

# DRAMA COMPONENT 3 REVISION RESOURCE

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**PERFORMANCE**

**SKILLS**

# Performance Skills

Performance skills are split into three strands:

Vocal Skills

Physical skills

Spatial skills

These are all the things we do to create:

- Good characterisation (embodiment of our character)
- An interesting and engaging performance
- Connection with our audience through emotion

# Vocal Skills

Vocal skills are everything we do with our **voice** to show **what character we are** and our **characters emotions**.



## Projection

*(Making sure your voice can be heard)*



## Volume

*(How loud or quiet you make your voice)*



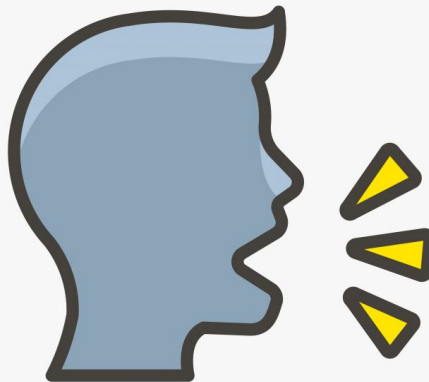
## Emphasis

*(Stressing certain words to make them stand out)*



## Pace

*(How fast or how slow you speak)*



All of these things together help you to have good **expression** in your voice.



## Tone

*(How harsh or how soft your express your speech)*



## Pitch

*(How high or how low you make your voice)*



## Clarity

*(How clear you pronounce your words)*



## Accent

*(The way your language is pronounced to associate you with a particular country, region or social class.)*

# Physical Skills

Physical skills are everything we do with our **face and body** to show **what character we are** and our **characters emotions**.



## Facial expressions

*(Using your face to show emotions)*



## Stance

*(the way you stand)*

## Gait

*(The way you walk around the stage)*



All of these things together help you **physically show** your character.

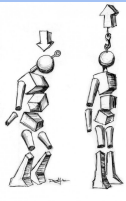


## Gestures

*(Using hands and arms to show emotions)*

## Posture

*(The way you hold your body when standing or sitting)*

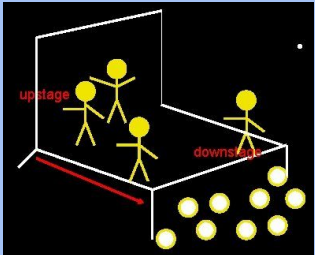


# Spatial Skills

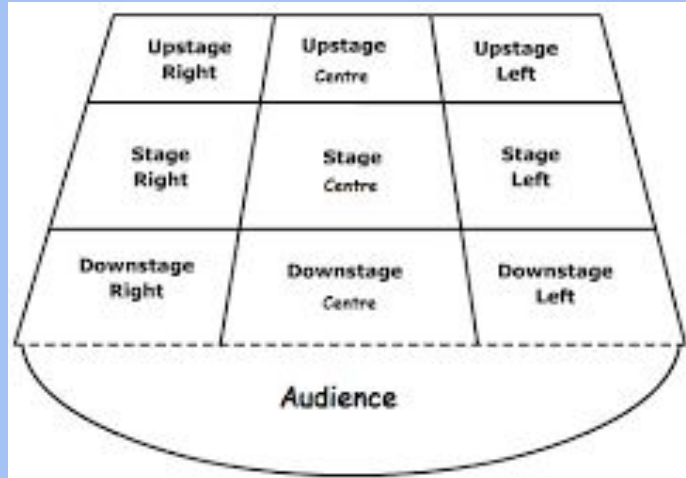
Spatial skills are everything we do with our with **the stage space** to show **status, relationships and emotions.**



**Proxemics**  
(The space between characters to show relationships)



**Stage positioning**  
(Where you choose to position characters on the stage)



These are the names for the positions on stage. They are from the actor's perspective.

**Stillness**  
(Lack of using stage space)



**Levels**  
(Placing characters on upper and lower levels to show status.)



# Vocal Skills

Remember to pair up vocal skills eg: a *harsh down and low pitch* or a *slow place and emphasis on the word \_\_\_\_\_*.

## Pitch

### **High:**

Nervousness, excitedness, shock, curious, upset/crying

### **Low:**

Assertiveness, anger, control, authority

## Volume

### **Loud:**

Anger, assertiveness, confidence, hysterical, upset, excitedness

### **Quiet:**

Uncertainty, sadness, control/level-headed, upset, shock

## Tone

### **Soft:**

Calm, love, happiness, nervous, sad, given up

### **Harsh:**

Angry, aggression, confidence, rejection,

## Pace

### **Quick:**

Nervousness, excitedness, anger, passion, shock,

### **Slow:**

Confused, sadness, confidence, control, authority, uncertainty,

## Emphasis

A word you stress for meaning.

'She has **nothing** more to tell you' suggests Gerald is saying Sheila hasn't got anything else to say.

'She has nothing more to tell **you**.' suggests Gerald is saying she has got more to say but not to Inspector Goole.

# Physical Skills

## Facial expressions

**Confused**- frown and squint eyes, mouth slightly open.

**Excited/happy**- smile, widen eyes

**Angry**- furrow eyebrows, scrunch nose,

**Shocked**- widen eyes, open mouth,

**Flirtatious**- slight grin, partly widen eyes, purse lips, wink

**Sad/upset**- slight frown, squint eyes, scrunch nose, downward mouth

## Body Language

**Open**- love, friendship, trust, confidence, assertiveness/authority

**Closed**- shyness, scared, worried, uncertainty, grief, confused, sadness/upset

## Gesture

**Pointing**- aggression, authority, anger

**Fist**- anger, frustration, violence/aggression.

**Pray**- religious, desperation

**Clutching**- desperation, frustration, shock, confusion, anger, love

**Reaching out**- love, desperation, flirting, confused

## Posture

**Upright**- confidence, status, authority, control

**Hunched**- weak, unwell, upset, scared/worried, grief, low status

# Spatial Skills

## Proxemics

**Wide proxemics**- wanting to be distant from somebody/something, showing a feud or a broken relationship, being taken aback by something, being scared

**Close proxemics**- wanting to be close to somebody/something, trust, love, curiosity, intimidation, control

## Movement

**Backing away**- shock, upset, intimidated, scared, confused

**Running/walking towards**- curiosity, love, anger, intimidation, frustration

**Stillness**- a moment of shock or disbelief, taking something in, sadness, grief

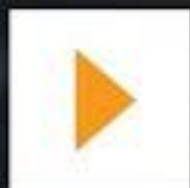
**CONTEXT**

# What does context mean?

The background to a play is called its context, and this includes when and where the play is set. It is important to understand the context of a play, eg what would have been happening in that place and time. Knowing a play's context will influence the choices made in acting, costume and set design and as such how the play is brought to life on stage.

Context can be:

- **social** - the society featured in the play, including the character's social class, their financial or economic status and the type of government power they live within
- **historical** - the events in the past that impact on the current situation or characters
- **cultural** - the views and practices of the characters, including their religious views, superstitions, family values, morals and ethics.



# AN INSPECTOR CALLS: CONTEXT AND BACKGROUND

▶ ClickView

# World Wars

1912

First World War starts in two years. Mr Birling's optimistic that there would not be a war is wrong.



1945

The Second World War ended on 8 May 1945. People were recovering from six years of warfare.



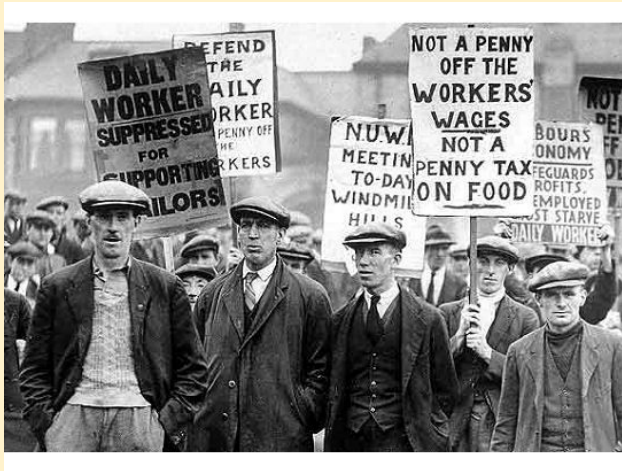
1912

## Social Class

1945

There were strong distinctions between the upper and lower classes.

Class distinctions had been greatly reduced as a result of two world wars.



1912

## Gender Roles

1945

Women were considered to be lower than men. All a well off women could do was get married; a working woman was seen as a poor person.



As a result of the wars, women had earned a more valued place in society.



1912

## Views and Opinions

1945

The ruling classes saw no need to change the status quo.



There was a great desire for social change.



**LIGHTING**

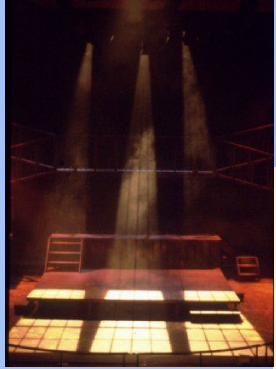
To learn about lighting so that we can apply this knowledge to our C3 exam.

# The Role of Lighting in Theatre

<https://www.bbc.co.uk/bitesize/guides/zhg7kmn/video>

The role of lighting in theatre is:

- Illuminating action on stage
- Conveying setting and time of day
- Creating mood and atmosphere
- Focusing audience's attention
- Communicating themes or symbols



To learn about lighting **so that** we can apply this knowledge to our C3 exam.

# Colour Symbolism



## Blue

Sadness, moonlight, night time, eerie, loss, water



## Red

Blood, death, danger, anger, conflict



## Green

Scientific, uncomfortable, eerie, unnatural, supernatural, jealousy, nature, forestry



## Yellow

Outdoors, sunlight, morning/evening, happy, joy



## Pink/purple

Love, passion, royal



## White

Clinical, washed out, bright/can see everything, artificial, eerie

To learn about lighting so that we can apply this knowledge to our C3 exam.

## Illuminating action on stage

One of the most important functions of lighting design is illuminating the action on stage. Lighting is needed so that the audience can see clearly what is happening.

## Conveying setting and time of day

Lighting can be used to help show the audience where the production is set. For example, a play set in a hot country may use warm, orange lighting to demonstrate that the climate is hot. Lighting can also show different times of the day. For example, bright lights can create the effect of a hot summer's day, while lower light levels may indicate night.



To learn about lighting so that we can apply this knowledge to our C3 exam.

## Creating mood and atmosphere

Lighting can help to create mood and atmosphere on stage. For example, to create a cold, damp jail cell, a lighting designer might use a cool, blue light with a low intensity.



## Focusing the audience's attention

Lighting design is particularly effective in focusing the audience's attention. By lighting different areas of the stage, a lighting designer is able to guide the audience's eye.



To learn about lighting so that we can apply this knowledge to our C3 exam.

## Communicating themes or symbols

In some productions, lighting can be used to communicate themes or provide a symbolic dimension to a performance. For example, the colour red might be used to represent love or romance.



Act1 Sc11, The Hut



To learn about lighting **so that** we can apply this knowledge to our C3 exam.



**SPOT-** has a hard-edged effect, used to light characters or elements on the stage. Coloured filters can be used with this lamp.



**FRESNEL** - used for a softer edged effect, with a diffusing lens in front of the lamp. It's useful for good overall light when used with others. Coloured filters can be used with this lamp.



**FLOOD** - produces a clear wide-angled light, but there's little control over the spread of the light. Coloured filters can be used with this lamp.

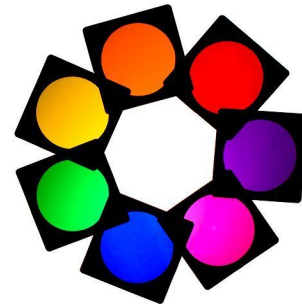


**GOBO-** a sheet inserted on a frame at the front of the light with a design cut into it. It filters the light, creating a picture effect on the stage. EG: to create the leaves of a forest, or the bars of a prison.



**STROBE-** a flashing light, used for special effects. It's often used to give the effect of old movies. It produces a jerky effect on the movements of actors when used on its own

**COLOURED GELS-** Added to the front of some lanterns so that they throw coloured light onto the stage.



To learn about lighting so that we can apply this knowledge to our C3 exam.

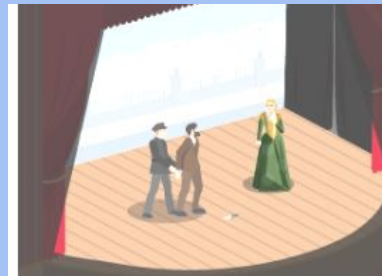
## So what are they used for?



**Spotlight** is used to highlight importance. It draws the audience's attention to something/someone.



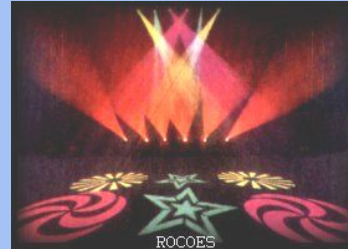
A **Fresnel** is used for a softer spotlight. This can still highlight importance but in a subtle way.



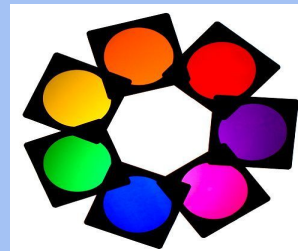
A **flood** light covers the whole stage so is used when you want an effect to be spread all the way across such as flooding the stage with a colour.



A **strobe** light is used to create a manic atmosphere. It can be used to show panic, terror, excitement. Single flashes are also useful to show things like lightning or a camera flash



**Gobos** are used to show location eg: image of leaves to show a forest, jail bars to show a prison. Or they can be used to symbolise something, eg: a heart to show love.



**Colour gels** can be used with spot lights, fresnels, flood lights or strobe lights. The different colours can represent different emotions and help create particular atmospheres. Eg: blue- sad, yellow-happy, pink- love.

# Things you could consider when talking about lighting...

- This is a fairly naturalistic scene in a house- how would you light it in general? Eg: a chandelier which lights up- maybe it flickers at moments where the family are breaking down? Is there is a large grand window? Does light come in through that? How does it change to show time is passing on? 1912 was known for very woody type materials in homes and lights tended to be gas lights which were more yellow.
- How does the intensity or colour of the lights help you get across the mood or atmosphere of that moment?
- Could you use gobos to project images? Either in general like a shadow from a grand window to represent to the audience a big window or on specific moments such as jail bars or an image of someone etc
- Remember not every lighting example you give has to link to somewhere specific in the extract, it can be that it is some general lighting you have for the scene.

**Make sure you have a range of different lighting states.**

Example:

- 1st paragraph- spotlight
- 2nd paragraph- use of colour
- 3rd paragraph- use of gobo
- 4th paragraph- Use of floodlight/ colour again

**SOUND**

# Types of Sound

## Diegetic:

Sound that characters on stage can hear. E.G Telephone ringing that a character answers



## Non Diegetic:

Any sound that a character cannot hear, but instead creates the mood or atmosphere for the performance. For example, if a piece of music is played to accompany a scene (called underscoring), but cannot be heard by the characters, then it is non-diegetic.



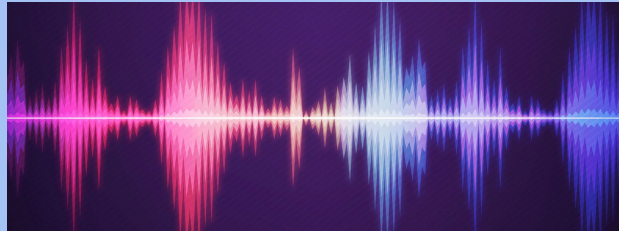
# Key Types of Sound



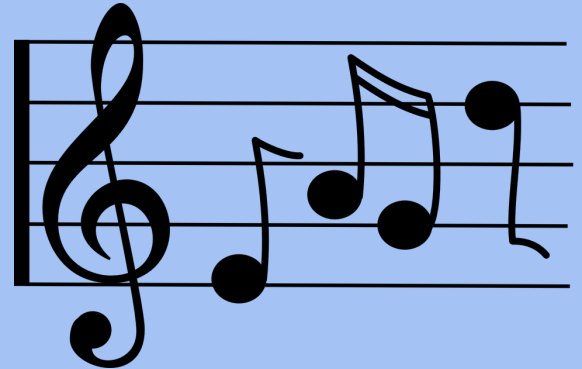
**Sound effects:**  
Naturalistic effects to help the realism such as a doorbell, phone ringing, birds tweeting.



**Ambient sound:**  
Creating an atmosphere such as synths, soundscapes, symbolic sounds like water/waves



**Music:**  
Songs or pieces of instrumental music



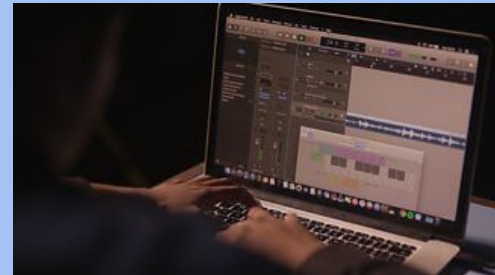
# Applying Sound

**Live or recorded-** live music can be used by a band and/or the actors dependent on the type and style of Production.



**Underscoring-** Underscoring is the use of music underneath dialogue to help create an atmosphere or to convey a theme.

**Mixing-** Mixing is the process of layering one sound with another. This can be done live or pre-recorded. For example, a soundscape could include a sound effect of rain on a window mixed with whispered voices

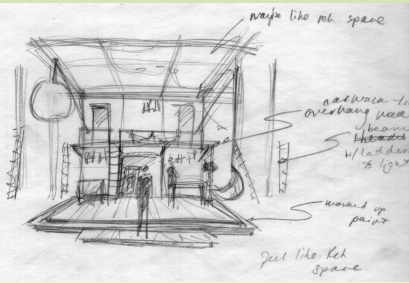


# Things you could consider when talking about sound...

- Is the sound diegetic or non diegetic? Can the characters hear it or not?
- What volume is your sound? Is it loud to cause impact or does it underscore something in the background? Maybe it builds in volume or pace to create tension.
- How can sound be used to create atmosphere or create emotion?
- Can you use sound which suits the era and themes of the play? Eg: classical music in the background to show higher class 1910s family.
- Make sure you describe the sound. You can't just say 'sad music' you'll need to explain that it is a piano/synth/strings etc.

**SET**

To learn about costume and set so that we can apply this knowledge to our component three exam.



# The Role of Set in Theatre

<https://www.bbc.co.uk/bitesize/guides/zjp4vk7/video>



The set helps show where and when the story of a play takes place, while also conveying meaning to the audience.

## Conveying setting

The most essential aspect of set design is to show the audience where the action takes place, which might be as general as a country or as specific as a room within a house.

## Conveying period

The set design should suggest the period of the play. An Inspector Calls is set in 1912 so the decor and furniture should match this.

## Communicating themes or symbols

The set design can also communicate abstract concepts, such as themes and symbols to help communicate messages and context.

To learn about costume and set so that we can apply this knowledge to our component three exam.

## Set Pieces- Flats

### Flats

A flat (short for scenery flat) is a flat piece of theatrical scenery which is painted and positioned on stage so as to give the appearance of buildings or other background. They are usually made from MDF (fibreboard) wood.

### Door Flat

A flat which has extra support as it has a door attached to it for entrances and exits.

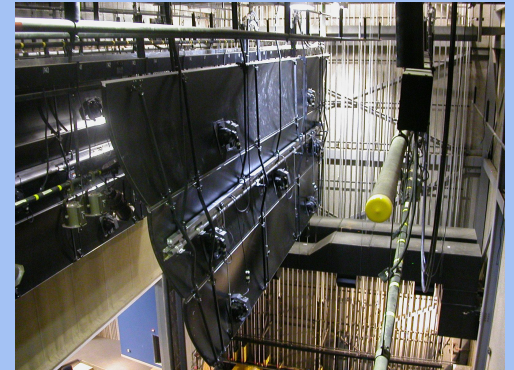


To learn about costume and set so that we can apply this knowledge to our component three exam.

## Set Pieces- Backdrops

A backdrop is the scenery that hangs behind the actors in a play. The backdrop is an important part of a theatre production, since it helps to provide a setting for a play. It is made from cloth which has been painted to look like a scene. It is pulled tightly across two metal beams and hung at the back of the stage.

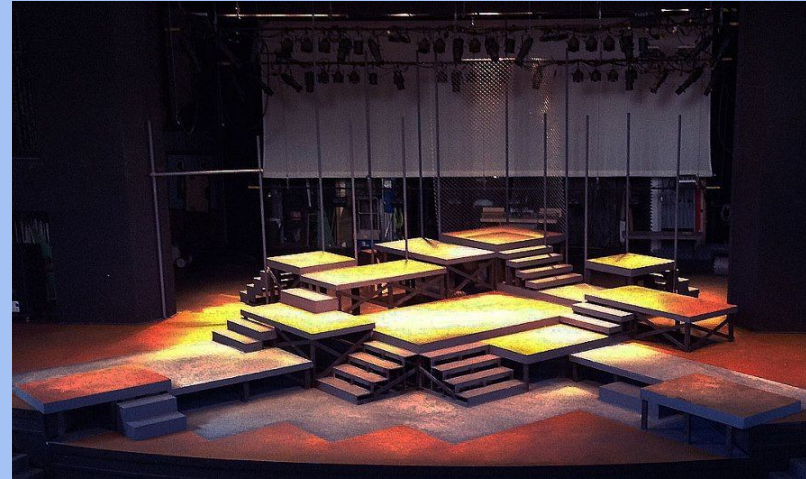
If you want to change backdrop, you can have other backdrops which are pulled up and down from the flies dependent on the scene.



To learn about costume and set so that we can apply this knowledge to our component three exam.

## Set Pieces- Decking

This is a type of make-shift staging which is used to create upper levels on the stage.



To learn about costume and set so that we can apply this knowledge to our component three exam.

## Set Pieces- Trucks & Revolves

### Trucks

A moving platform on which a piece of scenery is built to facilitate scene changing.



### Revolves

A turntable built into the stage floor on which scenery can be set and then turned.



To learn about costume and set so that we can apply this knowledge to our component three exam.

## Projection

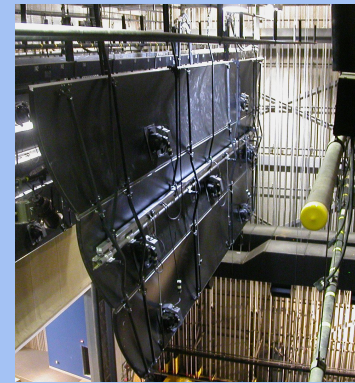
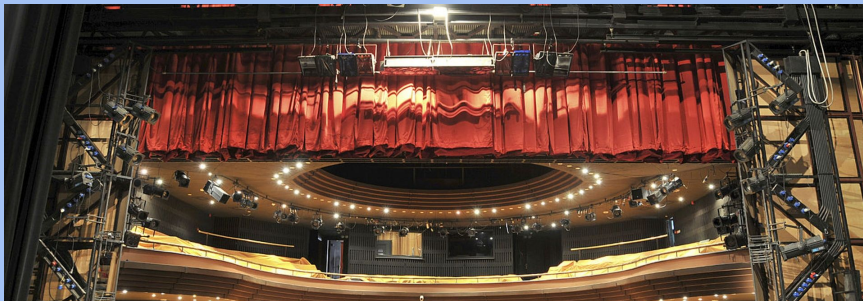
Projections can be images from a projector or can be through the use of lighting and gobos. You can project a background onto a plain flat/screen to show a location.



To learn about costume and set so that we can apply this knowledge to our component three exam.

## Flies

The flies or 'fly system' is a rigging system which operates above the stage. It is a series of ropes, pulleys and weights which enable crew to quickly and safely hoist up and down curtains, scenery or people.



# Set Recap

## Set pieces



### 1912 Upper Class Homes



Wood and brass were popular materials to make furniture and decor with.

Chandeliers, large portraits and large draped curtains were popular piece of decor to have in an upper class home.

Floral wallpaper and floral patterns in general were very popular.

### Flat



### Door Flat



### Backdrop



### Decking



## Examples of An Inspector Calls Sets



### Truck



### Projection



### Flies



# Things you could consider when talking about set...

- How does your set show time era class and themes?
- What do we know is definitely in the room from the script?  
Eg; Table, drinks cabinet etc
- How can set piece be used and interacted with during the scenes?
- How could your set pieces be used to help communicate other messages? Eg: projections on the wall of Eva Smith looming over them to get them to see their guilt.
- Be descriptive with what your set looks like- use terminology and describe exactly what is on your flats, backdrop, truck etc.

**Make sure you have a range of different set examples.**

Example:

- 1st paragraph- a piece of set to show setting (there the whole time)
- 2nd paragraph- a piece of set showing setting/era/class (there the whole time)
- 3rd paragraph- a piece of symbolic set.
- 4th paragraph- A piece of set being interacted with.

**COSTUME**

# The Role of Costume in Theatre

<https://www.bbc.co.uk/bitesize/guides/z7skbdm/video>

Costume is an important aspect of a production, as it helps to:

- establish a character
- convey the context of the play
- support the style of the production



# Establishing a character

As well as helping the audience to understand information about the character and the performance as a whole, performers can find it easier to 'become' their character once they try their costume on.

Costumes can:

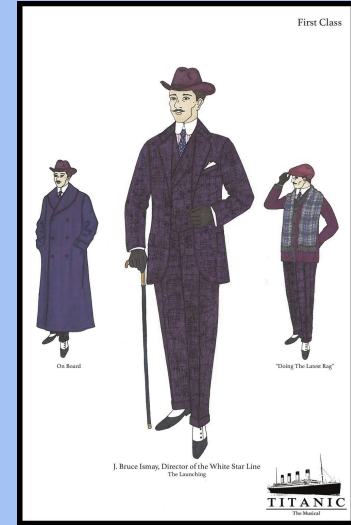
- provide the audience with basic information about a character, such as their age, gender, occupation and economic and social background
- reveal lots of information about a character's personality, eg a vain character might wear a flamboyant outfit to draw attention to themselves, while a shy character might wear plain clothes in dull colours
- reveal information about a character's circumstances within the play, helping to tell their story, eg a character might begin the play wearing smart clothes but by the end of the play their costume might look creased and untidy to help communicate their journey and what they have experienced.



# Conveying the context of the play

Costumes can also convey the context of the play, including the time period and geographical setting, following fashions and styles that evolve from one decade to the next. Performers wearing dinner jackets, bow ties and top hats could suggest the historical setting of the piece before any dialogue is spoken.

Through local cultural dress or references to the climate, costume design can also help to convey the geographical setting of a play.



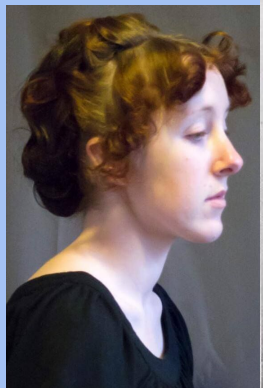
To learn about costume so that we can apply this knowledge to our component three exam.

# 1912 FASHION

## WOMEN

Evening dresses were usually made of fine silks, with long length, open necklines and short sleeves. Closures were usually hidden under the various layers.

They were tightly fitted to the body.



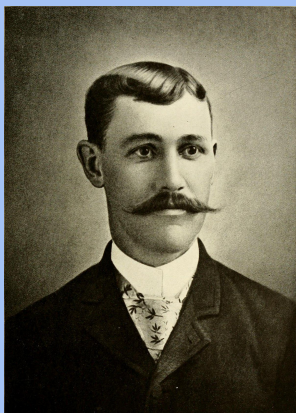
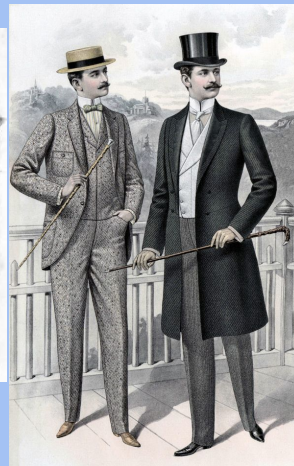
Hair was usually tied up. The 'Gibson up do' was very fashionable at the time. Or hair to be curled and clipped up on top of the head. Sometimes for special occasions women would wear some form of hair accessory such as an encrusted head band or clip.

To learn about costume so that we can apply this knowledge to our component three exam.

# 1912 FASHION

## MEN

'White tie and tails' which was a black tail coat with white waistcoat. Or a Tuxedo was a more informal alternative to the tailcoat. Both tails and tuxedo had satin lapels. Bow ties would be either white or black.



Short slicked hair (usually with a form of gel) with parting. Full moustaches were popular.

# Things you could consider when talking about costume...

- How the costume shows the time period.
- How the costume shows status/power
- How the costume shows emotions/personality/relationships
- How the characters interact with their costume. Eg: fiddling with something to show nerves, using the sleeve to wipe tears, pulling a handkerchief out of pocket to mop sweat, adjusting collar to show nerves, straightening jacket to show power etc.
- How the costume may change to show the journey the character has gone on- eg: A costume/hair/makeup being neat and tidy to then becoming messy, dirty, torn etc could show the deterioration of a character.

To prepare for our final written assessment **so that** we can achieve the best we can.

**4 mark  
question  
(performer)**

# The Performer Questions

There are two performer questions. A(i)- is the 4 mark one

In your booklet the space for your answer will look like this:

Question (a)(i) (4)

1 .....

.....

.....

.....

.....

2 .....

.....

.....

.....

.....

**You need to be straight to the point- almost writing in note form!**

# The 4 Mark Question

The four mark question will ask you to write about how you would use a particular performance skill. It will ask you how you would use either:

- Vocal skills
- Physical Skills
- Spatial skills

An example of a 4 mark question:

It gives you the character you are playing. This means you must write about how you'd perform this character only.

It asks for two examples. This means you need to do two PEEL paragraphs

*You are playing Mrs Birling in this extract. Give **two** examples of how you will use your **vocal skills** to play this role. (4 marks)*


It gives you a specific performance skill. You must write about vocal skills only.

# So how do you answer this question?

EVIDENCE- give a moment in the extract and quote it.

EXPLAIN- Explain what you'd do

LINK- Why would you do it? How it will communicate your character?



You need to do this twice. Two paragraphs

EVIDENCE

EXPLAIN

LINK

1) When I say the line 'I think she only had herself to blame' I would say this with a face pace and emphasize the word 'herself'. This would show how I am feeling defensive about my part in Eva's death.

2) When I say I don't think we need to discuss it" I would say this with a softer tone and quieter volume to show I am realising what I had done and am feeling guilty and upset.

EVIDENCE

EXPLAIN

LINK

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It asks for two examples. This means you need to do two PEEL paragraphs

*You are playing Mr Birling in this extract. Give **two** examples of how you will use your **physical skills** to play this role. (4 marks)*

It gives you a specific performance skill. You must write about physical skills only.

# So how do you answer this question?

EVIDENCE- give a moment in the extract and quote it.

EXPLAIN- Explain what you'd do

LINK- Why would you do it? How it will communicate your character?

You need to do this twice. Two paragraphs

EVIDENCE  
EXPLAIN  
LINK

1) When I say the line 'well, well- this is very nice.' I would have an upright posture with a straight back, shoulders down and puffed chest. This would show the audience my high class and importance.

EVIDENCE  
EXPLAIN  
LINK

2) On the stage direction 'Eric suddenly guffaws. His parents look at him' I would look over at Eric with a stern facial expression by furrowing my brows and pursing my lips. This would show that I am trying to subtly tell Eric to stop being rude and embarrassing the family in front of their guest. It also shows the authority Birling has.

# The 4 Mark Question

The four mark question will ask you to write about how you would use a particular performance skill. It will ask you how you would use either:

- Vocal skills
- Physical Skills
- Spatial skills

An example of a 4 mark question:

It gives you the character you are playing. This means you must write about how you'd perform this character only.

It asks for two examples. This means you need to do two PEEL paragraphs

*You are playing Eric in this extract. Give **two** examples of how you will use your **physical skills** to play this role. (4 marks)*

It gives you a specific performance skill. You must write about physical skills only.

# So how do you answer this question?

EVIDENCE- give a moment in the extract and quote it.

EXPLAIN- Explain what you'd do

LINK- Why would you do it? How it will communicate your character?

You need to do this twice. Two paragraphs

EVIDENCE  
EXPLAIN  
LINK

1) When I say the line 'the girl's dead and we all helped to kill her' would point my finger towards Birling aggressively to show how I am expressing this angry statement towards my father as I feel he is not taking the matter seriously.

2) When Birling says 'some fathers I know... if you want to stay here' I would use an angry facial expression by furrowing my brows, scrunching my nose and pursing my lips. This would show how angry the statement Birling is saying to him makes me feel and shows the break down my relationship with my father.

EVIDENCE  
EXPLAIN  
LINK

**6 mark  
question  
(performer)**

# The Performer Questions

There are two performer questions. A(ii)- id the 6 mark one.

In your booklet the space for your answer will look like this:

Question (a)(ii) (6)

1

2

3

**You need to be straight to the point- almost writing in note form!**

# The 6 Mark Question

The six mark question will ask you to write about how you would performance skills as a whole to show something in particular. You will need to write about all three skills:

- Vocal skills
- Physical Skills
- Spatial skills

It asks for three examples. This means you need to do three PEEL paragraphs

It asks for performance skills which means you need to write about vocal, physical and spatial.

An example of a 6 mark question:

It gives you the character you are playing. This means you must write about how you'd perform this character only.

It gives you a specific thing to write about. In this question it wants you to focus on how you'd show that you are angry

*You are playing Mr Birling, he is angry in this extract.*

*Give **three** examples of how you will use performance skills to show this. (6 marks)*

It specifies at the end that they want to know how you'd show this specifically.

# So how do you answer this question?

**POINT-** State the performance skill eg: physical, vocal or spatial.

**EVIDENCE-** give a moment in the extract and quote it.

**EXPLAIN-** Explain what you'd do exactly.

**LINK-** Why/How will it show what the question is asking you?

You need to do this three times. Three PEEL paragraphs- one for each performance skill.

**POINT**  
**EVIDENCE**  
**EXPLAIN**  
**LINK**

1) **Through my physical skills.** When I say 'Look here, Inspector', I would use gesture to point my finger aggressively towards the Inspector and have an angry facial expression by furrowing my brows and scrunching my nose. This would show my anger and that I am losing my patience with the Inspector.

**POINT**  
**EVIDENCE**  
**EXPLAIN**  
**LINK**

2) **Through my vocal skills.** On the line 'There's nothing else, y'know. I've just told you that' I would have a harsh tone, louder volume and quicken my pace. This would show his anger as it would come across almost as if Mr Birling is shouting and the quickened pace will show that he has lost his temper.

**POINT**  
**EVIDENCE**  
**EXPLAIN**  
**LINK**

3) **Through my spatial skills.** After Eric says 'I would have let her stay' and the stage direction says that Mr Birling says his next line 'rather angrily', I would very quickly walk towards Eric, closing the proxemics between us. This would show Mr Birling is angry as he tries to intimidate Eric by getting into his personal space.

# The 6 Mark Question

The six mark question will ask you to write about how you would performance skills as a whole to show something in particular.

## An example of a 6 mark question:

It asks for three examples. This means you need to do three PEEL paragraphs

It gives you a specific thing to write about. In this question it wants you to focus on how you'd show that you are guilty

It gives you the character you are playing. This means you must write about how you'd perform this character only.

*You are playing Sheila, she feels guilty about the death of Eva Smith.*

*Give three examples of how you will use performance skills to show this. (6 marks)*

It specifies at the end that they want to know how you'd show this specifically.

It asks for performance skills which means you need to write about vocal, physical and spatial.

## **Straight to the point, each example links to the question.**

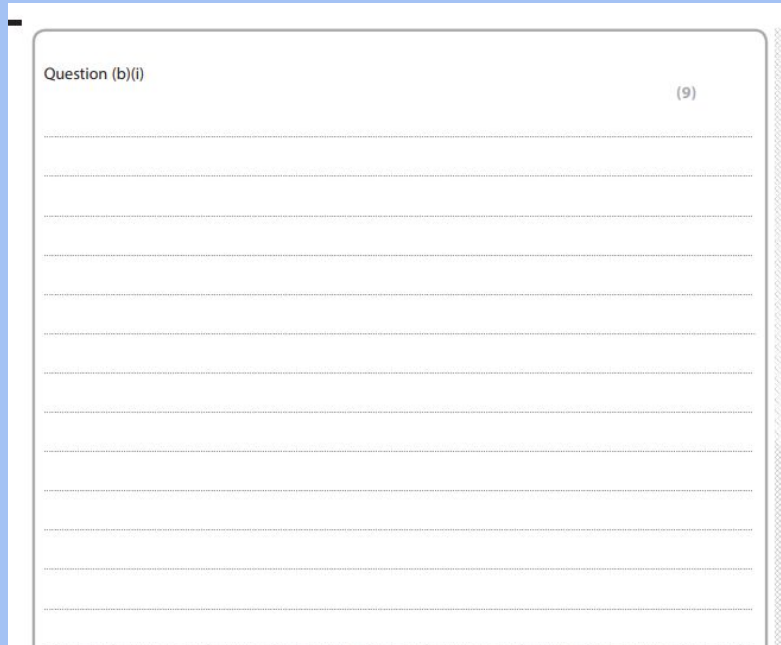
- 1) **Through my spatial skills.** After Eric says 'And it doesn't alter the fact that we all helped to kill her', I would sharply turn and walk away from Eric, opening the proxemics between us. This would show my guilt as Sheila as the walking away would show how she can't bear to hear what Eric is saying about our involvement in Eva's death.
- 2) **Through my vocal skills.** When I say 'But that won't bring Eva Smith back to life, will it?' I would have a quibble in my voice with a soft tone to show I am nearly crying, showing my guilt as I am clearly upset.
- 3) **Through my physical skills.** When Eric is saying his summary at the start of the extract, I would sit down with a hunched posture and my arms wrapped around myself. This would show that I am processing the information and feel vulnerable and guilty about my part in Eva's death.

**9 mark  
question  
(Director)**

# The 9 mark Question

The 9 mark question is question B(i).

In your answer booklet, the space for this question looks like this:



Question (b)(i) (9)

It is clearly marked in your answer booklet and is a few pages long. Make sure you write your answer for question B(i) in the correct place.

To prepare for our final written assessment **so that** we can achieve the best we can.

## The 9 Mark Question

The 9 mark question is in the director part of the exam. The question will give you three options to choose from. These could be any of the following:

- Costume
- Staging
- Stage props and furniture
- Lighting
- Sound
- Set

# An Example of a 9 Mark Question

ALL of your explanations must link to why it'll bring the extract to life for your audience. This could be how it communicates something, how it makes it more exciting to watch, how it demonstrates themes etc.

Your link needs to then explain how this would show the context of the play. You must link it to 1912 and then to 1945 when it was first performed.

An example of a 9 mark question:

You are answering the question as a director.

*As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience.*

*You should refer to the context in which the text was created and first performed.*

Choose one of the following:

- Staging
- Costume
- Lighting

It only wants you to write about one of the options below. You state which one you using in the opening line of your answer.

To apply our knowledge of context so that we can successfully answer a 9 mark question..

## So how do you answer this question?


First state what option you have chosen and then:

**POINT-** State what you're going to communicate to the audience.

**EXAMPLE-** Give examples of what you'd have/do (with a quote from the extract if needed)

**EXPLAIN-** Explain how it would benefit the actor/how the actor might use it and explain how it'll bring the extract to life for the audience.

**LINK-** Link it to the context in which it was created and performed. Mention both 1912 and 1945.



You need to  
do this  
three times.  
Three  
PEEL  
paragraphs.

# A PEEL paragraph example for lighting

State my option. I have chosen costume for this example.

State what point you are going to make.

Mention briefly the actor in terms of this lighting cue. I chose here to mention him looking out into fourth wall however you could mention how the lighting change might change the atmosphere and therefore how the actor would perform. If it is gobo you are using it might be that the actor looks into/at it to symbolise something etc.

As a director I would use lighting to bring this extract to life for the audience.

I would use lighting to show authority and importance.

Towards the end of this extract when The Inspector is 'massively taking charge' I would have a spotlight on full intensity on The Inspector fade in as he begins his explanation to Gerald. The actor would look out into the fourth wall so that the spotlight is directly on his face making him the focus of the scene. This use of lighting would bring the extract to life for the audience as it will highlight to them that The Inspector is someone of great importance and has the power and authority in this scenario. This links to the context in which the play was created and performed as in 1912 there was a clear divide in class and a very patriarchal society. The spotlight on the Inspector symbolises his status and importance as someone the others (especially Sheila) should respect. This would also then link to Priestley's aim in 1945 as he wanted the Inspector to be someone important in the play who highlights the bad deeds of the upper class Birling family.

Given example of your lighting change and when in the extract it would happen.

Explained how it would bring the extract to life for the audience. What this means is just what will this show about his character at this moment.

Linked it to context. Mentioned 1912 and what society was like then and then compared that to 1945. You must mention both 1912 and 1945 in your link to context.

# A PEEL paragraph example for Costume

State my option. I have chosen costume for this example.

State what point you are going to make.

Linked it to context. Mentioned 1912 and then compared that to 1945. In this one I also mentioned Priestley's aim- you don't need to do that for every paragraph but it's good to do it at least once if you can.

As a director I would use costume to bring this extract to life for the audience.

I would use costume to communicate to the audience social class in 1912. I would dress Mr Birling in the traditional 'white tie and tails' which was a popular form of dress in 1912 for the upper classes. This would consist of a white shirt, waistcoat and bow tie, with a black dinner jacket and black trousers. I would give Mr Birling a full moustache to suit the men's fashion for facial hair in 1912. The white tie and tails would show Mr Birling's higher class and that he is currently at a special occasion (his daughter's engagement party) however I would have some subtle differences in his jacket in comparison to Gerald's having Mr Birling's jacket more plain but Gerald's with satin lapels to show that Mr Birling is a lower class to Gerald but that he is trying to impress Gerald so that he can move up the social hierarchy once his daughter marries him. This links to the context in which the play was created and performed as the play was set in 1912 as there were very clear distinctions between social classes and not always easy to move up in class. This then links to 1945 when Priestley wrote the play as Priestley's aim is to show the greed the Birling family have in wanting more power and status despite the fact their current class gives them a very comfortable lifestyle.

Given your example of what you'd dress her in. I haven't just put 'a suit', I have given a couple of details about the suit. Costume can also include hair, makeup and accessories.

Explained how it would bring the extract to life for the audience. What this means is just what will this show about her character at this moment.

# Another PEEL paragraph example for Costume

State my option. I have chosen costume for this example.

State what point you are going to make.

One small comment of the costume in terms of the actor. I have gone for ease of use here as it's important to let examiner know you are aware that actors must be able to use their costume easily. The other thing you could mention is how the actor would use their costume eg: rolling up sleeves, fiddling with buttons etc.

As a director I would use costume to bring this extract to life for the audience.

I would use costume to communicate to the audience women's roles in 1912. I would dress Sheila in a flowing low neckline dress with a piece of expensive jewellery around her neck and her hair in a 'Gibson up do' which was a popular hairstyle in the 1910s. However, in this scene I would have parts of her hair loose and fallen out of the up do and the sleeve of her dress smudged with makeup. The flowing dress would allow the actor playing Sheila to be comfortable and move freely around the stage. The costume would bring the extract to life for the audience as they see the upper class character through the lavish dress but also see the deterioration of Sheila from her looking so presentable before and now disheveled and messy. This links to the context in which the play was created and performed as the play was set in 1912 at a time when women were expected to look nice and presentable for their husbands. It also links to 1945 when it was first performed as the deterioration of Sheila's appearance could symbolise to an audience the breakdown of social classes which was happening at the time in 1945 and was a main aim of Priestley's when writing the play.

Given your example of what you'd dress her in. I haven't just put 'a dress', I have given a couple of details about the dress. Costume can also include hair, makeup and accessories.

Explained how it would bring the extract to life for the audience. What this means is just what will this show about his character.

Linked it to context. Mentioned 1912 and then compared that to 1945. In this one I also mentioned Priestley's aim- you don't need to do that for every paragraph but it's good to do it at least once if you can

# A PEEL paragraph example for Set

State my option. I have chosen costume for this example.

State what point you are going to make.

Gave a link to Priestley's stage directions of what the room should look like.

Linked it to context. Mentioned 1912 and then compared that to 1945.

As a director I would use set to bring this extract to life for the audience.

I would use set to communicate to the audience social class in 1912. I would create the walls of the Birling dining room using a row of flats, with two door flats stage left and stage right for the door to the kitchen and the door out to the hallway. The walls would be painted to reflect that of a upper class 1912 dining room with floral wallpaper and huge portraits on the walls in gold frames. This would bring the extract to life for the audience walls of the home would show the upper class setting on the play and help to show the 1912 era. I would make sure the only decoration on the walls were these large portraits which would all be of past ancestors to help with Preistely's aim of the rooms being 'not cosy or homelike' as he states in his description of the room in the opening. This links to the context in which the play was created and performed as the play was set in 1912 as the upper classes would have large dining rooms for dinner parties which were immaculately kept. This also links to 1945 when the play was written as after the second world war there was a breakdown in social classes so therefore showing this typical 1912 dining room would show how far society has come and what the class system used to look like.

Given your example of a set choice for the scene. Used set terminology and was descriptive.

Explained how it would bring the extract to life for the audience. What this means is just what will this show about the play/character/themes etc

# A PEEL paragraph example for sound

State my option. I have chosen costume for this example.

State what point you are going to make.

Linked it to context. Mentioned 1912 and then compared that to 1945.

As a director I would use sound to bring this extract to life for the audience.

I would use sound to communicate to the audience the broken relationships in the play. When Sheila takes off her engagement ring to give back to Gerald, I would underscore this moment with a non diegetic sound of a low synth which would fade out when Gerald exits. This would bring the extract to life for the audience as the synth sound would help to highlight this as a key moment and help build tension before Gerald leaving the room. This links to the context in which the play was created and performed as the play was set in 1912 as it was very uncommon for women to make radical choices about their relationships, especially breaking off an engagement. This also links to 1945 when the play was written as women had developed more equality after their valued input into the war effort and Priestley wanted to show Sheila as a more modern and independent woman who did not conform to the rules set out by society.

Given your example of a set choice for the scene. Used sound terminology and was descriptive.

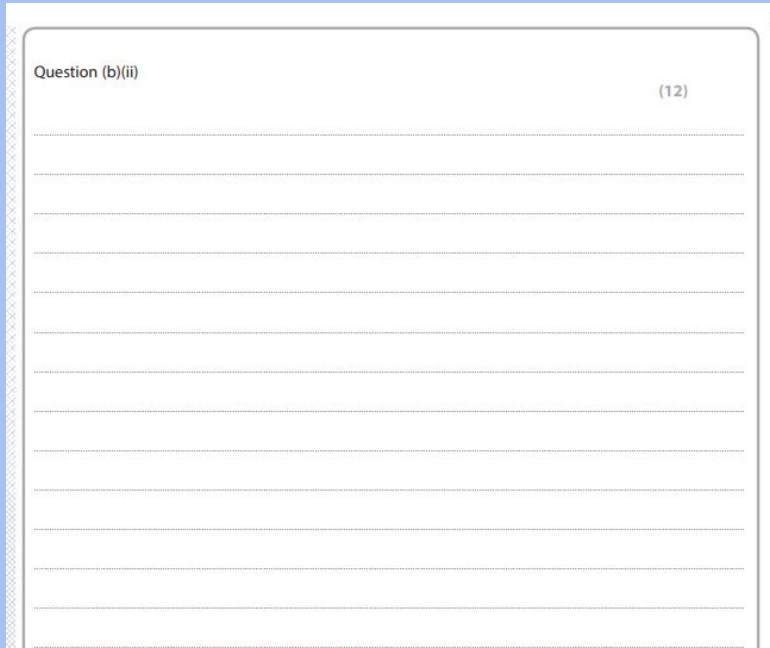
Explained how it would bring the extract to life for the audience. What this means is just what will this show about the play/character/themes etc

**12 mark  
question  
(Director)**

# The 12 mark Question

The 12 mark question is question B(ii).

In your answer booklet, the space for this question looks like this:



Question (b)(ii) (12)

It is clearly marked in your answer booklet and is a few pages long. Make sure you write your answer for question B(ii) in the correct place.

# So how do you answer this question?

You need four PEELL paragraphs.

(Yes there are two 'L's... you need to do two different links here)

Point- State which performance skill you are going to use.

Evidence- Give either a quote, stage direction or moment from the extract.

Explain- Explain exactly what you'd direct them to do.

Link to question- Link this back to question- explain why/how this will communicate those specific emotions to the audience.

Link to complete play- Compare or contrast this to somewhere else in the play.

**Link to complete play- Compare or contrast this to somewhere else in the play.**



This is the part that sometimes trips people up!

Make sure your link to elsewhere in the play is not just stating another moment in the play but is giving examples of how you would direct them similarly or differently in that moment.

The examples you give must link to what you have just said for this extract and not be random.

**Look at the example on the next page to help you with this.**

One way I would direct the performer playing Mrs Birling to communicate that she was defensive is through her vocal skills. On the line 'you know very well why she wanted help' I would direct the performer to speak with a fast pace and harshen their tone'. This would communicate that Mrs Birling is defensive as she is quick to reply to the Inspector's question with her fast pace and her harsh tone would show she is trying to be authoritative in her answer to get across she truly believes she has done nothing wrong. This is different to the beginning of the play where she is happy. In that scene I would have her have a high pitched voice to show she is enjoying the engagement party.



The link at the end is more of a throw away comment and doesn't link clearly to what has been said. It talks about pitch rather than the vocal skills just given in the example and it just states somewhere else in the play and doesn't have any link or relevance to the extract.

One way I would direct the performer playing Mrs Birling to communicate that she was defensive is through her vocal skills. On the line 'you know very well why she wanted help' I would direct the performer to speak with a fast pace and harshen their tone'. This would communicate that Mrs Birling is defensive as she is quick to reply to the Inspector's question with her fast pace and her harsh tone would show she is trying to be authoritative in her answer to get across she truly believes she has done nothing wrong. This defensive character is a different side to Mrs Birling, especially when comparing to the Mrs Birling we were first introduced to at the start of the play where she is happy and celebrating her daughter's engagement. As a director I want Mrs Birling to come across as quite rattled in this scene to give her reason to be defensive and therefore this would be the first time we hear the harsh tone from her. Up until this point Mrs Birling's tone would be more soft to show she is still trying to be a good host.



The link at the end is closely related to the vocal skills just spoken about in the example and is giving more information about how the contrast in somewhere else in the play will create meaning for the audience.

# The Director Question

The director question is B(ii) and is 12 marks. You will need to talk about how you will direct the performers in the play through their voice, physicality and use of stage space.

It asks you to write specifically about how you'd direct the performer to show what they have stated.

You are writing from the point of view of a director.

## An example of a 12 mark question:

It gives you a statement about one of the characters.

*Mr Birling is both **impatient** and **defensive** in this extract. As a **director**, discuss how you might direct the performer playing Mr Birling to **communicate** these emotions to the audience in **this extract** and in the **complete play**.*

You must consider:

- Voice **Vocal skills**
- Physicality **Physical skills**
- Stage directions and stage space

**Spatial skills**

(12 marks)

You need to discuss the wider play as well as the extract. This means you need to make links to other moments from the play.

You must talk about each of the listed things.

# An example of a PEELL paragraph

Made my point-  
stated what skills I  
am talking about

Explain- I  
explain/describe  
what I would direct  
the performer to  
do.

Second link- link to  
somewhere else in  
the play before or  
after this extract.  
This can be a  
comparison where  
you'd direct the  
performer to do  
something similar  
or a contrast where  
you direct the  
performer to do  
something different.

One way I would direct the performer playing Mr Birling to communicate these emotions would be through his vocal skills. On the line 'Yes, yes. Horrid business. But I don't understand why you should come here, Inspector' I would direct the performer to speak with a fast pace, heighten their pitch and emphasise the word 'here'. This would communicate that Mr Birling is impatient and wants the Inspector to leave as quickly as possible as he is rushing in his responses. The heightened pitch would demonstrate that he is nervous and defensive as if he has something to hide. The emphasis on the word 'here' would further show his defensive nature and how he feels he is being personally targeted in his own home. This contrasts to the end of the play when Mr Birling discovers that Inspector Goole was not a real inspector and is positive and confident. By directing the performer to use a slow pace in this later moment it would contrast Mr Birlings vocal skills in this extract as it would show him in a proud rather than defensive manner.

Gave my  
evidence-  
quoted a line  
or stage  
directions  
from the  
extract.  
First link- I  
link to the  
question-  
how will this  
communicat  
e what they  
have  
stated? (Mr  
Birling being  
impatient  
and  
defensive)

# The Director Question

The director question is B(ii) and is 12 marks. You will need to talk about how you will direct the performers in the play through their voice, physicality and use of stage space.

## An example of a 12 mark question:

It asks you to write specifically about how you'd direct the performer to show what they have stated.

You are writing from the point of view of a director.

One of your 'evidence' quotes should be a stage direction.

It gives you a statement about one of the characters.

***Gerald questions the Inspector's identity.***

*As a **director**, discuss how you might direct the performer playing this role to **communicate** this to the audience in **this extract** and in the **complete play**.*

*You must consider:*

- *Voice* **Vocal skills**
- *Physicality* **Physical skills**
- *Stage directions and stage space* **Spatial skills**

*(12 marks)*

You need to discuss the wider play as well as the extract. This means you need to make links to other moments from the play.

You must talk about each of the listed things.

# An example of a PEELL paragraph

Made my point- stated what skills I am talking about

Explain- I explain/describe what I would direct the performer to do.

Second link- link to somewhere else in the play before or after this extract. This can be a comparison where you'd direct the performer to do something similar or a contrast where you direct the performer to do something different.

One way I would direct the performer playing Gerald to communicate his questioning of the Inspector's identity would be through his vocal skills. On the line 'Did we? Who says so? Because I say...' I would direct the performer to use a higher pitch with an upward intonation in his voice when asking the questions and then emphasis the word 'I'. This would communicate that Gerald is questioning the Inspector's identity as the upward intonation will seem like he is posing a question to the others with the higher pitch making his questions seem sarcastic and patronising as if he knows better. Emphasising 'I' when he begins to state his opinion will then highlight that he has an opposing view to what the Inspector said. This contrasts Act 2 where Gerald is being questioned by the Inspector and feels nervous about his secret coming out. Here I would direct Gerald to have a similar pitch but use stutters and pauses to show his nervousness instead of the arrogance and sarcasm he shows here.

Gave my evidence- quoted a line or stage directions from the extract.

First link- I link to the question- how will this communicate what they have stated? (Gerald questioning)

**14 mark  
question  
(Designer)**

# The Designer Question

The designer question is question C.

In your answer booklet, the space for this question looks like this:

Question (c) (14)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

It is clearly marked in your answer booklet and is a few pages long. Make sure you write your answer for question C in the correct place.

To prepare for our final written assessment **so that** we can achieve the best we can.

# The Designer Question

The designer question is C and is 14 marks. You will need to talk from the point of view of a designer, how you would use one of the design elements to enhance the extract for the audience.

An example of a 14 mark question:

You are writing from the point of view of a designer.

You choose one of the options to talk about for the whole question.

You get a choice of three options to talk about. You must only talk about the option you chose for the whole question.

As a designer, discuss how you would use one of the design elements below to enhance the production of this extract for the audience.

Choose **one** of the options below.

- Lighting
- Set
- Sound **(14 marks)**

The question specifically wants to know how the design elements will enhance the production for the audience.

This can mean:  
-Create impact  
-Communicates meaning  
-Creates atmosphere

To apply our knowledge of design so that we can successfully answer a 14 mark question..

## So how do you answer this question?

You need four **PEEL** paragraphs.

First paragraph state what option you have chosen and then:

**Point-** make a point to what you are going to show/create with your design option.

**Evidence-** If going to be used at a specific moment then give either a quote, stage direction or moment from the extract. If something in general for whole extract then state that.

**Explain-** Explain exactly what you'd do/have on stage with your design element using the correct terminology.

**Link to question-** Link this back to question- explain why/how this will enhance the production for the audience.

You need to do this 4 times to get 14 marks

# An example of two PEEL paragraphs for lighting

As a designer, I would use lighting to enhance this production for the audience.

One way I would use lighting is to help communicate status to the audience. When Mr Birling is angry and shouting at Eric, I would use a spotlight at a high intensity shone directly on the Mr Birling and Eric downstage centre (the point of command) This would enhance the production for the audience as at this moment Birling is trying to gain back power and a spotlight would enhance this moment where he asserts his authority. The high intensity would help draw the audience's focus away from the other characters and help highlight the pinnacle of the breakdown in Eric and Birling's relationship to the audience.

Another way I would use lighting is to show the grand and wealthy nature of the Birling house. During the entire play, I would have a gobo of a large window projected onto the stage, creating the illusion of a showdown of a grand window. This would enhance the production for the audience as this would communicate to them that the Birling family are wealthy as in 1912 only the higher classes would have a house with such large windows. I would change the intensity of the gobo throughout play to help with the different atmosphere needed such as having a bright intensity on it at the beginning of the play when all are happy and having a dimmer intensity when a more eerier atmosphere is needed.

Another way I would use lighting is...

# An example of a PEEL paragraph for lighting:

Made my point- stated what I am going to show/create with my design option.

One way I would use lighting to enhance this production for the audience would be to help enhance the emotions of the characters. When Eric is 'almost threatening' his mother, I would use a spotlight with a red gel over it, shone at a dim intensity onto Eric and his mother. This would enhance the production for the audience as at this moment Eric is feeling hurt, betrayed and angry with his mother and therefore the colour red would intensify this emotion and communicate his feelings to the audience. The spotlight would create a small circle around the two of them, forcing the audience to focus on them and their intense and broken relationship.

Gave my evidence- quoted a line or stage directions from the extract.

I link to the question- how will this enhance the production for the audience? I decided to focus on communicating emotions and relationships for this paragraph.

Explain- I explain/describe what I would do/have with my design element using the correct terminology.

# An example of two PEEL paragraphs for sound

As a designer, I would use lighting to enhance this production for the audience.

One way I would use sound to enhance this production for the audience would be to help create an intense atmosphere. When Birling loses his temper 'For god's sake!' and he begins to argue with Eric, I would play a non-diegetic sound of low pitch piano music which builds in pace through the argument. This would enhance the production for the audience because the sound would be underscoring the conflict between Eric and Birling creating an intense atmosphere for the audience. It would also build tension and suspense for the audience as the different opinions from the characters are revealed and the audience see the message Priestly wanted to show in terms of guilt and responsibility.

Another way I would use sound to enhance this production would be to help with the naturalistic genre of the play. When Gerald storms out of the room the stage direction says 'we hear the door slam,' I would play a pre recorded diegetic sound of a door slamming. This would enhance the production for the audience because the sound effect would not only support the stage direction Prestley has given us but the sound effect would give the actors left on stage something to react to, possibly flinches or jumping to the sound to show the hard slam of the door which will reflect Gerald's anger.

# An example of a PEEL paragraph for set:

Made my point- stated what I am going to show/create with my design option.

Explain- I explain/describe what I would do/have with my design element using the correct terminology.

Gave my evidence- stated that this will be for the whole extract/play.

One way I would use set to enhance this production for the audience would be to show the time era and social class of the setting. Throughout the entire extract and play, I would have a row of flats upstage painted to look like the walls of the Birling family dining room, they would have expensive looking wallpaper with floral patterns and the central flat would have a large family portrait of the Birlings in a large expensive gold frame. I would also hang a large chandelier down from the flies centre stage. This would enhance the production for the audience because the patterned wallpaper would be fitting to the 1910s time era and the chandelier and grand looking gold frame would show the upper class life of the Birling family and communicate the theme of power and social class.

I link to the question- how will this enhance the production for the audience? I decided to focus on enhancing time era, class and themes

# An example of a PEEL paragraph for costume:

Made my point- stated what I am going to show/create with my design option.

Explain- I explain/describe what I would do/have with my design element using the correct terminology.

One way I would use costume to enhance this production for the audience would be to show the mysterious nature of the Inspector. Throughout the entire extract and play, I would dress the inspector in a black suit with a long dark grey trench coat and fedora hat. His suit would have pockets in the jacket so that he can bring out his notepad and the photograph of Sheila. This would enhance the production for the audience as the dark colours of the costume plus the long coat and coat covering him up would show the Inspector to be a mysterious character which would intrigue the audience. It would also support the end of the play when there is a question on whether he was a real inspector or not and the audience would not have much physical information to go on to be able to answer this meaning they could question this too.

Gave my evidence- stated that this will be for the whole extract/play.

I link to the question- how will this enhance the production for the audience? I decided to focus on enhancing character.

# **PRACTICE QUESTIONS**

## 4 marker:

You are playing \_\_\_\_\_ in this extract. Give two examples of how you will use your \_\_\_\_\_ skills to play this role. (4 marks)

Add a character in the scene:

- Inspector
- Gerald
- Mrs B
- Sheila
- Mr B

Add in a performance skill:

- Physical
- Vocal
- Spatial
- Verbal/non verbal

## 6 marker:

You are playing Mrs Birling, she is defensive in this extract.

Give three examples of how you will use performance skills to show this. (6 marks)

You are playing Gerald, he is admitting to what he has done in this extract.

Give three examples of how you will use performance skills to show this. (6 marks)

You are playing Sheila, she is shocked in this extract.

Give three examples of how you will use performance skills to show this. (6 marks)

You are playing the Inspector, he is showing calm authority in this extract.

Give three examples of how you will use performance skills to show this. (6 marks)

## 9 marker:

*As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience.*

*You should refer to the context in which the text was created and first performed.*

*Choose one of the following:*

- Staging
- Costume
- Lighting

*As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience.*

*You should refer to the context in which the text was created and first performed.*

*Choose one of the following:*

- Set
- Sound
- Props and stage furniture

# 12 marker:

*Mrs Birling is **agitated** in this extract.*

*As a **director**, discuss how you might direct the performer playing Mrs Birling to **communicate** these emotions to the audience in **this extract** and in the **complete play**.*

*You must consider:*

- *Voice*
- *Physicality*
- *Stage directions and stage space*

*(12 marks)*

*Gerald is both **guilty** and **embarrassed** in this extract.*

*As a **director**, discuss how you might direct the performer playing Gerald to **communicate** these emotions to the audience in **this extract** and in the **complete play**.*

*You must consider:*

- *Voice*
- *Physicality*
- *Stage directions and stage space*

*(12 marks)*

*Sheila is **furious** in this extract.*

*As a **director**, discuss how you might direct the performer playing Sheila to **communicate** these emotions to the audience in **this extract** and in the **complete play**.*

*You must consider:*

- *Voice*
- *Physicality*
- *Stage directions and stage space*

*(12 marks)*

# 14 marker:

As a designer, discuss how you would use one of the design elements below to enhance the production of this extract for the audience.

Choose **one** of the options below.

- Lighting
- Set
- Sound

**(14 marks)**

As a designer, discuss how you would use one of the design elements below to enhance the production of this extract for the audience. Choose **one** of the options below.

- Costume
- Staging
- Props and stage furniture

**(14 marks)**

As a designer, discuss how you would use one of the design elements below to enhance the production of this extract for the audience.

Choose **one** of the options below.

- Sound
- Costume
- Staging

**(14 marks)**