

antagonist – blocking – characters – climax – comedy – conflicts – denouement – development – ensemble – exposition – farce – hasnadak – irony – mash forward – norm – fourth wall – genre – irony – melodrama – mood – monologue – naturalism – parody – plot – protagonist – realism – resolution – rôle – satire – stage Directions – staging – style – stock characters – stimulus – storyline – structure – suspense – tempo – tension – theatre maker – tragedy

Create and develop a devised piece from a stimulus (20%)



Key Term	Definition
Devising	Creating a piece of Drama collaboratively in groups, from your imagination
Stimulus	An object, image, piece of text, music or video that inspires devised work. (NB: For GCSE NEA purposes this must not be from a play text). storyline the
Themes	A reoccurring idea within the play (love, power etc.)
Issues	An important topic within the play.
Performance Conventions	Performance techniques used in that performance.
Genre	Type or category of drama (e.g comedy, tragedy, docudrama, farce, melodrama)
Structure	The arrangement of and relationship between the scenes/acts within a play or piece of devised theatre; the way a play has been put together so the story is revealed to the audience (linear, cyclical, flashbacks etc.)
Form	The way in which a piece of drama is presented. It refers to the shape of each individual section or scene e.g. movement/mime based ensemble scene, duologue, advert, moments of thought-tracking.
Style	style relates to the chosen theatrical approach e.g. naturalist, minimalist, Brechtian etc
Language	The spoken text, written by the playwright and delivered by the actor.
Theatre Maker	a professional who contributes to a theatrical production such as a performer, director, or designer
Rehearsal	The repetitive action of going over the material you have blocked so you know precisely what it is you should be doing as an actor.
Amending and Refining	Changing and improving the way that you present your artistic intention through rehearsal.

Key Term	Definition
Conflict	The internal or external struggle between opposing forces, ideas, or interests that creates dramatic tension.
Contrast	Dynamic use of opposites, such as movement/stillness, sound/silence, and light/darkness.
Dénouement	The moment in a drama when the essential plot point is unravelled or explained.
Ensemble	Unified effect achieved by all members of the cast working together, rather than a focus on individual performances, also be used to refer to the cast.
Mood	The tone or feeling of the play, often established or enhanced or by production or design elements.
Plot	Plot the events and sequences of action within a play, sometimes known known as narrative or storyline.
Stage Directions	The actions that the playwright uses to help develop the action within a particular scene.
Character Relationships	The links between each of the fictional characters within the play.
Character Development	The process that an actor goes through to make a character believable to an audience member.
Interpretation	The way of representing a story through a piece of drama.
Collaboratively	Working with multiple people towards a goal.
Artistic Intentions	The meaning created by the director / actor / designer.
Learning Lines	The activity used to memorise the words an actor has to speak within a play.
Blocking	The activity of planning out scenes practically so actors have a clear understanding of what they are doing at each stage of the scene / play.
Independent	Working on your own towards a shared goal.

Create and develop a devised piece from a stimulus (20%) 9 STEPS TO DEVISING SUCCESS

1. Stimuli

- ❖ 3 Stimuli are given and you will choose as a group to explore 1-3 of these

2. Research

- Library
- Internet
- Departments and teachers within the school
- Art and photography books
- Music
- News – print, television, internet
- Theatre programmes/images/recordings.

Personal experience:

- Stream of consciousness biography
- Five best life experiences
- Five worst life experiences
- An object from home that is significant

Society:

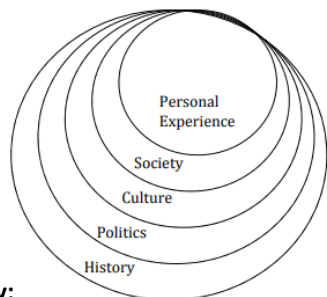
- Stories in local newspapers/on websites
- Issues that are pertinent to the local community
- Photographs of locations in the town
- Descriptions of places that make them feel scared
- A particular audience/group of people

Culture:

- Short/feature films
- Documentaries
- Music
- Lyrics
- Poetry
- Novels
- Children's books
- Art – paintings, photography, installations

Political:

- Accounts of people affected by different political systems
- Revolutionary ideas
- Responses to the question 'What is politics?'
- Political figures
- Definition of left-wing/right-wing



3. Establish Aims and Objectives

TIP!

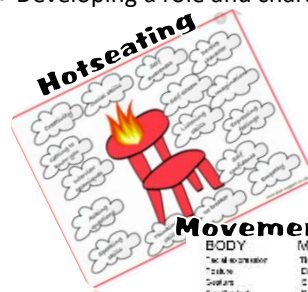
Make aims and objectives focused – 1-3 statements

- What are your initial thoughts on how to develop your ideas from your stimulus?
- How do you want people to react to your piece?
- Why does this stimulus interest you?

PROVE
COMPARE
FIND
EVALUATE
C
RELATE
REPRODUCE
DEBATE
PREPARE
DISTINGUISH
PROPOSE
EXPLAIN
DEMONSTRATE
JUSTIFY
EXAMINE
CRITICISE
CONVERT
SUPPORT
REINFORCE
ASSESS
DEFINE
CRITIQUE
INFORM
ARGUE
IDENTIFY
REPORT
INSTRUCT
EXPRESS
PROVOKE

4. Practical Explorations

- Improvisation • Tableaux • Movement and physical sequences
- Developing a role and characterisation • Documenting Character



Movement/sequences

BODY
Facial expression
Stature
Gestures
Eye Contact

MOVEMENT
Timing
Direction
Energy
Style

VOICE
Volume
Pitch
Tone
Rhythm

SPACE

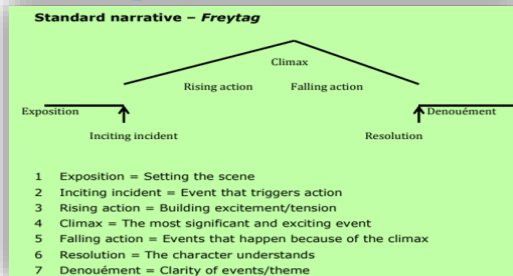
Costuming
Location
Physical space
Social space



5. Discover Genre, Style and Form

Genre	Style and form
Tragedy	Mask
Comedy	Mime
Tragi-comedy	Promenade
Farce	Naturalism
Documentary theatre	Symbolism
Morality play	Agitprop
Melodrama	Grand Guignol
Episodic drama	Site-specific theatre
	Verbatim theatre
	Physical theatre

6. Develop Structure



7. Refining Performance

Movement skills

- **Pace** – continuum of fast to slow
- **Direction** – up/down, side to side, backwards/forwards
- **Size** – continuum of big to small
- **Control** – continuum of stable to unstable
- **Orientation** – choice of where the body is facing

Vocal skills

- **Articulation** – emphasis on consonants or vowels
- **Pitch** – continuum of high to low quality
- **Pace** – continuum of fast to slow delivery
- **Pause** – choice of breaks in speech and their length
- **Tone** – choice of the mood or emotion of delivery
- **Inflection** – choice of stress or emphasis
- **Volume** – continuum of loud to quiet

Non-verbal communication

- Spatial behaviour (proxemics)
- Facial expression
- Gesture
- Posture
- Touch and bodily contact

8. Rehearsing Performance

Time must be given to repeating the final performance. This should be focused on honing the performance, rather than making major changes to the piece.

Use this time to integrate technical elements. 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 contribution instead of performance and these candidates must fully engage with the devising process and ensure that their contribution compliments the ideas 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.

Here is a list of areas that can be focussed on in rehearsal:

- **Clarity** – make sure decisions of content, style and character are clear for the audience.
- **Energy** – engage fully with each moment of the performance and be precise.
- **Pace** – the pace of the performance must reflect what and how you want to communicate with your audience.

9. Review Performance

The final stage of the devising process is the preview. This should be held a week before the final assessed performance, with the aim of establishing audience response, leaving time to make any appropriate changes. Using a brief questionnaire can be extremely useful; it needs to ask specific questions about moments in relation to the communication of the aims and objectives. These responses will complement the 'sense' and 'feeling' the performers have during the performance and will lead to a period of final adjustments or strengthening in preparation for the final performance itself.




antagonist - blocking - Catharsis - character - chorus - climax - comedy - conflict – contrast - dénouement - development - ensemble - farce - flashback - flash forward - form - fourth wall – genre – irony – melodrama – mood – monologue – naturalism – parody – plot – protagonist – realism - resolution - role - satire – scene - setting – stage directions – staging - style - stock characters – stimulus – storyline – structure – suspense – tempo – tension - theatre maker – tragedy - turning point

Group performance/design realisation of the devised piece (10%)

Key Term	Definition
Communicated	The verbal and physical presentation of a message between the play and audience.
Interpreted	How meaning is created and understood by the actor, director, designers and audience.
Voice technique	Skills used by the actor linking to voice that allows the audience to understand their meaning.
Physical technique	Skills used by the actor linking to their body that allows the audience to understand their meaning.
Non-verbal technique	Ways to communicate ideas to the audience without speaking.
Space	The distance used on the stage to communicate meaning.
Spatial Relationships	The distance between two or more characters that can be analysed to understand what the link is between the characters.
Character / Role	The fictional construct that the playwright creates and an actor has to portray on stage.
Performer – Audience Relationship	The way in which a performer communicates to an audience member to create meaning.
Set	The use of furniture or materials on stage to show the location of the play.
Props	An object that is used on stage that is moveable or portable (by the actor).
Costume	The clothing worn by the actor for the character they are portraying.
Lighting	The use of artificial light in a play to create an effect on the audience.
Sound	The deliberate use of sound (recorded, live) to create meaning for the audience.
Performing	To present something entertaining to an audience.
Audience	The people who watch a performance for a reason (pleasure, entertainment, education etc.)

Key Term	Definition
Articulation	The clarity or distinction of speech. aside lines spoken by an performer to the audience and not supposed to be overheard by other characters on stage.
Blocking	The path formed by the performer’s movement on stage, usually determined by the director with assistance from the performer.
Characterisation	How a performer uses body, voice, and thought to develop and portray a character.
Dialogue	Spoken conversation used by two or more characters to express thoughts, feelings, and actions.
Focus	In acting, the act of concentrating or staying in character.
Regularity	In time or space of an action, process or feature
Improvisation	The spontaneous use of movement and speech to create a character or object in a particular situation; acting done without a script.
Inflection	Change in pitch or loudness of the voice. interaction the action or relationship among two or more characters. mime acting without words.
Mirroring	Mirroring Copying the movement and/or expression or look of another performer exactly
Motivation	The reason or reasons for a character’s behaviour; an incentive or inducement for further action for a character.
Movement	Stage blocking or the movements of the performers onstage during performance.
Pace	The speed of voice or movement are or rate of action.
Performance skills	Skills used by performers including voice/vocal skills, movement/physical skills, use of space/proxemics and facial expression/posture/ non-verbal skills.
Pitch	The particular level of a voice, instrument or tune.
Posture	Physical alignment of a performer’s body or a physical stance taken by a performer which conveys information about a character.
Gesture	Any movement of the performer’s head, shoulder, arm, hand, leg, or foot to convey meaning.
Voice	The combination of vocal qualities an performer uses such as articulation, phrasing, and pronunciation.
Vocal expression	How a performer uses his or her voice to convey character
Timbre	The distinctive character or quality of a musical or vocal sound apart from its pitch or intensity, such as in a nasal voice quality.
Rhythm	Measured flow of words or phrases in verse forming patterns of sound.
Proxemics	‘Spatial relationships’ between different performers or a performer and elements of the set.



antagonist - blocking - Catharsis - character - chorus - climax - comedy - conflict – contrast - dénouement - development - ensemble - farce - flashback - flash forward - form - fourth wall – genre – irony – melodrama – mood – monologue – naturalism – parody – plot – protagonist – realism - resolution - role - satire – scene - setting – stage directions – staging - style - stock characters – stimulus – storyline – structure – suspense – tempo – tension - theatre maker – tragedy - turning point

Key Timings ● 3–4 performance students (group) Min 20 mins Max 25

Key Timings ● 3–4 performance students (group) Min 10 mins Max 15● 5–6 performance students (group) Min 20 mins Max 25

Group performance/design realisation of the devised piece (10%)

Theatrical Skills

Performers must develop and perform one character or, if it suits the style more than one role.

You will be marked on:

- Level of use of theatrical skill
- Range of theatrical skills demonstrated
- Contribution to the effectiveness of the piece
- Inventiveness of your work
- Success in realising individual artistic intervention

For a performer, theatrical skills you will aim to show should include:

- Vocal Skills
- Physical Skills
- Characterisation
- Interaction and communication with audience and other performers

Level	Mark	Descriptor (AO2) Apply theatrical skills to realise artistic intentions in live performance (performers)
Level 4	10–12	<ul style="list-style-type: none">Creates a secure individual performance, demonstrating convincing ability to combine and apply vocal and physical skills. Delivery is engaging and effective throughout.Secure and sustained vocal control demonstrated when applying use of clarity, pace, inflection, pitch and projection.Secure and sustained physical control demonstrated when applying use of space, gesture, stillness and stance.Effective ability to create character(s)/role(s) that supports the communication of creative intent to the audience, with sustained focus, energy and confidence that enhance the overall performance. In-depth characterisation shows effective refinement and a convincing range of moods and emotions.Individual performance demonstrates secure understanding of style, genre, and theatrical conventions.
Level 5	13–15	<ul style="list-style-type: none">Creates an assured individual performance, demonstrating accomplished ability to combine and apply vocal and physical skills. Delivery is highly engaging, dynamic, and skilful throughout.Comprehensive and skilful vocal control demonstrated when applying use of clarity, pace, inflection, pitch and projection.Comprehensive and skilful physical control demonstrated when applying use of space, gesture, stillness and stance.Accomplished ability to create character(s)/role(s) that supports the communication of creative intent to the audience, with comprehensive focus, energy, confidence and commitment that are integral to the overall performance. Assured characterisation shows an accomplished level of refinement and range of moods and emotions.Individual performance demonstrates comprehensive understanding of style, genre, and theatrical conventions.

Level 1	1–3	<ul style="list-style-type: none">Creates a basic individual performance, demonstrating limited ability to combine and apply vocal and physical skills. Delivery is often inappropriate and inconsistent.Inconsistent vocal control demonstrated when applying use of clarity, pace, inflection, pitch and projection.Inconsistent physical control when applying use of space, gesture, stillness and stance.Limited ability to create character(s)/role(s) that supports the communication of creative intent to the audience, with obvious lapses in focus, energy and confidence that detract from the overall performance. Characterisation is uneven and lacks development and range.Individual performance demonstrates limited understanding of style, genre, and theatrical conventions.
Level 2	4–6	<ul style="list-style-type: none">Creates a generally sound individual performance, demonstrating emerging ability to combine and apply vocal and physical skills. Delivery is generally appropriate and consistent.Adequate vocal control demonstrated when applying use of clarity, pace, inflection, pitch and projection.Adequate physical control demonstrated when applying use of space, gesture, stillness and stance.Sound ability to create character(s)/role(s) that supports the communication of creative intent to the audience, with adequate focus, energy and confidence that generally contributes to the overall performance. Characterisation is partially developed and shows an emerging range of mood and emotions.Individual performance demonstrates generally sound understanding of style, genre, and theatrical conventions.
Level 3	7–9	<ul style="list-style-type: none">Creates a coherent individual performance, demonstrating clear ability to combine and apply vocal and physical skills. Delivery is appropriate, consistent and purposeful.Competent vocal control demonstrated when applying use of clarity, pace, inflection, pitch and projection.Competent physical control demonstrated when applying use of space, gesture, stillness and stance.Clear ability to create character(s)/role(s) that supports the communication of creative intent to the audience, with coherent focus, energy and confidence that contributes to the overall performance. Characterisation is developed and shows a range of mood and emotions.Individual performance demonstrates coherent understanding of style, genre, and theatrical conventions.

Demonstrate your vocal skills

At the very least, you must ensure that your speech is clear and easily heard by the audience. But other aspects of vocal ability you might experiment with are:


- **Tone:**
 - Are you able to adjust the tone of your voice to express the situations your character is in?
- **Pace and pause:**
 - Can you vary the pace of your speech as appropriate for the situation?
 - Can you use techniques such as pausing to heighten tension, suggest hesitation or create comic timing?
- **Variation in voice:**
 - If you are playing more than one role, can you differentiate between characters by using vocal skills, such as accent, pitch or volume?
 - If you have a character who behaves differently in certain situations can you show that by a change in voice?

Physical skills	Vocal skills
Weight	Volume
Tension	Pace
Pace	Intonation
Gait	Emphasis
Internal Rhythm	Tone
Period of piece	Personality
Reactions	Accent
Facial expressions	Age
Gestures	Mannerisms

Demonstrate your physical skills

You may devise a piece that demands advanced physical skills such as mime or synchronised movement. However, even a naturalistic piece offers you the ability to show physical skills. You will be assessed on how well your physical skills add to your characterisation and the piece as a whole. Some ways in which you can show physical skills include:

use of stage space
body language and stance
use of gesture and stance
variation in movement

 REFLECTION

What movements help you to establish your character and what they want?
Can you vary your physical choices to give the scene more impact?

Common vocal problems

Monotone:

- Speaking everything on the same note.
- **Effect:** dull.

Volume:

- Speaking too softly to be heard.
- **Effect:** confusing and frustrating.

Diction:

- Speaking indistinctly and running words together.
- **Effect:** confusing and irritating.

Pitch:

- Speaking either on too high or too low notes to be fully expressive.
- **Effect:** unpleasant, irritating or dull sound.

Lack of emotion:

- The tone of voice not matching the excitement of the dramatic situation.
- **Effect:** doesn't convey character or situation



TIP

Before rehearsals and performances do a short vocal warm-up, including exercises to free your vocalisation and tongue twisters to improve diction (see page 230).

CHALLENGE

Choose a section of the devised piece and experiment with different ways of delivering lines. Check the list of common errors and make sure you are avoiding those.

Common physical problems

- Tight, self-conscious movement.
- Areas of tension inappropriate for the character or situation, such as raised shoulders or clenched hands.
- Repetitive movements.
- Wandering onstage or other movement without purpose.
- Inappropriate movement for character, such as too young for an older character or too hesitant or informal for a powerful, high-status character.

CHALLENGE

Choose a scene from your piece and take out all the dialogue. See if you can convey the meaning and emotions of the scene without any words at all.

Analysing and evaluating the creative process and group devised performance (10%)

Key Term	Definition
Analyse	The process of examining how drama, literary, technical and performance elements are used.
Develop	Process of devising, to gradually add details to a piece to make it more clear or complete.
Evaluate	To judge the strengths and weaknesses of a performance.
Stimuli	Something that gives you an idea – an inspiration, a starting point. It is the beginning of the creative process.
Refine	Make minor changes to improve.
Rehearse	Practice or preparation of a drama.
Research	Systematic investigation to establish facts. a search for knowledge
Social, Cultural and Historical Context	Circumstances of the time the play is set in. It refers to the physical and social setting including the culture, education and people.



Writing the Portfolio (2000 words)
You will need to answer 6 questions

Component One

Question 1: What was your initial response to the stimuli and what were the intentions of your piece?

Question 2: What work did your group do in order to explore the stimuli and start to create ideas for the performance?

Question 3: What were some of the significant moments during the development process and when rehearsing and refining your work?

Question 4: How did you consider genre structure character form style and language throughout the process?

Question 5: How effective was your contribution to the final performance?

Question 6: Were you successful in what you set out to achieve?

Writing a Successful Portfolio

- Your checklist for writing a successful portfolio:
- ❑ Successful **portfolios** critically analyse the final performance and reflect on it, considering its effectiveness and giving examples of individual contributions.
 - ❑ It is useful to describe several **key moments** or **scenes** and explain how the role contributed to the final performance, using terminology that shows understanding of the specialism.
 - ❑ Using specific **drama terminology** throughout is important and research can be done into the correct terms for each specific role.
 - ❑ Explain the group **aims** and whether they were achieved, giving detailed examples. If the aims weren't fully achieved, what could have been done differently?
 - ❑ Consider what could have enhanced the final performance and connect this to the **audience response** and **audience impact**, referencing any discussion or feedback following the performance. Showing an understanding of the impact on a live audience is crucial, as a piece of drama aims to communicate meaning to an audience.
 - ❑ The portfolio needs to be both **descriptive** and **analytical** to bring to life the examples for the reader. The log should 'walk' the reader through the creative decision-making process, step by step, enabling them to imagine the moments being described and understand improvements made, so it is important to **use descriptions, terminology and language** that are detailed and clear.
- Areas of improvement could include:
- ❑ Further development of a particular **plot** element to enhance the audience's connection or impact with the story
 - ❑ More **focus on a strong message or issue** for the audience to consider, rather than simply a piece to entertain
 - ❑ Fusing **design** more with the **style and mood** of other areas of the piece, to ensure that they felt connected
 - ❑ Displaying more **detail in the design element to showcase skills** fully

Key Timings • 3–4 performance students (group) Min 10 mins Max 15• 5–6 performance students (group) Min 20 mins Max 25

antagonist - blocking - Catharsis - character - chorus - climax - comedy - conflict - contrast - dénouement - development - ensemble - farce - flashback - flash forward - form - fourth wall - genre - irony - melodrama - mood - monologue - naturalism - parody - plot - protagonist - realism - resolution - role - satire - scene - setting - stage directions - staging - style - stock characters - stimulus - storyline - structure - suspense - tempo - tension - theatre maker - tragedy - turning point

Recorded Assessment – Devised Performance to an Audience

Key Term	Definition	Key Term	Definition	Key Term	Definition
Characterisation	The creation of a fictional character through dramatic techniques.	Intonation and Phrasing	The rise and fall of the voice. There's a clear movement up at the end of a sentence when we ask a question.	Stance	The way in which you as an actor stands to show the characters' posture
Clarity of Voice	The spoken words used are measured, you speak without a distinct accent, there is no slurring or mumbling.	Pause	A moment of silence within a speech pattern.	Timing	The choice, judgement, or control of when something should be done.
Pace	The speed at which you speak to communicate the character to the audience.	Tone	The way the character speaks to another. Emotion behind the words.	Spatial Relationships	The distance between objects on stage, 1) one body to another; 2) one body (or bodies) to a group of bodies; 3) the body to the set.
Inflection	Refers to the pitch and tone patterns in speech.	Gesture	The movement of a part of the body (often hands or head) to communicate an idea or meaning.	Creative Intent	The message or meaning you would like the audience to take away from watching your performance.
Pitch	Speaking in a low, high or natural voice.	Facial Expression	The motions or positions of the muscles beneath the skin of the face to communicate how the character feels.	Communication to audience	The meaning / message you present to the audience in a piece of drama.
Projection	The strength of speaking so that all audience can hear you at a comfortable volume.	Stillness	The control over an absence of movement.	Communication with other performers	The relationship, rapport and reactions in response to the other performers in your group.

Activities to try to develop your... Activities to try to develop your... Activities to try to develop your... Activities to try to develop your... Activities to try to develop your... Activities to try to develop your... Activities to try to develop your... Activities to try to develop your...

Creating and developing a devised piece from a stimulus (20%)

Group performance/design realisation of the devised piece (10%)

Analysing and evaluating the creative process and group devised performance (10%)

1) Create a monologue for 2 characters from your piece

2) Hotseating – hot seat a character to establish their backstory

3) Improvise a scene, based on stimulus, introducing a prop/item of costume to the scene

1) Learn your lines as soon as possible as this will help blocking of scenes and rehearsals.

2) Identify what it is you are trying to communicate to the audience early on.

3) Perform to as many people as possible to get feedback on how to improve.

1) Create a mind map of your initial response to the stimuli

2) Write a paragraph about your own contributions to your group work

3) Write 3 clear statements on your aims and intentions of the devised piece

antagonist - blocking - Catharsis - character - chorus - climax - comedy - conflict - contrast - dénouement - development - ensemble - farce - flashback - flash forward - form - fourth wall - genre - irony - melodrama - mood - monologue - naturalism - parody - plot - protagonist - realism - resolution - role - satire - scene - setting - stage directions - staging - style - stock characters - stimulus - storyline - structure - suspense - tempo - tension - theatre maker - tragedy - turning point

Key Timings • 3–4 performance students (group) Min 10 mins Max 15• 5–6 performance students (group) Min 20 mins Max 25