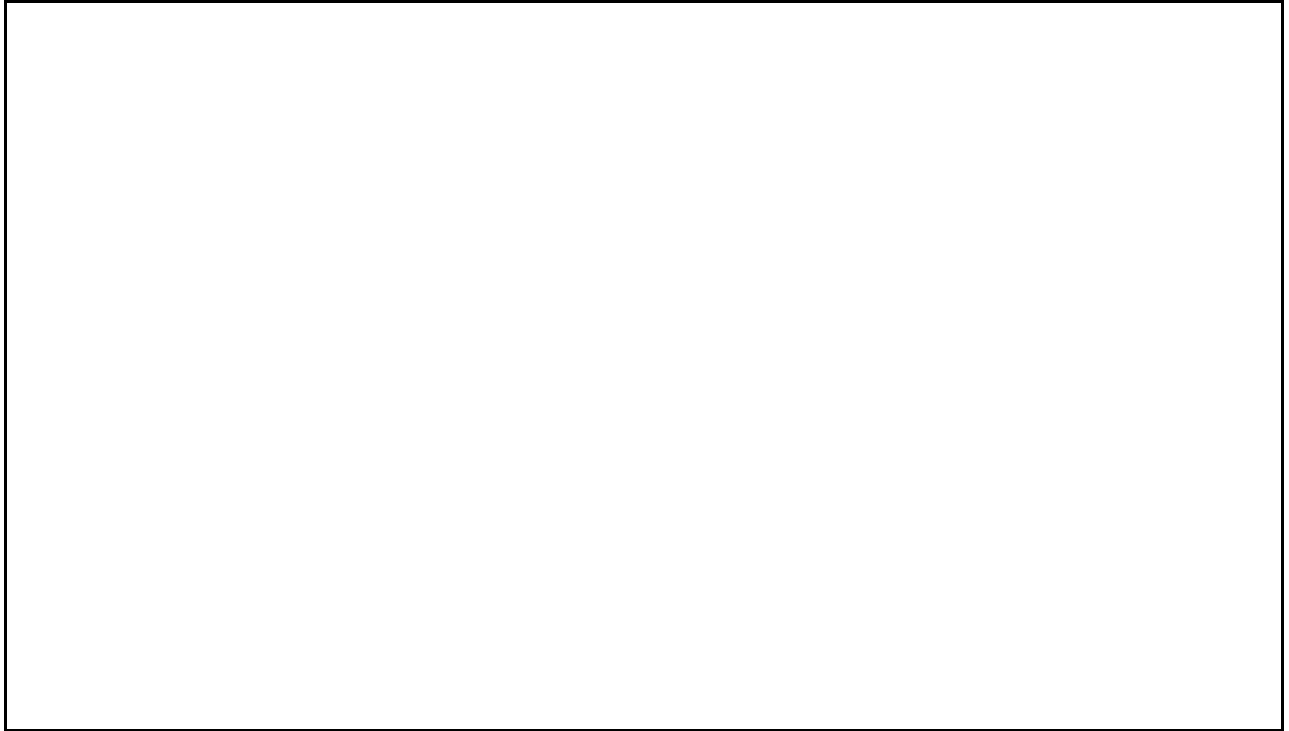
AUDIENCE

Make a sketch and annotate the set for the **Inn** below



AUDIENCE

Make a sketch and annotate the set for the **Salon Jaune** below



AUDIENCE

Add any notes you might have here

You could be asked about EITHER Set OR Stage Furniture & Props

TASK - underline or highlight the important information below

Set - definition

- Set is all the structures that are placed on stage to create the “world of the play” - it also includes all the LARGE items of stage furniture such as beds, tables, chairs and chaise longues.

Props & Stage Furniture - definition

- Props are the objects held by actors during the performance and they help to convey the mood of the play, the individual taste of characters.
- Props can be split into 3 different categories: hand props such as money, pens and wine glasses; costume props such as fans - these need to match the costume, and personal props such as a cane or a mirror.
- Stage furniture includes all furniture on the stage and other objects that form part of the set, such as tables, chairs, chaise longues, beds and also any part of the set that the actors use to sit or stand on.

COSTUME KEY TERMINOLOGY - Fill out the definitions

Style _____

Period _____

Naturalistic _____

Representational _____

Symbolic _____

Character _____

Colour to show character trait _____

Texture _____

Fabric _____

Break down _____

Costume props _____

Fit _____

Embellishments _____

Silk	Embroidery	Corset	
Wool	Neckline	Epaulettes	
Fur	Frills	Bicorn Hat	
Brocade	Ribbons	Fan	
Damask	Cinched	Sash	
Tweed	Plunging	Hairstyles	
Cotton	Ruffles	Moustache	
Tartan		Beard	
Satin		Valenka (Hat)	
Felt		Riding Boots	
Lace		Headscarf	
		Apron	
		Uniform Cap	
		Jacket	
		Waistcoat	Dress
		Suit	

Sound

SOUND KEY TERMINOLOGY - Fill out the definitions

Volume _____

Sound Effect _____

Speaker _____

Diegetic _____

Non-diegetic _____

Live _____

Pre-recorded _____

Distortion _____

Echo _____

Soundscape _____

Naturalistic _____

Music _____

Incidental _____

Birdsong Horses Hub bub Dripping tap Off stage voices Crackling fire Footsteps	Loud Distant Unnerving Deafening Exaggerated Silence Muffled Location Climax Time period Symbolism	Crescendo Diminuendo Harmonious Clashing Atonal Pitch Pace Tone Spot cue Visual cue
--	--	--

Sound Definitions

Sound

The sound designer can contribute to the overall effect of the production, by creating mood and atmosphere as well as supplying vital effects. There are three types of sound used in live production

- **Diegetic:** These are effects that are called for in the text as part of the performance - for example ringing phones, gunshots or footsteps. These

effects are also known as “spot cues” as they have to arrive very precisely on time.

Think - the characters **can** hear diegetic sounds.

- **Non-diegetic:** These are effects that enhance a scene, but are not realistically necessary to it. This might be a musical effect to underscore a scene - not part of the reality on stage, but to send a signal to, or to produce an effect on the audience.

Think - the characters on stage **CANNOT** hear non-diegetic sounds.

- **Incidental:** This is usually introductory pre-show, transitions, or play-out music or sound effects, there to create a mood or atmosphere before the play’s action actually begins, to cover scene changes, or after it has finished. Interval music comes into this category.

The basic tools a sound designer works with are as follows:

- **Volume:** The volume of a sound (loud or soft) is a basic effect. You should consider the effect you want the volume to have on the audience. For instance, Clock chimes at the end of act two when Callum is being walked to his execution. These chimes could gradually get louder as he gets closer. This will build up tension for the audience.
- **Direction (speaker placement):** This is particularly important for diegetic sound, such as footsteps, as it needs to appear to come from the appropriate source. For example the sound of footsteps coming from a stage right speaker will indicate that that is where the character is.
- **Sound quality:** Sound may be manipulated to create different effects and atmospheres; distortion of sound may indicate disturbance in a character’s mind.
- **Sound selection and creation:** Sounds (especially music) need to be carefully selected to enhance the play’s atmosphere. Music can be very powerful in setting the atmosphere just before the play starts.

Sound Moments to Look For

1) INCIDENTAL - MUSIC BETWEEN SCENES

Here are a few ideas for you - add your own to the blank spaces

Somber monotone bass between scenes		

2) DIEGETIC - SOUNDS / sound effects

Here are a few ideas for you - add your own to the blank spaces

Waves at the beach	bomb explosion	People running and shouting

3) NON-DIEGETIC SOUND - Atmosphere / impact

Here are a few ideas for you - add your own to the blank spaces

White noise	Drone

Lighting

KEY TERMINOLOGY - Fill out the definitions

Beam

Parcan

Fresnel

Profile

Flood

light

Spotlight

Birdie

Gobo

Gel

Barndoors _____

Extra Terminology - add definitions to any you don't understand

Wash Special Halo Silhouette Flickering Shadow Diffused Source Practical	Colour Red Blue Sepia Purple Amber	Clinical Harsh Cold Warm Mood Atmosphere Time of day Highlight Location Aura Weather	Fade State Toplit Side light Snap Backlit Lantern Focused Isolate Direction Crossfade Blackout Intensity Projection
--	---	--	--

Recognising standard lighting kit

TASK 1:

1. Look through the images of lanterns (the machines that create stage light) and the accessories that are used with them.
2. Read through the descriptions below the images of each different piece of lighting kit.
3. Match the lanterns and accessories to the description

TIP: Look at the lenses (glass across the front), the shape of the lantern and any levers etc that could be used to adjust the lantern.



1.



2.



3.



4.



5.



6.

A. PARCAN - perhaps the most widely used lantern for concerts, nightclubs and touring productions.

It produces an intense, strong beam that can be coloured with a sheet of gel in front of the lens.

Because it is simple, lightweight and makes bright light, it is used to create strong colours and to cover large areas of stage. You need multiple lights to do this.

The lantern is similar to an old fashioned car headlight.

B. FRESNEL - pronounced "Fren-el" - this lantern creates some of the softest, most beautiful light that you can shine at a stage because the lens has ridges on it.

The fresnel gives you a soft, even light that you are able to change the spread over with a lever.

The shape of the light can be changed using barndoors.

C. PROFILE - lantern used to create a spotlight.

It has a long barrel and has one lever that can be adjusted to make the spotlight bigger or smaller.
 Its focusing can also be changed with a second lever so that the edges of the spotlight become softer or harder.

- D. FLOOD LIGHT - lantern used to light huge areas
 They create a strong flood of light that cannot be focused on one area.
 It is used for lighting large areas such as audiences.
 Can also be used to light backgrounds.

- E. BARNDOORS - an accessory that you put in front of the light.
 Barndoors let you adjust the edge of the beam of the light.
 The doors are on either side and can open & close.

- F. BIRDIE - a miniature lantern that's ideal for hiding in small parts of a set or along the downstage edge of the stage.
 It provides a surprisingly bright soft-edged pool of light.
 Although the beam is sometimes unevenly spread, the benefits of having light where no normal lantern can go are massive.

Image No	Description letter	Why did you choose that? Justify your choice.
1		
2		
3		
4		
5		
6		

TASK TWO:

Can you now go through and highlight or underline the most important parts of each description.

Once you've been through the answers, you can use your highlighting to revise what you've learnt about lighting equipment.

TASK THREE:

Watch the video <https://www.youtube.com/watch?v=IAR-0hYzejE> about fresnel lanterns and other lighting information

Then, answer the questions below.

1. 0:25 - A fresnel is an example of a wash light. What does the presenter say about a wash of light?
2. 0:49 - What effect do the circles cut into the lens of a fresnel have on the beam of light?
3. 1:14 - What is the name of the accessory which adds colour to the beam?
4. 1:23 - Can you change this accessory to another colour in the middle of a performance?
5. 3:57 - What effect does closing the barndoors have on the beam of light?
6. 5:25 - To make a wider beam of light, which do you need to move the light?
 - a. closer to the lens?
 - b. further in towards the back of the lantern fixture?

Lighting Angles

Backlighting creates silhouettes or a halo around someone



Up lighting - an unusual effect which distorts physical features and creates severe shadows.



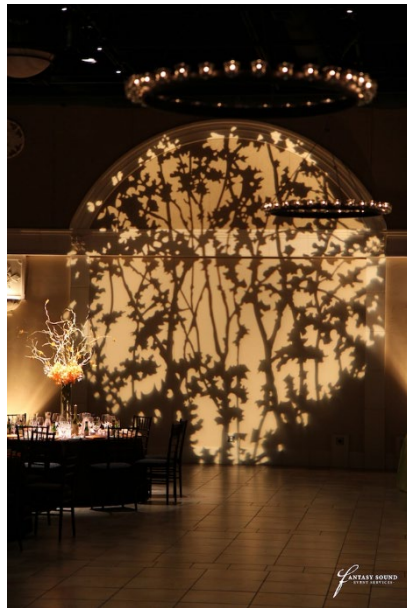
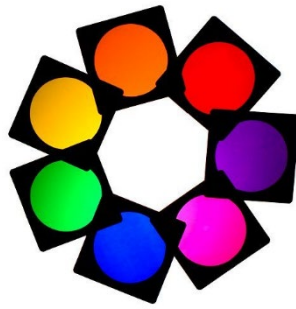
Front lighting/down lighting is commonly used to create natural effects such as sunlight or street lamps



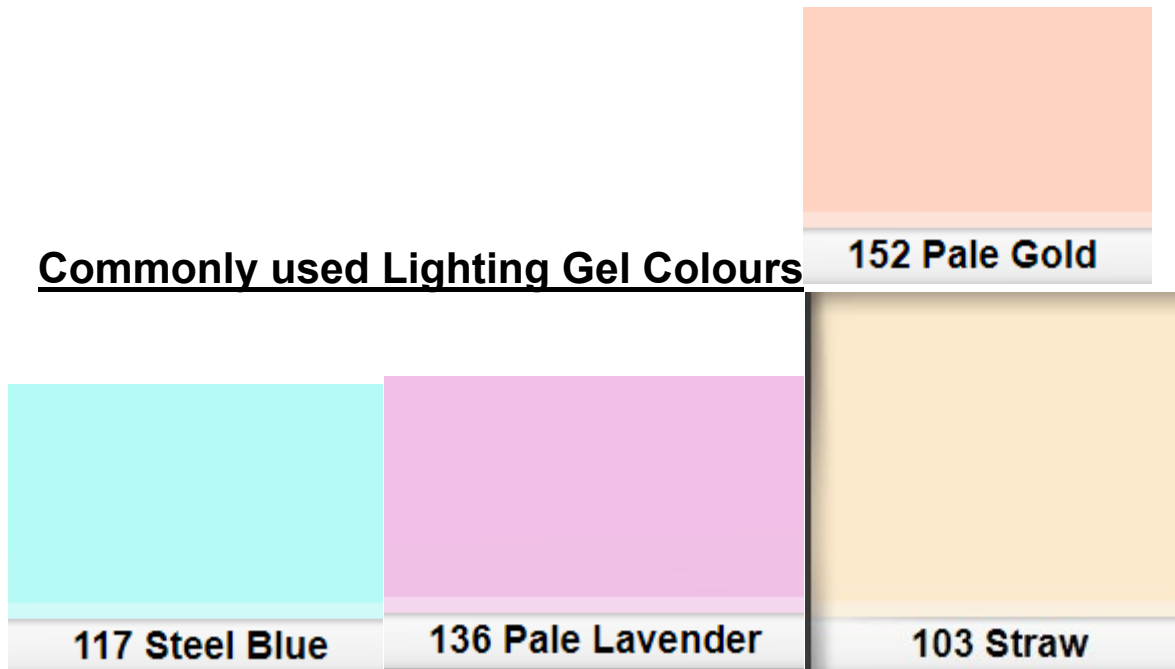
Side lighting can imply something coming from off stage, a different location or can create unusual shadows for atmosphere.



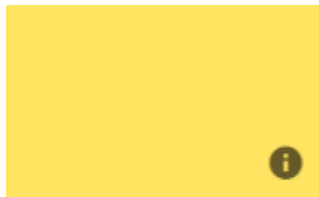
Lighting Tools



Commonly used Lighting Gel Colours



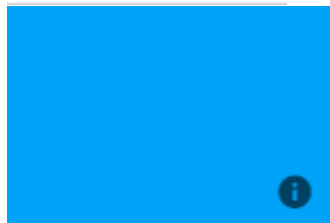
Roscolux, Supergel
#13:
R13 Straw Tint



Roscolux, Supergel #313:
R313 Light Relief Yellow



Roscolux, Supergel
#358:
R358 Rose Indigo



Roscolux, Supergel #69:
R69 Brilliant Blue



GamColor #35:
G245 Light Red

Lighting Really Important Words

Fade - slowly bring in or take out a lighting element - to present a sunset or a gradual change in atmosphere/ tension - to draw your eye to a different location on stage.

Snap - sudden change in light - creates surprise/tension - quick change in scene or location - moment of direct address.

Snap blackout - all the lights on stage cut at once - often signifies the end of a scene or act - creates suspense / tension

Fade to black - all the lights on stage fade gradually - leaves a ghostly image in front of the audience / allows a moment to “settle”

Crossfade - changing gradually from one lighting state to another

Lighting Moments to Look For

General wash - the lighting that covers the whole stage / area for a particular scene - it sets the atmosphere / mood of the moment. It takes MORE than one light.

Backlighting - creates suspense by creating a silhouette or halo - you can't see the person - look for moments when people enter or exit a room.

Spotlight - a light that is used to create an isolated spotlight to add focus or importance to a moment, a character or an object.

Follow Spot - a spotlight that is operated by a person behind (or above) the audience that allows the spotlight to follow a person around a stage / keeping the focus on them even when they are moving.

Side-lighting - a light that comes from the wings (stage left or stage right) could be used to shine through a window, showing the time of day / time passing.

Can you think of any more here?

TOP TIPS

- Answer as a DESIGNER - “I would design the element of
- Always mention the location
- Choose your element wisely, depending on the extract
- Use as much key terminology as possible

- Make sure your descriptions are detailed
- Always mention how your choices “enhance the production”
- Always have a quote from the text and an interaction from the actor

NOUGHTS AND CROSSES DESIGN

- End on stage
- Set and costume designed by Simon Kenny
- Lighting designed by Joshua Pharo
- Sound designed by Arun Ghosh and Xana

Set Design

Simon Kenny

“In her brilliant book **Noughts & Crosses**, Malorie Blackman offers us a vision of a world that looks a lot like the one we live in, but with a crucial social difference – it’s recognisable but strange, familiar but different. It could be now, but it’s not quite. This became key in designing the world onstage – I wanted to create a world that we absolutely recognise and understand, but somehow isn’t quite what we expect.

While researching online, we came across some extraordinary and strange pictures created by artists working with infrared photography. These uncanny photos of modern cities around the world seem completely normal apart from one thing – all the greenery is captured as red. The sky is blue, the buildings are made of bricks, the bridges of metal, but the trees are red. This became our way into the world of the play – familiar, but different.

Rather than a series of rooms, we have a simple, abstract space and minimal furniture which we can use to represent any location we need – a canvas against which we can portray an epic sweep of drama, poetry and movement. As the story unfolds and reveals itself, so too does the set.”

Simon Kenny, Designer

Black (any).
confetti in
smile fan.



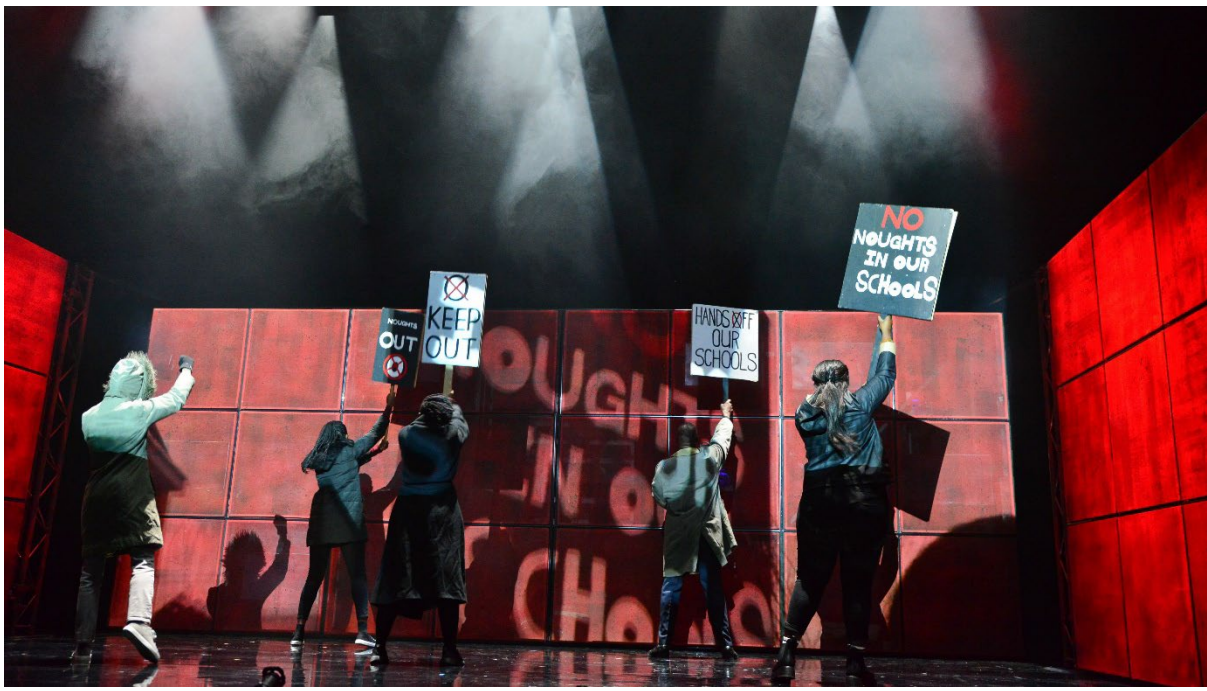
“ a canvas against which we can portray an epic sweep of drama, poetry and movement. ”

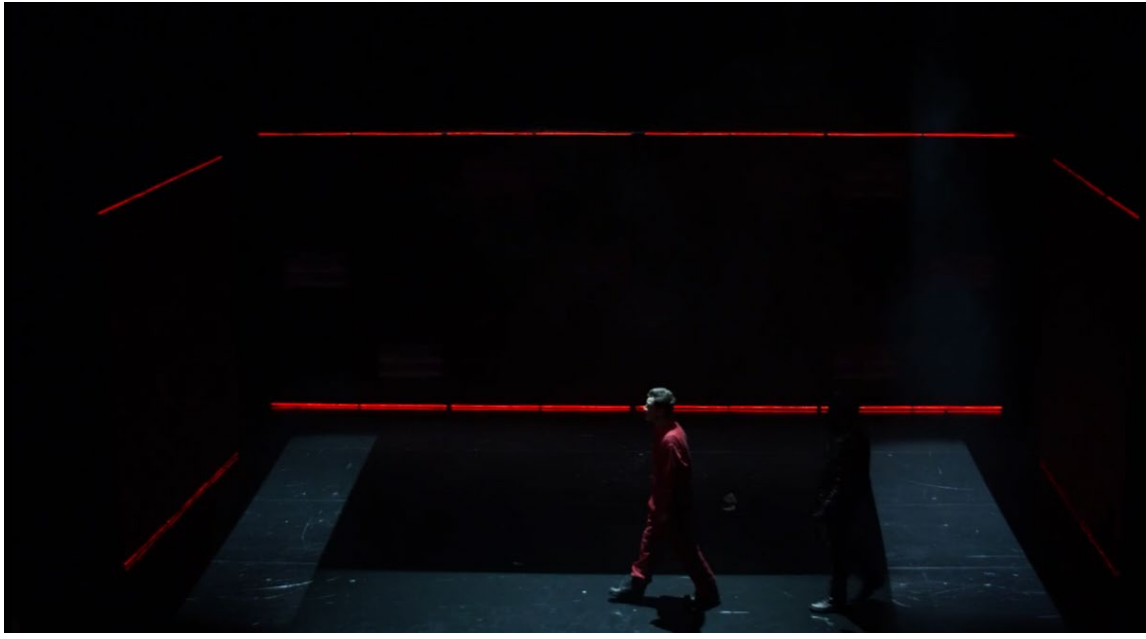


Lighting design

Joshua Pharo

- Clear delineated boxes of light
- Lit from above
- Stark, harsh and cold
- Row of footlights (warm) for faces
- Used to create locations – for example one half of the stage lit, to create square of light to represent toilets
- To create tension in explosion scene
- To create the effect of a helicopter search light
- Mostly white lighting throughout
- Warmer white for Hadleys
- Colder white light for McGregors





Costume design

- Naturalistic
- Contemporary
- Reflecting the age and status of the characters
- The bold colour used in the Crosses costumes were “bright and jewel like in their wealthy fabrics: the Noughts faded and wrung out”
- The red colour scheme of the set is echoed in the uniforms –Heathcroft School, prison uniform, court uniform and Liberation Militia.
- Liberation Militia – camouflage in red, white and black
- Symbolism in the use of red – power, status, love, lust, blood, hate, anger?
- Callum and Sephy have significant costume changes in act 2 – reflection of age, changes they have gone through

Sound design

Used to create locations

- eg sound of seagulls and sea – the beach
- Tinkly, light electronic music – the shopping centre

Used to create tension and change/create atmosphere

The bomb explosion in the shopping centre – high pitched drone SFX, distorted static sound, loud volume building to crescendo

Recorded interrogation voices after Callum is arrested over the bomb

SFX used throughout court scene as a constant source of tension and atmosphere – percussive sounds resemble heartbeat

Low drone SFX as Callum walks to execution

Soft, hopeful SFX after birth of Callie-Rose

Practice question (15 mark)

- Design

As a designer, describe how you would stage one extract from the play. [15]

In your answer refer to:

- the original staging
- your choice of stage and production style
- your choice of set
- your choice of lighting ideas

