

Sunday 17th May 2020

**As an actor suggest two ways you would use physical skills to portray Maria in this scene - 4 marks.**

If I was portraying Maira in this scene I would have my hand clasped firmly together at the front of my body and would be gently swaying. This would be to show my innocence.

I would also make sure that my eyes were always glued to Khlestakov, this would be to show how utterly transfixed I was with his presence.

4/4 – Excellent. Highlight is also valid but extra.

**Anna is flirtatious. As a performer give three suggestions of how you would use performance skills to play her during this scene - 6 marks**

As a performer playing Anna in this scene I would bat my eyelashes, and keep looking away from Khlestakov and then looking back, this would give the impression that I was shy, even though Anna is anything but, and further emphasise the fact that that I was flirting.

I would also lean forward whenever talking to Khlestakov, leading with my left shoulder. This would be an almost playful movement meant to keep Khlestakovs eyes on me.

Finally, I would whenever complimented by him put a hand to my chest to show flattery and to suggest that I'm flustered by the compliments.

6/6 – Fab suggestions. Very clear and linked to the focus of the question

**As a director suggest how you would use costume to bring this extract to life. You should refer to the context in which the text was created - 9 marks**

As a director I would want all the costumes in this scene to be very colourful and really draw from and mimic the Parisian fashion from the time. The people in this room are all corrupt and rich, and they want to show this off by what they are wearing. Appearance mattered very much in those times as it revealed your social status. I would want Anna and Maria to especially stand out as they are the only two women.

As discussed in their previous scene Anna is wearing her turquoise dress and Maria her yellow one. Maria's dress would be very frilly and a bright yellow, this outfit would make her look quite childish which is what Anna had intended as she wanted all the attention on her and how she looked. Her dress would be made of cotton and would have white frills on the sleeves and the hem of the dress. In comparison Anna is wearing her turquoise dress, this would have a full skirt and be made from a shiny material, possibly silk, and would reflect light. The skirt would have slight folds in it. The dress would be quite low cut exposing some of her cleavage this would show how she's a bit of a flirt. She'd have her hair piled up on her head with turquoise jewels in it and would also be wearing matching earrings. Maria's hair would be in tight sausage curls which would again add to this childish persona. I'd want both women to look extremely over the top and just slightly ridiculous like the colour of the turquoise doesn't quite suit Anna because her hair is the wrong colour and the makeup she's wearing is too rouge

**Commented [BS1]:** Yes – more links to the context – why Parisian fashion? Link to Russia? These characters upper class and want to appear fashionable. But will some of you choices demonstrate that they're a little behind the times or without taste.

**Commented [BS2]:** Good.

**Commented [BS3]:** Why – add a justification to this choice.

**Commented [BS4]:** Good.

**Commented [BS5]:** Again justify why – wealth/vanity etc

**Commented [BS6]:** Good and nice detail.

so clashes.

I'd want the Mayor to still be wearing his military clothes as he is still trying to make an impression and show off his importance. He'd have polished silver medals on the left side of his chest above his heart. He'd have his ceremonial sword at his hip which would also be shiny. He'd be wearing his top hat from earlier on in the play and I'd want this hat to be extremely tall to make him stand out from the rest of the crowd. It would look ridiculous but would further add to the high opinion he has of himself. In terms of shoes I'd want him to wear black Parisian style boots which would come up just below the knee. This shows he is fashionable. Altogether I'd want him to look very put together and very 'polished' just to show off his importance and arrogance.

Khelestakov is a fraud, this is something that the audience knows but the characters on stage do not. As the director I'd want him to appear both smart and slightly disheveled. His clothes would be colourful and fashionable like everyone else's but there'd be the odd patch of fabric which didn't quite fit showing that it had had to have been patched up. He'd be wearing tight but not too tight beige trousers and a white shirt. His waistcoat would be a stand out feature as it would be a bright orange, I'd want to patches of mismatched fabric on the waistcoat, these being a red colour with patterns on. He'd be wearing a green cravat and a long tail coat. The tail coat would be the most disheveled bit of clothing out of all of it. It would be an off brown kind of colour with again those patches of mismatched fabric on it.

7/9 – Some excellent details. Good coverage of a variety of characters on the stage which is necessary for this questions.

Remember to justify each choice you make so that you're validating why you've made it in response to that character. The detail you use for cholesterol is brilliant And I like the colours that you've used - could you also add that the fact that we know he's interested in clothes because he talks about them in the previous scenes especially his coat and the fact that they mistake him for a government inspector is because of his apparel but the fast comes from the fact that these characters don't notice the finer details - again could you link this too the playwright's intention .

You must reference the context in a little more detail.

**Khelestakov takes advantage of situations and is gifted as deception/self-deception. As a director, discuss how a performer playing this role might demonstrate this in the extract and in the complete play. You must refer to voice, physicality and stage direction/stage space - 12 marks**

As the director I'd want the performer to really project his voice and be extremely loud. This shows how daring he is and he believes he's in control and can get away with anything because they're all scared that he will report them for being corrupt. I'd want his presence to be the biggest in the room and his voice would help this, he'd have a light easy tone because he's in control. None of them suspect him of being a fraud and he's having the time of his life. I'd also want the pace of his voice to be fast when he gives his long speeches and then slower and more controlled when flirting with Anna.

I'd want the performers movements extremely exaggerated, like his voice it would make him stand out

**Commented [BS7]:** Justify – to help convey the more farcical qualities of the show but also her character. Possibly reference Gogol's intentions for the play -corruptions/ineffectual nature of Russian bureaucracy.

**Commented [BS8]:** Detail what they are – colour/fit/fabric.

**Commented [BS9]:** Nice detail.

**Commented [BS10]:** Good -again link out to the style of the play and Parisian fashion etc.

**Commented [BS11]:** Nice idea.

**Commented [BS12]:** Why?

**Commented [BS13]:** Good.

**Commented [BS14]:** Nice ideas – why – justifications need a little more detail.

even more. He'd almost throw his **limbs** about in **excitement** because of the new power and influence he has but it would come across as **extreme** enthusiasm. By being so exaggerated it makes his deception all the more easier as he is so eye catching and different to the other characters who are all static and quite shocked at his outburst. I'd want him to be **extremely** expressive with his **hands** as he is talking about his made up life in his **monologue** and I think he begins to believe it himself like with the Mayor in the previous scene, this adds the element of self-deception and makes the story more **believable** to the other characters because he's so **engrossed**.

Finally, as he begins his long speech I'd want him to jump up and begin pacing the room. This would go hand in hand with his exaggerated physicality and further add to his own self-deception as he begins to further believe the story that he has created. As the speech goes on he becomes more and more caught up and at one point I'd want him to suddenly jump onto the sofa and then begin walking across the furniture, by this point he really has everybody in the palm of his hand. They're all in awe of him or **extremely surprised** by how big his personality seems to **be**.

8/12 - Excellent details an coverage of all bullet points well done remember you must reference the wider play to ensure that you move into the top bracket and don't lose marks.

**Commented [BS15]:** Nice idea for the feel or flow of the movement.

**Commented [BS16]:** Can you be more specific here does he point in a jabbing motion at himself all use a waving twirling hand gesture or a cane or a hat etc. also what's his posture like?

**Commented [BS17]:** It also adds to the comedic element where they believe his story when it's so blatantly untrue. Link out to the wider play we know he likes telling stories because at the pub he has been telling his own story to himself about returning home to his father's.

**Commented [BS18]:** I love this idea excellent detail again it adds to the farce of the fact that they believe a real government inspector would be prancing on the furniture.

**There are specific choices for designers in this extract, discuss how you would use lighting to enhance the production for your audience (14 marks)**

When Anna and Maria enter I'd want the lighting to become pink to create a romantic atmosphere with a spotlight on them. When Anna and Khlestakov begin talking the lighting fades to a light pink and this soft intensity reflects their flirting. The pink and reds are associated with love and romance which is why, as the designer I would choose to do this. I would want the direction of the lights to be coming up from the front and side of the stage rather than from above because it is more atmospheric rather than a harsh reality, which is what often comes when a spotlight is directly on characters it's more forceful and doesn't create an overall feeling.

As the designer I would want the lights to start growing in intensity when Khlestakov begins to pace, the lights would be white and much more exposing and this would only increase as he continued to speak. The lighting would become more intense, as I said before, and would come in all directions and cover everyone on stage this would be to show how they're all engrossed in his story and becoming deceived. It would help alert the audience to the power and influence his words are having on the other characters onstage as he becomes more influential the lights grow in intensity.

Finally, I would want all the lights to fade out and there to be a singular spotlight on Khlestakov when he suddenly jumps onto the sofa during his long speech in this scene. So far the deception has spread to all the other characters on stage, this was reflected in the growing intensity of the white light. As the designer I would do this because this overhead spotlight only on him shows the self-deception. How he's beginning to believe his own lies and is becoming more and more caught up in his story.

12/14 - Excellent detail these ideas work. brush up on the type of Lantern you might use and the subject terminology to push into the next level.

**Commented [BS19]:** Nice detail of atmosphere and lighting . Good analysis. What kind of Lantern would you use Par or LED?

**Commented [BS20]:** try to use fade in or fade out and then discuss whether it would be a slow fade or a snap.

**Commented [BS21]:** Nice discussion of angles also if they lit from in front their full faces are visible rather than from above where you sometimes get shadows.

**Commented [BS22]:** try to use wash or flood.

**Commented [BS23]:** Excellent justification of lighting shift

**Commented [BS24]:** Brilliant idea in detail also it makes him appear a little bit like a ringmaster or even an actor on the stage - it could highlight the farcical nature of the play but also the fact that he is acting and they believe him.