Accidental Death of an Anarchist by Dario Fo: An introduction to the set text study
Naomi Holcombe
A level: Eduqas Section A or B, Component 3

Introduction

Using a practical approach, this scheme of work aims to explore the set text Accidental Death of an Anarchist in preparation for Section A or B of Component 3 of the Eduqas A level course.

Note that the scheme delves into the set text in preparation for Component 3 of the A level examination, not the AS level. In order to make the exam less predictable, Eduqas have stated that learners may be asked a question on their set text(s) in either Section A or Section B of the exam. This means that students will not know in which section the Accidental Death of an Anarchist question will come up. They need to be prepared to cover the content of both sections when preparing themselves for this paper.

As it is a new specification, sample assessment materials are limited at this stage. The examples given by Eduqas are not necessarily going to show exactly how the exam is structured or what it will cover; therefore a full and comprehensive study of the set text is necessary in order to equip your students with the knowledge and confidence to answer any question that comes up. They need to use practical approaches from lessons to think about how to answer acting, directing and design questions that may come up. The other difference from the old specification is that they need to incorporate live theatre into their answers within these sections, as it is no longer required as a separate essay question. They need to think about how to weave theatre they have seen into their answers on the set text in Section B.

This scheme covers six lessons of teaching. I have based the structure around the expectation of two lessons a week, with each lesson being around an hour in length. You will almost certainly want and need more time than this, but I hope that this scheme gets you off to a good start!

Sections A and B

- Open book: Clean copies (no annotation) of the texts chosen must be taken into the examination.
  Two questions, based on two different texts, one written pre-1956 and one written post-1956.
- Exam board: Eduqas
  Year group: A level
- Eduqas – criteria for A level
  Assessment Objectives for Component 3
  AO3: (30%)
  Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
  AO4: (10%)
  ‘Analyse and evaluate the work of others. This assessment of AO3 and AO4 is divided between the three sections of the examination paper. In Component 3, learners are given the opportunity to demonstrate their knowledge, understanding and skills in interpreting texts for performance in a written examination.’
  ‘Learners are encouraged to approach this component practically as an actor, designer and director, and as an informed member of a theatre audience. To this end, learners are required to view a minimum of two live theatre productions to inform their understanding. They may use the same or different productions as those seen for Component 2.’
Learning objectives
By the end of this scheme of work, learners will have a thorough knowledge of the text through a practical exploration of Accidental Death of an Anarchist. They will understand the text within a social, historical and cultural context. Learners will be able to interpret the text for performance in a mature and detailed manner and have understood the way theatre adapts and stages texts for contemporary audiences. They will also evaluate a range of live theatre in order to make perceptive links with their own interpretations of the text.

Assessment
Assessment is by externally marked exam. A clean copy of the chosen set text must be taken into the examination. See below for guidance from the specification about how each section breaks down.

Breakdown of lessons
- Lesson 1: Background exploration – an introduction to Dario Fo
- Lesson 2: The world of commedia dell’arte
- Lesson 3: Mask work – discovering how mask work can be used to focus on the physical style of the characters
- Lesson 4: Directorial rehearsal techniques
- Lesson 5: Design ideas
- Lesson 6: Structuring an answer – preparing for Section A and Section B of the exam.

You will need a lot more time than this in order to fully prepare your students for the exam. But the six lessons detailed above will give you a good overview of practical approaches to the text and get them started with delving into the themes, looking at directing techniques and thinking about design ideas.

Research
Before the scheme starts, get your students to research Dario Fo and the historical background to the events in the text.
You could give them the following headings and split them up into research groups, depending on the size of your class:
1. Dario Fo's work and style.
2. Fo's work with his wife and touring company
3. What were the real life events that inspired Dario Fo to write this play?
4. Themes in the text – revolution versus reform; violence; strategy of tension and fear; madness
5. Italian theatre history (commedia dell’arte influences in the text)
6. Audience reaction to the original production
7. Original performance conditions
8. The culture of the time (both in Italy and Britain)
9. The political situation that underlies the play, e.g political circumstances in Europe; rise of the Communist Party in Italy; bombings in various cities
10. How the play can be relevant to a contemporary audience.

Give students resources in order to help them with their presentations/research – the set text notes are provided by Eduqas. The notes can be downloaded here: http://resource.download.wjec.co.uk.s3.amazonaws.com/vtc/2015–16/15 16_42/Accidental%20death%20of%20an%20Anarchist.pdf

Reading
Read the text as a class. Feed the research that students have done into your discussions on themes and characters.

Notes
Students should make notes on all of the practical exercises they do in class in order to help them structure their answers for the exam questions. They could do this in a journal, or as more formal notes that they hand in on a weekly basis.
Lesson 1: Background exploration – an introduction to Dario Fo

Learning objectives
By the end of this lesson students will have:
- Understood the themes in the text
- Watched a staged version of the play
- Started to think about exaggerated comedy and political farce
- Considered a link between Fo’s messages and contemporary audiences.

Discussion (10 mins)
Discuss the main themes of the text. What was Dario Fo trying to convey to his audience at the time? Is this message still relevant to a modern audience? What links can we make between the text and the political situations going on in the world?

Task 1
The 1984 televised version of Accidental Death of an Anarchist by Bib and Brace’s Theatre Company is a great version of the play. It’s a good way of introducing the style of the text to your students and is just over an hour long. You can start watching it in class and students can finish it at home. The whole version can be found on YouTube: [https://www.youtube.com/watch?v=TqKfwC70YZI](https://www.youtube.com/watch?v=TqKfwC70YZI) I would suggest watching around 30 minutes in class.

While watching the first 30 minutes, students are asked to make notes on any theatrical devices Dario Fo uses, e.g. breaking the fourth wall, audience asides, etc.

Task 2
This focuses on exaggeration and comedy. Ask students to pair up and label themselves A and B. A starts walking around the room, while B watches very carefully. They should observe their gait, pace, any particular quirks they have. Then B must copy the walk and exaggerate it. Exaggerate to around 50 per cent bigger. Then A takes over and exaggerates B’s version of his/her own walk, and ups this by another 25 per cent. Finally, B takes over again and pushes the exaggeration even further to 100 per cent.

Dario Fo’s characters (especially the maniac) were larger than life. They were comical and physical.

Task 3
Play the exercise again, but this time A shouldn’t be aware of B’s exaggerated mimicking. B is to remain concealed behind A and not only copy his walk, but this time every gesture and movement. You can also add in speech here if you wish. B must copy this in mime, while still concealed behind A.

Task 4
Create a short comic sequence using some of the ideas from the previous few exercises. This time get B to try to add in an aside or communication with the audience. A should always remain serious and sombre and B should enjoy mimicking them.

Plenary
What are the students’ first impressions of the style and context of the text?

Outcomes:
Introduction to the style of Dario Fo’s work and an understanding of the themes and context in which the play was written.

Homework
Watch the rest of the televised version of the play. Continue to make notes on theatrical devices employed.
Lesson 2: The world of commedia dell’arte

Learning objectives
By the end of this lesson students will have:
- Performed and explored some of the stock characters in commedia
- Created a comic lazzi in a pair or small group
- Started to make connections between Fo’s characters and the style and influence of commedia.

Task 1
Do a physical warm-up. With students walking around the space, call out a series of numbers: 1 is as slow as they can go, 5 is as fast as they can go without running. Make sure you vary the numbers and get the pace going. Now assign a character to each number. Number 1 is an old man. He moves very slowly, but with precision. Number 2 is a man of learning – a doctor. He is very overweight. He moves with great arrogance. Number 3 is a show off. He is a larger than life character who is extremely full of braggadocio. Number 4 is a low status servant. He doesn’t want to drop anything on the tray he is holding. He’s very eager to please, but he doesn’t want to spill hot tea. He is trying to move quite quickly, but without appearing to rush. Number 5 is an acrobatic clown. He bounces, runs, skips, mimes; he is very energetic and playful.

Play around with these characters and these numbers. Look for exaggerated, but detailed, characterisations.

Task 2
Watch The National Theatre’s introduction to the world of commedia: https://www.youtube.com/watch?v=h_0TAXWt8hY&list=PL6F06F2B57C117A02
Then watch the video on character shape: https://www.youtube.com/watch?v=JEwuerzDe4&list=PL6F06F2B57C117A02&index=2

Task 3
Ask students to go back through some of the warm-up characters that they explored and add more detail. Use the commedia resource sheet here and explore the main characters. Give your students the grid sheet and ask them to read and explore the stock characters. They don’t need to use words at this stage, but use mime and sound if they wish. You are looking for exaggerated characters. Everything needs to be larger than life.

Once they have explored the characters, spotlight a few. Look at the movement and body positioning.

Task 4
Now pair your group up. You can have a three for this if your numbers aren’t even. In each pair, one person is Pantalone the old miser, the other is Brighella the servant/clown. Using some inspiration from last lesson, Brighella is to mimic the old man and try to steal his money, without him realising. Use audience interaction here to create dramatic irony. Play around with some fun slapstick ideas. (Perhaps Brighella is pretending to be a bench or a chair in order not to get caught hiding from the old man. He goes to sit down and Brighella rolls away.)

Task 5
Introduce the idea of the comic lazzi: a comic interlude which moves away from the story for a moment, then comes back. Get your students to add in some comic lazzi: a moment of slapstick; a moment where Brighella is almost caught stealing from the old man; a fun physical interlude. Incorporate these into the sequence. They may start to add a few words/dialogue if they want, but they must focus on the exaggeration of character.

Rehearse and perform.

Plenary
How does the world of commedia relate to Accidental Death of an Anarchist? How was Fo influenced by this style of theatre and which characters could be likened to some of the stock characters in commedia?

Homework
Research more on commedia dell’arte and how Dario Fo was inspired by this style of theatre when writing the play. Do any of the characters in the play remind you of commedia stock characters? Pick out moments from the text to support your answers.
Lesson 3: Mask work – discovering how mask work can be used to focus on the physical style of the characters

Learning objectives
By the end of this lesson students will have:
- Discovered why Dario Fo associated masks with more freedom
- Considered why Brecht thought masks helped explore truths
- Explored how a mask can change an actor’s performance and used the exercises to focus on gesture and communication through the body.

Task 1
Read the following quotes from Dario Fo:

‘Incredible as it may seem, there is for me something magical in the fact that wearing a mask … allows one to see more clearly and to act with greater liberty than with the face completely uncovered. Because the mask cancels the prime element – the face, with all the expressions we formulate and employ with such ease – used to give expression to any form of mystification. When the face is removed from the equation, people are compelled to speak in a language free of formulas and of fixed stereotypes – in the language of the hands, of the arms and of the fingers. No one is accustomed to lying with their body. We never bother to check the gestures we make while speaking.’

Task 2
Hand out masks – give out one between two to start with. You can use commedia half masks, or Trestle full face masks, or just plain masks. I have a set of Trestle masks I like to use for this lesson. Although they are full face masks and have an expression on them, it really pushes my students to think about how to use their body, not their voice, in communicating with the audience. Use whatever you think would work best, or whatever you have! There is a good chapter on Le Coq and the neutral mask in Theatre in Practice by Nick O’Brien and Annie Sutton (pp. 92–97) if you need more inspiration here.

Explain the process of masking up. The actor turns away from the audience. Puts their mask on. Swivels to turn just their head to the audience, then follows with the body. Once they have done this, get students to explore how to walk, gesture and move their body wearing the mask. The student who is paired with the masked character should observe and suggest ways in which to explore the mask. Remember, heads should always be facing the audience. You can look up/down left/right for a moment, but keep bringing the mask back to the audience. Then swap over. Let both students explore the character.

Spotlight some work and focus on how the student is using gesture and their physicality to explore the character.

Discuss: Why does a mask give an actor more freedom? Why did Dario Fo feel that masks push an actor to use ‘exaggerated and grandiose gestures’? How does using a mask make the audience view the actor as a stock character? How could this mask work help you to capture the style of the play?

Consider Brecht’s viewpoint on masks – he felt they helped reveal truths. The actor was distanced from their role and the audience was prevented from viewing the actor as an individual. In The Caucasian Chalk Circle Brecht used masks for the lawyers in Adzak’s court: Why do you think he wanted them to be masked characters? What political message was this giving? Allowing the audience to view a character objectively invites more critical thinking - the ‘V effekt’ of making the familiar strange.

Task 3
Now give all students masks. Ask them to come up with a non-verbal mimed sequence between the two ‘characters’. It should be short, but clear. Focus very clearly on how to communicate their storyline with the audience. Exaggerate movements and gesture to make it clear. If some students really can’t cope without language, you could get them to create a comic language such as ‘Grommalot’ to enhance their work with the use of sound. If they are still keen on using words, in a group of three, use p.20 to explore the Maniac, Pissani and the Superintendent.

Rehearse and perform. Evaluate the power of gesture. How can this be used in Accidental Death of an Anarchist?

Outcomes:
Explore the importance of the body as an actor and how gesture communicates to an audience, through the use of masks.

Homework
Find pictures of the masks used by Dario Fo in some of his other productions.
Lesson 4: Directorial rehearsal techniques

Learning objectives
By the end of this lesson students will have:
► Considered how to use a range of rehearsal techniques to explore the characters in the play
► Thought about how a director may approach a role, a scene or situation
► Made links to a range of different theatre practitioners.

Task 1
Ask students to name a range of theatre practitioners. Can they think of any rehearsal techniques associated with particular practitioners? Most students at this stage will be able to think of the basics linked to Stanislavski, such as the ‘magic if’ and hot seating.

Go through some other rehearsal techniques: thought tracking; role reversal; analytical rehearsal of emotion (Boal); physicalisation of text (Berkoff/Frantic Assembly).

Depending on what your students have studied before A level, get them to choose a technique and use the rest of the lesson to workshop this. Put students into groups of 4–5. Choose a scene from the text and assign a director. (Explore Act 1, scene 2 or look at the ending if you are exploring Brechtian rehearsal techniques.)

Workshop the characters, the situations, the context, etc. Ask the student who is the director to give feedback on how the technique helped them to communicate meaning to the audience and how it helped them understand the scene better. Then get the actors to feed back their views from the point of view of the character. How much better did they understand the role? Ask how proxemics, use of space, voice, etc. were affected by trying out this rehearsal technique.

Outcomes:
Exploration of a range of rehearsal techniques.

Homework
Get the groups to write up their rehearsal techniques and what they discovered having employed them, from the perspective of an actor and a director. Then start to answer the following question:
Read from the beginning of Act 1, p.5 (‘You are mad’), to the end of p. 7.
Examine at least one technique a director could use to rehearse this extract with the actors playing Bertozzo and the Maniac, to communicate the meaning of the text to an audience.
Lesson 5: Design ideas

**Learning objectives**

By the end of this lesson students will have:
- Considered the messages they want to convey as a designer
- Drawn a ground plan and understood staging types
- Thought about how the design can communicate the themes of the play to a modern audience.

**Task 1**

This task focuses on how to draw a ground plan. Show students examples of what a ground plan looks like. Ground plans are drawn from above; the staging type is clearly labelled; on stage lighting and sound is marked; backstage, wings, entrances and exits clearly labelled. Get them to start by drawing a ground plan of a room in their house for a particular type of stage. Make sure they are detailed – where are the doors positioned? What’s the flooring like? Are there any different light sources? And so on.

Then prompt them to think about the text. How was the original performed? How could a modern production be staged to speak to a contemporary audience? What live productions have they seen this year that could inspire them? How did the design communicate to an audience? You must incorporate live theatre into your answers.

The Eduqas A level teaching guidance pack suggests the following for looking at the design of the text:

- *Is there a change in location? How would the candidates achieve this?*
- *In what era would the text be set?*

**Task 2**

Using a range of materials, give candidates the task of creating a mood board for the play.

- **Encourage learners to cut out pictures, look for colours, material, quotes, fabrics.**

Anything that conveys their ideas about the play.

- Discuss the mood boards and their visual perspective of the text.

These can then be used as a visual reference to start their staging concept.

They can use elements from the mood board to create their setting and they can link to period, colour, style. The initial work may take over a week, but it is worth it to encourage them to start to think visually. They can use these throughout the year.

Once they have drawn their ideas for the set, they can then create a set of costume ideas for the characters.

- Look at recent /past productions for inspiration.

**Outcomes:**

Understand how to draw a ground plan and create a design concept.

**Homework**

Finish your mood board. Start thinking about how you could translate your ideas into a model box.
Lesson 6: Structuring an answer – preparing for Section A and Section B of the exam

Learning objectives
By the end of this lesson students will have:
▶ Looked at the sample assessment materials
▶ Considered how to use their practical work to answer questions in either Section A or Section B.

Task
Look at the sample questions from the two resources. Also show students the mark scheme (p. 44 of the SAMS).

Go through the indicative content and ask students to start by writing a paragraph on each one. Using notes made from their practical work, get them to structure an answer to the first question. They can start doing this in small groups to begin with.

Now looking at Section B, this is a longer, essay style question. Remember that the text may come up in either section, so they must be prepared to answer questions from an acting, directing and/or design point of view. Again, scaffolding this slowly, start by writing an initial paragraph on the culture of the play and the political situation at the time. Then split the mark scheme's indicative content into sections and give pairs of students a few bullet points each. Each pair should come up with one to two paragraphs on these bullet points.

Put this all together to form a collective essay. Remind students that they will be spending around 50 minutes answering one section of the exam. With this support in lessons, ask students to attempt either Section A or B of the SAMS question material for homework. Remind them that they will need to reference live productions they have seen to fully answer Section B.

Outcomes:
Understand the structure of the exam and look at possible questions.
Resource 1: Sample questions for Sections A and B of Component 3

Section A: taken from the Sample Assessment Materials (SAMS).
In the SAMS there is no example of a question for Accidental Death of an Anarchist, so I have used an existing question (on Hedda Gabler) and replaced the characters and page numbers with those from Dario Fo’s work. The question structure itself has not been altered.

Original question example:
**Hedda Gabler** Henrik Ibsen
(a) Discuss costume ideas for Hedda at the start of Act One that are relevant to a contemporary audience. [10]
   Read from the beginning of Act Two on page 35 to the bottom of page 37
   (Hedda: (coldly) ‘As I said: every minute of one’s life’).
(b) Examine at least one technique a director could use to rehearse this extract with the actors playing Hedda and Brack, to communicate the meaning of the text to an audience. [30]

Question adapted for Accidental Death of an Anarchist:
**Accidental Death of an Anarchist** Dario Fo
(a) Discuss costume ideas for Bertozzo at the opening of the play that are relevant to a contemporary audience. [10]
   Read from the beginning of Act 1 page 5 (‘You are mad’) to the end of page 7.
(b) Examine at least one technique a director could use to rehearse this extract with the actors playing Bertozzo and the Maniac, to communicate the meaning of the text to an audience. [30]

Section B: taken from the Sample Assessment Materials (SAMS)
**Accidental Death of an Anarchist** Dario Fo
When first performed in the 1970s, this play was a huge success across Europe.
Explain how you can interpret Act One, Scene One, page 1 up to page 9
(Bertozzo: ‘You think you’re potty?’) for performance in the theatre today, making it relevant to a contemporary audience. In your answer you must analyse and evaluate how any live productions you have seen during the course have influenced your decisions. [40]
Resource 2: Commedia dell’arte characters

Some notes/characterisations of commedia dell’arte stock characters, based on The National Theatre’s workshops on commedia, led by Didi Hopkins.

<table>
<thead>
<tr>
<th>Name</th>
<th>Status</th>
<th>Movement/Gesture</th>
<th>Props</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Leader</td>
<td>Magnifico</td>
<td>High</td>
<td>He looks down on everything. He is the leader of the city. When he dies another Magnifico automatically appears. He thinks. He’s a brain character. He wears a half mask with a hooked nose, like an eagle</td>
</tr>
<tr>
<td>Servant</td>
<td>Zanni</td>
<td>Low</td>
<td>He is very eager to please, he is curious and enthusiastic. He is a peasant. Knees bent, head up, hands forwards. His feet kick up as he walks. He can be likened to Manuel from <em>Fawlty Towers</em>. He is often Magnifico’s servant. A tray</td>
</tr>
<tr>
<td>The Clowns</td>
<td>Harlequino</td>
<td>Low</td>
<td>The stupid servant. He doesn’t necessarily use logic. Harlequin is a body character. He cannot read or learn from his actions. Enjoys planning tricks which don’t always work out. A slapstick</td>
</tr>
<tr>
<td>Brighella</td>
<td>Can be high or low</td>
<td>Cunning servant. Brain character. Master of servants and servant of masters. Energetic and acrobatic. He jumps, hops, runs. His knees are often bent. Quick physically. He uses very precise gestures, especially when telling stories. Always looking to get something out of a situation. A slapstick</td>
<td></td>
</tr>
<tr>
<td>The Doctor</td>
<td>Il Dotorre</td>
<td>High</td>
<td>He is a man of learning. He ‘oozes words’. He is like oil. He knows everything about everything, but understands nothing. So weighed down with knowledge he can hardly contain himself. He waffles. Gold medallion, Dagger in his sock, Walking stick, Purse</td>
</tr>
<tr>
<td>The Old Miser/Merchant</td>
<td>Pantalone</td>
<td>Very high. He has lots of servants.</td>
<td>He is old and hunched, mean and vinegary. He stoops and hops from one foot to the other. His hands flutter all the time over the purse in which he keeps his money. He preys on women! Thinks everything can be bought and sold.</td>
</tr>
<tr>
<td>The Show-off</td>
<td>Capitano</td>
<td>A loner. Pretends to be high status.</td>
<td>Broad shoulders, straight back, wide stance, chest high. He takes long bouncing strides. Runs when frightened, kicking his feet forwards. He loves to show off, but is a coward. He thinks himself to be handsome and brave, but he is actually ugly and cowardly. Not a real Captain. A long sword</td>
</tr>
</tbody>
</table>
All texts for Component 3 should be taught as pieces to be performed.

**Learners should:**
- Understand how they have been constructed to be performed and not read in isolation
- Understand the craft of character development, interaction, plot development and construction
- Experience practical work on the texts – working on staging scenes, character interaction, character development
- Experience directorial methods used in rehearsal and consider why they are used
- This should include rehearsal techniques and methods of rehearsal
- Understand how the texts can be staged using all technical aspects of theatre i.e. lighting, sound, set and props, costume, makeup and hair, multimedia (where appropriate)
- Be aware of how texts can be adapted for a contemporary audience
- Have experienced live theatre which can influence their ideas for staging their chosen texts
- Understand the cultural, social and theatrical context of the texts.

**Key Points (Section A)**

Interpretation of character:
- How the character has been interpreted by the actor and/or the director
- What vocal/physical styles or techniques have been used?
- Motivation
- Interaction
- Relationship with the audience
- Function of the character
- Success of the performance of the character(s)
- Vocal and physical performing skills including interaction
- Use of tone, pitch, intonation, pace, level
- Use of body, body language, gesture, mannerisms
- Interaction with other characters, proxemics
- Relationship with audience
- Interpretation of design elements including:
  - Sound: style, content, period, music, level, soundscape, underscore, audio-visual, atmosphere, success, relevance to piece
  - Lighting: style, content, position, intensity, projection, audio-visual, specific details, specialist equipment, atmosphere, success, relevance to piece
  - Set and props: style, content, stage space, materials, levels, staging elements, furniture, specific props, atmosphere, success, relevance to piece
  - Costume, hair and make-up: style(s), period, relevance to character, materials used, colour, whole costume plot, details e.g. wigs, accessories, personal props
- Communicate meaning

**Design**

How an actor, designer or director presents their ideas to an audience. In order to do this they must have a clear understanding of what that ‘meaning’ is. Actors, designers and directors have to select techniques and conventions that will portray their creative decisions to an audience. In design terms this might be use of colour or a specific piece of music. Actors will utilise vocal and physical techniques to present meaning.
Contemporary
An audience that will watch the play today. Learners must consider the original productions of the plays in order to assess whether they are still relevant for a modern audience. If the play is still relevant, how can theatre practitioners ensure that this is sustained through their effective choice of acting, design or directing techniques? If the play, or elements of the play, no longer seems relevant to a contemporary audience, what conventions, techniques and approaches can be utilised in order to make it relevant?

Contemporary performances
Brainstorm some examples from international news, national news, local news that would be worthy of social commentary.
What is the common element in all of your examples?
What is common in Fo’s work that makes his social commentary play timeless?
Who might be the most appropriate audience for each one?
What other institutions or organisations might have been worthy targets of this type of satire?
Resource 4: The Exam

Section A: 40 marks
A series of structured questions on a specified extract from the chosen set text from either the pre-1956 list or the post-1956 list. Learners should consider:
- Interpretation of character (e.g. through motivation and interaction)
- Vocal and physical performing skills including interaction
- How performance texts are constructed to be performed, conveying meaning through
  - Structure
  - Language
  - Stage directions
  - Interpretation of design elements including:
    - Sound
    - Lighting
    - Set and props
    - Costume, hair and make-up.

Section B: 40 marks
An essay question on the chosen set text from either the pre-1956 list or the post-1956 list, demonstrating how the text can be adapted for a contemporary audience.

Learners should consider:
- The social, historical and cultural context of the text
- The influence of contemporary theatre practice
- How performance texts are constructed to be performed, conveying meaning through
  - Structure
  - Language
  - Style of text
- How live theatre, seen as part of the course, influences their decision making and understanding of how drama and theatre is developed and performed
- How the text approaches its theme.