

*Mametz falls under Unit 4 of your A Level study: Text in Performance*

*In this unit, you will need to study two complete texts & know each in their entirety. You are being asked to demonstrate your knowledge, understanding and skills in interpreting texts for performance and to do this through a written examination. When you approach this unit you should do so in two ways - firstly, in a practical way, as though you are the actor, director, designer of the play and secondly, as an informed member of a theatre audience.*

*In this unit you must remember that you are being assessed on two things:  
1- That you can demonstrate your knowledge and understanding of how theatre is created and performed  
2 - That you are able to analyse and evaluate the work of others.*

*We hope that these video resources and accompanying exercises will help you in your study of Mametz.*

*Watch the videos and answer the following questions. You may choose to follow the style of the director, designer or actor featured in our films as a means of informing some of your responses, though it is essential that you bring your own interpretations & creativity to these answers. You should aim to spend 1hr 15 min on each question.*

*1. Read page **26** to the end of Act 1, Scene 9 on page **30**.*

- a) As a **designer**, devise costumes for two characters in this extract explaining how meaning can be communicated through them.*
- b) Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced these choices.*
- c) As a **director**, discuss how meaning can be communicated through character movement and spatial relationships on stage in this extract.*

*2. Read from page **40** to the bottom of page **43**.*

- a) As a **director**, explain how you would interpret **Act 1 Scene 14** for a contemporary audience and show how your ideas relate to the play as a whole.*
- b) Analyse and evaluate how any live productions you have seen as part of the course have influenced your interpretation.*
- c) As an **actor**, discuss how you would use voice and movement to interpret the character of **Wyn Griffith (Old)** in this extract.*

*3. Read from page **64** to page **67** (Act 3, Scene 1).*

- a) As a **designer**, discuss your choice of stage, production style, set and props for this extract, explaining how your choices create atmosphere.*
- b) Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced these choices.*
- c) As an **actor**, discuss how you would use voice and movement to interpret the character of **General Evans** in this extract.*

4. Read **Act 1, Scene 5**.

- a) As a **director**, explain how you would interpret the themes of the **futility of war and patriotism** from page **9** to page **13** to a contemporary audience. You should explain how your ideas relate to the play as a whole.
- b) Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your interpretation.

5. Read **Act 3, Scene 2**.

- a) As a designer, explain how you would interpret the themes of **death and loss** from page **68** to page **70** to a contemporary audience. You should explain how your design ideas relate to the play as a whole.
- b) Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your interpretation.

Please see below the reading list that was used by NTW's Production team to help inform their own interpretation of the text:

**Up to Mametz and Beyond** by Llewlyn Wyn Griffith, Edited by Jonathon Riley (Pen & Sword)

**Trench Talk, Words of the First World War** by Peter Doyle & Julian Walker (Spellmount)

**The Wipers Times with an introduction** by Christopher Westhorp (Conway Publishing)

**Trench: A History of Trench Warfare on the Western Front** by Stephen Bull (Osprey Publishing)

**Uniforms of World War 1** by Jonathan North, Consultant - Jeremy Black MBE (Lorenz Books)