

1.1 Intention, blocking and audience: supported rehearsal

Name: _____ Class: _____ Date: _____ Total: 6 marks

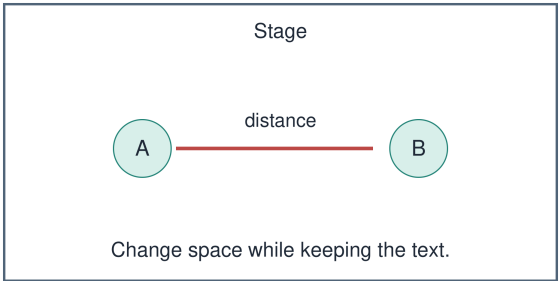
Objective

Supported preparation: Interpret a whole play and formulate theatre-maker intentions; Justify performance and design choices for a specific audience. This is original rehearsal, not completion of the assessed task.

1 Key knowledge and worked examples

A whole-play interpretation connects text, relationships, action and audience. Design and performance choices must serve that interpretation and feasible conditions. Blocking locates bodies and movements; it does not alone establish audience effect.

An original blocking trial



Original moment: one person says “You came” after a missed appointment. Compare speaking close together immediately with a long pause across the stage.

Distance and pause can suggest tension or uncertainty; immediate closeness can suggest relief or confrontation depending on delivery. Refer to the whole scene/play before choosing.

2 Practice

2.1 For the worked case, identify the evidence and a conclusion it can support. Explain one material limit. [3]

3 Exam-style questions

3.1 A scene moves to an audience on two sides. What should the blocking review test? Give a reasoned answer, evidence or method, and a relevant qualification. [3]

Solutions

2.1 Distance and pause can suggest tension or uncertainty; immediate closeness can suggest relief or confrontation depending on delivery. Refer to the whole scene/play before choosing. Authored points for identifying relevant evidence, explaining a supported inference and a material limit.

3.1 Test sightlines, body orientation, focus and movement for both sides while retaining the textual intention. Compare actual views and delivery; a plan suitable for a single front may hide action from the opposite side. Explain a practical revision and its trade-off. Authored points for a relevant judgement, reason tied to the case and justified qualification or method. Accept a supported alternative.