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DEPARTMENT: PERFORMING ARTS

TEST ON PFA 108(THEATRE WORKSHOP)

1. WHAT ARE THE OBJECTIVE, PERSONALITY TRAIT OF THE FOLLOWING CHARACTERS IN ALONE AND FRIGHTENED: GEORGE, TINA, LINDA, DR.MAT AND MATRON.

GEORGE: his personality trait is being consistent with his decisions, he loved Tina and he didn’t let anything not even their condition make him stop loving her or not push his way to get her.

Tina: her personality trait is that she does anything for love, even though she knew that having sex without protection was not right because anything can happen she still did it simply because the guy she loved didn’t like condoms.

Linda: her personality trait is that she is funny, that is why her scene was used as the comic relief in the play.

Dr.mat: his personality trait is that he likes to stand for the right thing that’s why he didn’t want Tina and George to get married in the first place because that was a risk to their physical and mental health.

Matron: her personality trait is that she is a god fearing woman who is very kind hearted, that’s why she also treated the patients like they were her own children.

1. DESCRIBE THE CONFLICT AND THE WILLPOWER IN THE PLAY.

In the play the conflict came when the doctor refused to allow them get married and even threatened to separate them to different hospitals, then George and Tina were arguing adamantly with the doctor that they knew what they were doing. The willpower came when George was about to die he tried to stay strong to be alive for Tina but he couldn’t be strong anymore he had to give up.

1. DESRIBE THE VALUE AND DRAMATIC ACTION (NOTICEABLE, EXCITING OR IMPRESSIVE SORT OF EXAGERATED FOR SPECIALEFFECT) AND CONFLICT IN CHILD INTERATIONAE.

The value in childe international is basically to protect the African culture so that it will not be thoroughly erased in welcome of the western culture. And the dramatic action where Kotun paces on the stage trying to tell the audience about how his wife acts. The conflict began when Kotun tells Titi that she will not be having her birthday party and Tina shouts back and he tries to beat her and even cancels his meeting to sort out the issue with her and ends up beating the mom and she betas tit in return.

1. EXPLAIN THE FOLLOWING THEATRICAL TERMINOLOGY :

ACTION, ACT CHANGE ,AD LIB, ADAPTATION, ANTAGONIST, APRON, ASIDE, ATMOSPHERE, BACKDROP, PRODUCTION DIARY, PROMPT BOOK, AUDITION, CASTING AND REHEARSAL

Action: the act of motioning the artists to move and begin their respective roles in the scene.

Act change: this is used to signify things that change the act of a play, which eventually lead to complications and crisis.

Ad lib: this is used when telling the actors to perform without script.

Adaptation: this is when a material from another artistic medium, such as a novel or film is re-written according to the needs and requirements of the theatre and turned into a play or musical.

Antagonist: this is the person who opposes the protagonist.

Apron: the apron is any part of the stage that extends past the proscenium arch and into the audience or seating area.

Aside: this is when an actor tells the audience something which is unheard by other characters.

Atmosphere: it is basically the feeling that readers get from a narrative, based on details such as setting, background, objects, and foreshadowing.

Backdrop: a decorated cloth hung at the back of a stage.

Production diary: it is an account of the making of a film for promotional purposes in the form of video pod cast.

Prompt book: the prompt book is also called the transcript, it is the master copy of all the actors movements and lines and technical cues and is used by the stage manager to run rehearsals.

Audition: a performance by aspiring performers to demonstrate suitability or talent.

Casting: the process of selecting actors who will participate in a production.  
Rehearsal: this is the practicing of something which is to be performed before an audience.

1. THE DIRECTOR PLAYS AN ESSENTIAL ROLE THROUGHOUT THE ENTIRE PRODUCTION PROCESS. LIST THE BASIC OUTLINE OF THE STAGES AND HOW THE DIRECTOR CONTRIBUTE TO EACH.
2. Finding a script: the director is mostly the one who finds the script.
3. Figure out the nitty gritty: the director reads through a number of times to get every single detail.
4. Casting: the director casts the play for efficient performance
5. Rehearsals: the director conducts the rehearsals before the play is being handed over to the stage manager a day to the main production.