

A level Drama and Theatre

Component 2 Intention Proforma

The use of this proforma is optional and centres can use it if they wish or adapt it or use their own versions.

Requirements are from page 41 of the specification ([issue 4](#)).

Performance Intention Proforma: Section B

Student name	Candidate A only male in group. 1st identification		
Centre No		Candidate No	
Title of text and playwright	<i>Arabian Nights</i>		
Mono/Duo/group	Group 1		
What role(s) are you playing? I play the roles of Ali Baba's Wife, Baba Mustapha, Ali Baba's Son, the Ghoul and Customer 2 and Ensemble. The group is performing two tales from <i>Arabian Nights</i> : 'Ali Baba and the Forty Thieves' and 'The Wife Who Wouldn't Eat'.			
What is happening to your character(s) in the key extract? I play Ali Baba's Wife, Baba Mustapha and Ali Baba's Son in 'Ali Baba and the Forty Thieves'. Ali Baba's Wife is horrified when she learns that Ali Baba stole gold from the cave, but she soon helps him cover his tracks by burying the gold after she realises how rich they are when she weighs the gold. Baba Mustapha is the "poor old cobbler" whom Marjanah visits to sew up together the body of Kasim in order to give him a proper burial. He is easily bribed, which the Captain of the Forty Thieves later does as he retraces his steps to Kasim's (by that point Ali Baba's) residence. I play Ali Baba's Son in the second half of the tale, when the Captain attempts to murder Ali Baba. Ali Baba marries him to Marjanah as a show of gratitude after she thwarts the Captain's plan. I play the Ghoul and Customer 2 in 'The Wife Who Wouldn't Eat'. The Ghoul dances with Amina as they dig up a dead body which they then proceed to eat. Customer 2 brings Sidi 2 (currently a dog) to the Sorceress, after figuring out that he was a man trapped in the form of a canine.			
How does the key extract relate to the context of the whole play? We are performing two tales that Shahrazad tells her husband, Shahryar, as part of the frame story that surrounds the tales. Shahryar, a king who believes all women to be unfaithful, marries a woman every night only to have her executed by the next morning. When the Vizier (who is tasked with providing the wives for Shahryar) cannot find any more women to marry him, his daughter, Shahrazad, offers to wed the king. However, in order to avoid execution, she tells Shahryar tales but does not end them, forcing him to delay her death so he can hear the			

end of the story. This cycle repeats for 1001 nights. Therefore, both 'Ali Baba and the Forty Thieves' and 'The Wife Who Wouldn't Eat' are tales that Shahrazad tells Shahryar, and the audience remain conscious of this because she appears as a character in many of the fables.

What are your characters' objectives/motivations/feelings?

Ali Baba's Wife is distraught when she first learns that her husband stole the gold, but when he explains how rich they now are, she is overjoyed, and borrows scales from her sister-in-law to determine the exact wealth they possess.

Baba Mustapha is described as a poor but hardworking elderly cobbler. He is approached by Marjanah to secretly stitch Kasim's body together, but he is quite a slippery character. He claims to be very concerned about his reputation, but is easily bribed by both Marjanah and later the Captain.

Ali Baba's Son in the section of the play where I perform his role is present to have dinner with his father and the disguised Captain, and considering he later goes on to marry Marjanah, it is likely he is quite enthralled by the dance she performs. Despite a moment of shock he shares with his father when she stabs the Captain, he soon resumes to admire her, and their wedding is a happy occasion.

The Ghoul is a non-speaking role, but performs a "monstrous dance" with Amina as they dig up a corpse and eat the rotting flesh. As a character, it is purely there to show how Amina is a demonic being connected with evil spirits.

Customer 2 is quite an illusive figure, but also an intelligent one. She leads Sidi 2 (trapped in the form of a dog) to her daughter, the Sorceress, so she can turn him back into a man. There is something mysterious about her as she laughs alongside her daughter when she refuses to tell Sidi 2 what effect the potion that they brew for him to use to punish Amina will have.

How are you interpreting this character(s) in performance? (i.e. vocal, physical, communication of intent)

In 'Ali Baba and the Forty Thieves', I interpret my characters as comic roles. We have taken a non-naturalistic approach to this tale, and so with some of my characters my vocal and physical interpretations are not naturalistic (i.e. accents not of the Middle Eastern region). However, 'The Wife Who Wouldn't Eat' is a darker tale thematically, and so the roles I play are more violent and mysterious. Creating comedy as Ali Baba's Wife, I use the stereotype of an Essex girl to make it clear I am playing a woman. I use a south Essex accent and often exaggerate both my voice and physicality, for instance using a higher pitch to add a comic theatricality to the dialogue and gesticulating with my arms in an effeminate way. Ali Baba and Ali Baba's Wife were casted with actors of the opposite sex to the characters, creating a comic dynamic when we act as an overly affectionate married couple throughout the tale, even when the atmosphere is bleak (such as on the public announcement of Kasim's death).

As Baba Mustapha, I use a hunched posture (creating a lower level with other characters) and often squint and upturn my mouth to signify the character's age, as well as a Cockney accent to show he is of a lower-class in society. However, I

break this up by rubbing my hands together and grinning when he is bribed to show his duplicitous and somewhat conceited demeanour, particularly when interacting with the Captain.

When playing Ali Baba's Son, I aim to convey his youth compared to the other men in the scene. He stands more upright, and is more respectful and controlled in displaying his emotions during Marjanah's dance. However, when they marry, I use a lower pitch and snarl when saying some of my words to show he is attracted to Marjanah.

As the Ghoul is a non-speaking role, I move my limbs in an inhuman way and express great joy at consuming the rotten flesh by using an extremely wide smile (to the point where it is slightly uncanny). I also make unintelligible but threatening noises that are reminiscent of growls to emphasise that the Ghoul is a demon of the underworld, with the purpose of shocking, scaring and repulsing the audience.

When performing as Customer 2, I use a low volume of 3 – 4 out of 10 when delivering my lines, moving swiftly and elegantly at a fast pace to provide a illusive and alluring quality as she is the Mother of the Sorceress, and her involvement in magic that is not revealed until Amina is transformed into a horse creates tension and intrigue in the audience.

Word count	1115
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