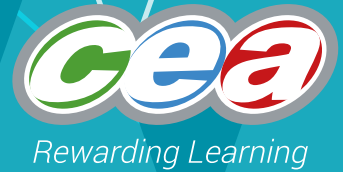


FACTFILE:

GCSE

DRAMA

Component 1



Devising

Component 1: Devised Performance

Learning Outcomes:

Create and develop ideas for a devised performance by:

- Working with others to choose a stimulus that best suits the needs and make-up of the group;
- Using information from their research (including style and genre, professional practice and the work of theatre practitioners);
- Contributing individually to the overall outcome; and
- Realising the devised performance or design concept for assessment.

Analyse and evaluate their own work and the work of others by:

- Reflecting on the process of devising the performance through investigation of the pre-release stimulus material;
- Considering influences from research, including professional practice and the work of theatre practitioner, in planning and presenting the devised performance;
- Reflecting on the process of working with others in compiling and presenting or designing the devised performance; and
- Appraising their self-management and their contribution to the outcome of the devised performance.

Component 1 Devised Performance

- You must work in a group of between two and six. There should be a minimum of two performers per group.
- Only one candidate per group can undertake a particular design role (Set, Lighting, Sound or Costume).
- The performance should last at least 10 minutes for smaller groups and no more than 30 minutes for larger groups.

What is Devising?

Devising is the creation of a new piece of work for the stage. All drama is created through the devising process. Playwrights devise their own ideas and create a play script to be read and produced for the stage. Sometimes playwrights are based in residency with a theatre company and they collaborate and work as an ensemble to create a piece of theatre. All devising begins with a blank sheet of paper or an empty space and by the end of the devising process and rehearsal a piece of drama is created.

Devising begins when the individual or a group respond to a stimulus. The stimulus is known as the starting point for the group where ideas are generated, plot and character begin to be developed and style and genre are selected.

“There is no formula to the way we make theatre... It starts with an itch, a need, an instinct... We gaze at books and films, sketch and begin to form a concept; an environment in which the story can live, in which the actors can play. This physical world holds meaning and narrative, it is as much a story telling tool as the written word.” (Emma Rice Artistic Director, Shakespeare’s Globe)

Pre – Release Material

Pre-release stimulus material is issued in November of the first year of study. Candidate’s select one of three stimuli based on:

- A Theme;
- Literary Influences; or
- Artistic Influences.

Candidates may use existing repertoire drawn from literature and play scripts other than the set texts as they develop their ideas. However, most of the material selected for performance must be their own original work.

Key Questions

- Which stimulus will we select from the pre-release stimulus?
- What will the devised piece be about?
- What style will it be presented in?

10 Steps to Devising Drama

- (1) Build Skills and Select a Performance or Design pathway;**
- (2) Choose a stimulus from the pre-release material and complete research;**
- (3) Establish aims and objectives;**
- (4) Select Style and Genre;**
- (5) Develop Structure;**
- (6) Begin practical exploration through improvisation and experimentation in rehearsal;**
- (7) Develop role and character through rehearsal ideas;**
- (8) Refine the Performance;**
- (9) Rehearse the Performance;**
- (10) The Performance;**

(1) (a) Building Skills

When you are devising your own work you no longer have to match your skills to the demands of a text but you still have to consider the demands of the chosen style and whether or not you have the necessary skills to meet those demands. Whatever theatrical style you decide on, be it naturalism, docu-drama or physical theatre you will need to ask yourselves the following questions:

Key Questions for Students

- **What are the performance/design demands of the chosen style?**
- **What acting/design skills are required?**
- **What physical and movement – based performance skills are required?**
- **Are there any specialist theatre skills, e.g. singing, dance, mime, mask work and puppetry?**
- **Do you have the necessary skills and resources to acquire a setting/costumes/lighting/sound design in keeping with chosen style?**

Teaching Activities

- Play a range of team building games to encourage your students to work as effective team members.
- Play a range of improvisation and storytelling games. This will encourage students to think on their feet and use practical work to generate ideas.
- Ask students to create a short piece of improvisation. Ask students to rehearse this until they are familiar with the lines.
- Introduce students to a range of performance styles and identify the key features of each.
- Ask students to perform their prepared improvisations in each of the chosen styles they have prepared in lesson.
- Link theatre practitioners to each of the styles and discuss their theory and practises.

Team Building Games

Name of Game	Description
20 Second Objects	Teacher splits the students up into groups of 4–5. Teacher calls out the name of an object or a location. Students are given 20 seconds to work together as a team to create the object or an object they would find in that location. Students are encouraged to use levels and remain frozen when the time is up. This game promotes quick thinking and team building.
Giants, Knights and Wizards	<p>Teacher splits the class into two groups. Students stand in a straight line at opposite ends of the room and face each other. Teacher explains that each group must select if they are a Giant, Knight or a Wizard. The rule is that Giants beat Knights, Knights beat Wizards but Wizards beat Giants. Each of the characters have a sound and action. The teacher should model the example to the class and encourage them to copy.</p> <p>Giants – Clinch fists and stamp their feet. Knights – lunge forward and create a sword with their arms. Wizards – place both hands in front of them if they are casting a spell.</p> <p>Points are awarded after each round. Students are encouraged to listen to their team mates and make sure they are all adopting the same role. This game promotes listening skills and collaboration.</p>
Buzzy Bees	The whole class buzz like bees around the room. The teacher calls out a letter, e.g. Letter B. The class then have 10 seconds to make an object. You then go around the room asking everyone what they are, if there are duplicates the duplicated ones are out! You can continue to build the game up and split the students into buzzy bee pairs and groups.
Trust Pairs	Divide the group into pairs. Ask the pairs to decide who will be A and who will be B. The aim of the game is for A to lead B around the room. B will have their eyes closed at all times, they can open their eyes if they feel unsafe, but they should try and keep them closed. A must place their hand out in front of them and B must place their hand on top of A's hand. Explain that A should try to keep B safe at all times. The game should be played in silence as much as possible. You must keep an eye on all pairs and be ready to say stop if someone is in danger. After A has led B around the room for 1 minute then they can swap and B can lead A. The exercise should build trust NOT fear and anxiety. You can follow this exercise with a discussion about what you need to trust someone.
Air Traffic Control	Following the game of trust pairs scatter each of the partners around the room. Allow each pair to guide their partner around the room and becoming familiar with their partners voice. Label the partners A and B. Explain that A must remain around the outside on the room in their home location and B will be directed to move around the room listening to the guidance of their partner. The only instructions that should be used is forward, back, right and left. This will become challenging as more than one pair send their 'plane'/partner around the room. Pairs must tune in and closely listen to one another.

(1) (b) Select a pathway (Performance or Design)

Complete a skills audit of the strengths and weaknesses of the group. Encourage the students to discuss if they are interested in a performance or design pathway. Draw on the student's past experiences both inside and out of school including extra-curricular activities and school productions.

Learning Activity

Ask the students to complete a skills audit assessing their skills and experience within the performance and design pathways.

(2) Choose a stimulus from the pre-release material and complete research

Pre-release stimulus material is issued in November of the first year of study. Candidates must select a stimulus from a list which includes:

- (1) **A Theme**
- (2) **Literary Influences**
- (3) **Artistic Influences**

Whilst only one stimulus should be selected per group it is important that students are given the opportunity to explore each stimulus, note initial responses, and undertake research and to feedback to the group.

In addition to the pre-release stimulus students should be encouraged to explore other scripts or stimulus materials in the creation of their devised drama. Other scripts and stimulus could include:

<p>Text</p> <p>The chosen text could be embedded within the script of the devised drama or used to assist in transitions of the piece.</p>	<p>Script, novel, short story, poem, song, lyrics, letter, diary entry, words, factual material, biography, newspapers, websites, children's book, interviews, accounts of people affected by (politics, abuse, violence, war, racism etc) historical events and timelines.</p>
<p>Visual</p> <p>The visual images could form aspects of design including set, costume, sound, multimedia and lighting and assist in transitions of the piece.</p>	<p>Photographs, photographs of historical figures, paintings, short feature films, documentaries, installations and animations.</p>
<p>Aural</p> <p>The chosen sounds could form aspects of design including sound and multimedia and assist in transitions of the piece.</p>	<p>A piece of music (with lyrics or instrumental), a soundscape, a recording or an interview.</p>

Key Questions

- **What stimulus will the students select from the pre-release material?**
- **What other scripts or stimulus material could I provide or encourage my students to look at?**

Learning Activity

- Introduce the pre-release stimulus materials for discussion.
- Arrange the classroom into a grid with 6 boxes. In each of the boxes the stimulus material will be waiting with initial stimulus response sheets found in appendix 1, 2 and 3. Students should be given 5 minutes to spend in each section of the grid. The stimulus response sheet will remain in each section of the grid and will be added to as students move around the room. During this time, students will be asked to take notes on their thoughts and feelings or comments they have in response to each stimulus.

(1) Listen to music and lyrics	(2) Read about the artistic influences	(3) Look at images associated with the theme
(1) Look at artwork and images	(2) Read about the literary influences	(3) Look at images associated with the theme

- After the grid exercise is completed candidates should be brought together to discuss the ideas that were generated from their initial response sheets.
- Students should then be asked to individually complete a stimulus response sheet that are provided in appendix 1-3 and independent research should be completed. Students should then be encouraged to present this initial information to the group.
- Allow class to divide into groups and discuss the materials and additional research completed; the groups should note their collaborated ideas on the devising mind map which is provided in appendix 4.
- Encourage students to complete their own research using a range of online and offline resources.
- For each stimulus detailed in the pre-release find a piece of text, visual or aural stimuli that is closely linked and could form part of the devised drama.

(3) Establish aims and objectives

Key Questions for Students

- **What are your initial thoughts on how to develop your ideas from the pre-release stimulus?**
- **How do you want your audience to react? Do you want to make your audience – laugh, cry, think, feel uncomfortable? Do you want to keep them in suspense, horrify them, educate them or do you want to achieve a combination of one or more of these effects?**

Learning Outcome

(Design) students should be able to:

- **Develop a design concept for the devised performance.**

Your starting point for creating the design concept should be in discussion with your group. The design concept should reflect clearly the overall purpose of the devised work and should take account of the chosen genre and style and consider the impact for a target audience. An overview of what this might look like, based on the sample stimulus of the theme of time is outlined below. The title of the devised work and the chosen stimulus should also be included. A design concept proforma is provided in appendix 9.

Sample Concept for the Devised Performance

Appendix 9 – A Sample Lighting Design Concept

Chosen Stimulus – The Theme of Time

Our devised work is drawn from the theme of time taken from the pre-release stimulus material. We also looked at the Public Health Advertisements, 'Mind Your Head' and images from Disney Pixar's, 'Inside Out'. Together we decided that our piece will look at the effect of poor mental health in young people and how not communicating your inner thoughts and feelings can be dangerous. We wanted to do this through a series of flashbacks into the character's past. Here we learnt why the characters struggled with difficult memories and explored what impact this had on their emotions. Whilst we wanted the action and some of the characters to be believable. We wanted the set and staging to be limited to allow the actors to use their bodies as the main means of expression and have smooth transitions between scenes. There will be elements of both seriousness and comedy throughout.

Chosen Style/Genre – Realism with some elements of Physical Theatre

We decided that we wanted to present, 'Emotions and Memories' in the style of realism with some elements of physical theatre. We wanted the actors to be the main means of expression and focus for the audience and not distracted with elaborate design. We decided to use three pieces of rostra that would be constructed to represent boxes. The actors playing the role of Sadness, Joy and Anger will hide behind each of the boxes. We wanted these three pieces of rostra to be the focus for the audience in the opening scene of the play. We wanted to build an element of surprise for the audience and hide the actors in darkness behind the boxes.

Performance Requirements

We have 6 actors within our group and each will be required to multi role to communicate a range of characters to the audience. We decided to dress our actors in all black so they were not distracted by elaborate costumes. Each of the Emotions – Anger, Joy, Sadness, Fear and Hope wore coloured t- shirts to further highlight their characters emotion.

Impact for the audience

Through our performance, we want the audience to think about why it is important to talk about what you are thinking and feeling. We wanted the audience to see how fear, anger and sadness can control us. We wanted the audience to see that we can heal what has happened in the past and have a more hopeful and peaceful future. We want the audience to be actively engaged in the theatrical experience making our target audience of KS3 students consider different viewpoints so that they think in an informed way about their own mental health.

Learning Activity

Students should work as a group to complete a devised concept. Appendix 9 can be used to support the students work.

(4) Select Style and Genre

Whilst there is no restriction on the choice of style or genre the teacher should ensure that the style allows all students to fully access the marking criteria for component 1.

From this point students, should start to decide on plot, character and style and genre.

Context, style and genre

The context for a script relates to the facts or circumstances that surround the play. It is important that the context is researched and understood by the director, performers, and designers. Theatrical style is created by the director, his designers and his cast, working together to present the text in a distinctive way and so shape the audience's experience accordingly. The context is generally defined in terms of the social, cultural and historical, background of the play.

Social Context

The social context is linked to the time period of the play and generally defines the characters as being working, middle or upper class. External influences which impact upon the world of the play are also part of the social context and can include factors such as war, famine, social interest and the influence of modern technologies or the living conditions of the time.

Cultural Context

Cultural context is how the values and attitudes of the period and the ethnic origins of the characters can affect the behaviour of the characters. It may also include the ethnic origins of the character and how this can affect how they speak and behave.

Historical Context

The historical context is the background to the period of time in which the devised performance is set. It refers to what is happening, in terms of the political climate, the general mood and attitudes as well as actual historical events.

Style

Style can be defined as how the devised work is performed and communicated to the audience and can include ideas like over exaggeration, use of stillness, high energy and physicalisation. Practitioners can also be referred to in terms of defining style including the work of Berthold Brecht, Constantine Stanislavski and Stephen Berkoff. The style of theatre companies can also be referenced, a good example of this is the stylised work of the local company Bruiser. Here is a list of some possible performance styles:

- Comedy
- Tragedy
- Melodrama
- Farce
- Commedia dell'Arte
- Naturalism
- Realism
- Expressionism
- Symbolism
- Epic theatre
- Political/feminist theatre
- Theatre of cruelty
- Creative adaptation (of well-known stories or poems)
- Docu-drama
- Verbatim theatre
- Physical theatre

Style can be identified through:

- The content
- Subject matter
- Themes
- The directors approach
- The acting style
- Use of particular production elements e.g. lighting, sound, set, costume, multimedia

Genre

Genre refers to the category or type of theatre with the two oldest being comedy and tragedy. Another genre is Naturalism which is drawn from the work of playwrights of the late 19th century; these plays were written as a reaction to the unrealistic genre of Melodrama. There is a tendency in current theatre writing towards a Non-Naturalistic approach and this can be seen in productions such as 'The Thirty Nine Steps' and 'The Curious Incident of the Dog in the Night.'

Learning Activity

Consider the following for the devised performance:

- The social, cultural and social context of the devised drama;
- The style and genre of the devised drama;
- How the context, style and genre will influence your performance.

Key Questions for Students:

- What style will it be presented in?
- What is your intended response from the audience?
- Does your style match the intentions for the audience?

Learning Activity

- Research a range of styles of theatre;
- Research theatre practitioners linked to the different styles of theatre, e.g. Stanislavski, Brecht, Berkoff.

(5) Develop Structure

- The structure could follow a:
 - **Classic narrative; or**
 - **Episodic narrative.**
- The process of structuring work is closely linked to choosing genre, style and form. As with exploration it is best to get groups on their feet and moving around the Drama space rather than sitting down in discussions and over thinking ideas that may or may not work.
- Encourage groups to show material and discover how one moment can impact on another when juxtaposed in performance.
- The basic principles that could apply to all structures are:
 - **a strong and engaging opening scene;**
 - **detailed development of characters, themes and ideas;**
 - **a strong and powerful ending that brings the performance together and has an impact for the audience.**

Complicité (a theatre company best known for its devised productions) approach their devised dramas by recording work within rehearsal and returning to recordings of material and notes and writing each moment created on to a small post it note. A sentence summary and a reference to the location of the recording or notes is sufficient. They then physically lay out the cards in a sequence, with some cards laid side-by-side to indicate the combination of two moments into a single event. This could be done by all individuals in the group and then the different versions of the material tested in performance. No ideas should be dismissed without experimentation. The group can then decide on a final sequence that is ready for rehearsal. Keeping photographic and video evidence, as well as notes of this experience, will benefit the development of the student log.

"It woke me up at four o'clock this morning and I haven't gone back to sleep... I'm thinking: 'This is a disaster! I don't know why I am doing this!' My stage manager is saying: 'There are only 10 days to go – when are we going to get a script?' It's absolutely petrifying. The script will almost arise in my mouth as the lights go up – like a piece of jazz." Simon McBurney Director, Complicité

Key Questions for Students

- What is going to happen?
- Do you plan to create suspense through a series of events?
- Which characters are involved in the scene?
- Where is the action taking place in terms of the play's period and location?
- Does your work contain many separate events connected by theme, place or character?

- Have you created many short scenes that take place across a large amount of time?
- Does your work contain a series of mini-plots?
- Is there a mixture of serious and comic scenes?
- Will you place the end at the beginning?

Learning Activity

- Ask the students to complete the story board activity in appendix 5. This could be created through a series of photographs that have been taken of the students in freeze frames that capture a moment from the scene. It can also be done as drawings, animations and words.
- Ask the students to complete the table below describing the plot and action of each of the scenes created.

Example:

Scene	Description
(1) Opening Scene	Fear chases Hope around the stage in a panic that he will open one of the boxes. The emotions are released and the characters of Anger, Joy and Sadness are introduced.

- Bring a video camera into rehearsals and record scenes that have been created. Allow group members to complete diary entries on how they feel the work is progressing. Take time in lesson to watch back and review the footage. Preview the material to an audience and get an outside opinion.
- Ask students to write the name of characters and scenes on post it notes. Encourage the students to think about order and narrative. Emphasise that the play does not have to start at the beginning and the order can become disjointed.

(6) Begin practical exploration through improvisation and experimentation in rehearsal

- Often when students are asked to devise a piece of drama they work to write a script for the group to follow. Whilst this can be very helpful and successful practical exploration allows ideas to be tried and tested before it is committed to paper.
- In the generating stage of devising you need to experiment and use improvisations to help you.
- Encourage students to use different types of improvisation to create scenes.
- Improvisation is the enactment or re-enactment of real or fictional situations, usually without a script although the stimulus for an improvisation may be text-based. In improvisation, pupils may take on roles within a group and engage in a variety of situations, addressing a series of problems from an adopted point of view.
- Improvisation may be spontaneous or prepared, during which pupils make decisions and solve problems while employing the skills of being creative, working with others and self-management. Improvisation may take many shapes, be developed in different styles and genres, be used to explore text, make new meaning, use a range of strategies and other forms and is sometimes presented to an audience in a polished performance. During improvisation pupils also develop the skills of structuring narrative and logical conclusion.

Different types of Improvisation include spontaneous, polished, flashback, flash-forward and parallel.

- **Parallel improvisation** – Pupils create a situation which might run alongside the story in the text. The imagined situation is intended to deepen the understanding of the character by putting him in a possible and realistic but fictional situation. The parallel improvisation should be structured and have a clear beginning, middle and end.

- **Flashback and flash forward improvisation** – Beginning with a given situation from the text, pupils take a character into the past or into the future in an imaginary improvised situation in order to extend the understanding and feeling of that character.

Learning Activity

- Play a series of improvisation games to help build students confidence in thinking on the spot whilst developing plot and character. Below is a list of improvisation games you may find useful to use in lessons.
- Ask students to complete a diary entry reflecting on the effectiveness of the improvisation games used in the development of plot and character.
- After practical exploration has taken place give each member of the group the responsibility of writing a script for the scene that has been created.

Improvisation Games

Name of Game	Description	Purpose
Park Bench	The teacher sets up a park bench on stage. The teacher invites 2/3 students to sit on the bench. Teacher calls action and the students work to create a piece of spontaneous improvisation. When the teacher shouts freeze they must remain in position. The teacher invites other students to take up the same position and create a completely new scene with a different plot and characters.	Develop improvisation and storytelling skills
One line wonders	Ask students to move around the space. Teacher calls out, 'freeze'. Students must find a partner. Teacher gives a starting sentence for the partners to devise a duologue	Develop improvisation and storytelling skills
Story circle	Students are asked to sit in a circle on the floor. The teacher begins a story and leaves it on a cliff hanger. The story is then passed around the circle and students are encouraged to add description to the original detail.	Develop improvisation and storytelling skills

(7) Develop role and character through rehearsal ideas

- The challenge of creating a piece of devised drama is that everything including the characters are new. Often not enough time is spent creating a background to the characters. Rehearsal ideas are effective at exploring key problems from the text and building a background and profile for the characters.
- Use a range of rehearsal ideas that have been explored in KS3 to help develop characterisation.
- Complete a role on the wall exercise exploring what are the characters given circumstances;
 - **Who am I?**
 - **Where am I?**
 - **When is it?**
 - **Where have I just come from?**
 - **What do I want? (Objectives)**
 - **How will I get what I want?**

Some of the rehearsal ideas include;

Hot seating

A character is asked questions by other members of the class to which replies are given in role. The student answers the questions in the role as the chosen character. The strategy deepens the belief and understanding of the role.

Freeze frame

A freeze frame is a still picture which is suddenly obtained by stopping the action of the drama at a significant moment. The teacher may ask for reflection from the pupils in role as to the significance of that particular moment in the play. The pupils need to be able to think, feel and respond as the character. A freeze frame is like a photograph of the action.

Tableau

Pupils create and present a still image which represents the essential nature of the situation, relationship or incident. The teacher may ask for reflection and comment on the tableau from the group presenting it or from other pupils. It may be in realistic or symbolic form and is like an oil painting.

Thought tracking

Pupils, in role, are asked to say what they are thinking or feeling at a given moment in the drama or in the freeze frame or tableau. Other pupils may be asked to say what the character is thinking at that point.

Conscience alley

This is a form of thought tracking in which the pupils form two lines facing each other. A character, at a given moment in the drama, moves down the alley and each pupil in turn voices the character's thoughts or feelings. The lines may be divided into positive and negative thoughts and responses may be recorded to aid the writing of the devised piece.

Role reversal

Pupils change role with each other to experience an opposite viewpoint to allow each other to experience the other character's feelings and thoughts.

Doubling

One member of the group can "shadow" a fellow pupil who is in role. At a given signal the "shadow" expresses what the character is thinking.

Ranking

Pupils in a group place themselves in a particular order as a way of exploring character. It might be for example the youngest to the oldest in the play, the least to most evil, the least to most responsible etc.

Character Transfer

A character is transferred to a situation other than the one being developed in the text. The pupil, in role, improvises dialogue for the new situation. This allows the character to build up background and develop new thinking and feeling for the part being played. Through development of improvisation it could be extended into flashback or flash forward rehearsal work.

Mantel of the expert

The major feature of this strategy is that the pupils are 'in-role' as characters with specialist knowledge relevant to the situation in which they find themselves. In its purest form, 'Mantle of the Expert' requires an approach to teaching and learning that is holistic and therefore cross-curricular. Endowing pupils with expertise is both motivating and empowering.

Roll on the wall

A record of a character is kept in the form of a large outline of a figure in which pupils might write key lines, phrases, ideas or feelings about the character. The outline is kept and re-edited as pupils discover more about the character.

Split screen or Cross-cutting

Pupils present two related scenes and switch the action from one to the other throughout the performance. Here the audience is given the opportunity to compare and contrast both character and events.

Forum Theatre

A group of pupils enact a scene for the audience. The audience watches the scene as 'directors'. They can make suggestions, ask questions and give directions to those performing in order to alter the course of action and/or explore alternative outcomes.

Choral speak

A written text is divided up and spoken by a group. The construction of the choral speak should comment on, or develop the original text rather than literally follow the line divisions or allocation of lines to single characters.

Chorus

Working as a larger group, the pupils recite words spoken in unison with accompanying action and/or movements. The chorus is designed to comment on the action and makes appropriate links with ritual whereby words, sounds and actions are repeated.

Telephone conversations

Working in pairs, pupils share news and/or developments in the story through a telephone conversation. Pupils sit back-to-back so that the focus is on speaking and listening rather than action or physical expression.

Interviews/interrogation

Characters are interviewed by 'reporters' or interrogated by an authority figure in order to question their motives, values or beliefs or to elicit more facts about a given situation.

- Encourage students to use mobile phone, ipads and tablets to record scenes that have taken place in rehearsal. Allow the group time to watch back the scene and give feedback. Ask students to complete day to day reflections and diary entries of what worked, what didn't and how they overcame problems. This will help in the analysis and evaluation of the process in the students' devising logs.
- Record preparation and development ideas in Devised Diary Entry, appendix 6
- Allow for design ideas including use of ICT e.g. PowerPoint/lighting/sound to enhance presentations;

Learning Activity

Ask students to complete **Appendix 6** – Devised Diary Entries. Ask students to complete reflections about the effectiveness of the rehearsal methods they have used to develop their character. Detail how the rehearsal ideas have developed their role for an audience, in particular how it has developed a specific line or moment.

(8) Refining the Performance

The final stage of the devising process is very important as students need to evaluate the material that they have created and assess the success of their chosen style and the content of work created.

Do not be afraid to discard work that is not working or re-work sections that need developed. Remember that changes made to one scene may impact on others and adjustments may need to be made.

- **Review recordings of your rehearsals and see if any of the original material should be included in the final piece;**
- **Check if any work is under rehearsed;**

- **Rehearse and polish the work until it is perfect;**
- **Perform the piece to a preview audience;**
- **Develop work following feedback from the preview audience.**

Whatever choices have been made about content, style, form and structure, it is important to spend enough time refining the performance. This is the phase when students work on sharpening the practical skills of their fully formed performance.

The original aims and objectives should be used as a guide for honing the vocal, movement and spatial choices.

Creating a script of a performance can be extremely useful for focusing students on their performance and what they are trying to communicate to an audience. As an addition to a script you could use a video recording of the most recent performances.

The students must consider how their voice and movement choices support their aims and objectives, as well as how they establish character, place, theme or idea. Complex meaning and subsequent tension and drama arises when voice and movement choices contrast with the meaning of words spoken or established norms. Students must make careful decisions here and always contemplate playing the opposite.

Learning Activity

Invite an audience to watch the devised performance. Ask the audience to complete feedback sheets checking their understanding and experience of the performance. Ask students to complete self and peer evaluation of their own and others' work.

Key Questions for Students

- **Do you have an interesting plot-line?**
- **Do you have believable characters or recognisable stereotypes?**
- **Is there an authentic setting/ a suitable representational setting**
- **Does it have a suitable dramatic environment?**
- **Does the piece build dramatic tension?**
- **Is there a variety of pace?**
- **Is there believable dialogue and language?**
- **Is the piece focused and polished?**
- **Is there fluent transitions?**
- **Is there a well-shaped, coherent structure with an appropriate ending?**
- **Have you created a theatrical experience for your audience through a range of production elements including Lighting, Set, Sound and Multimedia?**
- **Is there a clearly defined style of theatre?**
- **Has meaning been communicated to your audience?**

(9) Rehearsing the Performance

- Time must be given to polishing and perfecting the final performance. This should be focused on runs of the performance, rather than making major changes to the piece.
- Use this time to integrate technical elements. This could be from design students or other members of the performance group.
- Adding sound, music and lighting should only be done if it supports the work of the performers.
- Some candidates will be assessed on their design instead of performance and these candidates must fully

engage with the devising process and ensure that their contribution compliments the ideas, style and genre of the performance candidates.

- If there is no design candidate the performance candidates do not have to focus on adding technical elements to the detriment of their marked performance.

Learning Activity

- Perform final ideas to a trial audience and take feedback

(10) The Performance

The final stage can be nerve-wrecking, filled with doubts and questions as to whether the piece will work and come together. Use the exciting buzz and positive feedback to rally together and showcase your work.

Learning Activity

Complete a self-evaluation of your Devised performance. Detail your areas of strength and areas for development. This will assist in your scripted performance.

Remember this work must be recorded and sent into CCEA by the stipulated date.

Appendix List

Appendix 1 – Stimulus Response Sheet – Target Audience

Appendix 2 – Stimulus Response Sheet – Theme

Appendix 3 – Stimulus Response Sheet – Artistic Influences

Appendix 4 – Devising Mind Map

Appendix 5 – Devising Story Board

Appendix 6 – Devising Diary Entries

Appendix 7 – Live Theatre Review Proforma (Influences of Professional Practice in Performance)

Appendix 8 – Development of Ideas from Research and Professional Practice

Appendix 9 – Concept Proforma for the Devised Performance

Appendix 10 – Professional Practice

Appendix 11 – Bibliography

Appendix 1 – Stimulus Response Sheet – Theme

Theme of _____

Print images associated with the theme named in the pre-release stimulus and stick in the box below

Initial response to the theme of _____

Appendix 2 – Stimulus Response Sheet – Literary Influences

Literary Influence of _____

Print images associated with the literary influence named in the pre-release stimulus and stick in the box below.

Initial response to literary influence of _____

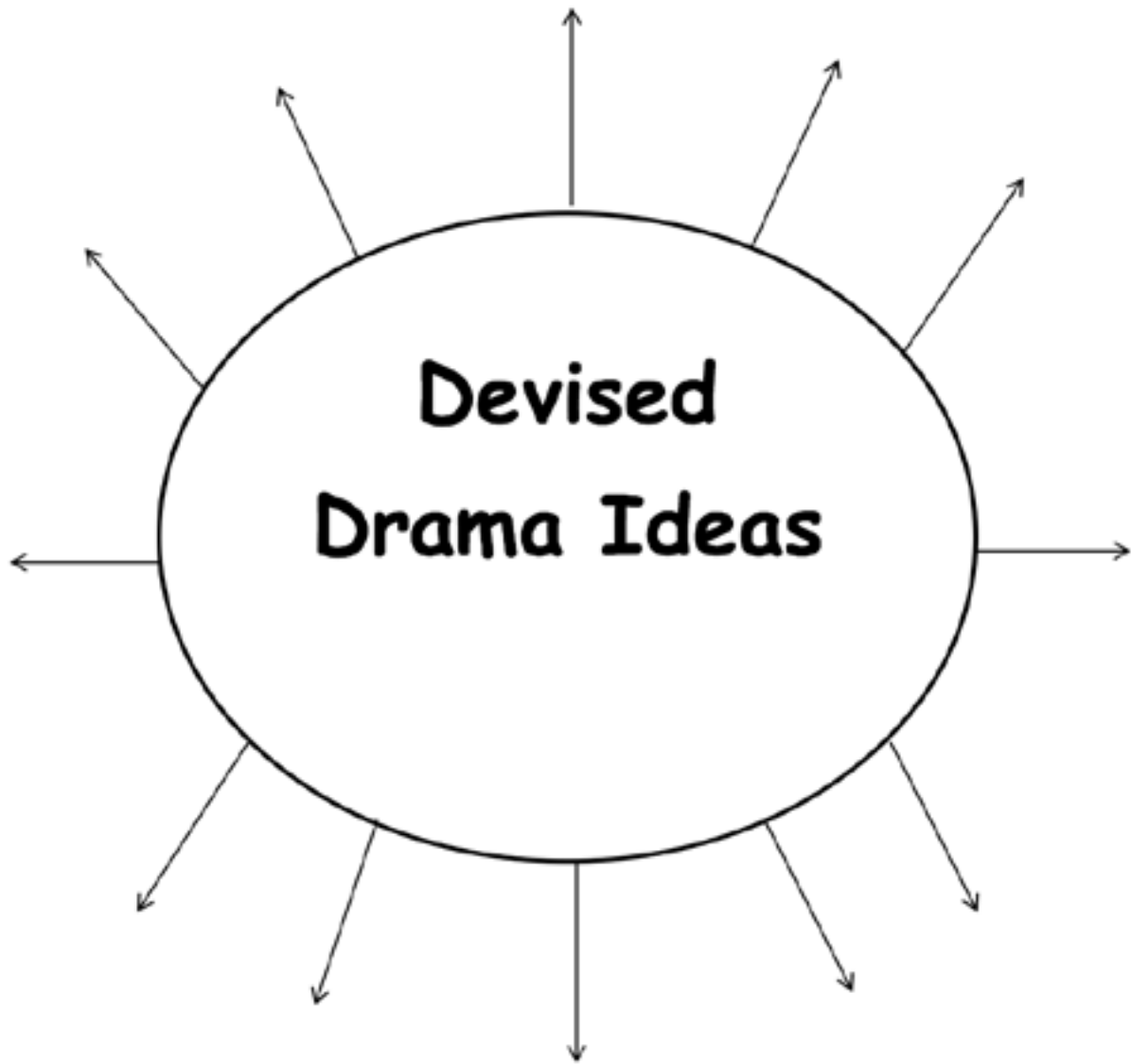
Appendix 3 – Stimulus Response Sheet – Artistic Influences

Artistic Influence of _____

Print images associated with the artistic influence named in the pre-release stimulus and stick in the box below

Initial response to the images of _____

Appendix 4 – Devising Mind Map



Appendix 5 – Story Board

(1)	(2)	(3)
(4)	(5)	(6)
(7)	(8)	(9)
(10)	(11)	(12)

Appendix 7: Live Theatre Review Proforma (Influences of Professional Practice in Performance)

Performance Name: _____

Playwright: _____

Venue: _____

Date: _____

What did you expect the play to be about from its title, poster and information that was given to you by your teacher?

What was the play about?

Describe the set of the play

Describe what costume (s) the actor wore and why you felt this choice was made

Describe the props that an actor used and explain why you felt they were chosen

Describe how lighting and sound was used in the performance

What did you think about the acting skills demonstrated by the actor (s) during the performance?

What was your favourite moment in the performance and why?

Describe your experience of this performance.

Appendix 8 – Development of Ideas from Research and Professional Practice

During the development of my Devised Drama I attended and watched various pieces of live and recorded theatre. This greatly influenced the style and staging of my Devised Drama. Below is the analysis and evaluation of two pieces of theatrical work that I embedded and took influence from to create my Devised Drama.

Idea One: _____

Title of Work: _____

Source: _____

Idea One: _____

Title of Work: _____

Source: _____

Appendix 9 – Concept Proforma for Devised Performance

Chosen Stimulus:

Chosen Style/Genre:

Performance Requirements:

Impact for the Audience:

Appendix 10 – Professional Practice

Kneehigh Theatre Company

Kneehigh are a Cornwall based theatre company with a local, national and international profile. They tell stories and create theatre of humanity on an epic and smaller scale. They work with an ever-changing ensemble of performers, artists, technicians, administrators, makers and musicians, and are passionate about the multi-disciplined creative process.

Website: <http://www.kneehigh.co.uk/>

Youtube Channel: https://www.youtube.com/channel/UCnS8BedfdJrbJcmhydeF3Rg?sub_confirmation=1

Forced Entertainment

Forced Entertainment started working together in 1984. They have created performance works, gallery installations, site-specific pieces, books, photographic collaborations, videos and even a mischievous guided bus tour.

Website: <http://www.forcedentertainment.com/>

Youtube Channel: <https://www.youtube.com/user/ForcedEntertainment>

Frantic Assembly

Frantic assembly is an internationally renowned theatre company inspiring innovative practice and unlocking creative potential. The company began with the desire to do something different. They have stated that their work is about working together and learning from each other, 'frantic assembly has always been about more than the work on the stage. It is about the ethos of collaboration of empowerment, of that constant desire to improve. It is about telling stories in a voice that we don't always hear and about finding talent in the places that we don't always look. Over the years the Frantic Method of Devising Theatre has helped people understand and make work throughout the world.'

Website: <https://www.franticassembly.co.uk/>

Youtube Channel: <https://www.youtube.com/user/franticassembly>

Kabosh Theatre Company

Kabosh is committed to challenging the notion of what theatre is and where it takes place. The company aims to reinvent the ways in which stories are told, commissioning new writing and devising work for site-specific environments and installation. Kabosh creates exciting theatre in different types of locations. Kabosh creates engaging narrative using local stories and histories to create plays that chart the way Northern Ireland is evolving.

Website: <http://www.kabosh.net/>

YouTube Channel: <https://www.youtube.com/user/FinnKabosh>

Learning Activity

- Ask students to watch the work of two theatre companies.
- Complete the live theatre review in appendix 8 taking notes from the professional practice that students have watched.
- Ask students to select two ideas from each of the performances and complete appendix 8 describing how your devising work has been influenced by the ideas taken.
- Implement the ideas into practice and develop moments of your devised drama from the professional practice watched.

Appendix 11 – Bibliography

Websites

<http://www.bbc.co.uk/education/guides/zg9x34j/revision>

<http://dramaresource.com/devising-theatre/>

http://www.faceuptheatre.com/team_work_games.html

<http://www.kabosh.net/>

<https://www.franticassembly.co.uk/>

<http://www.kneehigh.co.uk/>

Books

Berry, Cicely, (2008) *From Word to Play : a Handbook for Directors* (Oberon Books, 2008)

Berry, Cicely, (2001) *Text In Action: A Definitive Guide To Exploring Text In Rehearsal For Actors And Directors*, 1st edition (London: Virgin Books)

Berry, Cicely, (200) *The Actor And The Text*, New edition (London: Virgin Books)

Boal, Augusto, (1992) *Games for Actors and Non-actors*, repr. (London ; New York: Routledge,)

Caldarone, Marina, (2004) *Actions : The Actors' Thesaurus* (London: Nick Hern,) England; New York: Palgrave School, Print UK, 2008)

Goldman, Lisa, (2012) *The No Rules Handbook for Writers* (London: Oberon Books Ltd., 2012)

Govan, Emma, Helen Nicholson, and Katie Normington, (2007) *Making a Performance: Devising Histories and Contemporary Practices*, New edition (London ; New York: Routledge)

Graham, Scott, and Steven Hoggett, (2014) *The Frantic Assembly Book of Devising Theatre*, 2nd edition (Abingdon, Oxon: Routledge)

Heddon, Deirdre, and Dr Jane Milling, (2005) *Devising Performance: A Critical History* (Basingstoke England ; New York: Palgrave Macmillan)

Mermikides, Dr Alex, and Dr Jackie Smart (2010) *Devising in Process* (Basingstoke, Hampshire England ; New York: Palgrave Macmillan)

Oddey, Alison, (1996) *Devising Theatre: A Practical and Theoretical Handbook*, New edition (London; New York: Routledge)

Robinson, Davis, (2015) *A Practical Guide to Ensemble Devising* (London; New York: Palgrave Macmillan)

Swale, Jessica, (2012) *Drama Games for Devising* (London: Nick Hern Books)

