

Name



Revision for Component 3

The Written Exam

Component 3 Question guidance

Key guidance:

1. Read and understand the question
2. Annotate the question and the extract
3. Answer the question using key references to the extract

Note: The questions in this booklet will likely not appear in the exact wording in the actual exam but if you read the question and apply key knowledge that you've learnt then you will do well

Name _____

Question 1:

- (i) Describe the relationship between _____ and _____ at the beginning/in the extract [2 marks]

To get full marks:

- 1 mark for each valid point that links to their relationship how they are interacting with each other/feel about each other in the extract
- Can give some prior relationship context if relevant

'The relationship between _____ and _____ is..... because...

Also their relationship could be described as...because...'

Examples: Lady Macbeth is Macbeth's wife; Lady Macbeth thinks Macbeth is a coward; their relationship is tense etc

- (ii) Name two rehearsal techniques that you could use to explore this relationship [2 marks]

1. _____

2. _____

To get full marks:

- 2 marks for naming **two rehearsal techniques** that would help an actor prepare for **this scene**

List any of the following (list is not exclusive to this):

Status games (Status cards, Power chair, Levels); Transporting a character; Emotional stick; Hot seating; Flashback; Conscience Alley; Thought Tracking; Improvisation, Bigger and Bigger,

- (iii) As a director, explain how one of these techniques would help prepare the actor(s) for their role [2 marks]

Examiner report:

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‘Generally this question was quite well answered with candidates showing an understanding of the relationship between the characters. All candidates could name two rehearsal techniques, **however most candidates failed to explain how these techniques would help the actor. Candidates explained their technique but failed to make clear links to the extract.**

To get full marks:

- 2 marks for explaining how a rehearsal technique **would help the actor** (think about the rehearsal technique’s purpose)
- Make **clear links** to the extract

The rehearsal technique ‘ _____ ’ would help the actor prepare for the role of _____ because....for example where it says... “ _____ ” ...

(iv) Explain how the two actors could use voice [or movement/gestures/interaction] to communicate this relationship [4 marks]

2 marks for suggestions of a **voice [or movement/gestures/interaction]** for one character

2 marks for a suggestions of a **voice [or movement/gestures/interaction]** for the second character

To get full marks:

Could use (but not limited to)

Voice: Tone/tempo/projection/intonation/pause etc

Movement: Gestures/Gait/Status/Stance etc

Interaction: Facial expressions/Movement/Gestures/Physical contact etc

Name

Question 2:

- (i) Describe the atmosphere in this extract [3 marks]

Examiner report:

‘Candidates were required to discuss the atmosphere of the extract. There was a tendency for answers to focus on the opening section rather than referring to the extract as a whole. The **best answers discussed the atmosphere at the beginning, middle and end** and were able to show **how the scene developed.**’

To get full marks:

- **1 mark per relevant observation for description of the atmosphere**
- **Describe the atmosphere in the beginning, middle and end**
- Describe a **development** or a change between all three
- Expand your ideas using the words ‘as’ or ‘because’
- Use words such as ‘mood’ ‘atmosphere’ ‘tension’ ‘climax’ and ‘anti-climax’ in your response

‘At the beginning of the extract the atmosphere is...as/because...

In the middle of the extract the atmosphere is/changes to...as/because..

At the end of the extract the atmosphere is/develops to be...as/because...’

- (ii) Explain how one line in the scene illustrates the atmosphere of this extract [3 marks]

To get full marks:

- **Use only one line** (look at the punctuation to guide you-should finish with a period) -1 mark
- Relevant explanation of how the line demonstrates the atmosphere in the scene- 2 marks

‘ _____ ’

This line shows that the atmosphere is....because... +it also shows that the atmosphere is....because...

Name _____

(iii) Look at this line: ' _____ '

What does this line suggest about the atmosphere? [1 mark]

- Relevant explanation of how the line demonstrates the atmosphere in the scene- 1 mark
- Expand your ideas using the words 'as' or 'because'

(iv) As a designer give three ways you would use lighting and/or sound to communicate the atmosphere in this extract [6 marks]

To get full marks:

- 1 mark per idea to enhance atmosphere through lighting and/or sound
- List three different ways of using lighting and/or sound
- Link each way to how the atmosphere would be affected by the light/sound
- Use and/because/but/so to expand your points
- Link to the extract
- **Look at the lighting/sound section in KO to help you**

'As a designer I would use....to represent/focus on/highlight/illustrate/draw attention to...

Also as a designer I would use....to represent/focus on/highlight/illustrate/draw attention to...

Finally as a designer I would use....to represent/focus on/highlight/illustrate/draw attention to...'

Could discuss (not limited to):

Gels/Gobo/Colour/projections/fades/strobes/underscore/sound effects etc

Name _____

Question 3:

- (i) You are going to perform the role of _____. Choose any one line from the extract which shows the character's motivation. [1 mark]

To get full marks:

- Choose a specific line from the extract that shows what the character's motivation is (their objective in the scene)

- (ii) Describe the tone and tempo that you would use when speaking your chosen line [2 marks]

Examiner report

Some candidates failed to state tone **and** tempo and over concentrated on one or the other thus immediately halving their marks. Some candidates chose lines which were **not in the specified extract** thus costing valuable marks.

To get full marks:

- 1 mark for tone- e.g excited/angry/soft/harsh/wobbly/matter-of fact etc (see voice section in KO for others)
- 1 mark for tempo e.g. fast/slow/inconsistent/long pauses etc
- This **must link** to the line you chose in previous question

'E.g. I would use a worried tone/I would use a slow tempo'

- (iii) Give one reason to explain your choice of tone and one reason to explain your choice of tempo [4 marks]

To get full marks:

- 2 marks for explaining your choice of tone
- 2 marks for explaining your choice of tempo
- This **must link** to the line you chose in first question
- Refer to character's motivation and/or relationships with other characters within extract

Name

'E.g. I would use a worried tone because...it links to part in the extract where it says '...'

I would use a slow tempo because... it links to part in the extract where it says '...'

(iv) As an actor playing _____ describe how you would enter/exit the stage at the beginning/end of the extract. In your answer refer to movement and gesture [2 marks]

To get full marks:

- 1 mark for suitable movement
- 1 mark for suitable gesture

(v) Give two reasons for your suggestions [2 marks]

To get full marks:

- 1 mark for each valid reason
- 1 mark for suitable gesture
- Show clear understanding of the circumstances of the extract

E.g. I would use a staggered gait because...

I would use pointing finger gesture because...

Name _____

Question 4:

(i) Briefly describe the character of _____ in this extract [3 marks]

To get full marks:

- 1 mark per observation about character (2 marks)
- 1 mark for clear reference to the extract [1 mark]

_____ could be described asbecause...for example where it says
' _____ '

(ii) Briefly describe _____'s social class/social status [2 marks]

To get full marks:

- Describe **two points** about the character's social status (1 mark for each point)

e.g. They are the oldest/youngest in the group; they are lower class/upper class; main characters/subsidiary characters; more/less power than others in group

x`

(iii) Suggest a suitable costume, hair and make-up for _____ in this extract
and explain how they could be used to show their social class [6 marks]

Examiner report:

'In discussing suitable costume, the best answers gave a full and detailed description clearly linking their design choice to character and social status/class. Again some candidates failed to refer to both hair and make-up thus losing marks'

To get full marks:

-2 marks for costume choices,

-1 mark for **colour**

-1 mark for **hair and make up**

Name

-1 mark per direct reference to character/social class/status and linking this to a choice of costume, hair and make up, up to a maximum of 2 marks

E.g. 'Jan should wear **blue** low waisted skinny jeans **because** this was typical fashion of 2007/2008 and shows her **desire to fit in** as a character with **low/middle class** [x2]

'She should have minimal and **natural make up** to show her as a middle social status character but potentially **lip gloss** to try and impress other higher status characters.'

Name

Question 5:

- (i) As a designer describe two props that you could use in this extract [4 marks]

To get full marks:

- 1 mark for each **relevant** prop chosen
- 1 mark for description of each prop: Description could relate to colour, quality, condition, period, size etc
- The props should be relevant to the specified character
- No marks awarded for stating items of set instead of prop**

- (ii) Explain how the actor (s) could use these props in this extract [4 marks]

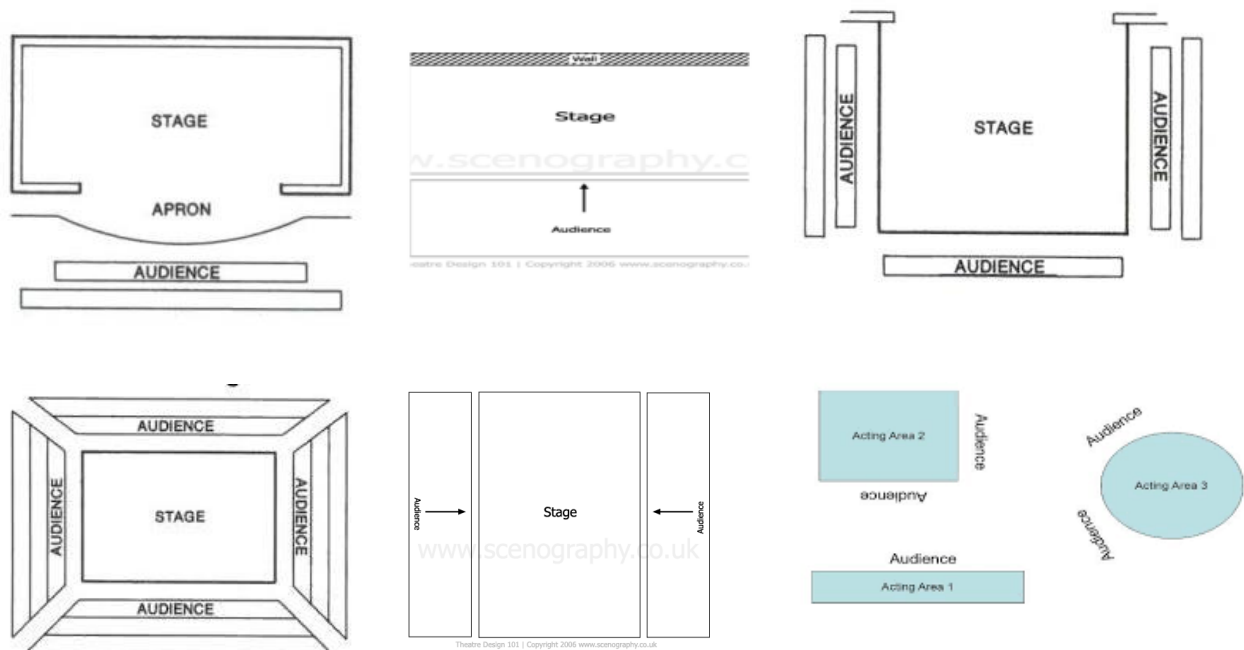
To get full marks:

- 1 mark for each suggestion [maximum 2 marks]
 - 1 mark for each reason [maximum 2 marks]
 - Show clear understanding of character and link the ideas for how they would use the prop with the motivation and/or interaction within the extract
- E.g. 'Phi would eat his muffin calmly. He is focussing on his muffin as a means of keeping his distance and displaying his calm nature

Name

Question 6:

(i) Name these ground plans [6 marks]



(ii) As a designer choose one of these stages and describe in detail explain your set design for this extract. You should justify your ideas with reference to the original staging. [15 marks]

In your answer refer to:

The original staging of Refugee Boy

Your choice of stage and production style (including audience position)

Your choice of set and props (including use of colour)

Your choice of production style

Name

Examiner report:

‘This question displayed the weakest response. Whilst most candidates understood the shape and audience position and original staging conditions, the majority failed to focus on the rubric in the question. Key problems were:

- little or no understanding of a production style for their set design
- little or no understanding of set on a traverse stage e.g. floor cloth, area above the acting area, how to design for the two ends of the traverse
- little or no understanding of how colour within the set communicates meaning
- lack of creativity and originality in designing a set for their chosen scene
- whilst projections/gobos/video were accepted as part of set design, some candidates **focussed on lighting cues in general which were not part of the rubric**
- too much focus on areas which were not specified in the rubric e.g. costume, sound effects and detailed character positioning. ‘

The very best responses **clearly linked the extract** to their chosen stage, showing an understanding of **shape and audience position**. They had a **clear style and design concept** which was well explored in their response. Candidates gave **detailed and creative ideas for set and props focusing on colour and positions**. Centres should note that a **minimalistic approach can be as effective as naturalistic** when candidates are able to justify their ideas. **Some candidates focused on actors' positioning and blocking which was not required and consequently wasted valuable time’**

To get full marks:

- Refer to the **original staging and the original style/genre**
- Discuss **just one** of the stages
- **Clearly link the extract** to your chosen stage and how it would be made effective because of this staging
- Link the stage to how it would engage your **audience**
- **Use clear detail for your choice of set design for your chosen stage**
- The shape of the stage and audience position
- Describe a particular **style** and how it would work on stage
- Describe use of props, set (and colour)
- Show awareness of **sight lines** and **restrictions** of chosen stage

Name

- Show **contextual knowledge** in your response
- The structure of the play
- Use specific **terminology** in your response

Sentence starters:

'The original staging of Refugee Boy was...'

'Similarly/In contrast I would choose a _____ stage'

'The style I would use is... because...'

'The size of my stage would bein order to'

....' This links to the structure of the play because

'The audience would be positioned...because...'

'This links to the context of the play because....'

'Some negatives of this theatre staging are...however...'

'I would dress the stage by....'

'This would work well with the extract because.... when it says....

[repeat]

Question variations: 'Describe how you would stage an extract of your choice- do not refer to the one in the question' or 'Describe how you would stage at least one key extract for a _____ stage +can also ask for additions with lighting/sound

Name

Question 7:

As a designer describe how you could use lighting and sound in his extract [12 marks]

In your answer refer to:

- Atmosphere
- Your ideas for lighting
- Your ideas for sound
- How lighting and sound were used in the original production

Examiner report:

‘The best candidate will discuss angles, shadows, areas on stage’

To get full marks:

- Describe the atmosphere in the beginning, middle and end and how lighting and sound reflects this- **refer to colour at each stage**
- Be specific with types of lighting used (e.g.Fresnel), use of colour (gels), special effects (e.g. strobe)
- Describe types of music chosen, how and when used
- Choice of sound effects and how the chosen effects will communicate meaning to an audience

‘E.g. In the original production of Refugee Boythe lighting and sound was...[describe]

This is similar/different to what I would do as for my lighting I would....

For my sound I would...

This would create atmosphere at the beginning because...

In the middle I would use [sound/lighting] to show the atmosphere as ...

At the end I would use [sound/lighting] to show the atmosphere as ...

Name

Question 8:

Describe the relationship between Lady Macbeth and Macbeth in this extract. Explain how you would communicate this relationship to the audience.

In your answer refer to:

- character motivation and interaction
- voice
- movement
 - Describe the relationship at the beginning, middle and end
 - Refer **explicitly** to the **extract**
 - Link character motivation to **performance**
 - Use specific **terminology**
 - Use 'in order to/this reveals/' **to the audience**

At the beginning of the extract the relationship between Macbeth and Lady Macbeth could be considered to be

When it says " _____ " Macbeth's motivation is....

I would use [voice], [movement] [interaction] in order to communicate to the audience that

In contrast Lady Macbeth's motivation is.... I would use [voice], [movement] [interaction] in order to communicate to the audience that

In the middle of the extract the relationship becomes/changes/develops/heightens to....

When it says " _____ " Macbeth's motivation is....

I would use [voice], [movement] [interaction] in order to communicate to the audience that

In contrast Lady Macbeth's motivation is.... I would use [voice], [movement] [interaction] in order to communicate to the audience that

At the end of the extract the relationship becomes/changes/develops/heightens to....

When it says " _____ " Macbeth's motivation is....

I would use [voice], [movement] [interaction] in order to communicate to the audience that

In contrast Lady Macbeth's motivation is.... I would use [voice], [movement] [interaction] in order to communicate to the audience that

Name

Question 9:

Explain how a character performing _____ could use **physical skills** to communicate the character to the audience **in this extract** giving reasons for your ideas **[15 marks]**

In your answer refer to:

- **Character motivation**
- **Posture and movement**
- **Gesture**
- **Facial expression**

Examiner report:

‘The very best answers worked through the whole scene, referencing key moments to illustrate their ideas and ensuring a balance across all three areas i.e. posture and movement, gesture and facial expressions. Again some candidates did not read the question correctly and focussed on voice or a detailed character description.

Examiner report on candidate weaknesses:

- describing character motivation, **without dealing with performance elements**
- a **general character description** from the whole play, with **little or no reference to the chosen extract**
- candidates **not giving equal attention to all the skills** stated in the question
- candidates **discussing the wrong character**

To get full marks:

- Refer to **this extract** in detail- choose quotes
- **Know the character** and **what motivates them (think objectives)** in the scene
- Link character motivation to **performance**
- Use specific **terminology**
- Use ‘in order to/this reveals/’ **to the audience**

Sentence starters:

Name

At the beginning of the extract Leah's motivation is to....

When it says " _____ " I would use [posture- see KO] and [movement] in order to/to reveal to the audience/to make the audience realise... Also when it says

" _____ "I would also use [gesture] and [facial expressions] in order to/to reveal to the audience/to make the audience realise.

In the middle of the extract Leah's motivation is still to.../shifts to....

When it says " _____ " I would use [posture- see KO] and [movement] in order to/to reveal to the audience/to make the audience realise... Also when it says

" _____ "I would also use [gesture] and [facial expressions] in order to/to reveal to the audience/to make the audience realise.

Finally at the end of the extract Leah's motivation is still to.../shifts to....

When it says " _____ " I would use [posture- see KO] and [movement] in order to/to reveal to the audience/to make the audience realise... Also when it says

" _____ "I would also use [gesture] and [facial expressions] in order to/to reveal to the audience/to make the audience realise.

Name

Question 10:

As an actor you have been asked to perform the role of _____ in a production of DNA. **Choose any two contrasting extracts** (each one 2-4 pages) and explain how you would communicate the character to the audience. In each extract describe your use of: **[15 marks]**

DO NOT REFER TO THE EXTRACT USED FOR QUESTIONS _____

In your answer refer to:

- Character motivation
- Voice
- Movement
- Interaction

To get full marks:

- Refer **explicitly** to **both** your chosen **extracts in detail**- use **quotations or direct references**.
DO NOT REFER TO THE EXTRACT IN THE QUESTIONS PRIOR
- **Know the character** and **what motivates them** in the scenes
- Link character motivation to **performance**
- Give **equal attention** to voice, movement and interaction
- Use specific **terminology**
- Use 'in order to/this reveals/' **to the audience**

Sentence starters:

Extract 1

Firstly, I would choose the extract from [scene] [pages].

At the beginning of the first extract Phil's motivation is to....

When it says "_____" I would use [movement - see KO] and [movement] in order to/to reveal to the audience/to make the audience realise... Also when it says

Name

“ _____ ” I would also use [voice] and [interaction] in order to/to reveal to the audience/to make the audience realise.....

In the middle of the extract Phil's motivation is still to.../shifts to....

When it says “ _____ ” I would use [movement - see KO] and [movement] in order to/to reveal to the audience/to make the audience realise... Also when it says

“ _____ ” I would also use [voice] and [interaction] in order to/to reveal to the audience/to make the audience realise.....

Finally at the end of the extract Phil's motivation is still to.../shifts to....

When it says “ _____ ” I would use [movement - see KO] and [movement] in order to/to reveal to the audience/to make the audience realise... Also when it says

“ _____ ” I would also use [voice] and [interaction] in order to/to reveal to the audience/to make the audience realise.....

Extract 2:

In contrast to this, I would choose the extract from [scene] [pages].

At the beginning of the first extract Phil's motivation is to....

When it says “ _____ ” I would use [movement - see KO] and [movement] in order to/to reveal to the audience/to make the audience realise... Also when it says

“ _____ ” I would also use [voice] and [interaction] in order to/to reveal to the audience/to make the audience realise.....

When it says “ _____ ” I would use [movement - see KO] and [movement] in order to/to reveal to the audience/to make the audience realise... Also when it says

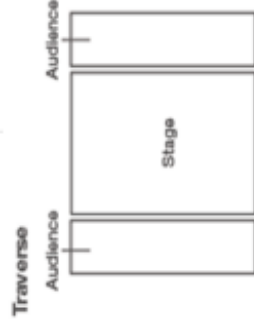
“ _____ ” I would also use [voice] and [interaction] in order to/to reveal to the audience/to make the audience realise.....

Finally at the end of the extract Phil's motivation is still to.../shifts to....

When it says “ _____ ” I would use [movement - see KO] and [movement] in order to/to reveal to the audience/to make the audience realise... Also when it says

“ _____ ” I would also use [voice] and [interaction] in order to/to reveal to the audience/to make the audience realise.....

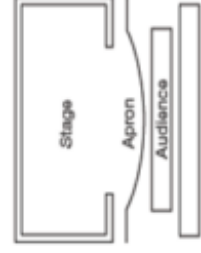
GCSE DRAMA COMPONENT 3 KNOWLEDGE ORGANISER			
Noughts and Crosses By Sabrina Mahfouz			
Stages Proscenium Arch/ End- Traverse Thrust In the round	Costume colour, fabric, time-period, texture, style, fit, worn, torn, material	<div>UPSTAGE RIGHT</div> <div>UPSTAGE CENTER</div> <div>UPSTAGE LEFT</div>	
		<div>CENTER RIGHT</div> <div>CENTER</div> <div>CENTER LEFT</div>	
		<div>DOWNSTAGE RIGHT</div> <div>DOWNSTAGE CENTER</div> <div>DOWNSTAGE LEFT</div>	
		Audience	
Words to describe movement defined, fluid, erratic, smooth, open, closed, naturalistic, non naturalistic, graceful, exaggerated, mimed, energetic	Lighting Intensity - hard, soft, focus - what it highlights angle - direction special effects - strobe, colour, gobos, types of lantern - fresnel, spot etc	Original staging conditions - Performed by Pilot Theatre in 2019. Directed by Esther Richardson. Went to Derby Theatre and on tour. End on stage . Red boxes covered in red gauze with screens behind them. Simple lighting - harsh for McGregors and softer white for Hadleys. Jewel costumes for Hadley family and murky older clothes for McGregors. Naturalistic and simple props such as spoons but no bowls.	
Words to describe voice tone, pitch, pace, pause, accent, inflection, volume, emphasis, intonation, articulation, projection	Sound and Music tempo, pitch, tone, rhythm, atmosphere, volume	End On - Audience "end on" one side of the stage Traditional staging style Can connect with the audience – break 4th wall on the apron Projector on back wall Lots of exits for quick scene changes Was used for the ORIGINAL STAGING Good stage for monologues	
Traverse Stage - Audience surround 2 opposite sides of the stage Non- naturalistic style Can connect with the audience – break 4th wall Projector on each end of the traverse 2 main exits for quick scene changes		End On - Audience surround 3 sides of the stage Non- naturalistic style Can connect with the audience – break 4th wall Projector on back wall Lots of exits for quick scene changes	
Thrust - Audience surround 3 sides of the stage Non- naturalistic style Can connect with the audience – break 4th wall Projector on back wall Lots of exits for quick scene changes		Thrust - Audience surround 3 sides of the stage Non- naturalistic style Can connect with the audience – break 4th wall Projector on back wall Lots of exits for quick scene changes	
More original staging - + Red a dominant colour in the set symbolic of love, lust, sexuality, danger, fire, blood. +The set created a dystopian reality +A folding, changing, morphing structure +A bank of TV screens - control, surveillance, dominance, power +Use of multimedia in the production - News bias, source of control and information +The Crosses had strong vibrant colours to represent wealth, power and dominance +The red dominant colour also ran through the uniforms of Heathcroft students, Kamal's tie, Prison uniform, Court Uniform - Cross controlled spaces		More original staging - + Red a dominant colour in the set symbolic of love, lust, sexuality, danger, fire, blood. +The set created a dystopian reality +A folding, changing, morphing structure +A bank of TV screens - control, surveillance, dominance, power +Use of multimedia in the production - News bias, source of control and information +The Crosses had strong vibrant colours to represent wealth, power and dominance +The red dominant colour also ran through the uniforms of Heathcroft students, Kamal's tie, Prison uniform, Court Uniform - Cross controlled spaces	
Main characters: Hadleys: <u>Sebbi</u> aged 13-18, <u>Iasmine Mum</u> , <u>Kamal Home Secretary and Dad</u> and <u>Minerva Sister</u> . McGregors: <u>Callum</u> aged 15-20, <u>Miegiele Mum</u> , <u>Jude Brother</u> , <u>Lynette Sister</u> and <u>Ryan Dad</u> Other characters: Andrew, Lola, Dionne, Mr Bowden, Mr Pingle, Judge Anderson, Shania, Kelani Adams QC, Morgan, Jackie. Also, policemen and guards.		Timing breakdown for exam questions 10 min read of script and questions 2 marks = 2 mins 3 marks = 4 mins 4 marks = 5 mins 6 marks = 9 mins 15 marks = 18 mins	
Some rehearsal techniques: <i>Hot seating</i> – answering questions in character <i>Improvisation</i> – making up a new scene, but playing your character in the play. <i>Conscience alley</i> – The cast makes two lines and one actor walks down the middle, listening to advice. <i>Character-based drama game</i> – e.g. park bench <i>Thought tracking</i> – saying what your character would be thinking at any moment. <i>A vocal or physical warm up</i> – to prepare the actor for the scene <i>Role on the wall</i> – a drawn outline of your character, filled-in with information		Themes: Racism, Class, Inequality, Discrimination, Family, Love, Terrorism/Extremism.	
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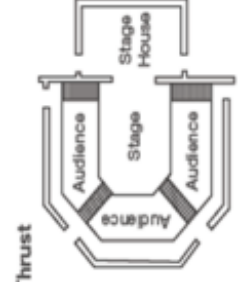
Transverse



In the round



Four types of stage



Thrust

Name

Section B- Live Theatre Review

Your question will typically ask you:

Analyse and evaluate how [Insert one of the following below] were used in one/two key scenes to communicate meaning to the audience

OR

Analyse and evaluate how one actor made an impact on you using [insert one of following below] in one/two key scenes

OR

Analyse and evaluate how successfully the director communicated key themes in one/two key moments from the production. In your answer you can choose to focus on acting and or/ design elements

[15 marks]

- 1. Costume, Hair and Make up**
- 2. Lighting and/or sound**
- 3. Set design**
- 4. Vocal skills**
- 5. Physical skills (one of or all of Movement/gestures/interaction/)**

In your answer refer to:

- How the key part of the question was used to create character and communicate meaning (need to show clear understanding of the character and the roles)
- Explain the context of the scenes and how the key part of the question was presented and developed
- The style of the production/acting and how it influenced the key part of the question
- Your response to the performance as an audience member including a potential preference for one scene
- Focus on significant moments in the production

Name

Examiner notes:

‘Key problems with this question were:

☒ not referring to two scenes

☒ describing rather than evaluating

☒ not giving a personal response

☒ digressing into other skill areas e.g. if focus is on set design then start discussing voice / lighting. ‘

Example paragraph layout:

Paragraph 1:

The introductory paragraph should cover basic information about the play, including:

- The full title of the play.
- Where did you see the show? Name the theater or setting where you saw the play.
- When did you see the show?. Be specific about the exact date.
- Who wrote the show? Who directed the show?

Name the playwright, the director, and the name of the production company. If the show is a restaging of an existing play, you should note this in your introduction. If the show is a new or original production, you should also note this. Indicate the style used in the performance

Paragraph 2:

Key moment 1: Answer the question in relation to the key part of the question. Use the actors real names and their character names. Specific question guidance:

- Summarise the scene
- **Describe** what you saw
- **Analyse** what you saw
- **Your** reaction as an audience member
- Repeat DAY 3-5 times in detail

E.g. **D:** They used a red LED that strobed at a slow speed

A: which was done to indicate danger

Y: and made me as an audience member feel anxious with anticipation that the protagonist would likely die

Name

Paragraph 3

Key moment 2: Repeat paragraph 2 structure

Paragraph 4

Conclude your final thoughts as audience member watching production

Here is where your final critique should be in the review. Avoid clichéd phrases like “the play was bad” or “the production wasn’t very entertaining.” Instead state your opinion of the performance as a whole, and show why your response to the play is valid and significant. The rest of your review should support your overall judgment of the play. Also point to any possible adjustments or changes that could have been made to the production to make it stronger or more engaging. Leave your reader with a clear sense of your opinion on the play and with more questions than answers about the play.

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