

## 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)

## 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:

- performance conventions
- use of space and spatial relationships on stage
- 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.

## Your research should include (where relevant) an investigation of:

- social, historical and cultural contexts
- theatrical conventions
- current themes and trends
- issues and controversies.

2) a devised performance/design realisation (15 marks, assessing A02).

## Contents

### Conventions and terminology

- Direct address to the audience
- Symbolic costume and set
- Multimedia (such as use of projection and film)
- Multi role acting

### The Role of the Performer (vocal):

- Tone and intonation
- Pause and pitch
- Clarity and pace
- Accent and Inflection
- Emphasis and Volume
- Diction and Nuance
- Narration and multi role

### The role of the performer (Physical)

- Stance and stillness
- Movement and Spatial awareness
- Still images
- Mime, flashback and flash forward

### The role of the performer (Interpretive)

- Personality and purpose
- Motives, aims and objectives
- Development and relationships
- Research and impact

### The role of the performer (Style)

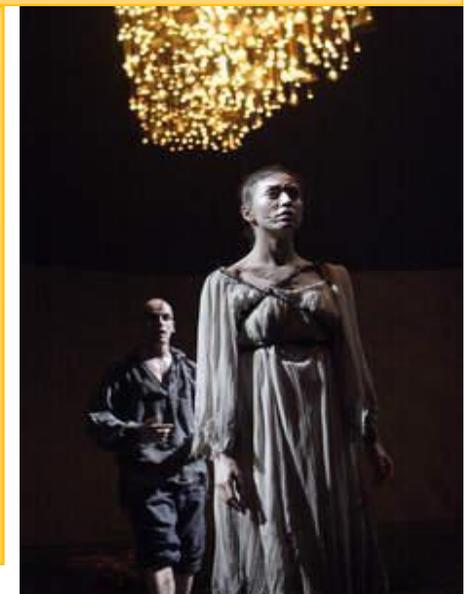
- Symbolism and split scene
- Caricature and choral speaking



The actor on the left portrays 8 different characters, each with their own accent, pace and inflection

**Direct audience address** is often used in storytelling and political types of theatre – **'The Woman In Black'** at the Fortune Theatre famously combines direct address with **multi-role acting** to entice the audience into the 'world' of the story, leaving them feeling like they are part of the action

**Symbolism** can take a theme or idea from the text and be developed through the **visual design elements**. Look above the actors here at the hundreds of low wattage lightbulbs in the 20121 production of 'Frankenstein'. They represent the electricity used to bring the creature to life; glowing and dimming to reflect the tension and mood of the action.



## The importance of voice

Carefully combining different vocal elements is vital for a performance that successfully conveys the intentions of the director.

The audience must understand:

- Emotions
- Relationships
- Intentions
- **Subtext**

**Subtext** is really important to understand – underneath the surface all of the written and spoken words, there is another meaning which is communicated by skilfully combining elements of the vocal techniques.

### Tone-

This describes how lines are said to convey the meaning. For example a sarcastic tone might mean that on the surface, the character says that they are pleased to see someone when, in fact, the audience can hear from the tone that they are not 'pleased' at all.

Tone is not *what* is said but *how* it is said it is vital for showing meaning and emotion providing the context for each of the words

**Intonation** is the action of making the voice sound interesting. In longer speeches it is necessary to vary the pitch and tone of the voice this is called intonation. An example of this would be when Leah is talking for great lengths of time to fill in Dennis Kelly's DNA. There are three such long speeches and the actress portraying Leah will have to deliberately decide how and when she emphasised his certain words to reveal her level of distress, humour, criticism, and fear.

A really good example of using **tone** in performance is Mrs Birling in 'An Inspector Calls' she clearly does not like the inspector but *does* realise she is partly responsible for the death of a young lady called Eva. When she becomes distressed, she acts with a **clipped and haughty tone** when she speaking to the inspector. This emphasises her attempt to gain higher status despite knowing that she is in the wrong . Both the actor and the director must have known this by studying the subtext before the rehearsal process.

### Intonation.

This is a drama-specific term that describes how we use the rise and fall of the voice to Help provide variation and interest. For example, varying intonation will make speech more natural and help to communicate meaning and keep the audience engaged .

### Using intonation

intonation is about the performer making their voice sound interesting and engaging it is particularly important when delivering long speeches

## 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 emotions.

Age? Background? Emotional state? Status?

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

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

### 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

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

## Emphasis and Volume

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

**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 of John Tate's **emotional state**.

**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.

## 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

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?

**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.

### 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

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

## Component 2: Performance from Text (\*Component code: 1DR0/02)

### Component Two: Performance from text 20% of qualification

You will explore **two extracts from one play text**, this text must be from a contrasting time period to your Component 3 set text (DNA)  
It must also be by a different playwright and a different genre.

You will **create a performance from the text**, rehearsing and refining their performance/ design realisations for an assessed performance / Performance in/design realisation for two key extracts from a performance text

Each of the extract performances is assessed independently

You will participate as a designer/performer and may submit a monologue, duologue or group piece for each extract.

#### **Coursework**

***20% of the qualification – 48 marks***

#### **Content overview**

- Students will either perform in and/or design for **two key extracts** from a performance text.

- Your teacher will guide you in the choice of performance text.
- Performer **or** designer routes available.

#### **Assessment overview**

- AO2 is assessed.

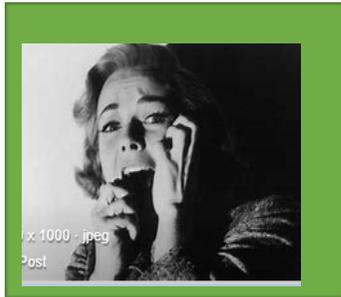
#### **Externally assessed by visiting examiner.**

- You are free to cover the performance/designing of the two key extracts in any way.
- Your teacher will choose group, solo and/or partner-based routes for assessment.
- Performance/design realisation covering both key extracts is worth 48 marks.
- Each performance/design realisation is worth 24 marks.
- You must submit a 250 word written justification of your interpretation to the examiner 10 days prior to your examination

# Facial expression and Body language

Performers are responsible for using their **physical skills** to reveal their **interpretation** and to communicate the agreed message and **intention** of the textual presentation (as decided upon with the **director**)

A performer's **facial expression** can convey a great deal of information about how their character is feeling.



Think about how the eyes can be widened in fear or shock; when we combine the widening of the eyes with **gestures** of the *hands 'held to face with knuckles bent and tensed as if clawing the cheeks'*, we start to have the ability to **describe** what a performer might do to **convey** fear or anguish.



Fear	Contempt	Disgust
Sadness	Anger	Surprise
Happiness	The 7 basic emotions	

When you are asked a question about **PHYSICAL SKILLS** –It ALWAYS means **facial expression** and **body language**

**Body language** is the way in which a performer **communicates non-verbally**. We, as performers, use our bodies in wide range of ways to reveal our characters' emotional responses. Body language can be the most powerful manner of **instantly projecting information** to the audience – it can also reveal a great deal any **subtext or message** that the director wishes to highlight. It is therefore connected to the objectives.

*'John's face will be contorted in anger with highly arched and tense shoulders. There will be a suggestion from the gesture of constant mopping of his brow that he is tortured or scared by the thought of how to manage the group after Adam's death'*

## Gesture and Proxemics

**Gesture and proxemics** are how the performer **interprets and conveys the message** of a play to an audience. This will vary

When we need to reveal the innermost thoughts of a character and also communicate the **subtext** of a speech, we rely on **facial expressions**. The performer also must show **actions, interactions and reactions** to what is happening on stage or with (or to) other characters.

John Tate has an overbearing manner in 'DNA' he is a classic bully and is **aggressive, angry and insecure**. His body language will show **fear and anger** as he interacts with Jan, Richard and Mark.

depending upon the **interpretation** that the **director** wishes to communicate.

<b>USR</b> Upstage Right	<b>US</b> Upstage	<b>USL</b> Upstage Left
<b>SR</b> Stage Right	<b>CS</b> Centre Stage	<b>SL</b> Stage Left
<b>DSR</b> Down stage Right	<b>DS</b> Downstage	<b>DSL</b> Downstage Left

When writing about staging and directions, you should always refer to the actors' position(s) on the stage. This is **specific professional drama terminology**. Using this as a basis to describe positioning, you can then use the **social, historic** or **cultural context** of the play to **justify** your decision.

For example – we might place Phil centre stage towards the start of act 2 as he has taken charge of the group. Placing him centre stage (CS) elevates his status within the group and also helps us to make decisions about where to place Brian, Jan and Mark. It is more likely that Jan and Mark would be placed downstage left as they are being chastised and dictated to by Phil. You could also decide that Danny and Lou become more 'peripheral' at an USR position to highlight that they are emotionally distancing themselves from Phil's plan to hide the 'killing' of Adam.

### Gesture

**A gesture is s way of expressing a character's thoughts or emotions and often works together with body language AND facial expression. They are usually an action which has been determined through discussion about objectives and are an instant way of communicating a reaction in 'marked' moment.**

# Character status and how it affects stage placement in a scene

Example: DNA Act 3 Scene 3 – A wood

USR Upstage Right	US Upstage	USL Upstage Left
SR Stage Right	CS Centre Stage	SL Stage Left
DSR Downstage Right	DS Downstage	DSL Downstage Left

Character	Status	Reason	Stage position
Phil	High status	He takes the initiative by talking directly to Adam and then further shows this by giving instructions to the others	Centre stage, between Cathy and Adam to reflect his status. He is slightly isolated from the others and has his back to the group...everybody (except Adam) looks towards him, however.
Cathy	High Status	She has a lot of information and is still in control of herself	Upstage centre. Controlling the rest of the group and able to see everyone at all times.
Brian	Low Status	His low status is due to the heavy stress he has been under since Adam's disappearance	Next to Cathy but slightly to stage right and downstage. This position reflects that he is led and controlled by Cathy
Leah	Medium (mid) status	She is happy to let others take control, but she cares and is the first to speak to Adam	Stage Left. Slightly away from the others but able to witness everything that is going on
Mark	Medium (mid) status	He keeps quiet but we can see that he realises Brian needs psychiatric help	Stage right– quite close to Brian (closer to the group than Lou) this shows that he is not frightened but that he is somewhat 'wary' and trying to work out the situation, evaluating what his next steps might be.
Lou	Medium – low status	Lou is clearly scared of the consequences that might happen and is very focused on the problem rather than the solution. This lowers her status and makes her vulnerable	Stage left, placed between the group and Leah. Lou is much more isolated than Mark and can move down stage left if she becomes more frightened – this will also lower her status from Medium to low.
Jan	Medium status	For much of the scene she remains silent but we see that she is listening, gathering information, thinking and considering the situation	Stage right, next to Mark. This shows that she has a stronger relationship with Mark than with the rest of the group. We should be able to understand that she is thinking through the [problem in the same way as Mark and considering options/consequences
Adam	Low status that progresses to high status as the scene unfolds	Initially we see a physically and mentally broken image of Adam – it appears that he is pathetic. As the scene progresses we see him tell a story of survival and spiritual growth – this raises his status	Downstage centre. Adam has low status and is the centre of everyone's attention. He is isolated from, but also surrounded by, the group. This suggests that they are preventing him from escaping. When telling his story, it is the intense focus of the other characters, all looking and listening that raises his status .

## **The role of the performer (Physical)**

Stance and stillness

Movement and Spatial awareness

Still images

Mime, flashback and flash forward

## **Component 3: Theatre Makers in Practice (\*Paper code: 1DR0/03)**

***Written examination: 1 hour 30 minutes***

***40% of the qualification – 60 marks***

**Content overview**

- Practical exploration and study of **DNA By Denis Kelly**
- Choice of eight performance texts.
- Live theatre evaluation – free choice of production.

**Assessment overview**

**Section A: Bringing Texts to Life**

- 45 marks, assessing AO3.
- This section consists of one question broken into six parts (short and extended responses) based on an **unseen extract** from **DNA By Denis Kelly**
- Performance texts are not allowed in the examination as the extracts will be provided.

**Section B: Live Theatre Evaluation**

- 15 marks, assessing AO4.
- This section consists of **two questions** requiring students to analyse and evaluate a live theatre performance they have seen.
- Students are allowed to bring in theatre evaluation notes of up to a maximum of 500 words.

### **The Role of the Performer (vocal):**

- Tone and intonation
- Pause and pitch
- Clarity and pace
- Accent and Inflection
- Emphasis and Volume
- Diction and Nuance
- Narration and multi role
- Asides

### **The role of the performer (Interpretive)**

- Personality and purpose
- Motives, aims and objectives
- Development and relationships
- Research and impact

### **The role of the performer (Style)**

- Symbolism and split scene
- Caricature and choral speaking
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### **The Role of the Director**

The director is the person who has overall CREATIVE CONTROL for a production. They work with every person connected to the production and ensure that all aspects fit together in a way that is consistent and coherent. They must also ensure that it has an appropriate style and form that will engage the audience in the intended manner.

### **The Role of the Director (Preparatory)**

- Ensuring consistency and communication
- Identifying genre, style and form
- Research and context

### **The Role of the Director (Practical)**

- Working with Designers to establish type of staging (location/time)
- Organising rehearsals – staging and blocking
- Instructing performers – stage business, relationships and proxemics

### **The Role of the Director (Interpretive)**

- Characterisation and performance style
- Selecting the overall message and subtext of the production
- Understanding and interpreting the themes of the play's purpose
- Engaging the audience in the intended manner.



