

Component One: Devising

40% of qualification

Students explore stimuli in a group, developing ideas, rehearsing and refining these to create a devised piece of theatre for an assessed performance. The stimuli are a free choice for centres.

Component 1: Written Coursework (25%)

You will record (in writing) the creation and development process of this group performance in a portfolio and evaluate your contribution to the process and the performance. Participation in group-devised performance as a performer or designer.

Performance (15%)

- Create and develop a **devised piece from a stimulus** (free choice for centre).
- Performance of this devised piece or design realisation for this performance.
- Analyse and evaluate the devising process and performance.
- Performer or designer routes available.

Assessment overview

- There are **two parts** to the assessment:

1) a portfolio covering the creating and developing process and analysis and evaluation of this process (45 marks, 30 marks assessing AO1 and 15 marks assessing AO4).

The portfolio submission recommendations are:

- can be handwritten/typed evidence between 1500–2000 words or
 - can be recorded/verbal evidence between 8–10 minutes or
 - can be a combination of handwritten/typed evidence (between 750–1000 words) and recorded/verbal evidence (between 4–5 minutes)
- 2) a devised performance/design realisation (15 marks, assessing AO2).

You are required to know and understand the following:
characteristics of dramatic work including

Genre, structure, character, form, style, and language PLUS how meaning is communicated and interpreted through:

- o performance conventions
- o use of space and spatial relationships on stage
- o relationships between performer and audience.

All students must explore the processes by which devised performance is developed and demonstrate the following skills to create and communicate meaning through:

- research
- developing ideas and intentions
- rehearsing, refining and amending work in progress for performance.

You will practically explore stimuli using a variety of methods such as:

- whole class exploration
- small group improvisations
- creating tableaux, role on the wall, hot seating, etc.
- developing movement/physical sequences
- developing soundscapes
- forum theatre.

We will often refer to a volume as stress or emphasis this is so that we can describe how certain words in the dialogue are communicated and also how loudly or quietly they should be delivered in the performance

When we think about performers use of vocals to portray character and performance we often think about their volume. By varying volume and emphasis when speaking lines, A performer can really show their characters intentions much more clearly. As a performer you will often hear is talk about projection this is how we achieve a certain volume. When deciding on how to use your vocal skills you must consider the level of your projection and how much is required when delivering your character's lines at different moments.

In component 2 you might be asked to portray a character who has a high status and can be very dominating. You will have to decide which words you are going to stress and emphasise in order to support your interpretation of that character. If your character has an aggressive side you will equally have to decide if they express this through **intonation** of their voice **emphasis** of particular words or, indeed, by using **great volume** and shouting

Using Emphasis: Putting stress or emphasis on particular words can completely change a sentence. Performing Hamlet's to be or not to be speech, for example, and putting emphasis on 'to be' or 'not' will change how Hamlet's state of mind is portrayed.

Stress/Emphasis. This is used to place greater importance on specifically chosen words, or to highlight the meaning behind those words. For example, in 'I'm leaving' placing stress on 'I'm' makes it clear who is leaving, whereas stressing 'leaving' puts the emphasis on the action

Combining Vocal Skills Sometimes it is appropriate to combine **loud volume** and **high pitch**, for example, in DNA when John Tate realises that he has very little control over the people unless he remains calm. As he realises he is losing control over the group; both his pitch and his volume rise until he is shouting, almost screaming at other members in the group. This reveals that he is actually out of control whilst the character is trying to establish a firm command of the group. This **vocal inflection** absolutely cements the audiences understanding

Volume

This refers to how loud or quiet the voices. For example, a shout might convey aggression while a whisper might suggest secrecy or fear

it is important to be loud enough in performance, as modern audience expects to be able to hear each word clearly. As outlined above, **volume** can also alter the meaning in delivery of the text

Pause and pitch

The way in which words are spoken can have a particular impact on the audience and can affect the audience **experience** when watching a performance.

Using voice to communicate character

Pitch describes how high or low the voice is.

For example, a low pitch might indicate a solemn secret being shared, whilst a high pitch might convey joy. In any play it is the **responsibility of the actor and the director** to decide which is the appropriate vocal pitch.

Using **pitch** can add an extra level to the drama and to the delivery of a text.

Performers who keep **pitch** on the same level may fail to **engage** the audience

The term **emotional state** describes how a character is feeling at a particular moment in the play. A performer can use vocal skills to portray a character's

Age? Background? Emotional state? Status?

Pause

Starting and stopping to emphasise a point or provide contrast and variation. For example, a pause in the middle of a sentence might convey nerves about admitting a crime.

Using pauses can add tension to a scene and can give emphasis to a word or phrase

A clear example in DNA, which is your **set text**, is in Act 1 Scene 2. Leah speaks to Phil; in this monologue, Leah's anxiety and sense of frustration builds as Phil fails to respond to her questions. As the scene progresses, Leah's **emotional state** becomes more intense. And performer might use a high **pitch** to demonstrate this

In the famous 'yellow bird' scene in act three of the **Crucible by Arthur Miller** the character of Abigail convinces the court that she and the other girls have become possessed by a spirit. The performers playing the characters of Abigail and the other girls need to make really good use of a **high pitch** in order to suggest that they are possessed by these spirits and that there is a sense of hysteria in the court. In this example it is clear that a **low pitch would be totally inappropriate** and change the entire meaning of the scene

It is something you will need to write about too!

When you go to see **'The Woman in Black'** at London's fortune Theatre you will see that **pause** is in fact used extensively to create moments of high **tension** allowing the drama to be suddenly 'sprung' on the audience. The actor portraying Arthur Kipps spends long moments clearly thinking and often stuttering over his words was trying to process new information and simultaneously reacting to things which happen around him

Making every spoken word clear is very important, as is the use of **nuance** to add subtlety to a performance.

Using diction.

A performer's voice can convey characters thoughts and feelings to the audience. They use the voice can also allow the characters intentions to be more accurately conveyed, which is essential when staging the relationships within a play the diction in the voice (pronouncing each spoken word clearly) allows the performer to be more responsive onstage

Something to think about

in DNA, to what extent are diction, and how performance peaks align, important in terms of how characters feelings or intentions are conveyed to the audience?

Considering Diction

Speaking with a clear voice that can be heard by all of the audience is important. Diction becomes more essential in certain key moments.

Diction this is pronouncing each spoken word clearly. It is important for performers to articulate what they are saying so that the audience can understand what is happening onstage. This is sometimes known as how a performer enunciates their words.

Nuance adds subtlety to a play and can allow the performers to convey a character's true thoughts or feelings to an audience

Nuance in action

In Twelfth Night. Olivia is dressed as a man but is in love with Orsino a duke for whom she is working. When the duke talks with her about being in love. The line 'As it might be, perhaps were I a woman...'. An adjustment of sound reinforces the fact that she really DOES love the Duke but cannot announce it as she is, he supposes, a man.

Nuance

This describes a **small** differences in sound that can alter how a line is spoken to change the meaning or feeling in the text. The use of nuance in vocal skills is often very subtle. Nuance has similarities to how performer uses intonation and tone.