

Peter Pan LIVE EVALUATION

Recorded through National Theatre Live on 10th June, 2017 as a co-production with Bristol Old Vic Theatre.

CAST

Tinker Bell / Curly / Pirate:
Saikat Ahamed
Ensemble: Suzanne Ahmet
John: Marc Antolin
Musician: Benji Bower
Musician: Will Bower
Tiger Lily / Slightly: Lois
Chimimba
Musician: Richie Crago
Lost Boy Twin / Pirate: Laura
Cubitt
Ensemble: Phoebe Fildes
Hook / Mrs Darling: Anna
Francolini
Musician: Ruth Hammond
Smee / Mr Darling: Felix Hayes
Peter Pan: Paul Hilton
Ensemble: John Leader
Jane / Nibs / Pirate: Amaka
Okafor
Michael: John Pfumojena
Nana / Toots / Pirate: Ekow
Quartey
Ensemble: Jessica Temple
Ensemble: Dan Wheeler
Wendy: Madeleine Worrall

All children grow up, except one.

When Peter Pan loses his shadow, headstrong Wendy helps him reattach it. In return, she is invited to Neverland, where Tinker Bell the fairy, Tiger Lily and the vengeful Captain Hook await. A riot of music, magic and make-believe ensues.

A delight for children and adults alike, Sally Cookson directs this wondrously inventive devised production of JM Barrie's classic.

CREATIVES

Director: Sally Cookson
Writer: JM Barrie
Music: Benji Bower
Dramaturg: Mike Akers
Set Designer: Michael Vale
Lighting Designer: Aideen Malone
Costume Designer: Katie Sykes
Puppet Director: Toby Olié
Fight Directors: Rachel Bown-Williams and Ruth Cooper-Brown
Movement Director: Dan Canham
Aerial Director: Gwen Hales
Sound Designer: Dominic Bilkey

NAME:

CLASS:

**National
Theatre**

Peter Pan by The National Theatre

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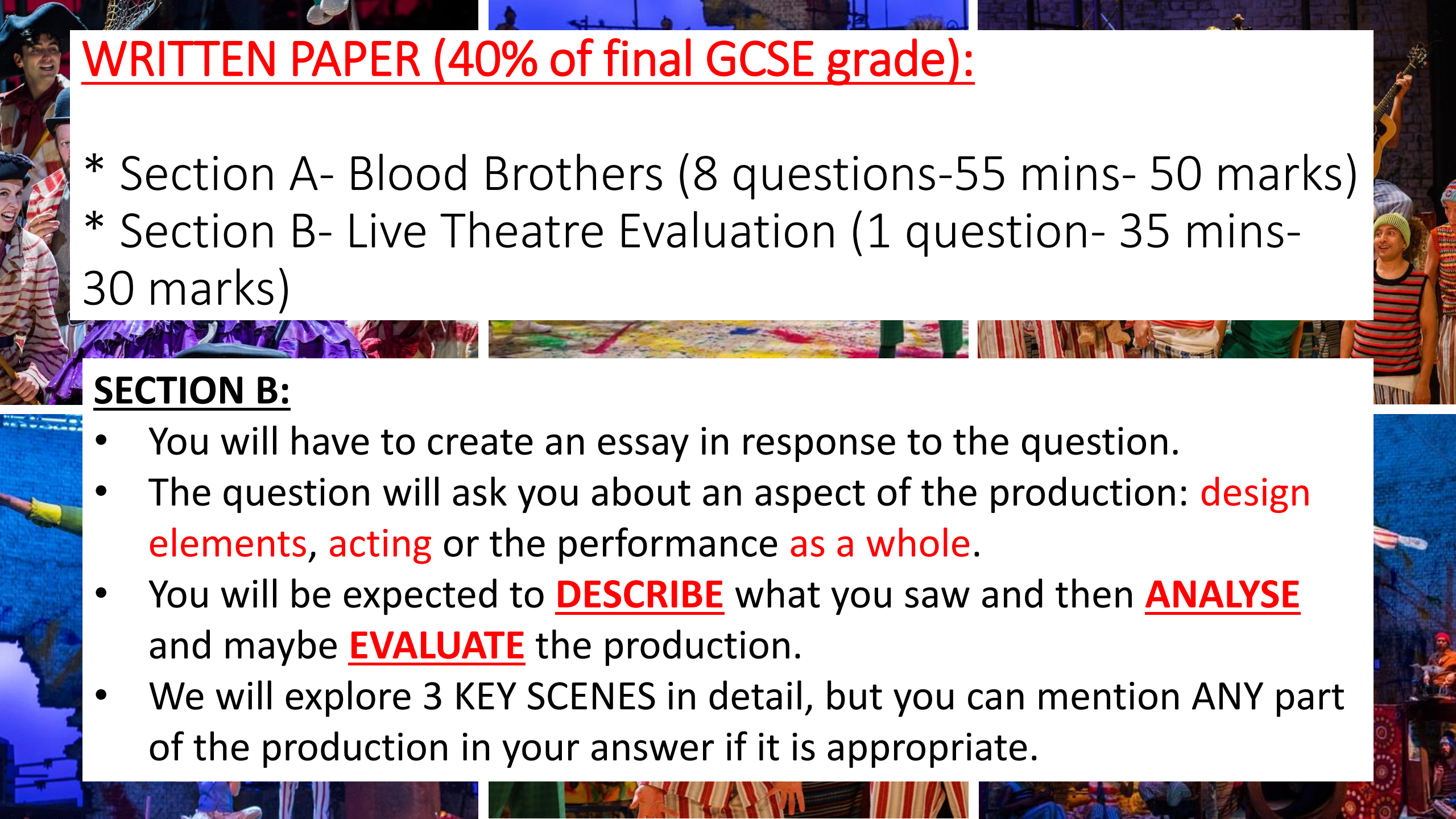
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Other parts played by members of the Company.

With special thanks to Sophie Thompson for creative input and for developing the roles of Hook and Mrs Darling.

Professional Counterweights: Keiran Gonzalez, Maurycy Kowalski, Barnaby Wreyford.



WRITTEN PAPER (40% of final GCSE grade):

- * Section A- Blood Brothers (8 questions-55 mins- 50 marks)
- * Section B- Live Theatre Evaluation (1 question- 35 mins- 30 marks)

SECTION B:

- You will have to create an essay in response to the question.
- The question will ask you about an aspect of the production: **design elements, acting** or the performance **as a whole**.
- You will be expected to **DESCRIBE** what you saw and then **ANALYSE** and maybe **EVALUATE** the production.
- We will explore 3 KEY SCENES in detail, but you can mention ANY part of the production in your answer if it is appropriate.

Drama	AO1 Create and develop ideas to communicate meaning for theatrical performance. (20%)	AO2 Apply theatrical skills to realise artistic intentions in live performance. (30%)	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed. (30%)	AO4 Analyse and evaluate their own work and the work of others. (20%)
9 (High A*) Always	-Research is highly developed and detailed -Highly developed explanation of the artistic intention for the performance. -Accomplished approach to preparing for the performance.	-Highly developed realisation of artistic intention in the performance. -Accomplished communication of meaning to an audience. -Accomplished ability to create mood and atmosphere throughout the performance.	-Candidate shows an excellent understanding of: -stage directions - set design -costume design -semiotics -characterisation -directing -social, historical and cultural context	-Highly developed analysis and evaluation -The use of specialist drama and theatre terminology will be highly developed and will be integrated throughout the response. -Highly developed understanding of how meaning is communicated to an audience in a live performance. -Examples used will be supported, explored and relevant
8 (High A) Usually				
7 (Low A) Sometimes				
6 (High B) Always	-Research is competent and developed -Competent explanation of the artistic intention for the performance. -Competent approach to preparing for the performance.	-Competent realisation of artistic intention in the performance. -Competent communication of meaning to an audience. -Competent ability to create mood and atmosphere throughout the performance.	-Candidate shows a competent understanding of: -stage directions - set design -costume design -semiotics -characterisation -directing -social, historical and cultural context	-Clearly developed analysis and evaluation -The use of specialist drama and theatre terminology will be clear and will be used competently in the response. -Competent understanding of how meaning is communicated to an audience in a live performance. -Some evidence/examples in support of comments
5 (High C) Usually				
4 (Low C) Sometimes				
3 (D/High E) Always	-Research is basic or limited -Basic or ineffective explanation of the artistic intention for the performance. -Basic or limited approach to preparing for the performance.	-Competent realisation of artistic intention in the performance. -Competent communication of meaning to an audience. -Competent ability to create mood and atmosphere throughout the performance.	-Candidate shows a basic/ general understanding of: -stage directions - set design -costume design -semiotics -characterisation -directing -social, historical and cultural context	-Basic or limited analysis and evaluation -The use of specialist drama and theatre terminology will be limited and used intermittently or incorrectly in the response. -Limited understanding of how meaning is communicated to an audience in a live performance. -Limited or ineffective examples which are not specific
2 (High F) Usually				
1 (Low F/ G) Sometimes				



Peter Pan by The National Theatre

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CHARACTER LIST

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Choose 2 Characters and explain how the actor playing them uses their **facial expressions**, **body language** and **voice** to portray them at a specific point in the play.

1

2

Were there any characters that you felt weren't as convincing? Why? How would you improve their characterisation?

CHARACTERISATION



CHARACTERISATION

Paul Hilton as Peter Pan

VOICE:

How was **vocality** used to show the contrast between Peter Pan and the actor?

How was his **vocality** used to show the development of character and narrative?



PHYSICALITY:

How was **facial expression** / **body language** / **semiotics** used to show different dynamics of the character?

How did the actor make use of **gesture, mime/movement** to show different moods, etc?

COSTUME:

How was **costume** used to show different representation of the character?

With such a contrasting set, 'Peter Pan' is very creative and includes a minimalist and abstract set, as well as a more complex interpretation of Neverland. We as an audience know how well the stage is used and how it is multi-functional.

- What are the key pieces of **SET** that you think are used well and why?
- How do the actors use the **SET** to create atmosphere and build tension?



List some of the key elements of set:

Set: How did the set reflect the **mood and atmosphere** of the play?

How was the set used to show **different places** in the telling of the story?

What were the main **colours** of the set and why?

Some Specific moments of lighting in the production are:

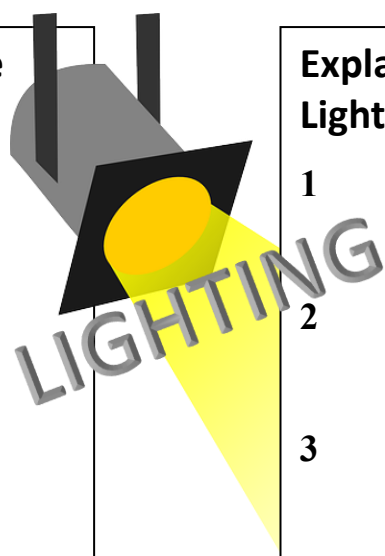
1

2

3

4

Can you think of anymore?



Explain why the Lighting Designer may have decided to create each of the Lighting States you have listed

1

2

3

4

Think about the use of Lighting in the play. Can you give specific examples of...:

How the lighting showed mood and atmosphere?

...particular moments of light and dark?

...how blackouts were used?

Some Specific moments of sound in the production are:

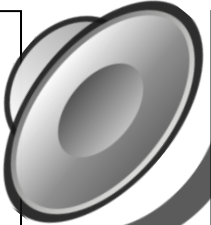
1

2

3

4

•Can you think of any more?



S
O
U
N
D

Explain why the Sound Designer may have decided to create each of the Sound Effects you have listed

1

2

3

4

Think about the use of Sound in the play. Can you give specific examples of...:

How the sound showed mood and atmosphere?

...set the scene of a certain place?

...how silence was used?

Key Scene 1: Bedroom, London

KEY SCENES

Key Scene 2: Flying to Neverland



Key Scene 3: In Neverland



Assessment Criteria (10marks AO3)

Notice: you get up to 10 marks for your ability to write coherently and your use of terminology

Level 5: 9–10 marks AO3	The use of specialist drama and theatre terminology will be highly developed and will be integrated throughout the response. Highly developed understanding of how meaning is communicated to an audience in a live performance. <i>There is a well–developed and sustained line of reasoning which is coherent, relevant and logically structured.</i>
Level 4: 7–8 marks AO3	The use of specialist drama and theatre terminology will be used with confidence throughout the response. Developed understanding of how meaning is communicated to an audience in a live performance. <i>There is a well–developed line of reasoning which is clear and relevant.</i>
Level 3: 5–6 marks AO3	The use of specialist drama and theatre terminology will be clear and will be used competently in the response. Competent understanding of how meaning is communicated to an audience in a live performance. <i>There is a line of reasoning presented which is mostly relevant and which has some structure.</i>
Level 2: 3–4 marks AO3	The use of specialist drama and theatre terminology will be basic and used in some of the response. Basic understanding of how meaning is communicated to an audience in a live performance. <i>There is a line of reasoning which has some relevance and which is presented with limited structure.</i>
Level 1: 1–2 marks AO3	The use of specialist drama and theatre terminology will be limited and used intermittently or incorrectly in the response. Limited understanding of how meaning is communicated to an audience in a live performance. <i>The information is communicated in a basic/unstructured way.</i>
0 marks	No response or no response worthy of any credit.



Assessment Criteria (20 Marks AO4)

Level 5: 17–20 marks AO4	• The evaluation will present both negative and positive impacts on them as an audience with specific and detailed reference to the production. • Answers in this band would show that the candidate has a highly developed understanding of the visual impact of the production on them as an audience member. • Examples used will be supported, explored and relevant to the performance seen and not the script. • Reference will be made to the visual impact from a wide range of elements of the production. • The candidate will discuss the visual impact on the audience and may draw conclusions or show an interpretation about the deeper meaning for the audience. • At this level there should be a clear distinction between the actor and the character.
Level 4: 13–16 marks AO4	• The evaluation will present both negative and positive impacts on them as an audience with specific reference to the production. • Answers in this band will show that the candidate has a confident understanding of the impact of the visual elements in the production on them as an audience member. • Examples used will be supported and rooted in the performance. • Reference will be made to the visual impact from a range of elements of the production. • The candidate will discuss the visual impact on the audience. • At this level there should be a distinction between the actor and the character.
Level 3: 9–12 marks AO4	• The evaluation will present negative and/or positive impacts of the production with some reference to themselves as an audience. • Answers in this band will show that the candidate has a clear understanding of the visual elements in the production. • There will be evidence of understanding performance and the candidate will give some evidence/examples in support of comments. • Reference will be made to the visual impact from some of the elements of the production. • The candidate may emphasise the text or characters in theory rather than discuss the performance they have seen.
Level 2: 5–8 marks AO4	• The evaluation will be basic and present a few negative and/or positive impacts of the production. • Answers in this band will show that the candidate has a basic understanding of the visual elements in the production. • The candidate will give a few examples in support of comments. • The examples given will lack detail specific to the performance seen. • There may be a basic link between the performance impact and the audience's response.
Level 1: 1–4 marks AO4	• The evaluation will be limited and answers in this band will be heavily descriptive. • Answers in this band describe a range of the elements from the performance seen including those not relevant to the question. • The candidate will give limited or ineffective examples which are not specific to the performance they have seen. • There may be limited or no reference to the audience.
0 marks	No response or no response worthy of any credit.

PARAGRAPH 1:

Introduction – dates, location, actors, key moments link to Q.

PARAGRAPH 2:

Identify Scene (give BRIEF overview)

Describe a moment

Analyse/ Effect

(Evaluate)

X 3

PARAGRAPH 3:

Identify Scene (give BRIEF overview)

Describe a moment

Analyse/ Effect

(Evaluate)

X 3

PARAGRAPH 4

Identify Scene (give BRIEF overview)

Describe a moment

Analyse/ Effect

(Evaluate)

X 3

Conclusion- a sentence to summarise

Opening paragraph

Your opening sentence MUST be as follows.

You must learn this short paragraph for your exam:

On _____, I
went to see a production of
_____ by
_____ at
_____, London. It
is a _____ story, performed as a
_____.

Conclude the paragraph with a sentence
identifying the playwright's intentions.

Introduction

On 28th March 2023 I watched a recorded version of **Peter Pan** by **National Theatre**, performed at **Bristol Old Vic** in 2017. It is a **fictional fairytale** story, performed **on a Proscenium Arch stage in an abstract way**. The performance has many visual strengths, such as **physical theatre**, use of **aerial ropes**, a **sculpted flying scene with neon lighting** to represent the magic, also a transition from **minimalist staging** to a **much more symbolic composite set**.

Paragraph One

At the beginning of the production, the scene is set in London, England, based in the Darling family bedroom. Wendy Darling, played by actress Madelaine Worrall, is accompanied by her brothers, centralised on a very minimalist set which appears simplistic and symbolic. At the centre of the stage is a bed frame, acting as a semiotic for the safe space and innocence of the children. Actors limited their movement to the bed, even though they had a vast amount of stage to utilise; the director Sally Cookson may have made this decision to keep the audiences' attention focused on the strong bond and connection that the Darling children had in their regular family home. This had a powerful **visual impact** on me as an **audience member** as it made me understand the mundane routine that the children have taking their medicine and going to sleep. The minimalist set mirrors this routine of the daily struggles of some lower-class children of the early 1900s, the time that Peter Pan was written, which allows the audience to connect to the magical journey that the children are about to embark on to Neverland.

Analyse the visual impact a live production had on you as an audience member. (30 marks)

Describe

Analyse

Terminology

Focus on Q

Audience

Meaning

Evaluate

Some Possible Sentence Starters...

An example of how an emotional mood was created is...

A moment of acting I thought was effective was...

A moment in the play which had an impact upon the audience was...it was effective because...

Lighting was used to create atmosphere, for example when...

The costume was used to show the time period in which the play was set, for example...

The actors made effective use of their voice by...

The actors made effective use of movement when...

Colour on stage was used effectively when...

An example of a transition (a change between scenes)...

Movement and mime was used effectively in the play when...

Two examples of moments when props were used are...

The set effectively communicated the atmosphere of the play when...

Music and sound was used when...this helped my understanding of the play because...

Different places on stage were shown by...

A moment of spectacle that had an impact on me was...

A moment in the play which had an impact on me was...

Acting	Set	Lighting	Costume	Sound
• Posture • Gesture • Facial Expression • Stance • Gait • Levels • Proxemics • Tone • Pitch • Vocal Skills • Physicality • Volume • Intonation • Pace • Diction • Semiotics	• Composite • Flats • Trucks • Revolve • Backdrop • Scenery • Gauze screen • Fourth Wall • Props • Modern • Minimalist • Naturalistic • Brechtian • Cyclorama • Entrance / exit	• Wash • Spotlight • Gel • Gobo • Cross fade • Intensity • Dim • Corridor of light • Up lighting • Backlit • Projection • Shadow/ Silhouette • Fresnel • Follow Spot • Barn Doors	• Fabric • Fit • Colours • Condition • Style • Period • Mask • Make-up • Quick change	• Live orchestra • Recorded sound • Sound effects • Incidental • Acapella • Microphones • Soundscape • Diegetic • Non-diegetic

KEY VOCABULARY