

# AQA Drama GCSE

Course Booklet and Knowledge Organiser  
Alderbrook School.



My name is.....

My teacher is.....

Your Digital Theatre+ Log in:

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Rosie flies in scene 1 of Frantic Assembly's uk premiere of:

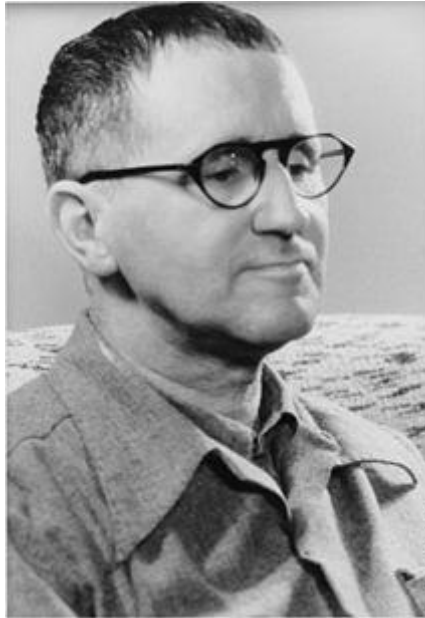
'Things I Know To Be True' by Andrew Bovell.

# Contents

# Page

Introducing Brecht	3
The 3 Skill Set/The Writing Formula	4
Basic Course Structures	5
Component 1 Guide	7
Introducing our set play 'Things I Know To Be True'	8
Section 2 Question by Question Guide	12-21
Section 3- Live Theatre Guide	21-26
Component 2 Guide	27-42
Component 3 Guide	43-44
Glossary of Drama Terms	45-55

Introducing our practitioner Bertolt Brecht.  
Here he is!



“Don't expect the theatre to satisfy the habits of its audience,  
but to change them.”

### **Key features of his style:**

- *Reminding the audience they are watching theatre.*
  - *Creative transitions*
  - *Non-illusionary*
  - *Direct address*
- *Multi-rolling with character changes in front of audience*
  - *Breaking the fourth wall*
  - *Spass! Fun-Tickle and Slap.*

## **The 3 Skill Sets.**

### **What Actors do to communicate...**

- The use of the body – facial expression, gesture, physicality, posture, gait.
- The use of the voice – pause, emphasis, pronunciation, intonation, projection, accent, diction.
- Not doing – stillness, pause, silence, beats, withdrawal of physical/eye contact.

### **The Writing Formula- Drama Writing:**

- Describe- What would you do on stage? Body, voice, not doing...
- Explain- Why would you do it? I would do this to create tension...
- Evaluate- What was the impact on the audience?  
This created comedy

## AQA GCSE Drama- Course Structure

Your GCSE Drama course is assessed through 3 separate blocks of learning called Components. These are:

<b>Component 1- Understanding Drama</b>	<b>Component 2- Devising Drama</b>	<b>Component 1- Text in Practice</b>
In this component you will sit a 1 hour 45 minute exam.	In this component you will devise an original piece of theatre. You can choose the skill you want to focus on including <b>performance</b> or an element of theatre <b>design</b> .	In this component you will perform two separate extracts from a play chosen by your teacher. You can choose the skill you want to focus on including <b>performance</b> or an element of theatre <b>design</b> .
<p>You will answer questions in three sections:</p> <ul style="list-style-type: none"> <li>• <b>4 Multi-choice questions</b></li> <li>• <b>The 39 Steps</b></li> <li>• <b>Live Theatre</b></li> </ul>	<p>You will be given marks in this way:</p> <ol style="list-style-type: none"> <li>1) <b>Section 1</b> Devising Log (20)</li> <li>2) <b>Section 2</b> Devising Log (20)</li> <li>3) <b>Section 3</b> Devising Log (20)</li> <li>4) <b>Performance</b> of your chosen skill. (20)</li> </ol>	<p>You will be given marks in this way:</p> <ol style="list-style-type: none"> <li>1) <b>Extract 1</b> performance (20)</li> <li>2) <b>Extract 2</b> performance (20)</li> </ol>
<p><b>This component is worth:</b></p> <p><b>40% of your GCSE</b></p>	<p><b>This component is worth:</b></p> <p><b>40% of your GCSE</b></p>	<p><b>This component is worth:</b></p> <p><b>20% of your GCSE</b></p>

# Component 1 Guide: Understanding drama

## (40% of GCSE)

### **What's assessed?**

- Knowledge and understanding of drama and theatre
- Analysis and evaluation of the work of live theatre makers

### **How it's assessed**

- Written exam: 1 hour and 45 minutes
- Open book
- 80 marks
- 40% of GCSE

### **Questions**

- Section A: multiple choice (4 marks)
- Section B: four questions on a given extract from the set play chosen- The 39 Steps (44 marks)
- Section C: one question (from a choice) on the work of theatre makers in a single live theatre production (32 marks)

### **The timing mantra!**

Your teacher will make you learn this list of numbers by heart:

45,25,15,10,5,5

It's the timings for each of the questions in the written exam, starting with the highest tariff first (Live Theatre) and working backwards. This is the order we recommend you to write in.

## GCSE Drama Component 1- The Basic Structure!

Question/Section	Time allocated	Mark	Approx Word Count	Skills/Knowledge
<b>Section 1</b>  4 Multiple choice questions.	5	4	N/A	<ul style="list-style-type: none"> <li>• Theatre roles</li> <li>• Stage locations</li> <li>• Stage configurations</li> </ul>
<b>Section 2 Q1</b>	5	4	150	<b>DESCRIBE</b> how you would <b>DESIGN</b> for... costume/lighting/setting/sound.
<b>Section 2 Q2</b>	10	8	400	<b>DESCRIBE</b> and <b>EXPLAIN</b> how you would <b>PERFORM</b> a particular line.
<b>Section 2 Q3</b>	15	12	580	<b>DESCRIBE</b> and <b>EXPLAIN</b> how you would perform a role for the shaded area of the text.
<b>Section 2 Q4</b>	25	20	800	<b>EITHER DESCRIBE and EXPLAIN</b> how you would design one technical aspect for the extract and the whole play <b>OR DESCRIBE and EXPLAIN</b> how you would act one character in the extract and the whole play.
<b>Section 3</b> <b>Q11</b> <b>OR</b> <b>Q12</b> <b>OR</b> <b>Q13</b>	45	32	1300	<b>DESCRIBE ANALYSE AND EVALUATE</b> the <b>acting or design</b> features of a live piece of theatre you have seen.

## Outline of Section 1= 4 marks

***It's only worth 4 marks and you will spend no more than 5 minutes on it!***

Section 1 of the exam asks you to answer 4 simple multiple choice questions. They are testing your basic theatre knowledge and terms. You may be asked about:

Stage configurations, for example- Traverse

Theatre Job roles, for example Stage Manager

Stage positioning, for example Upstage Right.

Your teacher will build this basic knowledge as the course progresses, but the glossary at the back of this booklet will guide you in the basic theatre terminology you need.

Example question:

Which of these roles in the theatre is responsible for the smooth running of the show on stage every night?

- a) The director
- b) The wardrobe manager
- c) The front of house manager
- d) The stage manager

Answer: d) The Stage Manager

## Guide to Our Set Play- 'Things I know To Be True'

### Outline of Section 2= 44 marks

***It's all about your knowledge, understanding and interpretation of 'Things I Know To Be True' by Andrew Bovell (Code Name TIKTBT!)***

'Things I Know To Be True' was originally produced written by Andrew Bovell and produced in association with Frantic Assembly, a theatre company with an international reputation for physical theatre.

#### **Frantic Assembly**

They tend to work with writers who have created an original play, adding their own distinctive style to the production. The plays they commission are generally modern and naturalistic in style, with familiar complex characters in domestic situations. Love, family and relationships are regular themes in their productions. Frantic Assembly often use expressive physical theatre sequences during or between scenes to compliment the emotional tone of the performance. They also use physical



theatre to express the feelings and desires that characters sometimes struggle to communicate to each other. The plays they chose often combine monologue sequences with duologues or small ensemble scenes. They also favour plays that go back and forward in time, allowing the company to use physical theatre to seamlessly move the story forward or backwards.

### **Things I know... the basics!**

'TIKTBT' has a distinctive suburban setting in modern Australia. It tells the story of a close knit family of two parents and their four children. The children are at various stages of their adult life. They are a normal family, with its own history and stories to tell. Like most families, relationships are rich and complex. During the play, scenes focus on the story of each of the characters and we discover problems, tension and struggles, often stemming from the relationship between parent and child. We also discover a rich texture of love, devotion and frustration within the marriage between Bob and Fran.

### **Structure**

The play has a linear structure, starting in the autumn of one year and ending in the summer of the next. Whilst the play is linear, it does have leaps forward in time and the seasons of a year are often used to reflect the mood and feelings of characters. The play has a dramatic prologue and epilogue which frames the narrative, foregrounds the key themes and ends the story in tragedy.

### **Themes**

From the start, and throughout, the play teaches us not to assume we know things. Each of the characters is on a journey of discovery, finding surprises and revelations about their family, themselves and their inter-relationship. The play also teaches us that things change and that it is our duty to not try to hold onto what was, but change ourselves and embrace newness. The play also explores the idea that love is a complex delicate thing and that it is possible to love too much as well as too little.

### **Style**

The play is naturalistic in style, constructed of duologues, several monologues and ensemble family scenes. There are a number of realistic conflict scenes where revelations bring about a clash between characters. The language of the play is naturalistic and there are elements of real speech such as overlapping dialogue, non-sequiturs, slang and swearing. The play is serious in tone with comic moments.

### **Setting**

Although the play is set in suburban Australia (Hallett Cove near Adelaide) it could easily be translated to a modern suburban setting in any 'western' country like the UK or Europe. In Frantic Assembly's original UK production, actors used English accents.

### **Here's a brief synopsis of the story...**

Fran and Bob have been married for many years. Fran is still working as a nurse, Bob has retired from his job in a car factory.

They have 4 children:

Pip is 34

Mark is 32

Ben is 28

Rosie is 19

A prologue foregrounds tragedy ahead...

### **Scene 1- Berlin**

Rosie unexpectedly arrives home at the start of the play. She tells us that she is broken hearted from a brief but passionate affair with a man she met on her travels who steals her money and love. She is home to seek security.

### **Scene 2- Home**

A hectic ensemble family scene brought about by Rosie's unexpected arrival home, in which we see how the family works, learn snippets of information about each child, begin to understand tensions between the parents and between the parents and their children.

### **Scene 3- Autumn**

We learn that Pip is leaving her husband for a new job in Vancouver. Fran doesn't approve and tries to persuade Pip to stay in her marriage. Fran asks Pip if there is 'someone else?' Pip denies this.

### **Scene 4- As Autumn Turns**

Fran tries to persuade Rosie to get a stable career. Rosie is insecure and still finding her way. Ben arrives in a flash new car. Bob disapproves. A letter arrives from Vancouver in which Pip tries to build bridges with Fran. Pip confesses to a lover-proving she was lying in scene 3.

### **Scene 5- Winter**

We hear more about Mark... His parents think he is going to 'out himself', but instead he confesses that he is transitioning. Both parents are devastated. He tells them that transitioning therapies start soon and that he is renting a flat in Sydney as his new self. Bob tries to persuade him to stay a man, Mark refuses. Fran banishes him from home and tells him not to come home as a woman.

### **Scene 6- As Winter Turns**

Rosie is helping Mark pack for Sydney. He tells her to be strong and not to be pushed around by her parents. They share a moment together in which Rosie takes Mark's men's watch- a symbol of his new identity as Mia. In a long monologue,

Mark tells the story of his last journey to the airport, his reconciliation with his mum and how his Dad showed him true love as they said farewell.

### **Scene 7- Spring**

At a party, Fran and Bob rekindle their relationship. But tensions are bubbling away beneath the surface. Fran wants Bob to behave like a younger man. She thinks he shouldn't have retired. She wants to go away with him and for them to find their youthful passion for each other.

### **Scene 8 Home**

Ben returns home in the middle of the night, stressed and anxious after a run. Rosie tries to calm him but he is out of control. He wakes his parents and confesses to them that he has embezzled 250,000 dollars from his firm by skimming money off various deals. His horrified dad offers him no comfort and solace, saying he will need to face the consequences and go to prison. His mum is more sympathetic and offers to give him the money via a secret savings account she has. As this wasn't known to Bob, he is shocked and curious.

Outside in the garden, Fran confesses that she saved the money as a 'get out', not wanting to be trapped in a loveless marriage. She then reveals that there was another man who offered himself to her. A patient she fell for. But despite the temptation she didn't sleep with him and returned to Bob instead. Bob is dumbstruck by the revelation. The scene ends with Fran vowing to give Ben the money he needs. Bob seems past caring.

### **Scene 9 Summer**

A year has passed since we first met a devastated Rosie in Scene 1. She's moving out and enrolling on a course in creative writing in Brisbane, a long way from home. Bob is devastated but Fran persuades him to accept it. Bob struggles with the fact that his last child is leaving home.

### **Scene 10 It All Ends Like This**

A stressed Fran leaves for a late work shift. In a brief and tense exchange between her and Bob, she confesses to being tired and overworked. Stressed about her kids. Through a dramatic final monologue by Rosie, we hear that Fran has been killed having fallen asleep at the wheel. Bob tears up all the roses in the garden. Our last image is of the remaining family united as they leave home to face their tragedy.

### **So in summary... here are the key features...**

- Naturalistic setting in a kitchen and garden
- Realistic play about the tensions in suburban family life
- A serious play with opportunities for comedy
- Opportunities for design creativity and abstract movement in monologues/transition
- A strong sense of period, class and location.

## Section 2 Question by Question Guide

All questions are based on a selected extract from the play. So, you need to know all of the play really well because you have no idea which extract AQA will choose.

### Question 1- 4 marks, 5 minutes!

Q1 always asks you to **describe** your ideas for **an element of design** for the selected extract.

You have five minutes to achieve 4 marks. You should write a detailed single paragraph. It will always look like this:

*You are designing a setting for a performance of this extract. The setting must reflect the context of Blood Brothers, set in a working-class community in around the 1970s. Describe your design ideas for the setting. [4 marks]*

- The design elements could be:

**Setting**

**Lighting**

**Sound**

**Costume and/or puppets.**

- Set could include furniture. Costume can include hair/ makeup. Both are 'as appropriate.'

**Here is a poor model answer for a setting for Scene 25:**

Hannay and Pamela are stuck in a field handcuffed together. The 38 Steps is about a group of spies on the run from the Nazis. I would have this set in a field and it is rough and a messy. In the middle would be a stile they climb over. There would be smoke. Hannay would clash with Pamela as the tangle around the stile.

**This is limited.**

- It lacks appropriateness.
- There is minimal detail. (How is the field messy?)
- There is limited understanding of how drama is performed.
- It is scant, it is narrative. There is a vague 'sense' of what the stage might look like.

**Here is an excellent model answer for a setting for Scene 25:**

Hannay and Pamela love and hate each other in this scene set on the Scottish Moor in 1935. I would have a rickety wooden stile centre stage which can be 'trucked' on. I would also have some fake leaves which the two clowns can wheel on in a comedy wheelbarrow and dump crudely on the stage. They could then stay on centre stage left and right holding a few twigs and can be comedy trees which Hannay and

Pamela weave around as they move from left to right over the stile. The trees could also quietly whistle and occasionally kick leaves.

**This is an excellent response.**

- There are precise details provided at every stage; thus a clear sense of the moor emerges.
- There is a strong connection with the focus of the question.
- The use of stage positioning and piece of the set on wheels also adds to a sense of the setting working in performance.

## Question 2- 8 marks, 10 minutes!

Q2 asks you to imagine you are playing one of the roles in the selected extract. It then asks you to **describe and explain** how you would say one of the lines.

You will get 8 marks for an excellent answer and you have 10 minutes. You should write approx. 400 words or about half a page of writing. It will always look like this:

*You are performing the role of Annabella. Describe how you would use your vocal and physical skills to perform the line below and explain the effects you want to create.*

*'The police! They would not believe me any more than you did! With their boots and their whistles!'* [8 marks]

**Here is a poor model answer for a setting for Scene 3:**

She is scared of the Police and she is also angry with Hannay because she sees them both as the enemy but they are the enemy in different ways. She would shout this line in his face to show that she is really angry with him, and she would just keep shouting it through the line and would not stop. When she is shouting the line at him because she is angry she will also shake her fist and she will shake her fist at him. This is how she will show that she is scared of the Police and she is also angry with Hannay. The 39 Steps is based on a film.

- This is a limited description and explanation.
- There is reference to vocal and physical skill but lacking both clarity and detail.
- The response is broadly appropriate and there is no response to the context of the extract.

**This is a good response.**

I would have Annabella say this line in a sort of shouted whisper so that she is trying to seem really dramatic and important to Hannay but also she is nervous that they might be being overheard or spied on. This is because in The 39 Steps they are on the run from the law. Because Annabella is German I would use a German accent and might try to make it funny in how I said some of the words. When she says boots I would have her mime stamping her foot to draw attention to her feet which makes it

clear for the audience and also makes her seem dramatic. When she says the word whistles I would make it sound like she was mocking the Police which is funny because they are in control. Overall I would want her to show a sense of panic and also that anger underneath it all which shows that she does not like what is happening to her.

- There is some useful precise detail included here and a 'developing' sense of how this role might work in performance.

### **This is an excellent response:**

Because the play is a comedy and Annabella is a German character I would decide to make her exaggerated and over the top so that the audience would find her funny. I would do this by using a really strong German accent, so that when I said "would" or "with" or "whistles" the "w" came out as a "v" sound. This would make the audience laugh and also shows that the character is not really believable but is meant to be funny and silly. I would also use big hand gestures to try and match the over the top accent so that they both worked together to create the same effect. When she says "the Police" I would throw both hands into the air as though I hate the Police and want them gone. I would also do a pretend spitting sound and mime spitting on the floor after I say "whistles." This would be funny because Hannay is posh and upper class and I am spitting on his carpet but it shows how much I am angry about not being believed. By using my vocal and physical skills together I would create a comic effect for the audience.

- This is full of appropriate descriptive detail.
- The writer describes and explains how individual words will be spoken
- The writer is very clear about the intended effects and they are all appropriate to context.

## **Question 3- 12 marks, 15 minutes!**

Q3 asks you to imagine you are playing one of the roles in the SHADED AREA of the selected extract of 39 Steps. You must say how you and the other actor in the scene use space and interact with each other to create **humour, mood, tension, romantic tension, comedy, pathos** or any other generic theatrical feature and how you use your voice and movement to communicate with the audience.

You have 15 minutes to achieve 12 marks. You should write approx. 580 words or just over a page of writing.

It will always look like this:

*You are performing the role of Annabella. Focus on the shaded part of the extract. **Explain** how you and the actor playing Hannay might **use the performance space and interact with each other** to show the **romantic tension** between the couple for your audience. [12 marks]*

### **This is a good response:**

There is romantic tension between Annabella and Hannay all the way through this extract and especially in this end part. She is trying to seduce him but he also is confused by her and the situation he finds himself in. This can be funny too. When Annabella says 'A map of Scotland' I would have her saying this in a really sexy and breathy tone of voice and move slowly towards Hannay as she says it. This is because a map of Scotland isn't sexy but she is saying it like it is.

Hannay would stand absolutely still and be shocked that Annabella was being so forward with him. As I said the word 'Scotland' I would pick up Hannay's tie and slowly let it fall against his chest so he would know I was seducing him. When the stage direction says that Annabella 'looks around her' I would do this by very slowly walking around Hannay. I would do this so that I was checking that no one was listening to what we were saying but also a way of seducing him. I would keep one finger on his chest and as I walked round him I would run my finger across his chest, then his shoulders and round his back in a full circle. Hannay would stare straight ahead and not react. This would show tension.

When Annabella says 'Bring it to my room' I would lean forwards really close to Hannay and whisper the word 'room' in his ear and giggle as I said it so he would know what I really meant. This would create tension here too. Finally the stage direction says that she turns 'seductively' away. This would create tension, so I would follow this stage direction and do it, by turning slowly but so that my body brushed past Hannay's and then I would look back over my shoulder as I walked to the door, and then flick my hair. Throughout all of this Hannay would stand still and not move.

### **Commentary**

A good explanation of how Annabella and Hannay could create romantic tension, although there is much more detail about what Annabella does, and less on Hannay, even in his reactions to her. A number of precise details are provided for Annabella, but not for Hannay. The response is appropriate to the brief and shows a good understanding of the play.

### **Band 3**

#### **This is an excellent response about another play:**

I would be inspired by the performance style of Kneehigh Theatre who use all sorts of non-naturalistic devices to bring their plays to life. They use song and dance and music and 'break the fourth wall' a lot to involve the audience. To help achieve this, I would have a thrust stage performance space, with a large metal structure, and at the top of this I would position Gretel and the corn feeder.

At the start of this extract, Gretel starts the corn feeder, and the actor playing Maureen and myself have to react to it. We do not have any dialogue in this part of the extract, but it is important that the audience sees just how excited we are by the corn. As Gretel says 'Plump' I would stick my head around the upstage-left corner of the metal frame and make a loud chicken 'squawking' sound with my eyes wide, and a big excited grin on my face. Then, as Gretel says 'Happy' the actor playing

Maureen would place her head around the upstage-right corner of the metal frame and make the same sound, so that we both maintained full eye contact with each other.

As Gretel says 'egg-laying chickens' we would both waddle into the centre-stage space, flapping our arms (wings) and making little clucking sounds. As Mother says her line to Gretel, Diane and I would stand mesmerised by the corn feeder above us. We would face upstage and waddle quickly from foot to foot and stare at it and Gretel, waiting for it to start. We would squat a little and flap our wings as we waited. Then, as the corn feeder started, we would both run and scream wildly around the performance space, leaping with our arms in the air as we tried to catch the falling corn. We would make loud gobbling sounds as we mimed chewing and eating the corn and we would run towards each other upstage-centre so that we could dance together. There would be a platform here which would work as the lift and the chopping block, so that we would be standing on it at the end of the extract. As the lift/block moved upwards into the air, I would be stuffing handfuls of corn into the pockets of my dungarees and shirt and grinning because I was so happy.

The actor playing Diane would say the line 'Oh, Maureen' with real warmth and happiness, and as she said it, we would do our signature dance where we would flap our wings in time with one another, turn with our backs to one another and wiggle our bottoms and then finally turn to peck/kiss each other's cheeks.

### Commentary

An excellent, well-developed explanation of how the two performers can interact with one another, with a clear focus on the shaded part of the extract, and how this can be used for maximum comic effect. Precise details are embedded throughout the response, and the response is entirely appropriate to the brief in the question.

### Band 4

## Question 4- 20 marks, 25 minutes

Q4 is the most challenging question!

For this question you have a choice. EITHER:

You are to imagine you are playing one of the roles in the selected extract. It then asks you to **describe and explain** how you would play the role in the whole extract and then compare that with how you would play the role in the play as a whole. How would you be different in the scene compared to other point in the play?

25	20	800
minutes	marks	Words

This is a mini-essay. You have 25 minutes to achieve 20 marks. You should write approx. 800 words or two sides of writing.

It will always look like this:



*You are performing the role of Sephy. Describe how you would use your acting skills to interpret Sephy's character in this extract and explain why your ideas are appropriate both for this extract and the play as a whole. [20 marks]*

Or this for a design question:

*You are a designer working on one aspect of design for this extract. Describe how you would use your design skills to create effects which support the action of this extract and explain why your ideas are appropriate both for this extract and the play as a whole. [20 marks]*

Here is a suggested structure for your answer:

### **GCSE Written Exam- Section 2- Question 4- 20 Marks- 26 Minutes.**

***Always use the winning formula... Describe, Explain, Evaluate!***

#### ***Brief summary of the structure:***

P1- Describe the character and how you would act them in the whole play

P2- Describe what's going on in the extract and how you would act your character in the whole extract

P3- Ultra zoom into specific lines and describe how you would act them

P4- Select a **CONTRASTING** scene in which your character appears and describe how you would act in that.

#### **Paragraph 1- ZOOMED OUT.**

**Acting:** Describe the character and their function **within the whole play**- from the audience's perspective. Explain how they develop and change- if they do! Refer to the style of the play and how the character functions within that style- comedic and more serious/sinister- naturalistic or 'larger than life'?

**In the play as a whole**, how would you **speak/move/interact** as the character? What would your overall 'Gestus' be like? Describe three features of the 'Gestus'. Give an example- Say how you would use this 'gestus' **in a scene from the play that is not the printed extract.**

*Model: The mother represents family and the home for most of the play, reflecting the traditional genre relationships in an old-fashioned fable.*

**Design:** Describe your overall design concept. This might be the composite set, the costume 'look/style' or the key lighting states. Refer to the storytelling style of the play and how your ideas compliment that.

*Model: I have created a simple composite set consisting of an over-arching wooden framework which can be easily transformed depending on the location of the scene. The show will be performed with end on staging in a simple studio theatre with a fly tower.*

#### **Paragraph 2- ZOOMED IN.**

**Acting:** What is your character's objective/function **in the printed extract**? Describe and explain their general **vocals/movement/interaction** in the extract. Identify any significant relationships between your character and others **in the extract**.

*Model: During the extract the mother is in crisis due to poverty and starvation. For this I would change my gestus...*

**Design:** What is your design concept for the printed extract? Describe this in detail. What is added to the overall design? Explain why you have done this and what mood/tone/atmosphere you want to create. Say what effect this will have on the audience's experience.

*Model: The location for the printed extract in the witch's house. In order to create this location I will be adding...*

### **3- ULTRA ZOOMED IN.**

**Acting:** Pick out two speeches/quotations from the extract and **say how you would speak/move/interact on those lines**. Describe these moments of action in detail, explain why you have made those choices and the impact they will have.

*Model: On the line, "Come here my little beauties" I would maintain a warm and smooth vocal delivery emphasising the word 'beauties' to highlight the mother's affection for her children.*

**Design:** Pick out two speeches/quotations from the extract and say how your design would change on those line. This could be when moving something on set, a puppet/prop introduced, or a lighting change. Describe these moments of action in detail, explain why you have made those choices and the impact they will have.

*Model: On the line, "Finger. Now" I slowly fade the lighting from 80% to 50% creating more shadows and pools of darkness that make the set and furniture look more sinister.*

### **Paragraph 4- ZOOMED OUT**

**Compare & Conclude-** Select another contrasting extract/scene from the show and say how you would **speak/move and interact** during that moment. Say how this is a contrast to the extract. Conclude with a simple couple of sentences that summarise the character and their overall function.

*During the birthday scene, I would create another simple 'gestus' for the mother that is much more positive and content. My 'gestus' would consist of an upright posture...*

**Design:** Describe and explain how your overall design concept changes at one key moment/scene that isn't the printed extract. What is added to the design concept? Explain what mood you want to create. Say what effect this will have on the story and audience.

*Model: For the forest scene I would mainly use lighting to alter the mood*

Para 1 and 4- **Write about the whole play.** Para 2&3- **Write about the extract.**

### **Here is a good example answer for a design question:**

Example response I am going to work as a lighting designer on this extract from Blood Brothers. This scene takes place in a shabby comprehensive school in the 1970s that Mickey and Linda go to. My design would take place in a traditional proscenium arch stage and would also have to take into account the fact that this extract is next to an extract which shows the sort of school Eddie goes to and how different they are.

I would have a general wash of light across the whole stage, and this would mean that all of the action could be seen and it would look like it was lighting from indoors that had been produced by electric lights. I would also use lights on a bar (in the wings so they can't be seen) to shine a brighter white light in three places in to the side of the scene. This is to create the effect that there is bright sunlight coming into the classroom, and we could understand that the students would not want to be stuck indoors in such a boring lesson. These lights would be bright and would be on throughout the extract.

I would also use fluorescent strip lights, the type that you would see in most schools. These would be above the rows of desks and would be very bright indeed. They would be on throughout the extract, and give a sense of giving off a bright light but a cold light too. I would contrast all of this with the lighting I would use for Eddie's school classroom in the next scene. I would have a bright wash fill the stage once again, but I would use warmer colours, a mix of yellow and orange to create this. I would fade into this lighting state from the previous extract so the change was not too sudden.

There are other points in the play when I will use my lighting design to create different effects with subtle changes. In the scene later in the play when Mickey is depressed and asking Linda to give him his pills, this scene takes place in a grotty flat 45 that Mickey and Linda live in with their baby. I would use a light with barn doors on it to mark out a rectangle of light on the floor. It would not be very bright and would be quite dingy to show that the flat isn't nice. In one of the early scenes where Mrs Johnstone is cleaning Mrs Lyons's house, I would have large windows, with bright, warm sunlight coming in from outside. I would also have several small lamps with lampshades on coffee tables on the set, to show that the Lyons family is well off and have lots of nice touches in their home. All of these lights would actually be on with a real light bulb in them, but I would also rig a light directly above each lamp, on the lighting rig, so that when they were turned on, these extra lights would create the effect that the lamps are giving out big pools of warm lighting in the Lyons' house.

### **Commentary**

A good description of the lighting used which are appropriate to this extract. This response also details different types of interior lighting which indicate a good knowledge of the play as a whole. There is an understanding of how these effects will be achieved to support the action, but there is not always precise enough detail – or use of technical vocabulary – to make these completely clear.

### **Band 3**

#### **Here is an excellent acting answer:**

John Proctor is a complex man who is a product of the society that he lives in. Because the town of Salem in the seventeenth century is so ruled by fear and religion, people believe completely in God and Satan and witchcraft. John Proctor is a tragic figure throughout the play. We know that he is thought of as a weak man because of what he has done with Abigail, and also because he has lied about this to his wife.

In this extract specifically I would want to show this as it is towards the end of Proctor's journey through the play. He has been gradually ground down by those around him and the events of the witchcraft trials and he has no energy left. In this extract he is not angry with Elizabeth, and I would want to show a sense of his shame for what he has put her through, and perhaps fear when he learns of his fate. I would show this by my having limited eye contact with Elizabeth throughout, and letting her initiate all the physical contact. I would be sitting on the floor of the cell, with my back against the wall, and hugging my knees to my chest. This would show just how far Proctor has fallen from grace and how small he now seems. To show the fear I would have real moments of hesitation. The stage direction says that he looks at her 'incredulously' and I would use this moment to convey the shock and horror upon finding out that Giles is dead. I would stare at Elizabeth with my mouth open and my eyes wide, my arms hanging limply by my sides. This would be a key moment for me in interpreting the character because I would choose to reveal the fear that he now knows for sure that he will die to unless he confesses.

Near the end of the extract, John suggests to Elizabeth that he could confess to clear his name. This would be a huge moral issue for him, and throughout the play I would have communicated Proctor as a deeply moral character who believes in honesty and truth and justice (apart from the issue with Abigail). In this moment I would want to communicate my frustration and despair that Elizabeth will not satisfy me with an answer, and that I am looking to her to save my fate. On the lines 'What say you? If I give them that?' I would bang the floor of the jail cell with my fists, although in a weak way because I am tired and frail. I would beat the floor to try and get Elizabeth to react but also to show just how desperate and frantic I am to change the situation. In the scene – where she serves him his dinner – I would show that he is a strong man and a calm man, but that he loses his temper with Elizabeth. When he says 'You forget nothin' and forgive nothin'! Learn charity, woman!' I would shout this with a raised voice. I would stand up from my seat at the table and kick my chair over backwards as I did so to show my strength and physical presence. I would walk over to Elizabeth as I said this line, and make it an accusation, shouting it at her and pointing at her too. Proctor would be a total contrast to how he is with Elizabeth in the jail cell in the extract. Proctor does love his wife, even though the dinner scene shows that they have something of a cold marriage at this stage of their lives, when he says 'I mean to please you, Elizabeth.'

I would also contrast this with how I interpret Proctor as he is when he is alone with Abigail. In the first part of the play – act one – he is alone with her and behaves very

differently to how he does with his wife. Abigail still flirts with him, and he responds back when he says 'What's this mischief here?' As he says this line, I would have him saying it with a sly smile, and him acknowledging what he has done with her even in the past. I would show Proctor as being firm and direct with her, but choosing not to have any physical contact with her. This is the main challenge in portraying Proctor, to show and interpret his strength and weakness at the same time. In the moment with Abigail he can show that he is trying not to respond to her flirting, but that she somehow manages to get the better of him.

### **Commentary**

An excellent description and explanation of Proctor's character here in the extract, and elsewhere in the play. The ideas here are all well supported and precise details of a range of theatrical skills used help to further justify the ideas. There is a clear and detailed understanding of the role and of the play as a whole, with a sense of Proctor's moral conflict. There could, perhaps, be more said on the dynamic of the relationship with Abigail, but there is still enough here for **Band 4**.

## **Component 1- Section 3**

### **Live Theatre Production Guide= 32 marks, 45 minutes**

During your course, your teachers will take you to see plenty of live theatre, showing you how professionals work in different styles and genre. From all of the shows you see over the two years, you will select ONE to describe, analyse and evaluate in an essay format.

#### **You are rewarded for:**

**Excellent description** of the show- how actors used their voice, movement

(12 marks)

**Excellent analysis and evaluation**- why actors did it and what was the impact

(20 marks).

You are encouraged and rewarded for making your own justified judgements on the performance. For example:

"The section of the piece was highly effective because the audience fell silent and the mood shifted to something much darker. This made me think about the protagonists' actions."

"Nuala Maguire was emotive and skilful throughout the show, showing clearly when she was transitioning from one role to another."

#### **Here is our recommended structure for your Live Theatre essay:**

P1= General introduction to the show- ZOOMED OUT

P2= General introduction to your focus (actor or designer)- ZOOMED OUT

P3= Selected moment 1- ZOOMED IN

P4= Selected moment 2- ZOOMED IN

P5= Selected moment 3- ZOOMED IN

P6= Conclusions- ZOOMED OUT

### **Live Theatre Essay Structure. AO3- Describe (12) AO4- Evaluate/Analyse (20)**

#### **Paragraph 1- General Introduction. Refer to focus of question. ZOOMED OUT.**

##### **Model writing:**

*I went to see...at...performed by...The story focused on...The production was generally presented naturalistically with some elements of physical theatre, on a thrust stage with actors playing multiple roles. The cast very effectively created different moods and atmospheres through skillful but simple vocal/physical techniques. The cast used their skills in combination with very flexible settings, props and costumes in order to quickly **alter the mood and atmosphere**. Visible transitions were smooth and seamless, often accompanied by upbeat music which also aided swift changes of **mood**. Actors quickly changed their style of presentation too, moving from intimate scenes between two characters to ensemble scenes with a lighter **tone**.*

#### **Para 2- Identify focus and give examples for the whole performance. ZOOMED OUT.**

##### **Model writing:**

*I will be focusing on the actor Joan Smith who played multiple roles throughout the show. These included the central protagonist Laura as well as various minor comic roles. **For example**, as Laura, Smith always used a wide, open posture with palms facing up to portray her ability to relate to others and feel empathy. Her voice was Received Pronunciation and was delivered in a consistently calm and reassuring tone. This gave her character great dignity and it was clear that the audience respected her.*

#### **Paragraph 3- Selected moment one. ZOOMED IN**

##### **Model writing:**

*Smith also played a waitress in the restaurant scene, where the focus was on the characters of Peter and Emma who were arguing. In this scene, Smith completely transformed herself into an unsympathetic and lazy character. **For example**, whilst watching the central characters stage left, she was biting her nails and leaning against a wall. Her facial expression portrayed boredom. This communicated her lazy and insolent attitude to her job and helped create humour for the audience in an otherwise tense scene.*

#### **Paragraph 4- Selected moment two. ZOOMED IN.**

##### **Model writing:**

*In another scene Smith played a ticket collector. Although this was a functional character in only one scene, she still used her physicality and voice to create another distinct person. **For example**, the broad Yorkshire accent and smiley face immediately communicated friendliness to the audience. This was aided by her upright posture which showed she was attentive to her customers.*

### **Paragraph 5- Selected moment three. ZOOMED IN.**

**Model writing-** *In role as Hermione, Smith also used effective physical skills, especially in her movements on stage. She used a scooter to travel around stage, saying ‘yay’ when doing so. Scooters are often seen as quite childlike, so...*

### **Paragraph 6- Conclusions. Return to your FOCUS. ZOOMED OUT.**

**Model writing:** *In conclusion, Smith and her fellow performers created an excellent show which moved swiftly and seamlessly between complex settings in multiple locations whilst consistently communicating a clear mood and tone for the audience. As these moods were so contrasting, the audience were on an emotional rollercoaster and the intensity of the piece never let up from start to finish. The level of skill was exemplary throughout.*

Here is a good response followed by the comments from an examiner:

#### **Example response**

I saw a production of the play *Our Country's Good* at the National Theatre in London. The play is set in Australia in 1788 and is about the first convicts sent over from England to set up society in Australia, where they end up putting on a play.

Sound is really important in this production, and the director (Nadia Fall) had hired musician Cerys Matthews to create an original score for this production. In the programme, Matthews said that she wanted to use authentic ‘world music’ from lots of cultures to highlight the action of the play, and also that these people are away from their setting. This absolutely worked and the music was a highlight of the production.

In the opening scene, when the Aborigine sees the ship arriving, loud aboriginal music was played underneath his dialogue. This added dramatic tension to the scene, and created mystery, and also a sense of where the scene was actually taking place (Australia). At another point in the play, Ralph is missing his wife at home and is tempted by the women convicts who would sleep with him. At this point, Matthews used the 1950s blues song *Rock Me Baby* and had it sung by the women convicts. This was sung acapella outside the tent and helped create atmosphere for the scene. It was clever to use a 1950s song in a scene that was set in 1788 too as it reminded us that this is theatre and not real.

At the end of the play, when the convicts finally perform *The Recruiting Officer*, Matthews used a song called *Britons Strike Home* which is by Purcell. She had the entire cast sing this on stage— after the last dialogue in the script – and also had this played by live musicians on stage. This was superb as it felt like a triumph and there were harmonies used (amplified through radio microphones) to create a full and glorious sound. This was a brilliant use of music/sound in the play. The sound for the play was designed by Arthur Pita and worked with the music and the acting to create a real sense of atmosphere.

At the start of the play, when the convicts are on the ship to Australia, it was pitch black. Sound effects were used of waves crashing against the ship and the wooden ship creaking and the sails blowing, but all of this was played through speakers that were below the stage, so that the sound was distant and muffled. Then the stage rose up to reveal the actors vomiting (pretending) and moaning, and this sound effect enhanced this moment. Also, this took place in a storm, and the sound effects of the storm were really loud, but also played through different speakers in the theatre. I thought this was really effective, and very dramatic.

Arthur Pita also used sound effects to give a sense of outdoors and wildlife in the new territory in Australia. In the scenes where the actors are outside rehearsing, if you listened, you could also hear distant sound effects which had been mixed cleverly together to create a background for the scene. There were crickets chirping, distant bird calls, and various other wildlife. All of this was played at a low volume and came from speakers which were behind the actors. This was a clever technique as it gave the impression that we were really outside in these scenes. I thought this was a brilliant use of choosing where to place the sound.

Finally, the sound was clearly very real at the start of the play when Sideway is being whipped. Here we could see that the sound effect was actually being created live on stage by an actor using a whip, but not the same as the actor who was whipping Sideway. This was a great choice of sound design as it was a loud and cracking sound which made the audience jump every time it happened, and also reminded us that it is not real and being made by an actor. I thought this was a superb use of live sound effects being used.

So in conclusion, I can see how recorded music and live music, as well as live and recorded sound effects are all used together to communicate the action of the production of Our Country's Good. Cerys Matthews and Arthur Pita clearly worked together to help one another, and the overall effect was fantastic.

### **Commentary**

A good description of how sound – effects and music – are used to support the action of the production. There is a clear description of how sound is used, though not all examples have precise detail. There is a wide range of sound design skills reference, with good knowledge and understanding of how theatre is performed.

### **Band 3 (AO3)**

A good analysis of how the sound is used to create meaning and a sense of atmosphere and location to the audience. There is also a good sense of evaluation throughout the response, which would benefit from more precise detail in places. The response is developed and clear, and most of the points made are supported with examples.

### **Band 3 (AO4)**

**This example answer by a student from Alderbrook School got full marks!**

### **P1- GENERAL INTRO. ZOOMED OUT**



**WHAT PLAY** On the 13<sup>th</sup> February 2018, I went to the Birmingham REP theatre to watch 'Brief Encounter' by Kneehigh, directed by Emma Rice. **STORY** The story of this piece followed two people, Alec and Laura, who met at a train station and fell in love. This led to an affair, and as an audience we were then taken on a journey through their relationship. **THEMES** Throughout the piece the main themes were secrecy, guilt and lust, which were shown through vocal and physical skills. **STYLE** As the piece was quite serious, there were small comedic outbursts **INTENTIONS** to break the tension for the audience. **FOCUS OF QUESTION** Many of these comical moments were performed by Beverly Rudd, who for me was a standout performer.

## **P2- GENERAL INTRO TO YOUR FOCUS. ZOOMED OUT**

The actor I will be focusing on is Beverly Rudd, who multi – rolled throughout 'Brief Encounter'. To show all of her different characters, her gestus consistently changed. An example of this is when she was Beryl, the worker at the train station where Alec and Laura first met. When performing this role, she was quite cheery and positive. Her gestus portrayed this well as she moved in a fast, hyper fashion and had a smile on her face. Her shoulders were out, which showed that she was outgoing and confident.

## **ZOOMED IN COMMENTARY ON MOMENT 1**

One of Beverly Rudd's roles were a teenage girl Hermione, who was secretly seeing a boy that she liked. This secrecy reflected the secret relationship that Laura and Alec also had. Her gestus here had to portray joy and happiness, which I feel was done well. She interpreted her role by being loud and energetic, showing the audience how she felt as a 'lovesick teenager'. Beverly Rudd was able to show her gestus through the use of vocal skills. She did this by having a high-pitched voice, speaking at a fast pace. From having a high-pitched voice, Rudd expressed a teenager – like voice, portraying a very feminine person, which appeared to be her aim. By using a voice with a fast pace, the audience were able to see Hermione's excitable personality, and this also showed her joy towards the fact she was seeing her boyfriend.

In the role of Hermione, Beverly Rudd also used physical skills especially in her movements on stage. She used a scooter to travel around the stage, saying 'yay' when doing so. Scooters are often seen as quite a child – like thing to travel on and so the audience were able to assume that Hermione was a childish character. I also noticed that she put one leg up when riding on the scooter, which further emphasised to the audience how content she was at the time. To further reinforce to the audience how happy Hermione was, Rudd used exaggerated facial expressions and smiled in an almost 'fake' way. This showed that the happiness she was feeling wasn't any usual happiness and was different to normal joy – perhaps better than it. Her use of acting skills allowed the audience to clearly see the personality of Hermione and so Beverly Rudd was successful in portraying her.

## **ZOOMED IN COMMENTARY ON MOMENT/CHARACTER 2**

Another role that was performed by Beverly Rudd was a waitress, who served Alec (Jim Sturgeon) and Laura (Isabel Pollen) in a fancy restaurant. This role was almost

a complete contrast to Hermione and Beverly was able to show this through the use of vocal skills. In this role the waitress (Beverly Rudd) had to ask Laura and Alec what they wanted to eat. To say this the waitress had a low-pitched voice, speaking at a very slow pace and had an unhappy tone to it. This was done to indicate to the audience that the waitress disliked her job. By using a deep, low pitch the audience could see that she was in fact disinterested in what the couple wanted to eat and didn't really want to be there. This scene acted as comedic relief for the audience, after seeing more serious scenes beforehand, therefore it broke the tense atmosphere. Through using a slow pace in her voice, Rudd was able to emphasise her lack of motivation to do her job and her moody personality. Beverly interpreted this character as unhappy, successfully showing this through her speech.

As the waitress, Rudd also used physical skills when walking over to Alec and Laura. She moved at a slow pace, with her shoulders in and head down. By doing this the audience saw her antisocial side and that she didn't want to interact with anyone. This body language indicated that she wasn't interested in actually doing her job, creating a rather comical atmosphere for the audience. During this scene the waitress also had to take the food out to the couple, which she did reluctantly. She dumped their plates of food on the table in a swift manner, acting with no care towards the fact the food was falling off the plates. From this, we as the audience were able to see that she wanted to leave as quickly as possible, interacting with no one. This reinforced the idea that the waitress hated the job she was in. Seeing Beverly's physical skills, the audience were able to see the waitress' antisocial personality which allowed us to get to know her character more.

### **ZOOMED IN COMMENTARY ON MOMENT/CHARACTER 3**

Towards the end of the piece Beverly performed as a relative of Laura's – Dolly. She immediately showed her outgoing personality through her physical skills. She walked in with an upright posture and head held high, indicating the fact that she felt she was very important. This also hinted that she was wealthy as she almost acted as though she was better than those around her. Vocally, she used a posh tone of voice and spoke with a high pitch. This further emphasised her wealth, particularly when saying 'Oh Laura, how are you?'. The high pitch used here reflected her feminine side, showing her as a stereotypical wealthy woman (the physical skills used also reinforced this idea). Beverly Rudd adapted to this role, communicating well as to how rich the character she was playing was. Through physical and vocal skills, Rudd portrayed Dolly's high status, one which contrasted to Laura's normality.

### **CONCLUSION- ZOOMED OUT**

Overall Beverly Rudd was a standout performer to me as she was able to effectively multirole and show each character's different personalities through her acting skills. The audience were therefore able to distinctly tell when Beverly was in another role, particularly through her use of gestus.

## Component 2 Guide- Devising Drama- (40% of GCSE)

In component 2, you are tasked with creating your own piece of original theatre in response to a stimulus that your teacher will give you. This could be a song, poem, film clip, play text, theme. You can use other stories, films or shows to support your work or as a starting point, but the final performance must be your own.

You can select which skill you want to be assessed on:

- performer or
- lighting designer or
- sound designer or
- set designer or
- costume designer or
- puppet designer.

Most students choose to perform, but if you don't see yourself as a confident performer and you have good design skills/creativity this might be a good option.

The component has 80 marks on offer. Like this

- 1) Section 1 Devising Log (20 marks) 600-800 words
- 2) Section 2 Devising Log (20 marks) 600-800 words
- 3) Section 3 Devising Log (20 marks) 400-600 words
- 4) Performance of your chosen skill (20)

Clearly, most marks are awarded for your written work, so getting this right will be crucial!

Your devising log can be handed in as just prose writing, a mixture of prose and illustrations/diagrams/photographs, or it can be a mixture of prose writing and audio files of you speaking about your work.

Your initial research is an important feature of section 1

On the next page are a set of key questions to guide you through the devising log. All you need to do is answer these questions in detail and in order!

## Creative Devising- The 10 Key Ingredients for Success:

*Experience has taught us that if you stick to these 10 ingredients/techniques you will find devising easier and have more success!*

1. Be creative and flexible with your dialogue- overlapping text, layered monologues, split staging.
2. Use levels and blocks as permanent staging. Try to avoid moving furniture. Keep transitions creative.
3. Change costume/scenes in front of your audience. Use Brechtian techniques. EG direct address.
4. Keep your piece to more than 5 scenes.
5. Avoid long passages of static dialogue- Action not speech!
6. Be someone or something else- being you is too easy!
7. Abstraction, not realism. Minimalism not naturalism. Chairs, blackouts, exits and entrances kill good drama!
8. Use movement and physical elements with dialogue.
9. Remember abstract movement can accompany speech.
10. Think about structures- prologues, epilogues and chorus sequences often work well.

## **COMPONENT 2 – DEVISING DRAMA- KEY QUESTIONS**

### **SECTION 1 – RESPONSE TO A STIMULUS (600-800 words)**

- What stimuli were you given?
- What interested YOU personally? Explain why – be specific!
- What ideas has this stimuli given you?
- What is your character/s like? What skills are you using to develop your character? What effect do they have on the audience?
- What was your group's final idea? What's the synopsis/structure?
- What research have you done for your performance? What impact has this had on your work / the development of your skills? Provide specific evidence.
- What are your personal aims?
- What are your group's aims and intentions?

### **SECTION 2 – DEVELOPMENT AND COLLABORATION (600 – 800 words)**

- What happened in the first effective rehearsal you had? Eg "We started to..."
- Describe your most effective moments of rehearsal (2 or 3 moments).
- How did they develop the piece?
- What ideas did YOU give to the process?
- How did they help you to achieve your aim?
- Which ideas have you discarded and why?
- What skills did you use in refining/adapting your character/s?
- What did they communicate to your audience?
- What feedback have you been given about your work?
- How did you use this to improve the piece?

### **SECTION 3 – ANALYSIS AND EVALUATION (400 – 600 words)**

- How have YOUR drama skills improved over this process – what are you better at now than you were before?
- What were the benefits you brought to the group and how did you positively shape the outcome?
- Name one overall strength of the final performance.  
How do you know it was effective?  
Name one element that wasn't 'performance ready'.  
What negative impact did it have?
- What have you learnt about devising theatre?
- If you were to devise theatre again, what would you seek to improve?

## **Section 1- Devising Log. Title= My Thinking in Response to Stimulus.**

### **Additional notes/evidence...**

#### **1) My Initial Response:**

This can be presented however you want- a mind-map, bullet points, continuous writing. It should be presented with diagrams, graphs, sketches, photographs. Be creative with your presentation!

- You can respond to one, two or all of the stimulus.
- Your response is personal- not collective.
- Two pages max.

#### **You should/could talk about:**

What the stimulus reminded you of...

An image you liked... why?

A word/phrase you liked... why?

Where did your response/thinking lead?

I had this idea... I thought we might...

I had this idea... we experimented with...and decided to keep it in.

I had this idea... we experimented with...and decided not to keep it in.

#### **2) Research:**

- A) **Evidence** of your research: Photographs, poems, artwork, quotes, statistics, articles, interviews, blogs, vlogs, YouTube clips, stories or anecdotes.
- B) What thinking did you do in response to your research?
- C) What action did you take in response to your research? What did you do in rehearsals?

## **Section 2- Devising Log- Creative Development.**

### **Additional notes/evidence...**

This should be creative and colourful, including sketches, photos, images. Present 'My Role/s' on one side only, then 'The Map of My Process' on one side. You could hand write this or type or mix and match. You can cut and paste. Be creative!

#### **1) My Role/s...**

Name/Age/Profession/Characteristics/Function in the Drama...

#### **Skill development- to develop my role I...**

- Voice- tone, pitch, texture, accent, volume, dynamics.
- Movement- gait, posture, hand gestures, facial expression, physical theatre, proxemics, interaction with others.
- Not doing- silence, pauses, turning away, withdrawing eye contact, looking blank, staring, being neutral.

#### **Chronology**

- First I did this... improv scene 2
- Secondly I did this... it improved in this aspect...
- Following feedback from... I decided to...

#### **Options- Extra pages...**

Me in role- Here is a photo of me in role- including labels.  
Writing in role...

#### **2) The Map of My/Our Process**

- First key moment... the impact was...
- Secondly key moment... the impact was...
- Third key moment... the impact was...
- Fourth key moment... the impact was...it lead to...

#### **The key moments could be:**

- Happy accidents... when Jo fell over we decided to keep it in...
- That key line
- Jo's big idea
- Sir's suggestion
- Best improv moment
- Problems and their solutions
- Script writing
- That key feedback
- The moment I decided to commit myself and why you weren't before...

### Section 3- Devising Log- Analysis and Evaluation.

#### Additional notes/evidence...

#### Title- Looking Back.

This should be a simple A4 page divided in half. It can be hand written or you can create it in 'word'. It needn't be creative but you could add simple images if you like.

If you mainly wrote about 'we' in the prose section of your writing, then focus on 'I' in this page. Or visa versa. Use this page as an opportunity to say things you haven't said in your main text or perhaps to summarise key elements of your evaluation.

What worked...	What didn't work...
Our creative transitions were excellent. They commented directly on the action and added texture to the play. We made them as interesting and dynamic as the main scenes. In the transitions we spoke as a chorus. This created the idea that the Unloved were a collective with shared sadness's and experiences. They also efficiently moved set and props on and off.	Our creative transitions were poor. We left it too late to develop the transitions fully and failed to appreciate that they were just as important as the action in scenes. They were disorganised and poorly rehearsed. This broke the tension of our piece and allowed the audience to lose concentration between scenes. They were a missed opportunity to comment on the action or foreground future action.
My vocal skills were good. I think my Yorkshire accent was right for Jo. It communicated a friendly and homely feeling to the audience. It was consistently maintained. I also think I got the appropriate tone of voice- gentle, soft and not too loud. This helped create empathy for my character in the minds of my audience.	My vocal skills were inconsistent and not always effective. Despite my research I failed to keep my Yorkshire accent consistent and at times it slipped back into my own accent. I also failed to sustain sufficient volume. This failing was communicated to me by a member of the audience.



In the next pages are some examples of good or excellent devising logs for each individual section.

### **GCSE Drama- Devising Log. Model Sentences.**

#### **Section 1- Response to Stimulus. The First Few Weeks = Personal Response-**

When I heard the poem 'What's He Building?' I thought the phrase "We have a right to know" was really important because it hints at the idea that people sometimes think they have permission to snoop into other peoples' lives.

I noticed that there were a variety of really strange and discordant sounds in the background, but that they were also hard to identify. This gave us the idea that sometimes it is hard to know what is really going on in people's lives.

The poem reminded me of 'Stranger Things' where a community discovers that things aren't as simple as they appear on the surface. This gave us the idea of a close gang of teenage kids rebelling against their parents.

#### **Relevant Research- *Group and Individual*.**

My character is called Olivia. She is timid and quiet, preferring to keep to herself. She reminds me of Mrs. Galveston in 'The Go Between'. I watched this film again and decided to base my voice and movement on her. I noticed that she refuses eye contact a lot of the time and decided to incorporate this into my actions, especially in the opening scene.

The group decided to use the song 'Our House' by Madness. We sourced this from YouTube. It fitted perfectly with the rhythms we wanted to use in our action physical theatre sequence and it also links to the theme of neighbours and local secrets.

#### **Clear Intentions- *I and We- Audience***

In scene 3 I want the audience to dislike my character. In particular I want them to dislike the way I speak to Pete. When I say to him, "Get out of here you loser" I will raise the volume and pitch of my voice to emphasise her aggression.

We want the audience to be curious about Gemma in the same way that the characters are. I deliberately made almost everything that Gemma said have two or more meanings. For example...

## **Section 2- Development and collaboration. From week 2 to the final performance= Skills I and we developed and refined**

I noticed during the process that my character wasn't distinctive enough and too similar to Alice's so I decided to change her to being more of a loner. In practice this meant using larger proxemics between me and the other members of the gang. I also decided to have my characters' focus slightly away from the others- often looking elsewhere in the room. I hope the audience see she is therefore detached from the group.

After our first complete run through, our teacher gave us some useful feedback that our ending was too predictable and cliched. So we decided to change it. Instead of the loner in the house being a psychopath we started to explore the idea that in fact he was entirely normal, and it was the gang's attitudes that lead to him being misjudged. So we cut his arrest in scene 5.

My character has become much more refined and complex as the process has developed. In practice this has meant toning down my exaggerated facial expressions and controlling my posture more so that she looks more in control. I have also noticed that she moves around less, especially in scene 4 and 5. This added to her authority which hopefully will be noticed by our audience.

In scene 4, we were frustrated that our dialogue didn't really create enough tension. We discovered actually that we were saying too much and that this was a distraction for the audience. In the end we decided to rely much more on stillness and silence. So, when Pete says, "He won't let me" the audience is left to think about who 'he' is. This creates mystery and increases tension.

## **Section 3: Analysis and evaluation. Looking back after the final show= Judgements- What went well? What can I improve?**

The final performance was generally successful and we achieved our main goal of creating mystery and intrigue for our audience. In the post-show discussion, audience feedback told us that they still wanted to know what had motivated our strange central character. This was our intention.

Scene three was a disappointment and needed further rehearsal and development. The physical theatre section was poorly timed and not dynamic enough. Looking back, I think that when we developed this in rehearsal we didn't take enough risks with our lifts and physicality.

Overall I was pleased with my contribution to the work. My character had a big impact on the story and I noticed that she created a lot of humour for the audience. This was my intention. However, I feel that there were opportunities to make her more three dimensional. For example, I could have made her rejection from Patrick more tragic and perhaps created some sympathy for her in the audience. This would have added to the complexity of my character.

I was particularly happy with the dialogue between James and I. We were determined that they would appear to be a married couple and our dialogue was full of subtext or hidden meaning. I think we succeeded in this.

Our transitions between scenes were poorly executed and this broke the rhythm and smoothness of our overall performance. It also broke the tension which we didn't want.

I have learnt a lot from this devised piece of theatre. Firstly, looking back I think we spent too long talking about possible storylines rather than getting on with improvising ideas. I think that if we had done this sooner we would have had more time in the final few days to develop the complexity of our final scene. Secondly, on a more personal level I have learnt that a character needs to have three or four distinctive features in order to make them recognisable to an audience. My character only really had one distinctive feature and was therefore not physically or vocally clear to the audience.

### **Here is an excellent complete set of Devising Logs:**

The show was called 'Poachers'

#### **Section 1: Response to a Stimulus**

The stimulus we chose as a group for our piece was a painting by Salvador Dali called "The Persistence of Memory." The painting shows several clocks in a strange melting position. This led us on to the idea of time itself melting away and slowly running out. When we looked at the empty landscape in the picture it also led to the idea that time is running out for the environment, and we are running out of time to change the way this is going and if we do not then there are going to be many consequences i.e. animals going extinct.

As a group we felt strongly about this and wanted to change our audience's perspective on the topic and make sure that they realised the full extent of the issue. The reason we wanted to choose Brecht as our practitioner is that his techniques work well with pieces with messages, and he uses drama and acting to change the audience's perception of something which he believed was an issue or a problem in society. The reason this relates to our piece is that we believe problems like habitat destruction, pollution and poaching are big problems for the world today, and we would like to change some of their everyday actions which effect the environment in a negative way.

One of the main techniques I/we want to use is montage. We will use montage in our play, such as a moment when Walter Palmer, the murderer of Cecil the lion, is standing in the middle of the stage acting as an evil dentist while I play a thug spraying his house with paint.

One of my main aims as an actor was to make sure I would have the confidence to break through the fourth wall as I have struggled with this in the past. So I will attempt to make sure I talk to the audience as much as possible and ensure that I am always playing an archetypal role.

In our play I play the role of David Attenborough. For this role, I will need to develop a quiet whisper-like voice and a slow movement imitating an old man, as I want the audience to see it is David Attenborough so that they understand I am a wildlife commentator. This is essential as his function in the play is to know all about the problems animals are having and showing he is David Attenborough will show the audience he is a reputable source, and knows what he is talking about.

Another character I play in our piece is Mr Green, a timid car salesman who attempts to sell a customer an environmentally-friendly car. For this role I walk in a hesitant way to show a lack of confidence and I have a quiet, shy and timid voice.

One of the main techniques I encouraged my group to include was montage as I felt it was extremely effective in the pieces I have seen performed and I think it is a great way to show the contrast between two very different scenarios. An example of my contribution is that I suggested the first scene, where we use montage of a newspaper seller reading out headlines while the others in the group act a very short scene representing that headline. This creates a more exciting approach to the scene rather than just seeing the headline read out and should engage the audience from the start.

## **Section 2: Development And Collaboration**

One of our most influential scenes in the piece is our opening scene "The Headline Scene." We developed this scene as a way of introducing our broader idea of pollution and saving animal life to the audience. This scene stemmed from the research we had done for homework, where all members of our group were told to come up with ten to twenty facts on their given topic, between habitat destruction, pollution, animal poaching and global warming. We developed a scene around the headlines which showed, for example, how Walter Palmer, the man who killed Cecil the lion, was targeted for extradition and how he wanted to kill an elephant as well.

We started off with the idea of walking around the audience and simply reading out the headlines that we had come up with. For example I had the line "Cecil the lion's killer wanted to kill an elephant next, but couldn't find one big enough. Although this did get the ideas in our scene across it was quite dull and not very Brechtian at all as it didn't engage the audience and didn't really break the fourth wall as we were not putting the emotion in to it.

After we realised this, we decided that we needed more excitement for the audience and came up with the idea of acting out the headlines as we say them. Each headline would have a short mini scene attached to it this was not only more exciting but more Brechtian as we were using montage, a Brechtian technique. One thing we aimed for the mini scenes to do was to add a bit of humour and excitement to an otherwise flat opening scene.

Another scene that changed greatly in rehearsals was our poaching scene in the scene we wanted to show an actual killing of an animal and what happens to it. We decided on a rough format of two poachers played by me and M and one tiger played by C. We started off by having the tiger walking across the stage and being stalked by the poachers. This we found however to be a bit naturalistic and boring

and there wasn't much we could say to the audience while poaching. 15 When performed to our peers they agreed and suggested a change to that scene. 16 We decided that the poachers should enter first as it then gave them some time to talk to the audience and establish their characters.

The poachers used humours to distance the audience from the scene and to reduce emotional attachment. We used hot seating to come up with the humour and had Colin asking us questions about our roles as poachers and we answered them in character and humorously this was useful as we came up with archetypal roles while answering the questions and therefore came up with archetypal comments and jokes which we kept when developing the characters. In our piece I played the role of David Attenborough. I wanted to be David Attenborough as I thought that it would stretch my skills and that I would enjoy imitating his famous voice.

To accomplish my goals as Attenborough I developed my voice a lot. As mentioned, David Attenborough has a very recognizable voice and this was a key aspect of the way I wanted to present him as this was the main way the audience would recognise me as, if they didn't, my characters presence would be meaningless. I developed my voice copying, to the best of my abilities, his voice I found that he uses quite a whispery voice and I used my hand gestures to back up and emphasise the points. I also needed to show the audience my age and the way I did this was mainly by my movement e commonly used by the elderly.

To develop my character I took part in hot seating with my group a technique which I have found useful in the past to further develop any roles I have. The hot seating involved other members of my group asking me questions on various topics and I would answer them in character.

Another key role which I played in the piece was the role of Mr. Green. Mr. Green was a hybrid car salesman who attempted to sell the main character a car and whose rival was Dodgy Dave, a Porsche car salesman. My goal whilst playing the character was to show how hybrid cars are perceived and particularly their drivers. I wanted to show how people believe hybrid cars are boring and for old people. To do this I tried to play an archetypal cheerful old person. As he is still a salesman I gave him a reasonably strong voice however I used typically out-dated phrases like "jolly" and "splendid" as well as talking about wisdom.

Because of the staging, Mr. Green didn't really move at all in the scene but he demonstrated a car and mainly talked. However I developed the character by giving him quite an elderly posture with a slow movement and slightly hunched over. As well as using out-dated phrases I gave him a well pronounced voice almost posh to show the common misconceptions about hybrid car owners being older and more boring than others.

I based the character on my grandpa who has a hybrid car and is quite similar to the character of Mr. Green.

My main influences in developing the character were older family members as well as the media's perception of old people shown on the news. We had a technical candidate as a group member, who made our set and we had to work hard to keep

the transitions of our piece as smooth as possible. All of our set was designed by J who didn't take part in the acting just the set. The tree stump was used in various ways and by various characters in a minimal, Brechtian manner to suggest locations. It is used when C playing Walter Palmer hides behind it when he is attacked by an aggressive news reporter. He also stands on this in the same scene whilst hunting an elephant to show human superiority against animals. Also, when we played out a version of the lion king C stood on it whilst playing the dead Mustafa to symbolise being out of the world and spiritual.

. I walked slowly when I was David Attenborough with squinted eyes to represent bad eyesight and shook people's hands when I walked on, a traditional greeting more

### **Section 3: Analysis and Evaluation**

One of my favourite scenes of my own performance which I think went well was the very first scene in which I played David Attenborough and talked directly to the audience.

My aims for this were to make the facts I was presenting sound as if they were strong and were coming from the real David Attenborough, as well as adding a bit of comedy to the opening. I felt I did this well: I used a slow, monotonous, voice, to achieve the effect of the facts coming from the rather preachy Attenborough and, to add the comedy I made fun of some of his traits like his famous whispery voice and walked slowly in a crouched movement to signify his age. This also helped to introduce our play's message and show what we were about. I was proud of this scene as I also successfully used some Brechtian techniques which I had struggled with like breaking the fourth wall which I did very well in this scene directly addressing the audience.

This also went well as the audience immediately knew I was Attenborough through my voice and laughed and found the scene very entertaining. Another moment which I felt went well as an actor was mid-way through our piece when I played the role of a hybrid car salesman, Mr.Green. I wanted to show how people with hybrid cars are presented and make a joke out of that stereotype. I felt I did this by using a positive, blissful tone in my voice when I was talking to C, who was playing Mr Average, as I was trying to sell him a car, as well as a happy, sincere facial expression with an exaggerated smile, this made fun of the stereotype about owners of hybrid cars being older and overly optimistic.

A final scene which I thought went well for my own performance was in our supermarket scene in which I played a woman who was extremely wasteful. Through this character I wanted to show how wasteful we can be when we are purchasing things from a supermarket and how we shouldn't waste as much as we do, I also wanted to add humour through playing a quite exaggerated character.

I said the line "Oh hello, Jane", as I spotted a friend in the supermarket, played by M, I added humour by using a very high pitched and excited voice while saying this and used a very excited facial expression also using fast and energetic movement and acted surprised as if this was the best thing to ever happen this helped to make a joke out of the posh housewife stereotype I was portraying. I felt that this was a good way of furthering our message by showing how wasteful people can be,

especially as there were probably similar people to my middleclass housewife in the audience who might have recognised this version of themselves. Overall I definitely think we accomplished our aims in this piece of trying to show the audience how we believed they should act when it comes to being environmentally friendly and I think we did a good job of presenting this issue. I also liked the way we explored Brechtian theatre and performed Brecht's techniques as I felt it made me and the other actors in my group more rounded and gave us a good experience of a new form of drama. I felt we communicated our message strongly throughout with every scene relating to it.

Word Count: 581 Total Word Count: 2364

### **Examiner feedback:**

Section 1: Response to a Stimulus - An excellent response, which is a highly developed and creative response to the stimulus, with useful detail on chosen style also. The explanation is very clear and aided by the inclusion of precise detail throughout.

### **Band 4**

Section 2: Development and Collaboration - A thorough and extensive account of how the piece and the performance was developed and refined during the rehearsal process. The explanation is very clear and all points are covered with thorough, precise details, and everything here is comprehensively explored.

### **Band 4**

Section 3: Analysis and Evaluation - A critical and insightful response which offers excellent analysis and evaluation throughout. All points are comprehensively explored and supported in depth. There is detailed coverage of the candidate's own contribution and the impact they had.

### **Band 4**

**Here's an example from an Alderbrook Student.**

### **Section 1**

We were given three stimuli: A clip from a film called 'The Unloved' and 'A Ghost Story' and the opening scene from the play, 'Tristan & Yseult' under the umbrella theme of the 'Unloved'. The stimulus, A Ghost Story, interested me the most. I thought the quote "What do you like about this house so much? History", was powerful as it reminded us that our pasts are irreversible and that history is unchangeable. We could use the motif of history to present the father's complex backstory through the use of flashbacks. As a group, our intentions are to show that people aren't wholly 'good' or 'bad' but a combination of both and that it is what we act upon that shows what we truly are. We could show this idea by creating flawed

characters that aren't perfect or evil. This would help us make the characters more realistic to fit in with our naturalistic style and in turn, our group aims.

The scene where they showed another ghost in the window was effective as it gave the ghost hope that he was not alone. I also liked the costumes they used because even though the ghost wore a cliché white bed sheet for his costume, it was quite effective as it looked more ghost-like. We could use this idea to create our costumes for the ghosts and help create the illusion of their smooth movement and that they are gliding.

I want the audience to see my character of a police officer as quite serious at the start of the scene but grow to become more sympathetic and protective of Summer. At the start of the scene, I could use an upright/ rigid posture, with my hands clasped behind my back to demonstrate my professional status. However this would juxtapose my anxious facial expression when I tell Frank about Beth's car crash. Although my character can be seen as serious, I want the audience to see that she has her own flaws and that she is human I could show this when Summer says "my mother is dead". I could show my more emotional side through shocked expression by raising my eyebrows and covering my mouth. I could also move closer to Summer and create a "barrier" between her and Frank as he steps closer to her. I could show the police officer's protective side when I say, "it's not her fault". I could show this by raising my voice at Frank but only slightly in order to maintain my professional status as a police officer.

I use multi rolling to portray the abusive and heartless character of Frank's mother. In particular, I want the audience to dislike the way I speak to Frank. As soon as he starts talking, I could immediately interrupt him by saying "don't you dare call me 'mummy'!" I could raise the volume and pitch of my voice to emphasise her volatile and explosive personality.

The character of the mother slightly reminded me of Mrs. Beech from 'Goodnight Mr. Tom'. I watched the film again and I noticed when she was angry, she refused eye contact a lot and she often crossed her arms and shouted. Like the character of the mother, she was also deeply religious. This would help to explain to the audience why Frank was against Summer's faith and make the audience feel sympathy for him.

We also worked as a team to help create sympathy for Frank when he reminisces about his childhood. We decided to incorporate physical theatre into this scene (we walked backwards to represent him going back in time). Proxemically, it was evident to the audience that the parents were in a position of power. As a group, we thought that Frank could kneel centre stage and the parents would stand centre stage left and right to highlight the distances between them, or that Frank is 'trapped' and cannot escape his abusive parents. We also realised how important levels were here; we thought that Frank could sit on the floor to highlight his youth, whilst his parents stood to represent their intimidating and domineering personalities.

During 'The Dream Sequence' scene, our intentions are to show how manipulative and cruel Frank is. We thought of the idea of incorporating a chorus into the piece to



show one of Summer's nightmares. We decided that we wanted to be a chorus of people that represented Frank's duplicity where one side shows his forgiving/guilty side and the other side shows his almost evil and controlling nature that leads to his stepdaughter's demise. Then we thought of the idea that we could sometimes speak in unison and sometimes speak individually to present a more turbulent atmosphere for the audience. We could also overlap our speech when we move into a circle surrounding Summer, which would reinforce the chaotic atmosphere of Summer's subconscious state.

## **Section 2**

During our first rehearsal, we thought about our characters. More specifically, the relations between each character and how we could show this to the audience. We did lots of improvisations to help us achieve this. For example, we improvised the scene when Frank moves on and speaks to his new girlfriend and when he sees his parents. We used some of these ideas in our final piece.

After we finished rehearsing scene 2, we received some useful feedback- that the car crash scene was quite boring and unexciting. We decided to change this by involving everyone in the scene, instead of just Beth and Summer. We used mime to act as if we were driving next to Beth, while she was on the phone to Summer. We use slow motion and a freeze-frame just after the crash to highlight the impact of the crash and to fix that particular moment in the audiences' minds and ensure that its significance is not lost. The freeze-frame also triggered a negative chain of events for the family.

During the dream sequence scene, we implemented physical theatre to make the scene more tense and dramatic for the audience. I thought of the idea that we could use a chorus to demonstrate Frank's abusive nature and the controlling power he holds over Summer. The use of a chorus could also help to highlight the difference between Frank's manipulative side and his caring side. In this scene we struggled to think of ideas for our dialogue. We discovered that repeating our lines created more tension and suspense: "It's all your fault". We decided to put more emphasis on the words "all" and "fault" to help enliven the dialogue and create an almost chanting like rhythm to almost engrave it in the audience's mind that Frank truly blames Summer for Beth's death. This would also make the audience feel sympathy for Summer and help fulfil our intention of making Frank seem at this point, irredeemable.

We wanted to leave the audience with the message that not everyone is who they seem. We wanted to show this through the character of Frank, but we were unsure about how to make the audience feel sympathy for him after his actions. We thought of the idea of flashbacks e.g. Frank's parents' scene, which shows the family as a dysfunctional family. The use of flashbacks combined with physical theatre showed the father in two very different situations and underlined that there are two sides to every person. We also used levels and proxemics to reinforce this. We thought Frank could sit on the floor to show his lack of power, whilst his parents stood, 'towering' over him to show their intimidating personalities. Frank kneeled centre stage whilst his parents stood centre stage left and right to represent that he is 'trapped' and cannot escape his abusive parents.

We felt it was important that some scenes were very dramatic and powerful, especially between Frank and Summer. When we were rehearsing, we realised that we had too many dramatic scenes next to each other and they were too similar, so we reworked some of the scenes to show a stronger contrast between them.

I noticed during rehearsals that one of my characters wasn't that distinctive and she was too similar to the barman. I decided to change this by being more cheerful and friendly. During rehearsals this meant using slightly smaller proxemics between the customers and I to show my friendly and welcoming attitude. I also thought I could wave and say "bye" when the customers leave. I hope the audience see the difference between her positive/carefree attitude and Frank's melancholy state.

We realised it wasn't very clear to the audience what happened to Frank in the end. We decided to resolve this problem by creating a final scene that takes place a few years later when Frank is recovering from his alcoholism and has a new girlfriend. The ghosts would also stand silently in the background to serve as a reminder of the consequences of Frank's previous actions. We also thought that the last line could be "God, I'm so sorry". He says this as the ghosts stand beside the girlfriend. This could create ambiguity, as the audience do not know if he is talking to his girlfriend or to his wife and stepdaughter. The final line would also leave the audience with a positive message: that everyone has the ability to learn from their pasts and mistakes.

### **Section 3**

The final performance was generally a success because we achieved our main intentions of creating mystery and tension for the audience. Afterwards, some of the audience members asked us how Summer died-if she was murdered or if she committed suicide. This was our intention as we wanted to create a mysterious piece that demonstrated that everything is not what it seems.

Overall, I was happy with my contribution to the piece and the outcome. My characters had a big impact on the story and I noticed that the mother evoked feelings of hatred from the audience, which was my intention. Looking back, I think there were opportunities to make the mother more sinister if we had used our rehearsal time more efficiently. For example, I could have focused more on the fact that she was extremely religious to the point where she deemed any of her son's minor 'sins' as evil. I could have shown this through my body language by crossing my arms or clenching my fists and standing with a more rigid posture by tensing my shoulders. In addition, I could have increased the volume of my voice which would juxtapose the silence of the freeze frame just before and create a more volatile atmosphere for the audience.

I have learnt a lot from this devised piece of theatre. Looking back, I think that we spent too much time focusing on possible storylines and talking about minor details rather than focusing on our main ideas. I think that if we started rehearsing earlier, we would have more time in the final few lessons to develop the complexity of our ending where Frank is redeemed and the ghosts forgive him.

I have also learnt that a character needs to have more distinctive features in order to make them distinguishable for the audience. If we did this again, I would try and make my character of a barmaid stand out more, as she was quite similar to the girlfriend. I could have overcome this by making the barmaid speak louder and think more about proxemics e.g. I could walk further away from the others when I have to make a drink. For the girlfriend, I could have spoken in a quieter and more caring tone of voice and used more intimate proxemics by standing closer to Frank and making eye contact with him. Generally, I have learnt the importance for exaggeration and physical expression when multi rolling.

However, I think a point for development would be our transitions between different scenes/settings. I don't think they were executed as well as they could have been. This is partly due to the fact that we did not practice transitions and changing sets during rehearsals. If we practiced them more, they would be quicker and smoother. However our transitions were quite messy. This broke the overall rhythm of our overall piece and broke some tension, which was not our intention.

## Component 3 Guide- Text in Practice (20% of GCSE)

In this component, your teacher will choose for you a play text/s from which you will perform or design in two separate extracts.

You are marked like this:

- 1) Extract 1 performance (20 marks)
- 2) Extract 2 performance (20 marks)

You cannot slice or cut the extracts, but you can be creative with casting and the allocation of lines/role if appropriate to the texts.

The length of each extract depends on the number in the group. Like this:

- 1) Monologue (one performer) Must be between two and five minutes
- 2) Duologue (two performers) Must be between three and ten minutes.
- 3) Group performance (three or more performers) Must be between four and twenty minutes.

For group performances playing time for each performance should reflect the number of performance students in the group. For example a group with six performance students should work to the upper time limit of 20 minutes.

You can select which skill you want to be assessed on:

- performer or
- lighting designer or
- sound designer or
- set designer or
- costume designer or
- puppet designer.

There is no assessed written work for this unit, but you do have to complete a 'Statement of Intention' for each of your performed extracts. This outlines what your intentions are for your audience. For example, ***you intend*** to create comedy.

**Your statement of intention will look like this:**

**In the performance I aim to show...**

*Engage the audience fully throughout the extract by creating a comedic and exciting performance that is fast paced and in the style of Physical Theatre. Although I am multi-rolling, I would like to make my character changes clear through my vocal and Physical skills. Although we are working physically, I would like my voice to be as engaging and clear.*

**In the performance I want the audience to...**

*Find the performance funny and interesting, we are also trying to get across a message about how fleeting life is and that you should enjoy every minute of it. I want the audience to leave the theatre feeling a new found respect for life.*

You will have approx. 6-7 weeks to prepare for your final exam performance which is assessed by a visiting examiner. It is your responsibility to work with your team (usually 4-6 people) to create 'performance level' versions of your extracts.




Your teacher will decide these groups and you can then decide which extracts you want to perform. The component is worth 20% of your GCSE.

# Glossary of Theatre Terms & Useful Information.

## Technical Elements:

### Stage Locations... always from the actor's perspective!

For end-on staging.

STAGE WINGS	Upstage Right	Upstage Centre	Upstage Left	STAGE WINGS
	Centre Stage Right	Centre Stage	Centre Stage left	
	Downstage Right	Downstage Centre	Downstage Left	
				Location of stage manager
AISLE	PROSCENIUM ARCH			AISLE
	APRON or Forestage			
	AUDIENCE 	AUDIENCE 	AUDIENCE 	

## Setting features...

**Composite setting:** A setting that remains the same throughout the show. Other scenic elements could be added to it, but the basic design is fixed.

**Flying:** Literally flying in a piece of setting or furniture from above the stage in the

**fly-tower.** Usually this is a simple object like a sign or a candelabra. It's all about getting scenes changed smoothly and quickly.

**Trapdoor:** A hole in the stage, usually a square that is introduced and can be taken away. It can be used as a pit, an entrance from under the ground, an exit or a chamber like a prison cell.

**Truck:** A setting or scenic object that is wheeled into position by stage hands or actors. For example, a kitchen, a prison cell, a platform in which a band can stand.

**Banner:** Usually with a slogan or scene name on it. Sometimes used in Brechtian style theatre.

**Period/non-period:** Whether a design conforms accurately to a period in time- for example 1935 in 'The 39 Steps'. This is a period design.

**Cyclorama:** A white screen upstage, sometimes straight, sometimes curved on which light or images can be projected. For example, it can be used to create the effect of a moonlit sky.

**Gauze:** A screen which close up looks like a mesh or sieve. It is used to hide or reveal something, usually upstage. It works with the direction of lighting.

**Screen:** Usually white, sometimes used for shadow shows upstage.

**Backdrop:** A huge canvas screen on the upstage wall of the stage used to create a scene like a landscape.

**Projections:** Usually text, still or moving images projected onto actors or the cyclorama.

**Tabs:** Any stage curtain. Example are- wings tabs, front tabs.

**Wings:** The area off stage extreme left and right of an end on or thrust stage where actors and technicians prepare for the next scene.

## Lighting features ...LX

**Gel:** A coloured stencil placed on a square gel frame to create a coloured light. For example, blue for the moon.

**Gobo-** A stencil placed in front of the lens of a light to create a pattern on the stage. For example, prison bars.

**Spot-light or Profile:** A light with a flexible lens used to focus on a particular part of the stage.

**Parcan:** A non-focusable light used to create a huge surge of light.

**Follow spot:** A super large profile used to follow an actor- usually in a solo musical number.

**Wash:** When the whole stage is lit with the same colour.

**Crossfade:** When two different lighting stage exchange position- one going out, one coming in.

**Snap:** An abrupt change of lighting with no timed blending.

**Barn door:** The frame around a profile used to create sharp edges to a light.

**Mover:** A light aided with a computer that can move across the stage.

**Birdy:** Small bird sized lights used to pick out detail or used on the floor to light upwards.

**LED:** Most modern lights with LED lenses. Brighter and more powerful. Much more efficient.

## Sound features...FX

Diegetic: A realistic sound effect that is natural and fits the scene and location. For example, birdsong in a garden.

Non-diegetic: A non-realistic sound effect that does not sound natural or fit the location. For example, white noise in a garden.

Live sound: Sound played live on stage, sometimes amplified, sometimes accompanied by recorded sound.

Recorded: A piece of music or a sound effect pre-recorded and played over the show.

Sound Q: A change of sound instigated or new effect triggered by the lighting operator.

Layered sound: A number of different sound layered over each other and blended.

## Other staging devices...

Puppetry: An object representing a character or scene- usually hand held.

Silhouette: Usually performed behind a white screen creating shadows or outlines of characters to tell the story.

Props: Any object held by and actor as part of the action. For example, a bottle.

## Costume...

Costume Designer: The person that designs the costume.

Wardrobe: The place where costume is stored.

Period/non-period: Whether a costume is designed to represent a period of time. For example, the 1930s.

Eclectic: A costume blend that uses different periods and styles to create a unique effect.

Realistic: Costume created to look a real/authentic as possible.

Stylistic: Costume created to look larger than life or exaggerated.

Symbolic: Costume created to represent something. For example a red shroud to symbolise death.

Make Up, wigs, jewellery, accessories.

## Performance elements:

### Acting Skills...

**Voice-** Pitch / Pace / Pause / Accent / dialect / volume / tone / resonance / articulation / tempo / intonation / emphasis.

**Movement** – Body language / posture / pose / poise / weight / staccato / legato / Facial Expressions / Proxemics / Eye contact / Gait / Gestures / Relationships / Interaction.

**Not doing** – stillness, pause, silence, beats, withdrawal of physical/eye contact.

### Stage Configurations

**In the Round:** The audience are seated in a circle facing in.



**End On:** The audience are seated facing the stage area straight on (as above)





**Traverse:** The audience are either side of the stage area. (Like a catwalk)



**Thrust:** Audience on 3 sides- stage in the middle. The stage is called 'the thrust.'



**Promenade-** The audience is standing and moves to different scenes.



# Professional Roles in the Theatre:

## **Director:**

The person who decides on the overall artistic aesthetic/content of the show. They create the form, shape and look of the show, support actors in the interpretation of character and language. They collaborate with all designers to create a coherent overall look.

## **Producer:**

The person who organises the finances and logistics of putting the show together.

## **Theatre Manager:**

The person in charge of the theatre building and the health and safety of staff and theatre goers.

## **Front of House Manager:**

In charge of the box office, ticket sales, refunds, bringing people safely in and out of the theatre, the presentation of marketing materials, café, shop and other facilities outside of the theatre.

## **Stage Manager (SM):**

The Head of the Stage Management team comprising the deputy stage manager (DSM) and assistant stage manager (ASM). Depending on the needs of the production, there may be a team of stagehands, usually casual employees. Depending on the size of the company/circumstances, the SM may also act as ASM and DSM.

## **Deputy Stage Manager (DSM):**

In the UK, the DSM is often “on the book” – that is, they are in charge of calling all of the technical and actor cues during the show, usually using a headset communications system and/or a system of cue lights. The DSM is often also in rehearsal working with the director to prepare the prompt book. Known in some places as a Stage Director or Showcaller.

## **Assistant Stage Manager (ASM):**

Usually shortened to ASM, the assistant stage manager is the most junior member of the Stage Management team, and is often in charge of sourcing and running Properties during the run of a show. She or he is also a member of the stage ‘crew’.

## **Costume Designer**

The person who designs and coordinates the costumes for the show. Make up, accessories and wigs are part of the design but would not be ‘put on’ by the costume designer for the show.

**Wardrobe Assistant/Manager:**

In charge of the storage, repair, and safe return of costumes before, during and after shows.

**Sound Designer/Operator**

The person who designs and coordinates the sound for the show. This may include microphones, sound effects, amplification. Depending on the size of the company/show, they may also operate and control sound during the show.

**Lighting Designer/Operator.**

The person who designs and coordinates all forms of lighting the show including the 'house lights' for the audience to come in and out. This may include multi-media, projection, electric and 'authentic' lighting like candles or lanterns. Depending on the size of the company/show, they may also operate and control lighting during the show.

**Performer:** Anyone who performs including actor, dancer, singer, musician. Or any combination of these!

**Swing:** A dancer/actor who performs as a chorus member in a musical theatre show.

**Understudy:** An actor who is a substitute for an actor

## Other important theatre words...

**Styles...**

Stylised

Naturalistic

Physical Theatre: Using the body/bodies interacting to tell the story or the emotion of the character.

Comedy

Tragedy

Satire: Making fun of someone or a group. Usually satire is aimed at the powerful or corrupt.

Verbatim: Using the voices and language of real people to create the text of a show in an attempt to create authenticity.

**Genre...**

Naturalism: An attempt to create a drama that is as 'real' as possible. Based on truthful feelings and situations.

Comedy – black comedy/ sit com/ rom com/slapstick/parody/pastiche/spoof

Horror

Documentary

Expressionism: Highlighting emotions

Murder Mystery/Thriller

## General Words...

Cues

Rehearsal

Refine / develop / respond to stimulus

Blocking / Space, Atmosphere / mood / action- reaction

## Rehearsal Technique...

Improvisation

Hot Seating

Experimenting

Directing

Audience Response

Forum Theatre: Setting up a scenario and using the audience to respond as performer.

Still Images

Read through, Run through, Dress rehearsal, Tech rehearsal

Role on the Wall.

## Key Words with definitions:

### **Styles, theatrical features and structures...**

- Naturalistic: The performance is as close to real life as possible.
- Non-naturalistic: The performance is more theatrical and stylised and tells the story using a variety of techniques such as flashbacks; direct address to the audience; multiple role-play.

- Physical Theatre: This means the performance is literally more physical. To tell the story the performers focus on their bodies. E.g. Mask work, creating a forest using the bodies of the performers, Mime...
- Satire: Making fun of someone or a group. Usually satire is aimed at the powerful or corrupt.
- Verbatim: Using the voices and language of real people to create the text of a show in an attempt to create authenticity.
- Theatre in Education (TIE): A play that is created to teach a particular lesson. Often toured round schools and to young people. Often followed by a workshop or discussion about the topic. Genres of Drama
- Comedy: The story shown is funny and ends happily. There are many types of comedy...
- Slapstick: Physical comedy that centres around accidents, mock fights and humiliation
- Tragedy: The story shown is sad and usually involves the death or downfall of its main character/s.
- Gritty Realism: About real, usually working class, poor people.
- Historical Drama: Set in a particular historical period
- Docudrama: Looking like a documentary with reconstructions (like 'Crimewatch')
- Target Audience: The sort of people the play is aimed at
- Message: What the play intends the audience to have learned or to think about.
- Themes: The general ideas that the play looks at. Ways of Telling the story
- Episodic: A play is episodic when it shows particular events (episodes) that happen in the course of a long period of time, not necessarily in the order that they happen. E.g. Blood Brothers shows the key events that happen to a pair of twins from the moment they are born to the moment they die
- Linear Narrative: A play has a linear narrative when the story is told in the order that events happen. Each scene normally links from the last one and the story is over a relatively short period of time.
- Framing Device: A scene that goes at the beginning and end to help the audience get into the theme of the play.
- Holding Scene: a scene that literally holds the rest of the play together. It is the most important scene in the play without which the rest would not make sense.
- Flashback/ forward: The scene shows an event that happens earlier in the story or later in the story.
- Split Scene: Two connected scenes going on at the same time. Uses a freezing device to shift the focus of attention between them. Can be useful to show two points of view about the same event in the story.
- Narration: Telling the story directly to the audience either from within a character (narration from within) or in the role of a narrator.

- **Monologue:** A character has a fairly long speech that gives the audience a lot more information about him/herself or the story. A monologue can give information that you wouldn't necessarily expect a person to say out loud.
  - **Chorus:** A character or characters that talk about events that have happened and usually say what they think about it. This is another way of telling part of the story without having to act it out in full.
  - **Freeze Frame/Thoughts Out Loud:** The performance is frozen and the characters break out of the action to tell the audience directly what they are thinking or to comment on what is happening.
  - **Mime:** Showing what happens through the use of detailed movement without speaking.
- Structure of The Scene**
- **Setting the Scene:** Introducing the characters, place, time and situation.
  - **Exposition:** Tells the story up to the point when the play starts. What the audience needs to know.
  - **Reportage:** When action is told to the audience as story rather than presented as action on stage.
  - **Introduce the Dilemma:** Something starts to go wrong or a problem occurs.
  - **Develop the tension:** Tension builds. Things get worse and worse causing the audience to literally get 'tense' wondering what will happen next.
  - **Climax:** The height of the scene where the problem comes to a head. The emotions are very extreme: extremely funny, extremely sad, extremely shocking etc.
  - **Resolution:** How the situation ends. Usually the characters have changed as a result. A new beginning.
  - **Transitions:** The movements between scenes. How these are carried out in a manner that keeps the audience interested and maintains the atmosphere.
  - **Anti-climax:** this is where tension builds to the point where it looks like something dramatic is about to happen but then it doesn't. It's used a lot in comedy when somebody says something funny to defuse the tension.
- Creating a Character**
- **Given Circumstances:** What we already know about the character from the text.
  - **Objective:** What the character wants in the play. (This will influence how the character acts and reacts to get it)
  - **Arc:** The emotional journey of the character. How the character changes from the beginning of the play to the end.
  - **Status:** How much power and importance the character has. (High or low)
  - **Emotional Memory:** Finding moments in the actors life where he/she felt the same or similar to the character and trying to remember what it felt like.
  - **Inner Dramatic Dialogue:** The thoughts going through the characters mind. This can be very different from what they are actually saying and will make for a much more interesting performance.
  - **Empathy:** Being able to get inside the character to think and feel as they do.
  - **Enter:** To come onto the stage
  - **Exit:** To leave the stage

- Levels: The height of the character or the positioning compared to others.

## Actor/performer Techniques...

- Physicality: How the actor creates meaning with the body
- Gesture: a movement made with the hand/arm/head that means a particular thing. E.g thumbs up.
- Facial Expression: the expression on the face. It needs an adjective such as 'fierce' or 'sad'. Don't just talk about 'good' or 'lots'..
- Vocal Expression: How the actor creates meaning with the voice not just words.
- Pitch (high or low); Pace (Speed); Projection (Volume) and Emphasis (Stressed words)
- Signature Gesture: A mannerism or repeated gesture that gives an indication about the character's personality and creates interest.
- Vocal Mannerism: As above but for the voice.
- Reactions: How the character reacts to others (especially when not speaking).
- Performance Energy: the amount of effort put into the performance.
- Tone: A general description of the voice. E.g. a sarcastic tone of voice.
- Intonation: How certain words and sounds in the voice are stressed.
- Inflection: How the voice moves up or down in pitch through the structure of a sentence.