

6 4

On the 26th November I saw 'The Resistible Rise of Arthur U.' at the Duchess Theatre directed by Jonathan Church. The play is a gangster play written by Brecht and performed in a Brechtian and Epic Theatre style. The play tells the tale of a gangster called Arthur U. (played by Henry Goodman), set in 1930's Chicago. The play aims to present here the rise of Hitler in an abstract way, using U. to allegorically represent him, stressing the resistability of his rise to power. We witness the character U. transform into from a ridiculous and laughable gangster to a power and sinister leader. The actors within the play creatively entertained the audience by creating comedy and yet also created tension and fear, thrilling the audience through the contrast in their performances.

The first moment I would like to talk about is in the opening moments of the play when U. opens the door.

overview
related
to
question
(vocal/
physical?)

notes



introduced to the play. An actor named David Strazaker took to the stage by an actor named David Strazaker. This scene was entertaining as it created an atmosphere of excitement and anticipation.

As the lights came up Strazaker was stood centre stage in a spot light holding an old fashioned microphone. He stood in a dramatic pose with his arms posed widely before him and a large grin on his face. This instantly drew the audience's attention to him and started the play dramatically. He began by saying 'Ladies and gentlemen we present today our, great historical gangster play'. On the opening words he said 'ladies' in a low and loud voice, slowly dragging out the word and getting with the pitch getting higher at the end. This was effective as his voice made us feel as though we were at the ~~circus~~ a funfair about to go on a ride. This made a very exciting atmosphere. He addressed the audience directly making them feel involved and

now?

6

open (✓)

effective
and eval. ✓

dis.

g. moved around the stage making a very energetic atmosphere. On the words 'gangster play', he whispered the word and smiled creepily, turning his head to the side and holding jazz hands. This suggested at a sinister side to the play which was later revealed as the play developed. Overall the opening was very entertaining as it created excitement in the very first moments of the play, it also caused the audience to anticipate what was to happen next, making them fully engaged.

Secondly, Henry Goodman playing Mr created an extremely ~~comedy~~ & entertaining scene through his movements and voice as he created a comedy character. In this scene the gangster Mr. hired an actor to help him learn how to walk and present himself as a powerful looking leader. Goodman began by saying 'when I walked into some meeting, I don't want to look natural.' He said this by facing the actor and speaking in a chirpy

mark

assessment

q. comedy

mark



(v) tone with a pleading face.
He then went onto say
'I want them to notice that
I'm walking in' and turned
slowly to the audience
and struck a defiant
pose, with his chin pointed
upwards and his arms
behind his back. Henry paused
for a moment, then dramatically
began goose-stepping quickly
around the stage. He took
long and large, unnatural
strides with his arms
swinging around.
This was extremely funny
as he looked so ridiculous
and unnatural. ~~His~~ His face
however, was completely
serious with his eyebrows
knitted together and his
eyes staring straight ahead.
Thus Goodman's performance
was very effective here
as the audience were
left in stitches.
Although the actors in
this scene aimed to create
a ridiculous and funny
atmosphere, further on in
the scene it was clear that
they were sharing the
parallels between U: and
Hitler. Goodman showed this
as the scene developed. He

fairly
clear &
relevant
moment.

movement

assessment
rel. q. 1

first.

conclusion
Quite clear &
relevant
moment.

and odd

gained control over his arms and started swinging them up and down while shouting random words and goose-stepping. We could see him transforming into Hitler which created a sinister atmosphere leaving the audience in anticipation. ~~We~~ knew what Hitler was like, so knew that this ridiculous character would soon transform to a dangerous one.

Finally, we could see ~~the~~ Goodman's character fully transformed in the final scene of the play as he gave a speech, linking greatly to Hitler. This scene was extremely chilling as due to its powerful and dramatic effect but also from its element of fear. Goodman stood high above the audience on a pedestal, making us feel inferior to him. On the line 'Be it Jesus or Communists or fags or other brash today, I give the order' Goodman shouted every word making each letter word prominent. He spoke

effect.
(q.)

6
q.
and:
stagey

not.

leave blank

leave blank

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With a low voice bawling
voice showing his power.
As he spoke his hands
were clenched and shook,
his eyes wild. This showed
his anger and suggested
that any moment he would
lose control, leaving the
audience on the edge of their
seats. During this speech
Goodman completely took
on the persona of Hitler
contrasting significantly to
the laughable character we
grew to like, to the
scary and and dangerous
character that we grew
to fear. On the words 'I gave
the order' Goodman lowered
down his speech into a
low gruff voice and pointed
to his chest each time he
said a word. He panned
the audience looking at
everyone, bawling us captivated
by his power and with
fear by his power and as
control. This scene was
extremely thrilling as Goodman
acting with such rage leaving
the theatre speechless or
with fears.

*use of
stage fear*

*Assesses
effectiveness
whether red performance
would be
more positive
than negative
whether
it worked
successfully*

Comment overleaf.

1 ~~notes~~ His use of direct address
also applied to the ~~Greekian~~ style
of the piece by alienating
the audience.

(making
effective
performance)

2 Response improves with the substance of
the example explored. Assessment could be
more focused on the use of vocal/physical
skills & these could be explained with more precision or occasion.
but there is a generally well maintained
concentration on the question.

Ao2.

3 Secure understanding of the style of producⁿ
Secure understanding of production aims.
Numerous relevant references to specific aspects

Ao2 = 10. V

Ao4.

An appropriate production.

Some ~~less~~ ~~more~~ critical appreciation of
vocal and physical skills

(D) Useful assessment of the effectiveness
of the performances in entertaining or
willing the audience at particular moments.

Ao4 = 20 V

30.

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HOME:

Diretor/creator: Nadia Fall, **young mum:** Michaela Coel, **Bullet:** Gershwyn Eustache Jnr, **Tatts:** Toby Wharton, **Sharon:** Ashley McGuire, **Eritrean Girl:** Antonia Thomas, **Key worker:** Danny Sapani...

INTRO:

- 1) 22nd April... play called 'Home' ... Shed Theatre 2) **Docu-drama...** **Verbatim** style, text from play compiled from interviews 3) revolves around a temporary accommodation sight, 'Target East' ... modern day south east London. 4) The style is created... **naturalistic (epic conventions)** 5) aiming to explore lives of homelessness people, the injustice within their situations 6) (**IMPLEMENT Q.**)

VOCAB:

Direct address, thrust theatre (immersive), physical acting, naturalistic, music, urban London...

MOMENTS:

First: contextualise , **Second:** scene's intention, Adverbs!!!

Sympathy:

- 1) Bullet: '**sometimes I just wish it's better that we weren't here, or better that I weren't here'**
 - Rap scene: directly address, intimate, (small theatre), immersed. Previously (dramatic, confident). slow, vulnerability fear. understand pain. 'Or better', slowed, looked floor. confusion- next words painful, tears, voice broke, choke. Urban accent-honest and true self.
- 2) Eritrean: '**It's dark, it's dark, and I can't see the light'**
 - Truck scene: lay rigidly on floor. Staring ceiling. Imitated a corpse (extremes of her fear). Delicate, soft voice, vulnerability. arms crossed over her chest, protect herself.
- 3) Ensemble: '**no shoulder to cry on'**
- 4) Actors used floor, cast very close to the audience, intimate. no member look at audience, separate directions. Contrasted, stood still, not taking attention. Harmony lifted the room. Eritrean girl, holding pose prayer, eyes lifted up. a gleam of tears.

(HOW YOU FEEL)

TENSION:

- 1) Bullet-Key worker: '**What? Stop mumbling. That's not going to help you.'**
 - Ignoring, sitting-standing. Mumbling...
- 1) Bullet vs Tatts: '**Don't fuck with me man'**
 - Fight, cereal kicked over
- 2) Tatts rant: '**white english people are the minority'**
 - Stands up, points, abrupt.

HUMOUR:

- 1) Tatts: '**My girlfriend's not English, she's turkish'**
- 2) Bullet- ex resident: '**Sooner or later**'
 - Finish sentences etc.

DEVELOPMENT:

- 1) Sharon- sympathy: '**I erm... received a phone call, that one of our residents had been stabbed...**'
 - nervous, unsettled, shifting.
- 2) Tatts : '**He was a good man...**'
 - looks down etc.
- 3) Vicar scene

'The Resistable rise of Arturo Ui'

Intro: 26th November... Duchess Theatre... Jonathan Church...

- Brechtian Gangster play. Allegorically represents Hitler. Parallels to rise. Epic Theatre.
- Aim? Resistibility of Hitler...
- Transformation of Ui

Characters: Arturo Ui: Henry Goodman, Emmanuelle Giri: Joe McGan, Ernesto Roma: Michael Feast, Giuseppe Givola: David Sturzaker, Dogsborough: William Gaunt, Master Of Ceremonies: Colin Stinton, The actor: Keith Baxter

Emotions: -Fear – disgust – anger – awe – anticipations – trust – disapproval - interest

Remember: -

- Context... aim... moment... Adverbs!
- Force, pace, direction
- Gestus, 1930's

Style:

- 'Ladies and gentlemen, we present today our great historical gangster-play.'
- Direct address, alienating. Wide actions. Engaging.

Relationship:

- 'Roma:... and how the cops behaved - Ui: They shot at me! Roma: Two feet above your head. Ui: And even that was very rude of them'
- Good relationship. Funny. Like. Double act.
- 'I'm not so good at giving speeches.' 'Don't worry I'll be there' 'I always knew that it would be like this Arturo: the two of us-you and me!'
- Trust. Contrast to death
- 'Ui walks up to him, to shake hand, shoots him'
- CONTRAST

Ridiculous:

- 'Sometimes I feel I wanna quit'. 'When I walked into some meeting, I don't want to look natural. I want them to notice that I'm walking in.'
- Goosestep. Funny, unnatural. Long strides. (Hitler). 'Let your toes touch the ground first!' Leaves goose-stepping

Development:

- 'How can I ever face my boys again?'
- Fake cries. Dramatic. Falls to knees. Wipes on his shirt. (Funny)
- 'One day the vegetable patch will be mine'
- Transformation... deep voice. Walks to dogsborough. Pointing. Humorous covering up sinister.

Sympathy:

- 'Ui: Talking? Who's talking? Nobody talks about me anymore... 'Whatever happened to Arturo Ui?"
- Vulnerable, sympathy.

RELATE TO STYLE

Shock:

- Room is dark... BANG! 'Help! You there!'
- Unnatural run. Limping. Blood. Dragging leg. (UNCOMFOTABLE) direct address. Shrill voice.
- 'God why don't someone help?'
- Arm stretched. Confused face. Remorse.
- 'You murderer!'
- Talking to Ui- addresses us. GUILT. Spits words.
- 'but I know who that Ui is!'
- Speeds up. Fligs arm. Drops, crawls.
- Ui: looks up. Indifferent.

Fear:

- End of act 1.
- Ui looks at us. High up. Power
- 'Be they Jews or communists or fags or other trash today. I gave the order'
- Mirrors Hitler. Rigid arms. Shook with anger- out of control. Captivated with fear. High up. Each word prominent.

Curious Incident:

Actors: Christopher: Mike Noble, Ed: Trevor Fox Director: Marianne Elliot,

Intro: Apollo Theatre... 14th October... Physical theatre ensemble...

About? Boy with Asperger's syndrome.... Aim? Understanding... opening the mind of a boy... appreciation.

REMEMBER: aim of scene- contextualise- how?- effect- response

Relationships:

- 1) 'Could you please just give it a break mate please' – walks away... tired...
- 2) 'Don't give me that bollocks you little shit' - angry, contrats. Audience SYMPATHY, AFRAID etc.
- 3) Hands.... Shows relationship... reach hands
- 4) 'I'm sorry chris...' Chris on floor... very slowww... very naturalistic... sympathy... changes him... cries

Space scene:

'You would also have to be someone who enjoys being on their own in a spacecraft'
↳ Lifted by ensemble, lights.

Emotions:

- fear
- Anger
- Sadness
- joy
- Disgust
- TRUST
- Anticipation
- Surprise

Effects:

- Comedy
- shock
- tension
- relatability
- boredom
- love

Plan

- Anger
- Disgust
- happiness , Selfishness .
- Flattery
- Conumdrum
- Controlling

0 b

In the final ~~section~~ unit of action of the play, after Helmer finds out ~~that~~揭露了 the news that Krogstad is

In this final unit of action in the play, I would want the audience to see Torvalds relief as he thinks he is ~~saved~~ saved. I would want to show him flattery ~~and~~ ^{WW?} and acting on a blissfull ^{e.g?} way, ~~trying to regain control over her now~~ However once ~~she~~ she reveals that she is leaving him I would want to show how in a believable and sympathetic way. Showing his disbelief and shock finally develops to anger, then to despair. ✓ Clear range.

suitable
emotions
for
to feel!

leave blank

leave blank

leave blank



T

When Torvald first receives the letter from the maid on the line 'Give it to me' I would ~~then~~ step in front of Nora, with my back towards her and abruptly thrust my arm towards the maid. This would show my hostility towards Nora and his anger towards her lies. I would then take the letter and walk away from her on the line

T 'Leave it. I'll read it.' I would ~~then~~ sit down with my eyebrows knited tightly together and showing the weight of Nora's betrayal.

Then on the line 'Yes, yes. I'm saved. Nora, I'm saved' I would stand up slowly from my seat confused with disbelief. Then run over to Nora placing the letter before her eyes and pointing at it. The tone of my voice would be higher and my body more upright and alert. This would show a contrast to my previous position of sitting down, showing elation and relief.

I would then want to express emotions of sympathy from Torvald towards Nora.

On the line 'Nora, these last

Vocal ideas?

Physical
perceptions?

are you
displaying
a positive
emotion
here?

leave blank

emotions need
clearer definition

leave blank

leave blank

leave blank



Three days ~~as~~ have been dreadful for you! I would walk slowly behind Nora and place my hands on her shoulder. I would sit her gently down and start lightly massaging her shoulders. This would show that Torvald was concerned for his wife, however it would also show him regaining power over her, much like in act one of the play, allowing for a bigger contrast in his character at the end of the scene when he's left alone. Clear aim.

I would then like to present Torvald regaining this father like persona, such as ~~is~~ seen in act one. On the line 'Nora, don't you understand?' I would ~~kneel!~~ down beside her and stroke her hair behind her ear. This ~~would~~ contrasts to the beginning of this unit of action when I had ~~by~~ back to Nora, showing my growing trust in her. I would speak in a soft tone, smiling, ~~then~~ presenting Torvald as quite patronising. e.g? needs a little dev.

Later on I would take this further and hyperbolise this patronising persona, but

and
shown
of text

Style of
treatme
- prac
shown



leave blank

leave blank

leave blank



and

not so to go against the naturalistic style of the play. I would On the line 'Nothing will hurt you; I'll spread my wings, I'll shelter you.' I would get up and pace nervously by the door and point while talking and nod to myself, as if I was planning my actions, trying to gain control. This documented development ~~all~~ of ~~for~~ in my patronising character would show Donald aware of Nora's change in persona as she replies to him abruptly, no longer going along with his games. Here I would like to show Donald ~~be~~ losing control and trying to over compensate ~~by acting nice~~ with his controlling persona.

is he at
awake at
this point?

on line. However, as Nora says 'I've changed' I would stop pacing and face the audience, looking my body slumped slightly, showing a lack of power and control over her, contrasting to my ~~posse~~ standing position above her earlier. ~~per ideas offered.~~ immediate reaction?

does T
listen to
N straight
away?

Further on in the scene I would want to present Donald in a believable and vulnerable way, evoking sympathy from



*intention
and
choice
of
emotion
for T.*

the audience. On the line, I would go up to Nora with a hopeful face, going lean towards her and try and hold her hand. With Nora rejecting this and saying 'No never' I would back away slowly saying 'Not ... happy ...?' my eyes face questioning and confused. e.g. I would stumble on my words showing my ~~face~~ Donalds Shuckle, and place my hand to my chest showing a certain vulnerability and pain *clear detail* emerging.

T 'When Nora says I'm leaning you I would go ~~to you~~ towards her quickly say one 'what?' and put ~~my~~ my hands to my head *and* expressing my panic.

I would then like to show this panic develop to anger on the line

T 'It's unbelievable, you abandon your most sacred obligations'. I would walk away from Nora stiffly with a gruff and angry tone to my voice. I would turn away from her, busying myself with some papers, *allowing*

Pretending to?

interesting
perpetual
ideas

only the audience to see
a glimmer of pain as I
slow down, look towards the
audience with a disheartened
look.

Finally, I would
want to present Torvald
in a naturalistic way
of vulnerability fully evoking
sympathy from the audience.
Or I would walk slowly
over to Nora, look deeply into
her eyes saying in a
broken and feeble voice
Nora. Don't leave me. I don't
understand. I would hold
onto her ^{how?} and shake my
head in disbelief my voice
breaking as if choking back
tears. This vulnerability would
have been uncanny for
a man to express in
hundreds bourgeoisie society
Expressing Torvalds complete
and utter ~~but~~ pain and
desperation for Nora.

Finally I would
show a complete contrast
in Torvald on the line
'Empty. She's gone' after
Nora leaves. I would
slump to the floor and
begin to cry, shaking my
head, ~~at~~ and ~~as~~ ~~reaching~~
a broken man.

What about T's last hope?



In conclusion, through my acting I would like to portray Torvald's transformation from power, to being left with nothing, completely alone. I would show desperation and a glimmer of anger, revealing his idealistic 'Doll's House' breaking apart, leaving him the one broken and deranged.

Narr with the power.

Performed perspective, slight spelling errors
but these do not effect understanding.

Some clear understanding with perf ideas.

Ao2 Evidence of a secure theoretical
understanding of the text, relevant use
of the text in action, well organised.

Ao3 Performance ideas are unified, useful
attention is given to demonstrating T's
range of emotions

(39)

(35)

23

35

A range of emotions well related
to the text. Covers the scope of the
extract well.

leave blank

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