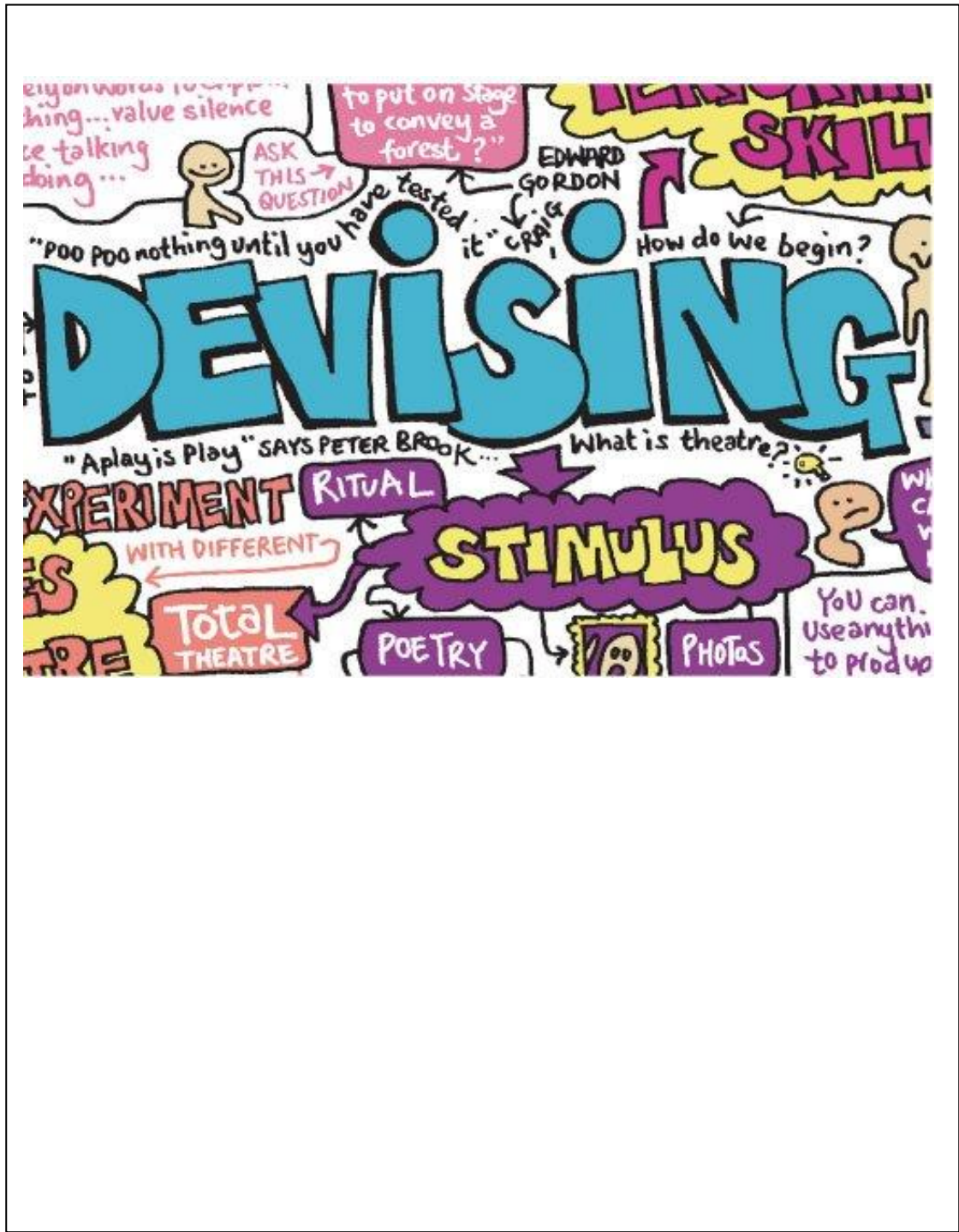


# GCSE DRAMA: C2 DEVISING DRAMA + C3 TEXTS IN PRACTICE HANDBOOK





# C O N T E N T S

Developing knowledge of the 'devising Drama portfolio'		
P1	Front	
P2-3	Contents	
P4	Devising Drama demands	P166
P5	Devising drama stimulus	P193
P6	Interpreting a stimulus	P194
P7-9	Genre and style	P199-201
P10	Structuring your piece	P211
P11	Charting structure	P212
P12	Performance conventions	P203
P13-17	Contemporary practitioners: Frantic Assembly, physical theatre, Kneehigh and Forkbeard Fantasy	
P18-25	Practitioners: Stanislavski, Brecht, LeCoq, Artaud and Berkoff	
P26	Statement of dramatic intentions	
P27-29	Exemplar statements of dramatic intentions	
P30	Statement of dramatic intentions blank sheet	
P31	How to rehearse	P162
P32	What type of group member are you?	P189
P33	Staying positive in group work	P190
P34	Planning devising	P191
P35	Collaboration	P202
P36	Avoiding rehearsal issues	P207
P37-38	Vocal and physical skills	P214-215
P39	Rehearsal planning and the Devising Log	P208
P40	Response to a stimulus – The devising log	P192
P41	Research	P198
P42	Analysis and evaluation	P218
P43	Checking your devising log	P220
P44-47	Devising log blank pages	
P48-52	Exemplar devising log	



P54-59	AQA Devising log with marked commentary	
P60	Devising log top sheet	
P61	Petal paragraphs	
P62	Giving and responding to feedback	P209
P63	Audience questionnaire	P219
P64	Buddy assessor form	P210
P65-66	DIRT feedback sheets	
P67	Devising Drama mark and feedback sheet	
P68	What have I learned?	P221
Component 3: Texts in Practice		
P69	Texts in Practise demands	P222
P70	How to approach a script	P223
P71	Emotion memory	P224
P72	Scripts and styles	P225
P73	Rehearsal techniques	P230
P74	Physical warm up	P231
P75	Health and Safety	P235
P76	Statement of dramatic intentions	
P77-78	Exemplar statements of dramatic intentions	
P79	What have I learned?	P258





## Handout 1

### Introduction Handout

- 1980's companies began to experiment with a more physical type of theatre.
- These companies reacted against realistic and naturalistic drama and wanted to create a different type of theatre.
- They explored a more energetic visual theatre, which combined strong design, multimedia and film with choreography and physical imagery.
- They were heavily influenced by the work of the following practitioners:
  - Philippe Gaulier (4 mins) <https://www.youtube.com/watch?v=EQF50qTXh14&list=PL35E9AC60813DC25>
  - Jacques Lecoq. (1min 47mins) <https://www.youtube.com/watch?v=kFeFVFD0gP8>
  - Companies such as Theatre de Complicite applied their style to the reworking of classic texts and created new work.
- Peter Brook had dabbled in this style of theatre in the 1960s. He had been inspired by Japanese Noh (2mins 7secs) theatre <https://www.youtube.com/watch?v=o--VbWf6M0c>
- Influenced by the work of Adrienne Mnouchkine's Theatre du Soleil in Paris (49secs).
- Earlier innovators of this style of theatre include:
  - Bauhaus (50secs) <https://www.youtube.com/watch?v=m40jBgh10To>
- Other influences were the Dadaist and Surrealist performers, choreographer Rudolf Laban and directors, Vsevelod Meyerhold and Jerzy Grotowski (1min 25secs) <https://www.youtube.com/watch?v=vI7TImn1egM>
- In the 1980s and 1990s companies like Forced Entertainment (1min 40secs) wanted to create a theatre reflecting the collision of styles and the barrage of imagery that permeated the late 20th century. <https://www.youtube.com/watch?v=328TdewjZdE>
- In the 1990s young experimental companies emerged such as Volcano (3mins 1sec) <https://www.youtube.com/watch?v=zgZkjH0v3yM>
- And Frantic Assembly (3mins 5secs) <https://www.youtube.com/watch?v=AYeuySKzXC0>
- These companies developed a unique style, fusing physical theatre, choreography and text.
- The cross-over between dance and theatre was also explored by dance companies such as DV8 (1min 45secs) <https://www.youtube.com/watch?v=Ac7HKOzfZG8>
- DV8's work is heavily inspired by the work of Pina Bausch (12mins 22secs) <https://www.youtube.com/watch?v=kl6vFSixQbE>
- Companies have also combined other visual media with theatre. Forkbeard Fantasy (5mins 2secs) explores film and live performance, allowing actors to merge, apparently seamlessly, from real life into film. <https://www.youtube.com/watch?v=N7bdjBuIqd0>



# SYNCHRONICITY

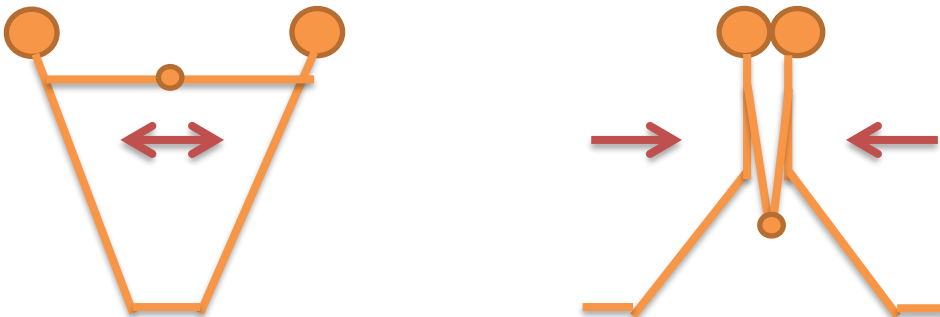


**PRACTITIONER:** Frantic Assembly  
Jerzy Grotowski

- Points of Contact and Sharing Weight
- Tension and Support - Developing Dynamism
- Impact of sound and music - the effect on the witness

Group in circle	'Domino Effect'	Action / Reaction Start small – palm of hand Two hands etc Build up both the impetus and the response
Knock-ons	Activation of movement by another Every action has an equal and opposite re-action Transition from image to image	
Points of Contact	Hands and feet are contact points Small groups given a number to allow points of contact with the floor Increase the difficulty	
Group Work	Creating Tension and Sharing Weight  Whole group seated on laps!	Human sculpture and balance Stillness and exactitude

Developing dynamism and impetus – add 'Lift' to the points of contact



Using the tension and the weight sharing to give impetus to a dynamic movement  
Creation of increasingly larger group 'Moving Sculptures'



# CHAIR DUETS



**PRACTITIONER: Frantic Assembly**

- Simplicity, fluidity and repetition
- Quality of Physicality
- Integrity of Movement
- Symbiotic Partnerships
- The effects of music and masse
- Development of an emotional integrity

Warm-up using the chairs for support

Brief exploration of tension and support exercises

Recall creating dynamism  
Pushing off / Pulling through

Partnerships A and B  
 Three moves A  
 Three moves B  
 Repeat sequence three times  
 Record

Moves can be interspersed

Add six more moves  
 Rehearse; re-iterate; repeat  
 Record

Moves can be discarded or re-invented

Moves to number twenty in total  
 Rehearse; re-iterate; repeat  
 Record

Addition of music and choices of music

Group work extension

Partnerships in unison performance – moving in and out of space  
 Linked partnership performance  
 Whole group unison performance of a chosen partnership

The Importance and the effect of music on finished performance

Playing on audience pre-conceived sensibilities – serious / comic / sad / joyous

Using technique with text – poetry / certain fragments / character interpretation

[https://www.youtube.com/watch?v=SKYaUEZcF\\_k](https://www.youtube.com/watch?v=SKYaUEZcF_k)  
[https://www.youtube.com/watch?v=UJ\\_9Eaog2yw](https://www.youtube.com/watch?v=UJ_9Eaog2yw)  
<https://www.youtube.com/watch?v=dCu5MeHnDyk>  
<https://www.youtube.com/watch?v=oQCTbCcSxis>

Simultaneous Partnerships  
 Connected Partnerships  
 Pure Physical Theatre  
 Empty Chair





### Handout 3

#### Emma Rice Director Handout (Taken from the [www.kneehightheatrecompany.com](http://www.kneehightheatrecompany.com)):

By revealing the true content of folktales, children can use them to cope with their baffling and confusing emotions.

My fascination with certain stories is fuelled by my own subconscious. *The Red Shoes* charts the pain of loss, obsession and addiction; *The Wooden Frock*, follows the slow and faltering healing process; *Tristan & Yseult* is a poem to love and its madness and *The Bacchae*, a terrifying glimpse at the beast in us all. These are not children's themes, but I often approach them in a childlike way. In my experience, our basic needs and desires are the same: to be communicated with, to be delighted, to be surprised, to be scared. We want to be part of something and we want to feel. We want to find meaning in our lives.

I don't want the fourth wall constantly and fearfully placed between the actors and their audience. I want the actors to speak to their accomplices, look at them, to respond to them. I want a celebration, a collective gasp of amazement. I want the world to transform in front of the audiences eyes and demand that they join in with the game.

We map out the structure and the overall shape of the piece. They go away and write collections of poems or lyrics or ideas. Each writer works in a different way but what none of them do is to write a script or a scene in isolation.

Armed with instinct, play and our building blocks of music, text and design, Kneehigh do fearless battle.

One of our most used phrases in the process is 'hold your nerve'. There is no room for neurosis or doubt; these will only undermine the process. Hold your nerve, stay open and delight in the privilege of making theatre.

As you read, close your eyes from time to time. Let a tune drift back from your childhood or recall a painting that made your heart pound. Remember falling in love or losing control, leaving a loved one or laughing 'til you cried. Now the work lives. Now there is a connection. Now there is meaning.

Click on the following links to see the work of Kneehigh:

*Red Shoes Trailer* (1min10secs)

<https://www.youtube.com/watch?v=oK4h7gDqo5A&list=PLEiIKb3ty9Irg8pKbTFPpw9DtreWURF3&index=2>

*Brief Encounter Highlights* (3mins 26secs)

<https://www.youtube.com/watch?v=DP7EVLyzhuI>

*The Wild Bride* (1min 50secs)

[https://www.youtube.com/watch?v=n\\_YawGHadca&list=PLEiIKb3ty9Irg8pKbTFPpw9DtreWURF3&index=8](https://www.youtube.com/watch?v=n_YawGHadca&list=PLEiIKb3ty9Irg8pKbTFPpw9DtreWURF3&index=8)

*Steptoe and Son* (1min 59secs)

<https://www.youtube.com/watch?v=JHhCCA0lW3g&list=PLEiIKb3ty9Irg8pKbTFPpw9DtreWURF3&index=3>

(Extra Resource) Kneehigh Various

[http://www.kneehigh.co.uk/page/watch\\_look\\_and\\_listen.php](http://www.kneehigh.co.uk/page/watch_look_and_listen.php)

Emma Rice believes that our primary emotion is 'fear'. She thinks that we are all really scared of making mistakes, or looking stupid, or foolish. So, as a director she works hard to eradicate fear from the rehearsal room, so no one feels stupid or an idiot. Creating a rehearsal space where actors can experiment and not feel precious about their work is an important part of the rehearsal process and Emma Rice doesn't usually ask actors to improvise vocally in the early stages of rehearsal, preferring instead to work on an emotional level.



# Forkbeard Fantasy Handout

Forkbeard Fantasy are an experimental theatre company run by a collective of freelance artists, who infiltrated mainstream theatre in the 1970s and changed it forever.

They embraced the haphazard and the makeshift to create outlandish, new and often controversial theatre.

They thrive on irreverent storylines with clarity and humour.

Tim Britton co-founded the company in 1974 with two fellow artists, Simon Britton and Penny Saunders.

They share a fascination and a deep love for nature, ecology and environmental issues which have featured in Forkbeard shows and exhibitions.

Their studios are nestled in an acre of wild flowers and ponds in Devon, where they have a studio and film workshops.

Their motive is "to connect our loves of mechanical and kinetic sculpture, film, comedy, writing and cartoon" and they explained their approach to the work they produce:

"We base our theatre on surrealist portrayals of the human condition, with constructions and gadgetry, animation and film, and an overriding sense of the comic and absurd, to excite, disturb, amuse and sometimes (all opinions accepted) even to annoy as many people in as many places as possible. Flexibility at all times." (Alternative Theatre Directory 1983)

Central to all their shows is their trademark mix of film with live performance. The actors are transported seamlessly from stage to screen, in a technique Forkbeard call, "Crossing the Celluloid Divide".

They use grotesque characters, outsize creatures and puppets and often have mechanical sets with lots of digital trickery and special effects.

Here are some examples of their theatre work:

*The Colour of Nonsense* (3mins 20secs)

<https://www.youtube.com/watch?v=BqkLaywXFi0>

*Frankenstein* (5mins 2secs)

<https://www.youtube.com/watch?v=N7bdjBuIqd0>

*Tellywoman* (1min 39secs)

<https://www.youtube.com/watch?v=BUCyEgzQ550>

Forkbeard Fantasy YouTube channel for more films, art exhibitions and animations.

<https://www.youtube.com/user/forkbeardfantasy>

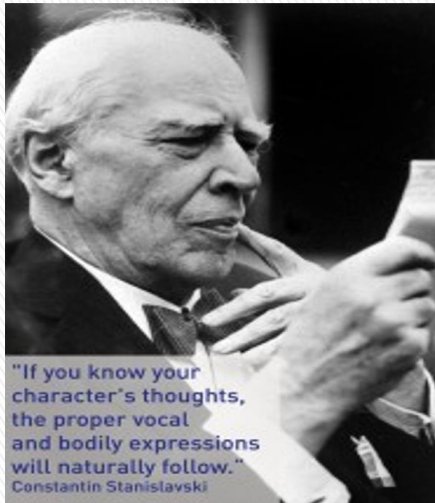
Forkbeard also create outdoor pieces, for example the *Chicken Shed* that arrived overnight on The Esplanade outside The Royal Festival Hall, the *Acoustical Machine* which toured the unsuspecting village greens of the Isle of Wight, the luxury travelling urinal the *Port-a-Pee* and the *Great British Square Dance*.

*The Great British Square Dance* (3mins 6secs)

<https://www.youtube.com/watch?v=OV9 DA-Xqmc>

Various outdoor performances

[http://www.forkbeardfantasy.co.uk/outdoor\\_shows.php](http://www.forkbeardfantasy.co.uk/outdoor_shows.php)



"If you know your character's thoughts, the proper vocal and bodily expressions will naturally follow."  
Constantin Stanislavski

## STANISLAVSKI



"All action on the stage must have an inner justification, be logical, coherent, and real."  
Constantin Stanislavski

ESSENTIAL INFORMATION  
WAYS IT APPLIES TO TEXT  
WAYS TO USE IT



## Key facts & Central beliefs

- » He was an actor & his aim to improve his skills drove his development of 'The System'
- » Co-founded the Moscow arts theatre
- » He felt that 19<sup>th</sup> century theatre was dull & wanted to bring life to the acting style. To move away from a mechanical feel to the acting.
- » 'The System' a series of exercises to enable the actor to engage with the character, understand them, their emotions & their journey
- » Key to his system is **IMAGINATION**. *The ability to believe in the situation role & emotions – think yourself in the situation & understand the motivation behind the actions.*
- » The system aimed to bring a truthfulness to the performance & create a believable character
- » 3 important works that outlined the exercises: 'An actor prepares', 'Building a character' 'Creating a role'

STANISLAVSKI

**'MANY OF THE PEOPLE IN THE AUDIENCE HAS THE SAME FEELINGS & THE SAME PROBLEMS I WANTED TO TALK TO THEM DIRECTLY & CONFRONT THEM'**



# STANISLAVSKI

## KEY EXERCISES

- ❖ RELAXATION, CONCENTRATION,
- ❖ CIRCLE OF ATTENTION
- ❖ EMOTIONAL MEMORY
- ❖ MAGIC IF
- ❖ The six w's:

**Who** am I?

**When** am I?

**Why** am I here?

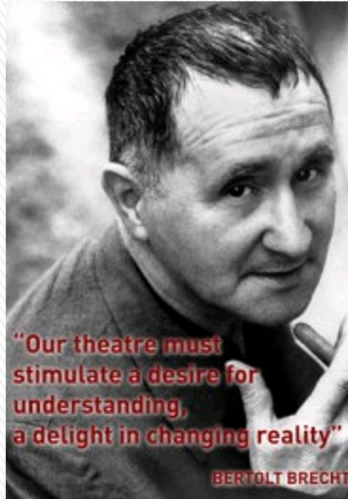
**Where** am I?

**What** do I want to achieve?

**What** do I need to do to achieve this?

- ❖ Objective – what they want to achieve, Action: what they must do to achieve this
- ❖ ACTIONING- finding the action that represents the objective '*find the action & emotion will come*'
- ❖ The germ – the essence of the character – what is central to them & drives them e.g. Care giver, hero etc.
- ❖ TEMPO-RHYTHM – *internal & external*
- ❖ SUPER-OBJECTIVE, UNITS & OBJECTIVE, THROUGH-ACTION
- ❖ ACCENTUATION – finding the appropriate word to put the emphasis on
- ❖ I & you statements – discover information about the characters.





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## BRECHT



We need a type of theatre which not only releases the feelings, insights and impulses possible within the particular historical field of human relations in which the action takes place, but employs and encourages those thoughts and feelings which help transform the field itself.

(Bertolt Brecht)

### Key facts & Central beliefs

- » He was a famous playwright, director & influential practitioner .
- » His Theatre company was the *Berliner Ensemble* created politically minded work & still tours today.
- » He was influenced by Marxist ideas & saw theatre as a way to spread political messages about class struggles.
- » Brechtian style adapts Stanislavskian to create characters that communicate political & social messages
- » Many of the plays were funny - not always evident on stage today. He saw humour as an effective way to communicate a message.

3 words sum up his style:

**Alienation:** establish distance between actor & spectator. The spectator would view the ideas objectively & learn from it

**Didactic:** Plays purpose was to educate both performer & spectator

**Gestic:** theatrical technique defining the emotions, character & the context they are in. Combining gesture, facial expressions, body language & a social meaning into one movement, stance or vocal display. Called 'social gest'. An action that will clearly communicate specific information about social circumstance being shown on stage

BRECHT

'develop the means of entertaining into an object of instruction & to change certain institutions from place of amusement into organs of public communications'



# BRECHT

Brechtian theatre offers exercises that allows the director to adapt the given ideas by using the techniques to make the political & social message clearer on stage

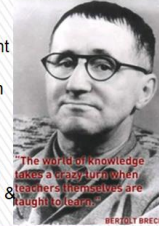
Some of the techniques can be used during rehearsal but are more focused on realising the performance in a Brechtian style

### Technical techniques

**LIGHTS:** flood with bright light regardless of time of day

**COSTUME:** use a single item to represent. Make changes visible

**STAGE:** bare stage. All workings seen. Fragments of scenery to represent location & use



### Ideas for theatre

- ❖ His work was deeply influenced by the social, political & cultural events that surrounded him. He was clearly influenced by the world he was growing up in: Germany defeated in 1918, the treaty of Versailles, rise of fascism
- ❖ He wanted to distance the spectator from the action – for them to always know they are watching theatre. This was known as **EPIC THEATRE** - a dramatic form intended to provoke rational thought rather than create illusion
- ❖ He wanted to disrupt the notion of the **FOURTH WALL**. This was done by direct address by the actor to the spectator
- ❖ He wanted to make the spectator think. The plays were **DIDACTIC** contain a political or moral message to teach the spectators about certain aspects of society, politics or economy.

### Key exercises used by Brechtian actor:

- V-effect: actor attempts to detach themselves from becoming lost in the circumstance. Can be achieved by speaking stage directions, changing roles, speaking in third person.
- Narration & Direct address
- Multi-role – this can be effective when playing contrast roles. Could be effective in making the audience consider the significance of the 2 contrasting ideas
- Placards
- Gestus – finding an action that sums the characters social standing. This is a contrast with Stanislavski's inner life of the character.
- Externalise emotions: creating exaggerated responses
- Choral & ensemble



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# LECOQ



BE WITH THE DRAMA  
THE NEUTRAL MASK  
BE FOR THE DRAMA  
THE EXPRESSIVE MASK  
BE AGAINST THE MASKS  
THE COUNTER MASK





## Key facts & Central beliefs

- » Lecoq came to theatre through sports studies
- » He investigated & experimented with performance that combined movement & theatre
- » His approach offers exercises that increase the awareness of the actor to the potential of their body & what they can communicate.
- » He developed the actors physical & visual imagery over a long rehearsal period. The work belongs to them & is a manifestation of the group's collective imagination
- » LECOQ calls devising **geo-dramatics** – movement linked to nature to make dramatic landscapes/theatre. He aimed to enable the actor to move as one & tell a story with their bodies
- » He used the ideas from Commedia Dell arte to develop his style: **HUMAN COMEDY**
- » The actor functions as part of an ensemble which works collectively to create the physical & visual imagery.
- » The imagery is developed to strongly affect the audience but does not rely on technical effects but on the physicality & creativity of the performers, the dramatic tension between them & the imaginative use of simple materials.
- » The actor/audience connection is extended by breaking the fourth wall & including the audience in various ways.
- » His influence can be seen in many theatre companies including *Frantic assembly, Complicite, DV8, Kneehigh, punchdrunk*

## LECOQ

As an actor, you can observe the movement of life & replay this silently

## LECOQ

Some important areas of exploration for the actor-in-training are:

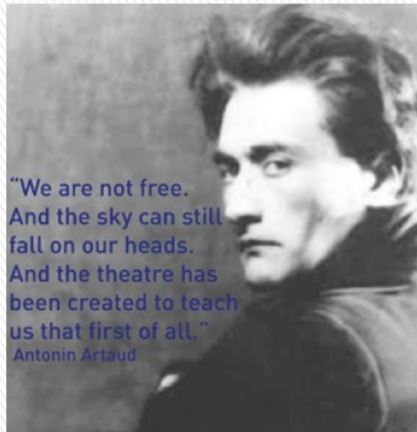
- **to discover the forces & patterns which underpin emotional states – to move from movement towards emotion instead of the reverse**
- **to charge the space between performers with tension**
- **to investigate dramatic territories associated with 'popular' theatre**
- **to explore the use of mask & mime as a method of focusing the actor on expression of emotion through the body to investigate & promote playfulness – essential for progression in Lecoq's school to make the inanimate animate – transformation of material objects**

Interesting facts

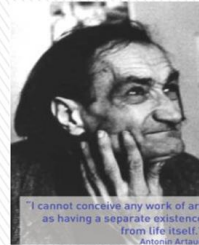
- He was friends with Artaud
- He studies silent theatre, commedia, Noh theatre & Greek tragedy to understand extreme theatre
- He enjoyed using masks to create a neutrality
- He never trained in mime

### Key exercises

- ❖ Move with flow
- ❖ Justify your action: *actions always cause a reaction*
- ❖ *Push & Pull*
- ❖ *Action the scene – mime the action of the scene*
- ❖ *7 levels of tension*
- ❖ *Walk as the character*
- ❖ *Waiting game: change the context*
- ❖ *Walk the journey of the character*
- ❖ *Create the images for the text*
- ❖ *Animalistics*
- ❖ *Pass the stick*
- ❖ *Use of archetypes/commedia characters*



## ARTAUD



"I would like to write a book which would drive men mad, which would be like an open door leading them where they would never have consented to go, in short, a door that opens onto reality."  
Antonin Artaud



**ESSENTIAL INFORMATION**  
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**WAYS TO USE IT**

### Key facts & Central beliefs

- The term Theatre of Cruelty, expresses Artaud wanting his actors to be cruel to themselves :
  - I. Stretching the imagination until near breaking point, challenging the body to complete extreme moves
  - II. Pushing the physical boundaries to extremes
  - III. the body must go beyond exhaustion into a trance-like state where it no longer feels exhaustion or its pain & can thus achieve extraordinary things.
- Everything the actor does on an Artaudian stage must be larger than life. All must be in harmony – a huge acting space, large & extensive lighting, sound, costume, acting style, masks, giant puppets
- Similar to actors of the Classical Greek periods who had to convey narrative to thousands of people in vast amphitheatres, the actors must use gestures that are huge & a voice that carries sound over everything else.
- Artaud wanted to get rid of words from his theatre. He thought they were limiting
- Within **TOTAL THEATRE** – the barrier between the theatrical event & life must be broken down. He took challenged the traditional stage & audience divide. One example is the audience sat round a dinner table where the actors performed on this. , No space must be unused in the performance area.
- The physicality must be controlled, ritualised with choreographed moves requiring a high degree of teamwork.
- He was addicted to drugs. This may have enhanced his aims & vision for theatre.

**ARTAUD**

The actor is an athlete of the heart



# ARTAUD

Artaud offers us a new way to envision theatre . His aim was to create a new experiential theatre where the actor & audience experienced the pain & suffering . He wants actor to wake his own double (his dream self, his psyche) He did this by taking his actors to the extremes of expression using their bodies, voices & interaction. He also explored how to use the space to express these on stage.

### Ideas for theatre

- ❖ Artaud states that the theatre process must stir the audience. The event must carry the audience with it. His theatre aims to arouse the audience double aroused by experiencing theatre that jolts them into emotional & awed spiritual responses.
- ❖ His theatre is seen as surreal: Surrealism means above or on top of reality.
- ❖ Artaud never forbade the use of words, but he thought they should be used in a different way; for their sound quality rather than for their meaning. He did this in two different ways: Using words against their meaning as was often done by the Surrealists & then using words exaggerated & supercharged with emotional sub-text to enhance their meaning. Artaud believes that language & labels reduce things thus detracting from their essential mystery.
- ❖ He wanted the actor to be selective about the use of words. If movement makes clear use just movement where specific information use language : Not using words can convey certain narratives, but for others it is harder

### Key exercises used by Brechtian actor:

- ❑ **Create selves as animals.**  
Decide if you are predator or prey. Respond as
- ❑ **Using rhythm** – Breaking down an action into its parts & creating this rhythmically
- ❑ **Fantasy journey**
- ❑ **Exaggeration of the emotions:** finding the inner feeling & what the emotion makes them feel
- ❑ **Quick depictions** freeze in a depiction & then add a sound & un-freeze / act it out: e.g. A sausage under a grill, a teabag being lowered into a cup of hot water,
- ❑ **FROM RHYTHM TO RITUAL**
- ❑ **Finding a new way to express:**  
Create a scene: In silence, In gibberish, as movement



# BERKOFF



*"The great actors we had came from the actor-manager theaters. Not only did they create a team, they were the generals working with the soldiers."*

*Steven Berkoff*

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*"to see how I could bring mime together with the spoken word as its opposite partner, creating the form & structure of the piece"*



## Key facts & Central beliefs



- » Berkoff is a British practitioner whose career has spanned from 1965 to today.
- » He created *In yer face* drama that shocks the audience
- » He wanted to push the boundaries & allow the audience to interpret the meaning. *Perception is Key*.
- » His physical, exaggerated style of theatre is both popular & controversial, defying the norms of naturalistic theatre
- » Berkoff aimed to convert what he saw as the bourgeois theatre of realism into a dynamic, presentational "total-theatre".
- » His performances are very physical, actors are expected to total immerse themselves in the process of production & create a tight ensemble.
- » His concept of total-theatre attempts to "illuminate" the text rather than "depict" it
- » Berkoff's technique uses mime; exaggerated movement, facial expressions & accents; his use of monologue & dialogue; & intra-dialogic stage directions are all present.
- » Total theatre – actors immerse themselves in the exploration of physical representation of characters & situations
- » His use of mime helps tell the story & is aiming to bring an honesty to the performance
- » He advised the actor to find an action & then the emotion will come

### BERKOFF

all the elements of the human being are brought into motion"



### KEY ELEMENTS

- » Large scale exaggerated mime juxtaposed with sparse dialogue
- » The replacement of props & furniture with what can be created by the actors bodies
- » The body as a tool
- » Use of dance drama & mime to communicate the character & the meaning
- » Synchronised movement as an ensemble
- » Surreal effects
- » Physicality – actors ability to embody a character by use of movement & gesture
- » Used narration & chorus
- » Berkoffian actors use techniques such as background movement, repetitive actions, & mime to explore further the ways in which Berkoff approaches exchanges between two characters.
- » Use of voice as a versatile tool (silences, repetition, rapid)

### Exercises



- ❖ **The Greek Chorus**
- ❖ **Animalistics**
- ❖ **Kvetch** – exploring the voice an use
- ❖ **Bouffon** – creating a create a bouffon using exaggerated gestures
- ❖ **Finding the mie** - Creating a pose for your character, add a gesture
- ❖ **Bohemian Rhapsody** – 5 actors, 2 on a chair, 2 on the floor. The 5<sup>th</sup> taps out a rhythm. Create a sequence of moving the eyes, head in the same way

# Berkoff >





## Statement of dramatic intentions

GCSE Drama

Component 2: Devising drama

**Centre number**

**Centre name**

\_\_\_\_\_

\_\_\_\_\_

**Candidate number**

**Candidate's full name**

\_\_\_\_\_

\_\_\_\_\_

Specialism chosen (delete as appropriate)

Performer / Lighting designer / Sound designer / Set designer / Costume designer / Puppet designer

Justification of theatrical choices (c 150 words)

In the performance I aim to show...

In the performance I want the audience to...



## Statement of dramatic intentions

GCSE Drama

Component 2: Devising drama

Centre number

Centre name

Candidate number

Candidate's full name

A

Male playing Vicar

Specialism chosen (delete as appropriate)

Performer / ~~Lighting designer~~ / ~~Sound designer~~ / ~~Set designer~~ / ~~Costume designer~~ / ~~Puppet designer~~

Justification of theatrical choices (c 150 words)

In the performance I aim to show...

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

In the performance I want the audience to...

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

Candidate signature

Date

Space for diagram, sketch, plot or cue sheet if desired



# Statement of dramatic intentions

GCSE Drama

Component 2: Devising drama

Centre number

Centre name

Candidate number

Candidate's full name

Candidate B

Female playing Rosie

Specialism chosen (delete as appropriate)

~~Performer / Lighting designer / Sound designer / Set designer / Costume designer / Puppet designer~~

Justification of theatrical choices (c 150 words)

In the performance I aim to show...

That we are trapped in what appears to be a dystopian nightmare. We are in a warehouse but we don't know how we got there or how to get out and that every day begins again. The effect that I intend to create is that we are stuck and I am relied upon to get us out. I intend to create the effect that my character is extremely intelligent, shown by my many witticisms, and that I feel I have to look after the two Lou's.

In the performance I want the audience to...

Thoughts- I intend the audience to experience my thought processes as someone who is trying to lead the others in a way out and trying to rationalise the situation we are in.

Emotions- I intend the audience to experience how my emotions are generally steady and rational, even when we are being stalked by a psychopath.

Reactions- I intend the audience to experience a sense of familiarity with my character, to be likeable and the one to rely on, I intend for them to laugh at my more witty jokes.

Candidate signature

Date

Space for diagram, sketch, plot or cue sheet if desired



## Statement of dramatic intentions

GCSE Drama

Component 2: Devising drama

**Centre number**

**Centre name**

\_\_\_\_\_

\_\_\_\_\_

**Candidate number**

**Candidate's full name**

A

J.P in *Poachers*

Specialism chosen (delete as appropriate)

Performer / ~~Lighting designer~~ / ~~Sound designer~~ / ~~Set designer~~ / ~~Costume designer~~ / ~~Puppet designer~~

Justification of theatrical choices (c 150 words)

In the performance I aim to show... how poaching is irresponsible, but also that humans have really conflicting attitudes to animals. On one hand we love pets, but we also eat meat. The piece is Brechtian so that it has a message and I want to use my acting skills to engage the audience. I will multi-role and use humour to do this.

In the performance I want the audience to... be constantly reminded that they are watching a piece of theatre, and leave having been given a message about animals and animal welfare. This is what Brecht would have wanted. I want the audience to also be drawn in by the humour and then take the message seriously.

Candidate signature

Date

\_\_\_\_\_





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# NEW GCSE GRADES

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<u>New Grades</u>	<u>Old Grades</u>
<b>9</b>	A*
<b>8</b>	
<b>7</b>	
<b>6</b>	B C
<b>5</b>	
<b>4</b>	
<b>3</b>	D E F G
<b>2</b>	
<b>1</b>	
<b>U</b>	U

## **RULES FOR PRESENTATION OF THE DEVISING LOG**

<b>DEvised LOG</b>	<b>EACH SECTION</b>	<b>TOTAL LIMIT</b>
ENTIRELY WRITTEN	400-600 WORDS	2,500 WORDS
WRITTEN PLUS DRAWINGS, CUE SHEETS, DIAGRAMS ETC	2-4 SIDES OF A4	15 SIDES OF A4



The devised performance must be between 5 and 20 minutes long.



**SECTION 1**  
**INSPIRATION AND INTENTIONS/RESPONSE TO A STIMULUS**

<p>The stimulus we chose was...</p> <p>We chose this because it made us think about...</p> <p>The themes and ideas we came up with were...</p> <p>The ideas were applicable to the piece because...</p> <p>Our chosen practitioner was...</p> <p>We chose this practitioner because...</p> <p>The reason this practitioner worked well with our idea was because...</p> <p>The research we did was...</p> <p>I found photos, newspaper articles and facts which helped because...</p> <p>Our aims and intentions as a group was...</p> <p>We wanted the audience to respond...</p> <p>Three examples of how I wanted to develop my own specialism in rehearsals was...</p> <p>My role was...</p> <p>My characters function/objective was...</p> <p>The physical and vocal qualities I wanted to concentrate on was...</p> <p>The impression I want to give the audience was...</p> <p>My contribution to the group was...</p> <p>For <u>example</u> I...</p>	
<p><b>Word count:</b></p> <p><b>References:</b></p>	



## SECTION 2 DEVELOPMENT AND COLLABORATION

I used various strategies to help me improve for example I...

A moment which I felt was particularly effective was...

We firstly developed this scene as a group by...

Inspired by our chosen practitioner we...  
We developed this further by...

The problems we encountered were...

However we overcame this by...

Another scene that changed a lot in rehearsals was...

We developed it further by...

My personal development in this scene was...

The problems I encountered included...

I overcame these problems by...

The feedback I received from my peers and teacher included...

I improved my specialism by...

I used by voice to....

I wanted to give the audience the impression...

My gestures and facial expression were used to...

To develop my character further I created role on wall, time lines and...

**Word count:**

**References:**



## SECTION 3 ANALYSIS & EVALUATION

<p>One of my favourite moments in my performance was...</p> <p>This was because...</p> <p>The aim for this moment was...</p> <p>This went well because...</p> <p>I used my voice to...</p> <p>I used my facial expressions and gestures to...</p> <p>I used the chosen practitioner's techniques by...</p> <p>I did struggle with...</p> <p>I was most proud of...</p> <p>The audience response was...</p> <p>Another moment I thought my specialism was used well was...</p> <p>I wanted to show the audience...</p> <p>I did this by...</p> <p>When I said the line...</p> <p>I used my voice to...</p> <p>This worked because...</p> <p>The audience response was...</p> <p>I think we achieved our/my overall aims and objectives because...</p> <p>We explored our chosen practitioner style by ...</p> <p>I gave constructive feedback to my group...</p> <p>I have benefitted the success of the piece in terms of my contribution in rehearsal and showed this by...</p> <p>I used <u>y</u> specialist skill to achieve my dramatic aims and intention by...</p> <p>I still need to develop by...</p> <p>But I have improved by...</p>	
<p><b>Word count:</b></p> <p><b>References:</b></p>	



## Devising Log

### Section one: Response to stimulus

The stimuli that I and my group have chosen is the poem Dulce Et Decorum Est. Although we looked at many stimuli about WW1, we have chosen this stimulus because we believed that it would be the most effective one that we could base most ideas off of so that we could get lots of ideas and add them all into one more developed performance. We did also look at other stimuli including the Dulce Et Decorum Est poem, we looked at other poems from WW1, speeches of people living in WW1 and also we watched video clips to base some of our ideas off of. To help influence our ideas we did some research into the ranks in WW1 and how many men had a high rank and could control the other men. In WW1 the highest rank that you could be would be a Field-marshal who would be in charge of 2,000,000 men and had complete control of the men and determined whether the men would live or die. The lowest rank in WW1 would be the private who wouldn't be in charge of anyone, had no power and would be told what to do and wouldn't have any power to go against their commands.

To begin with we had four basic ideas that we based off of our research of World War 1. This research was that men in World War were left with severe injuries and often left them traumatized with 'shell shock' by the

**We wrote out our four potential ideas.**

people battling WW1 where of the men a powerful idea to perform because it would discuss the problems and issues people have to face in the modern day, and the audience would be able to relate to the play be use of the use of modern day emotions that people can relate to their everyday life. We would choose to do this in the style of theatre of cruelty as it has a lot of emotions that we could stress to our audience so that it would have an impact on the audience making them understand the character's emotions. We have researched into this topic of modern day wars and have found that the most common problems that teenagers our age (13-19) face is self-esteem issues and that would be what our 'modern day war' would be based about.

The second idea was to set our play in a mental asylum with a shell shocked soldier who believed that he could see all of his dead friends from war and believed that they were all trying to talk to him and in the end would kill many people as a result of their shell shock. This links to our poem as we would see the men after the poem and how the challenges the men have to face in the poem can have a knock on effect of their whole life. I feel that this would be a powerful and thought-provoking idea to perform as it would give people a good idea of the struggles that many men after the war went through and how the war, especially the first world war, would affect men for the rest of their lives. I would choose to perform it in the style of theatre of cruelty and add in a little bit of physical theatre to get the audience griped but to also use the theatre of cruelty to make them fear the characters and make our performance slightly confusing as well as a slight use of emotion with our characters. We then went on to our research that helped us with our ideas. We found that 20,000 men were shell shocked by the end of WW1.

The third idea was to do set it as a circus with the soldiers being the caged animals who couldn't get out with one ring leader controlling all of the men, and it would keep on flashing to the war and back to the circus we would do this as a physical theatre piece. This would have an educational as well as a thought-provoking effect on the audience as they it would make them think and realize all of the things that soldiers fighting in WW1 faced every day, as we found out that a very high percentage of people do not know the true facts of war and how it truly effected everyone involved. We chose to perform this idea as a physical theatre piece to visually show the emotions of each character to make a greater impact on the audience, so that they will understand the true trauma that the men went through every day.

Our final idea was to make it into a performance also being controlled by a director which is similar to the third idea, however this idea wouldn't be set as a circus it would be set as a stage and a character would be controlling it like a director would be controlling a performance and this would be done in a theatre of cruelty style. This would have been an effective and educational piece of theatre to perform as it would teach our audience of the messages and lessons of how people had to live their lives that we can learn from the war by turning it into something that the audience could relate to. We would have chosen to do this as a theatre of cruelty as it would give the audience the sense of anticipation and slightly confuse them of the story line so that they can, at the end of the performance, understand how war can be linked to everyday life.

The idea that we have chosen is our third idea which was to set war as a circus with the soldiers represented by caged animals, controlled by the ringmaster just like the soldiers were controlled by the commander. We have chosen this idea because we believe that it has a lot of potential to high quality developed performance. We also chose it because we think that we could use both physical theatre and some theatre of cruelty to improve our performance further. This is relevant to our stimulus of war and in

particularly relevant to our poem Dulce Et Decorum Est because it shows how the men in World War 1 were controlled and forced into things that they didn't want to do just like people/animals are controlled and used in circuses. This has a strong link to our stimuli as the poem is all about the men going over the top and getting gassed on no man's land and how they're being made to go and die. Certain parts of the poem made us associate the soldiers with being dehumanized for example when it says 'Bent double, like old beggars under sacks, Knock-kneed, coughing like hags' and then further went on to remind us of animals being effected controlled to do something that they don't want to do just like how the soldiers were being treated.

To get our ideas started off we annotated our stimuli which was the poem Dulce Et Decorum Est by Wilfred Owen. We did this to further develop our ideas and help with inspiration to get our main themes to base our four original ideas off of. From this we learnt that.



Dulce Et Decorum Est

Bent double, like old beggars under sacks, *-dehumanized by being forced to go on*  
 Knock-kneed, coughing like hags, we cursed through sludge,  
 Till on the haunting flares we turned our backs,  
 And towards our distant rest began to trudge.  
 Men marched asleep. Many had lost their boots, *-forced to go on without sleep*  
 But limped on, blood-shod. All went lame; all blind;  
 Drunk with fatigue; deaf even to the hoots  
 Of gas-shells dropping softly behind. *-contrast of the word softly*

Gas! GAS! Quick, boys! —An ecstasy of fumbling *-like animals fighting for prey*  
 Fitting the clumsy helmets just in time,  
 But someone still was yelling out and stumbling  
 And floundering like a man in fire or lime. — *-never knew when death was coming*  
 Dim through the misty panes and thick green light, - *green can indicate sickness, cowardice, discord, and jealousy.*  
 As under a green sea, I saw him drowning. - *Death*

The themes and issues that we got off our annotated poem for our performance are control, force and loss. We intend to include them in our final performance by controlling our characters, using force against them to make them do things that they don't want to do and show how loss can affect the characters all the way through the story. All of the themes of the stimuli are important to explore because it would give you more ideas to base your final performance off of and would then give you a further knowledge of our stimuli.

We have looked at many theatre practitioners and groups to inspire us to work out which styles would fit our performance best. Two of the main ones that we have looked at very closely and feel we have been inspired most is Artaud who created theatre of cruelty which is the main style that our play will be in, as well as the theatre group, Frantic Assembly who created the style of physical theatre which is where the story of a performance is shown through the movement of the body and is mostly performed with music. We watched a number of videos of their work on YouTube as well as taking part in workshops ourselves to help us understand their work and what it was and to help us further develop our ideas. We decided to use the styles created by these theatre practitioners because we felt like it was the styles that fit our story line the most but we also decided to use the work of these people because it was the type of performances that we found the most interesting and enjoyed the most so we wanted to make our play as gripping as we found other theatre of cruelty and physical theatre pieces that we have closely studied in preparation for creating our performance. We plan to meet these aims by very carefully choosing our semiotics and working together as a group to achieve our group goals.

I, as an actress, have my own dramatic aims and intentions as well having aims for my group and our final performance. My own personal aims and intentions are to create an intense and believable characters for the audience to be able to connect with my two character as my characters are meant to scare and intimidate the audience, however the audience is also meant to be able to connect with me even though the audience are meant to dislike my characters. Another personal aim of mine is to make my acting as realistic as possible to give the audience the chance to feel like our performance is real to give them the complete atmosphere that we intend for the audience to experience. My final aim is to fully know my character and the way that they would have acted with the challenges that they would have faced in the period of time that we have set our performance through the use of our chosen performance styles, which in my character's case is during WW1.

As well as having my own personal aims me and my group have our dramatic goals and intentions for the performance as a whole. These aims are to educate the audience on the main plot of the play, which in our case, the way that soldier were controlled and made to do things like they weren't people and that they were just disposable during WW1. Another dramatic aim and intention of ours for our play is to make the performance seem as realistic as possible to give the audience the sense of seriousness that the play has behind it to make people realize how our topic of control effected soldier's life and is still having its knock on effects to this day. Our final aim is to make our performance more realistic and help the audience connect with the themes of the play, but to also make it more interesting to draw them in to interest them all so that people will be more willing to connect with the play and understand the whole story line.

I wrote out mine and my groups intentions and how I intend to meet them to help bring structure to our rehearsals process.

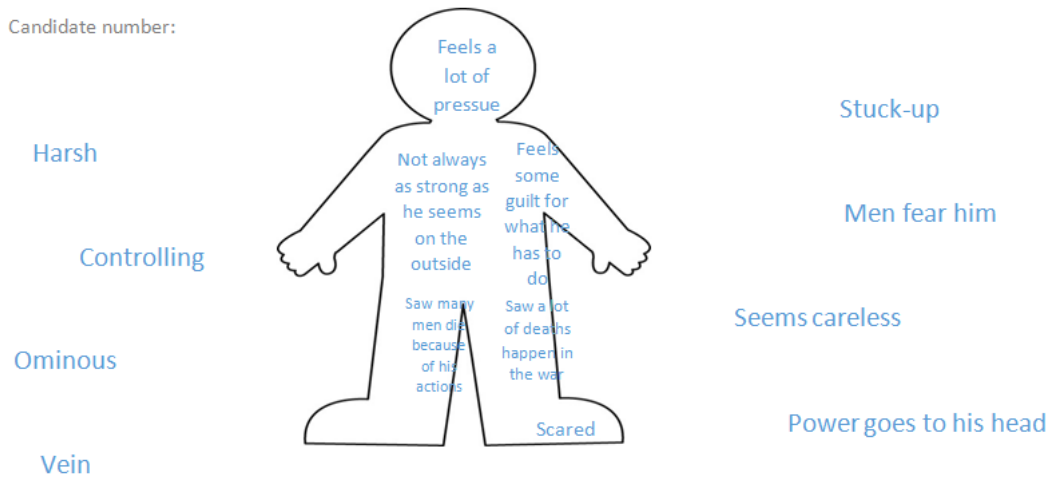


## Section 2: development and collaboration

The characters that I am playing in our performance are, in the war scenes, field marshal and in the circus scenes I'm playing the ring leader of all of the 'freaks'. I am very controlling to all of the characters especially Demi's character as she is the lowest ranking out of all of the characters. To further understand my characters we wrote out our objectives by Stanislavski and I learnt that my purpose in the play is to.

1. To have all the responsibilities
2. To be superior to all of the other characters
3. To be frustrated with myself and others

This developed how I present my character by me understanding my characters intentions and understand how they would react to certain things at certain times throughout the performance. Whilst developing my character we also did a role on the wall. This is where all of my characters true identity is in the inside of the man and his identity that people see is on the outside.



To show that my character is controlling and dominating I am going to always use a loud angered voice to scare my audience and make my character clear so that the other characters can react realistically to my actions. This has helped develop my character in the context of the play because it helps the other characters react to mine so that the audience can fully understand the concept of our play and the message of control that we are trying to show. I have used what I have learnt throughout the characterisation tasks to progress my character and getting the characterisation right. For example in the first scene the reaction of the other characters when my character comes in shows the audience the relationship between them all and how they fear my character. We experimented different ways to show this however with both characters we felt the

The character activities that we did helped us meet my personal aims and intentions however the main focus for me was the show a clear contrast between my characters I play, I tried out various ways to achieve this but through my own personal development in rehearsal I was able to do this for example my war character always speaks with the same tone and never drops his posture whereas my ring leader character raised their voice and has a slouched postures at times to show his owns the circus and can act how his likes. The most obvious way to show this contrast is through a prop when I play the ring leader I wear a hat. I have achieved my personal intentions by adapting my character in all of the war scenes, for example in "the introduction scene" I have used the correct terminology and vocabulary that my character in WW1 would have used. The character activities helped me achieve these because they taught me to express my character though actions and my stance. For example in scene two I tried to use my characterisation skills when having a conversation with Demi's character so that I could make my character as believable as possible for the audience by understanding what my character would say and how they would react to the other characters actions. This developed my character by making them a lot more realistic for the audience and then making it easier for the audience to understand what was going on as well as it being easier for the other members of my group to get into their character as well.

I have kept a development log of how I have met my personal intentions



most effective ways was for the other characters to not have eye contact with my and to only speak and move on command from my character.

One of character building activities was to writing in role of our character for 3 minutes in our opening scene, and this what I wrote:

"These damn soldiers don't do anything around here, I swear they just sit around doing nothing. If it wasn't for me telling them and reminding them to do everything in these trenches, the war would have already been lost by now. The raid is in less than a day and that stupid colonel hasn't even picked his men. The stress of it all is getting too much and I don't know how much more I can take. Everything's depending on me and the orders I give them useless wastes of space men that we call soldiers."

From this activity, I have learnt the

actions and mindset of my character to then be able to make my character be more angry and aggressive to the other characters in the performance. It also gives me the ability to understand my character further so I can then exaggerate it for the audience so that they can understand the amounts of pressure that my character is under, and to understand my character more throughout the performance. For example in scene four, the 'killing scene' I used this exercise to help me give the audience a sense of what my character is going through and to show that I am under pressure so that they get to see another side of me as my true emotions are coming out.

One scene that has changed the most whilst going through the process of trying to follow our chosen structure is the 'killing scene'. Whilst trying to create this scene the placement of where it would be placed around all of our other scenes has changed a few times because we have been trying it in different places to see where the past place for it would be for the greatest amount of drama and tension for the audience to experience. To start with this scene was originally set to be at the end of the whole performance, however after analyzing our performance we decided that that was not the most suitable place for it to go if we wanted to obtain



greatest amount of tension build up possible. After realising this we went back and re-arranged all of our scenes practicing it with our 'killing scene' in different places. After taking our time and watching it over we decided that it would be best for us to have it half way through our piece and using a flashback to tell the rest if the story would be the best way to create the highest amount of tension for the audience to enjoy. Using both of our chosen styles has helped our group develop and refine our work. One specific example of this is when we are using physical theatre to show what are characters are thinking in their heads at certain times of the performance. This gives the audience a chance to really understand the characters and their emotions towards the other characters throughout the entire performance. Another example of this is when we use theatre of cruelty in the scene where I am going to kill Demi's character, in this scene we use a lot of loud screams and shouting throughout that scene to intimidate the audience and play with their emotions to allow them to feel the same pain and anger that the characters in the performance are using as well as interacting with the audience at times too. This has helped develop our performance because by communicating with the audience in this scene, it is adding another element to our performance making it more interesting for the audience. For example in the 'killing scene' and in the 'opening scene'.

There is many changes that we had to make during the rehearsal process, however one specific moment that had to be changed because of the performance styles that we have chosen is 'love scene' between my character and Demi's character. At first this scene was going to be performed as a sort of naturalistic scene, but once we had decided that we were going to add elements of physical theatre in our performance also we decided that it would be more effective and gripping if we performed it as a physical theatre piece. We went back over this scene and choreographed it so that we can show the love between both of the characters and the dejection, heartache and grief that Demi's character is going through with each movement that we perform. Whilst rehearsing our performance we took into great consideration of our proxemics so that the audience can further understand the relationships between the characters. Throughout the performance we have used the spacing between each character to clearly show the audience the different relationships between each character. An example of this is between mine and Demi's character as throughout the performance we have always had Demi's character trying to get closer and closer to me as he is in love with me however you will also notice that my character is trying to avoid Demi's character and have as much spacing between them as possible. This impacts the audience as they will notice the amount of spacing that we try to maintain throughout the play, making it easy for the audience to



get a better understanding of the characters and the relationship that they have between one another but also links to our intention and theme of control.

**Section 3: analysis and evaluation**

In the final performance I think that our group has achieved all of our aims and intentions because we performed an educational play that was realistic for the audience so that they can connect to the characters to give them a wider understanding of what the men during WW1 had to go through. We did this by using real characters that were actually in both the war and the freak show during the First World War. We also performed a thought provoking abstract performance to add to the interest of the audience. We also wanted to use many different kinds of theatre to show all of our themes and issues in a way that would intrigue and interest the audience. We have successfully done this by using both theatre of cruelty and physical theatre for example when mine and Demi's character did our physical theatre piece to further show the relationship that they both shared and I the final scene when I was integrating Demi's character in the style of theatre of cruelty make it more interesting for the audience and to give them a real feeling of what it was like for the characters to make it as realistic as possible. I think we have successfully met all of our initial intentions by doing all of these in our final performance.

Overall in the end performance I think that I have met the majority of my personal aims and intentions by creating an intense and believable characters that could potentially scare and intimidate the audience at points in the performance, for example in the final scene when I killed Demi's character. As well as this I also wanted to give the audience a chance to be able to connect with my character even though they were meant to dislike my character. The audience had a chance to do this in my monologue scene when I had the chance to express my true feelings that my character had been hiding throughout the performance. Another one of my intentions was to create a realistic characters by making my acting realistic and by fully knowing my character and the way in which they would react to certain parts in the performance, which I tried my hardest to do by getting to know my character through characterization however it could be argued that I could have done this more which could have further enhanced the audiences interest in my characters and the other characters in my group. From reviewing my performance I believe I focused more on



**Successful points**

I believe our performance had many successful elements one being, clear dialogue throughout the performance which helped the audience connect with the characters and understand the emotions that we were all going through, for example you could hear the anger in my voice during the flashback scene. Another successfully element was the use of both, our physical theatre and monologue to show the relationships between the characters and also the real emotions that the characters were feeling. For example, in my characters monologue the audience finally got a chance to see another side to my character and it gave the audience a chance to understand what was really going on instead their head whereas throughout the previous scenes in the performance the audience only got to see my actions and not see the reasons behind them. Without these scenes in particular the audience would not be able to understand the effect the war has on the characters because they would not be able to fully understand what is going on inside the characters mind; which the monologues in particular give the audience a chance to understand by the characters full description of their feelings and thoughts.

**Improvement points**

Although I feel we met the majority of our aims and intentions there is still area that could be improved. One thing that we could improve on was our timing in group movements. For example in the scene where Demi, Darcie and Ashley are doing the physical theatre in sync some of the movements were out of time and could have been a lot more defined to make the movements seem more sharp which would then intrigue the audience and would look a lot more interesting when being performed. Another area we need to develop is audience awareness because at one point during our killing scene Demi had her back to the audience which then meant the audience wasn't able to see her reactions and facial expressions as the scene went on which would then mean that they couldn't fully understand what her character was feeling at that very moment in time

creating a realistic character for my ring leader character and the contrast to my war character wasn't always clear. I could have a deeper voice and more exaggerated movements to show how important and power men who are a high rank were in the War. I feel our performance had many successful elements through the feedback that we received from my peers and the rest of my group. For example showing the different ranks by using different levels was successful because it gave the audience a chance to know our characters ranks from the opening scene which also enhances my control that I have over the other characters to set the scene, which is shown here in scene 1.



To complete my evaluation I wrote out the successful points of our performance alongside one areas for improvement.



## Devising logs & commentaries

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### Example 2: *Poachers* – Performer written Devising log

Entirely written

[\*Link to written Devising log pages\*](#)

#### **Section 1: Response To A Stimulus**

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

**Band 4**

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

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

**Band 4**

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

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

**Band 4**



## Section 1: Response To A Stimulus

The stimulus we choose as a group for our piece was a painting by Salvador Dali called "The Persistence of Memory." The painting shows several clocks in a strange melting position. This <sup>1</sup> led us on to the idea of time itself melting away and slowly running out <sup>2</sup>. When we looked at the empty landscape in the picture it also led to the idea that time is running out for the environment, and we are running out of time to change the way this is going and if we do not then there are going to be many consequences i.e. animals going extinct. <sup>3</sup> As a group we felt strongly about this and wanted to change our audience's perspective on the topic and make sure that they realised the full extent of the issue. <sup>4</sup>

The reason we wanted to choose Brecht as our practitioner is that his techniques work well with pieces with messages, and he uses drama and acting to change the audience's perception of something which he believed was an issue or a problem in society. <sup>5</sup> The reason this relates to our piece is that we believe problems like habitat destruction, pollution and poaching are big problems for the world today, and we would like to change some of their everyday actions which affect the environment in a negative way.

One of the main techniques I/we want to use is montage. We will use montage in our play, such as a moment when Walter Palmer, the murderer of Cecil the lion, is standing in the middle of the stage acting as an evil dentist while I play a thug spraying his house with paint. <sup>6</sup>

One of my main aims as an actor was to make sure I would have the confidence to break through the fourth wall as I have struggled with this in the past. So I will attempt to make sure I talk to the audience as much as possible and ensure that I am always playing an archetypal role. <sup>7</sup>

In our play I play the role of David Attenborough. For this role, I will need to develop a quiet whisper-like voice and a slow movement imitating an old man, as I want the audience to see it is David Attenborough so that they understand I am a wildlife commentator. This is essential as his function in the play is to talk about the problems animals are having and showing he is David Attenborough will show the audience he is a reputable source, and knows what he is talking about. <sup>8</sup> Another character I play in our piece is Mr Green, a timid car salesman who attempts to sell a customer an environmentally-friendly car. For this role I walk in a hesitant way to show a lack of confidence and I have a quiet shy and timid voice. <sup>9</sup>

1. The student identifies the stimulus chosen (from a range presented by the teacher is implied)

2. The initial response by the group to the stimulus which informs the theme of the piece

3. Development of ideas from the initial response

4. A firm commitment to the piece by the group and an awareness of audience is evident

5. The student identifies a style of performance for the piece and justifies the choice of practitioner. This is not a requirement of the specification, but it is clearly helpful for students to present their work in a specific style

6. There is evidence of research into the killing of Cecil the lion which informs a technique and a moment in the piece

7. The student's own dramatic aims and intentions are identified

8. Further evidence of research and dramatic intention is demonstrated here

9. The reference to the contrasting characterisation is a further development of the students' dramatic intentions



## Devising logs and commentaries

One of the main techniques I encouraged my group to include was montage as I felt it was extremely effective in the pieces I have seen performed and I think it is a great way to show the contrast between two very different scenarios. An example of my contribution is that I suggested the first scene, where we use montage of a newspaper seller reading out headlines while the others in the group act a very short scene representing that headline. This creates a more exciting approach to the scene rather than just seeing the headline read out and should engage the audience from the start. <sup>10</sup>

Word Count: 599

### Section 2: Development And Collaboration

One of our most influential scenes in the piece is our opening scene "The Headline Scene." We developed this scene as a way of introducing our broader idea of pollution and saving animal life to the audience. <sup>11</sup> This scene stemmed from the research we had done for homework, where all members of our group were told to come up with ten to twenty facts on their given topic, between habitat destruction, pollution, animal poaching and global warming. We developed a scene around the headlines which showed, for example, how Walter Palmer, the man who killed Cecil the lion, was targeted for extradition and how he wanted to kill an elephant as well. <sup>12</sup>

We started off with the idea of walking around the audience and simply reading out the headlines that we had come up with. For example I had the line "Cecil the lion's killer wanted to kill an elephant next, but couldn't find one big enough. Although this did get the ideas in our scene across it was quite dull and not very Brechtian at all as it didn't engage the audience and didn't really break the fourth wall as we were not putting the emotion in to it. <sup>13</sup> After we realised this, we decided that we needed more excitement for the audience and came up with the idea of acting out the headlines as we say them. Each headline would have a short mini scene attached to it this was not only more exciting but more Brechtian as we were using montage, a Brechtian technique. One thing we aimed for the mini scenes to do was to add a bit of humour and excitement to an otherwise flat opening scene. <sup>14</sup>

Another scene that changed greatly in rehearsals was our poaching scene in the scene we wanted to show an actual killing of an animal and what happens to it. We decided on a rough format of two poachers played by me and M and one tiger played by C. We started off by having the tiger walking across the stage and being stalked by the poachers. This we found however to be a bit naturalistic and boring and there wasn't much we could say to the audience while poaching. <sup>15</sup> When performed to our peers they agreed and suggested a change to that scene. <sup>16</sup> We decided that the poachers should enter first as it then gave them some time to talk to the audience and establish their characters.

## Comments

10. This concluding paragraph sums up the dramatic intentions for the piece as a whole and, again, demonstrates an excellent awareness of audience

11. The student begins to explain the process they undertook to refine their initial ideas and intentions into a final devised piece

12. A useful homework exercise which encourages the development of the devising process

13. The reference to the rehearsal process is very clear and the student demonstrates an excellent understanding of why the scene needs developing

14. Group collaboration results in a highly satisfactory outcome with clear aims and objectives for both the audience and the realisation of style

15. This second identification of the rehearsal process usefully illustrates the groups' awareness of style and the need to refine their work

16. Peer feedback is given and responded to



## Devising logs and commentaries

The poachers used humours to distance the audience from the scene and to reduce emotional attachment. We used hot seating<sup>17</sup> to come up with the humour and had Colin asking us questions about our roles as poachers and we answered them in character and humorously this was useful as we came up with archetypal roles while answering the questions and therefore came up with archetypal comments and jokes which we kept when developing the characters.

In our piece I played the role of David Attenborough. I wanted to be David Attenborough as I thought that it would stretch my skills and that I would enjoy imitating his famous voice.<sup>18</sup> To accomplish my goals as Attenborough I developed my voice a lot. As mentioned, David Attenborough has a very recognizable voice and this was a key aspect of the way I wanted to present him as this was the main way the audience would recognise me as, if they didn't, my characters presence would be meaningless. I developed my voice copying, to the best of my abilities, his voice I found that he uses quite a whispery voice and I used my hand gestures to back up and emphasise the points. I also needed to show the audience my age and the way I did this was mainly by my movement. I walked slowly when I was David Attenborough with squinted eyes to represent bad eyesight and shook people's hands when I walked on, a traditional greeting more commonly used by the elderly.<sup>19</sup> To develop my character I took part in hot seating with my group a technique which I have found useful in the past to further develop any roles I have. The hot seating involved other members of my group asking me questions on various topics and I would answer them in character.<sup>20</sup>

Another key role which I played in the piece was the role of Mr. Green. Mr. Green was a hybrid car salesman who attempted to sell the main character a car and whose rival was Dodgy Dave, a Porsche car salesman. My goal whilst playing the character was to show how hybrid cars are perceived and particularly their drivers. I wanted to show how people believe hybrid cars are boring and for old people. To do this I tried to play an archetypal cheerful old person. As he is still a salesman I gave him a reasonably strong voice however I used typically out-dated phrases like "jolly" and "splendid" as well as talking about wisdom.<sup>21</sup> Because of the staging, Mr. Green didn't really move at all in the scene but he demonstrated a car and mainly talked. However I developed the character by giving him quite an elderly posture with a slow movement and slightly hunched over. As well as using out-dated phrases I gave him a well pronounced voice almost posh to show the common misconceptions about hybrid car owners being older and more boring than others.<sup>22</sup> I based the character on my grandpa who has a hybrid car and is quite similar to the character of Mr. Green.

## Comments

17. An effective rehearsal technique is noted and results in a specific outcome which informs the application of skill to develop the characterisations

18. The student now begins to address how he developed and refined his own acting skills and ideas

19. It is evident that the student has researched and closely observed the main identifying characteristics of David Attenborough and has isolated them into component parts in order to portray the role with a high degree of success

20. Further use of this rehearsal technique illustrates the student's self-awareness of the need to experiment when developing a role

21. A second character is identified with detailed aims for the scene and characterisation

22. Staging constraints are taken into consideration and the student outlines the physical and vocal characteristics of the character



## Devising logs and commentaries

All this was to show how the drivers of hybrid cars are perceived and to give a contrast between him and Dodgy Dave. My main influences in developing the character were older family members as well as the media's perception of old people shown on the news. <sup>23</sup>

We had a technical candidate as a group member, who made our set and we had to work hard to keep the transitions of our piece as smooth as possible. All of our set was designed by J who didn't take part in the acting just the set. The tree stump was used in various ways and by various characters in a minimal, Brechtian manor to suggest locations. It is used when C playing Walter Palmer hides behind it when he is attacked by an aggressive news reporter. He also stands on this in the same scene whilst hunting an elephant to show human superiority against animals. Also, when we played out a version of the lion king C stood on it whilst playing the dead Mustafa to symbolise being out of the world and spiritual. <sup>24</sup>

Word Count: 1102

### Section 3: Analysis and Evaluation

One of my favourite scenes of my own performance which I think went well was the very first scene in which I played David Attenborough and talked directly to the audience. <sup>25</sup> My aims for this were to make the facts I was presenting sound as if they were strong and were coming from the real David Attenborough, as well as adding a bit of comedy to the opening. <sup>26</sup> I felt I did this well: I used a slow, monotonous, voice, to achieve the effect of the facts coming from the rather preachy Attenborough and, to add the comedy I made fun of some of his traits like his famous whispery voice and walked slowly in a crouched movement to signify his age. <sup>27</sup> This also helped to introduce our play's message and show what were about. I was proud of this scene as I also successfully used some Brechtian techniques which I had struggled with like breaking the fourth wall which I did very well in this scene directly addressing the audience. <sup>28</sup> This also went well as the audience immediately knew I was Attenborough through my voice and laughed and found the scene very entertaining. <sup>29</sup>

Another moment which I felt went well as an actor was mid-way through our piece when I played the role of a hybrid car salesman, Mr. Green. I wanted to show how people with hybrid cars are presented and make of joke out of that stereotype. I felt I did this by using a positive, blissful tone in my voice when I was talking to C, who was playing Mr Average, as I was trying to sell him a car, as well as a happy, sincere facial expression with an exaggerated smile, this made fun of the stereotype about owners of hybrid cars being older and overly optimistic. <sup>30</sup>

### Comments

23. The archetypal character chosen is in keeping with the chosen style and is an effective contrast to the other character in the scene. The student acknowledges what has influenced his development of the role.

24. In this paragraph the student references the work of other members of the group, particularly the effectiveness of the set designer in creating a set which reinforced the Brechtian style of the devised piece.

25. This section starts with a clear identification of a moment from the final performance.

26. The student's aims for the characterisation are detailed and he offers

27. The student evaluates the success of this approach through their effective use of vocal and physical skills.

28. The student recognises the development of their own skill and offers an analysis of how the skills used underpinned both the message and the style of the piece.

29. Audience reaction is acknowledged and reinforces the success of their performance.

30. The evaluation of the skills used to create the role of Mr. Green justifies the identification of another successful moment in the student's performance.



## Devising logs and commentaries

A final scene which I thought went well for my own performance was in our supermarket scene in which I played a woman who was extremely wasteful. Through <sup>31</sup> this character I wanted to show how wasteful we can be when we are purchasing things from a supermarket and how we shouldn't waste as much as we do, I also wanted to add humour through playing a quite exaggerated character. <sup>32</sup> I said the line "Oh hello, Jane", as I spotted a friend in the supermarket, played by M, I added humour by using a very high pitched and excited voice while saying this and used a very excited facial expression also using fast and energetic movement and acted surprised as if this was the best thing to ever happen this helped to make a joke out of the posh housewife stereotype I was portraying. I felt <sup>33</sup> that this was a good way of furthering our message by showing how wasteful people can be, especially as there were probably similar people to my middle-class housewife in the audience who might have recognised this version of themselves.

Overall I definitely think we accomplished our aims in this piece of trying to show the audience how we believed they should act when it comes to being environmentally friendly and I think we did a good job of presenting this issue. I also liked the way we explored Brechtian theatre and performed Brecht's techniques as I felt it made me and the other actors in my group more rounded and gave us a good experience of a new form of drama. I felt we communicated our message strongly throughout with every scene relating to it. <sup>34</sup>

Word Count: 581

Total Word Count: 2364

## Comments

31. This third example supports the previous two in analysing and evaluating the student's overall impact as an individual in the piece

32. The intention for the characterisation in terms of role and impact are noted and the skills employed in the realisation of these are identified

33. There is useful analysis here of the effectiveness of this moment in reinforcing the message of the piece

34. The overall impact that the student had as an individual is evident in the examples given, this concluding paragraph neatly sums up the achievements of the group in accomplishing their creative and artistic aims for the piece



# Devising log – GCSE Drama

## Cover sheet

Please attach to your work

Name \_\_\_\_\_ Candidate number \_\_\_\_\_ School/college name/centre number \_\_\_\_\_

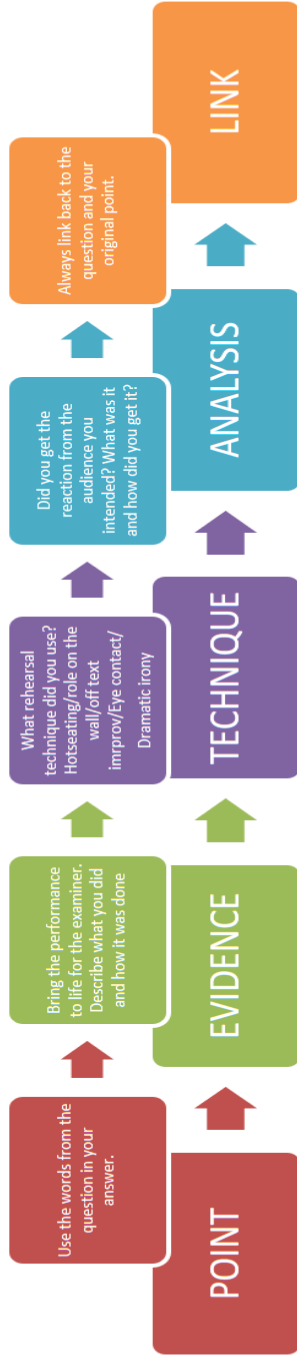
Specialism \_\_\_\_\_ Inspirational source \_\_\_\_\_ Genre/performance style \_\_\_\_\_

Contents (Please tick to indicate all sections are complete)	Section 1: Inspiration and intentions			2,500 words maximum
	Completed	Completed	Completed	
<b>Evidence</b> (Note: the evidence must consist of <b>one</b> of these options)	Section 2: Development and collaboration	Completed	Completed	15 pages maximum
	Section 3: Analysis and evaluation	Completed	Completed	
	Written evidence only or Written and annotated photographs or sketch(es)/drawing(s) or cue sheet(s)/plot(s)	Completed	Completed	
	Written and audio recording(s) or visual recording(s) or audiovisual recording(s)	Please delete as applicable		1,500 words and 12 minutes maximum
	Audio or visual or audiovisual recording(s) only	Please delete as applicable		
	<b>Any other information</b> (including name of piece if applicable)	Please delete as applicable		15 minutes maximum



# P.E.T.A.L your paragraphs!

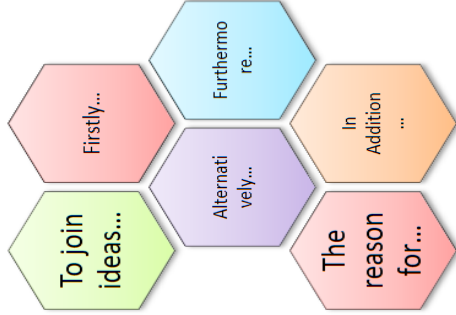
Use these sentence starters to help you write your P.E.T.A.L paragraphs!



The most engaging part of the drama was...

I am going to be talking about...

The piece of practical work I was most proud of was...



**RT**

- Hotseating
- Off text improvisation
- Emotional recall
- Research into the style/period/playwright
- Vocal techniques – Rehearsing your lines
- Facial expressions – Using a mirror to make sure your emotions are conveyed or working with a partner
- Rehearsing your work and watching it back
- Experimenting with the use of costumes, sound, lighting and props
- Performing small sections through mime
- Role reversal
- Thought tracking

- This was successful because...
- The audience were engaged because...
- This meant that...
- Therefore...
- Consequently...
- As a result...
- Because...
- So...

Link back to the Q  
• We can there fore see...  
• It is clear that...

Link back to the Q  
• To summarise my point...  
• In conclusion







## Buddy Assessor form – devised piece

Name of performer/designer:

Name of assessor:

<p>What did the performer/designer do well? Please give clear examples.</p>	
<p>What would you like to see developed more? Explain in as much detail as possible.</p>	
<p>Performers: what vocal skills did the performer demonstrate? What physical skills did the performer demonstrate?</p> <p>Designers: did the designer demonstrate a range of skills (think about design ideas; use of technical equipment; creativity)?</p> <p>Provide examples.</p>	
<p>Performers: did the performer create one (or more) roles convincingly?</p> <p>Designer: did the designer add to key moments of the piece?</p> <p>Provide examples.</p>	
<p>Did the performer/designer contribute to the piece as a whole (for example, by clearly knowing cues/lines; working positively with others)?</p> <p>Provide examples.</p>	
<p>What did you think was the message or theme of the piece?</p> <p>Explain.</p>	
<p>Any comments on the piece as a whole?</p>	



# DIRT Page

Dedicated Independent Reflection Time


Name \_\_\_\_\_ Date \_\_\_\_\_

Project \_\_\_\_\_

How do you think you could improve your performance?

What peer feedback have you been given?

What feedback have you been given to by your teacher?



**Priority number one:** What is the most important thing to develop or improve?  
What has been said by yourself, your peers and your teacher?

**Priority number two:** What is next to develop or improve?

**Priority number three:** What is next to develop or improve?

Have you...

- Self assessed your work?
- Received some peer assessment?
- Received feedback from your teacher?

Have you...

- Achieved priority 1?
- Achieved priority 2?
- Achieved priority 3?



Project \_\_\_\_\_  
\_\_\_\_\_

Title \_\_\_\_\_  
\_\_\_\_\_

# DIRT Page

Dedicated Independent Reflection Time

Name \_\_\_\_\_ Date \_\_\_\_\_

 Key Words and Spellings

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
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\_\_\_\_\_

Feedback from last lesson.

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\_\_\_\_\_

WHAT HAPPENED TODAY?

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WORK

What worked  
well and what  
are you pleased  
with?

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What work still needs improving?

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What work did you improve on today?

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\_\_\_\_\_



## AQA Devising Drama – Component 2

Candidate name: \_\_\_\_\_

Candidate number: \_\_\_\_\_

Mark	Level of theatrical skill	Range of theatrical skills demonstrated	Contribution to the effectiveness of the piece	Inventiveness of individual's work	Success in realising individual artistic intention*
4	<b>Highly competent, highly developed and sustained</b> use of theatrical skill.	<b>Extensive</b> range of theatrical skills demonstrated.	<b>Outstanding</b> contribution to the effectiveness of the piece.	<b>Highly inventive</b> work throughout.	<b>Highly successful</b> realisation of individual artistic intention.
3	<b>Developed, secure and consistent</b> use of theatrical skill.	<b>Wide</b> range of theatrical skills demonstrated.	<b>Considerable</b> contribution to the effectiveness of the piece.	Work has <b>many inventive qualities</b> or moments.	<b>Secure success</b> in realising individual artistic intention.
2	<b>Some developing competency</b> in use of theatrical skill, <b>not always sustained</b> .	<b>Fair</b> range of theatrical skills demonstrated.	<b>Some meaningful</b> contributions to the effectiveness of the piece.	<b>Some useful inventive</b> ideas.	<b>Some</b> success in realising individual artistic intention.
1	<b>Little competency and little consistency</b> in use of theatrical skill.	<b>Narrow</b> range of theatrical skills demonstrated.	<b>Little</b> contribution to the effectiveness of the piece.	<b>Little inventiveness.</b>	<b>Little</b> success in realising individual artistic intention.
0	Nothing worthy of credit.	Nothing worthy of credit.	Nothing worthy of credit.	Nothing worthy of credit.	Nothing worthy of credit.

Role: Performer

Comments: \_\_\_\_\_  
\_\_\_\_\_

WWW: \_\_\_\_\_  
\_\_\_\_\_

EBI: \_\_\_\_\_  
\_\_\_\_\_



<b>Level of theatrical skill</b>	<b>Range of theatrical skills demonstrated</b>	<b>Contribution to the effectiveness of the piece</b>	<b>Inventiveness of individuals work</b>	<b>Success in realising artistic intention.</b>

**WHAT HAVE I LEARNED?**

**DEVISING DRAMA**



**CHECK YOUR LEARNING**

If you are uncertain of the meaning of any of the terms above, go back and revise.





## Statement of dramatic intentions

GCSE Drama

Component 3: Texts in practice

**Centre number**

**Centre name**

\_\_\_\_\_

\_\_\_\_\_

**Candidate number**

**Candidate's full name**

\_\_\_\_\_

\_\_\_\_\_

Extract details (one form per extract)

Specialism chosen (delete as appropriate)

Performer / Lighting designer / Sound designer / Set designer / Costume designer / Puppet designer

Justification of theatrical choices (c 150 words)

In the performance I aim to show...

In the performance I want the audience to...



## Statement of dramatic intentions

GCSE Drama

Component 3: Texts in practice

Centre number

Centre name

Candidate number

Candidate's full name

A

Male playing Mickey

Extract details (one form per extract)

Blood Brothers

Specialism chosen (delete as appropriate)

Performer / ~~Lighting designer~~ / ~~Sound designer~~ / ~~Set designer~~ / ~~Costume designer~~ / ~~Puppet designer~~

Justification of theatrical choices (c 150 words)

In the performance I aim to show...

*engage the audience fully throughout the extract by creating a believable and interesting character that the audience sympathise with. I also aim to show the class difference between Mickey and Eddie by being louder and more excitable and using levels to show that my character is lower status than Eddie. I want to show that Mickey is a young boy in this extract by using my acting skills to create a believable 'younger' Mickey.*

In the performance I want the audience to...

*Sympathise with Mickey as he is a lower status character and does not have the opportunities that Eddie has. I want them to find my character funny at times, when he is whispering swear words and talking about 'our Sammy' I want to use my vocal skills to make them laugh.*

Candidate signature

Date



## Statement of dramatic intentions

GCSE Drama

Component 3: Texts in practice

Centre number

Centre name

\_\_\_\_\_

\_\_\_\_\_

Candidate number

Candidate's full name

B

Male playing Eddie

Extract details (one form per extract)

Blood Brothers

Specialism chosen (delete as appropriate)

Performer / ~~Lighting designer~~ / ~~Sound designer~~ / ~~Set designer~~ / ~~Costume designer~~ / ~~Puppet designer~~

Justification of theatrical choices (c 150 words)

In the performance I aim to show...

*... the class difference between Mickey and Eddie by being more upright and speaking very calmly and in a posh accent. I aim to show Eddie to be a bit wary of Mickey at first and then to get excited when he starts to swear, I want to clearly show the change in his character through this extract.*

In the performance I want the audience to...

*Sympathise with Eddie as he is quieter than Micky and finds him a bit scary at first and isn't as confident. I want them to find my character funny at times by highlighting the contrast between Mickey and Eddie and by showing that we are young boys.*

Candidate signature

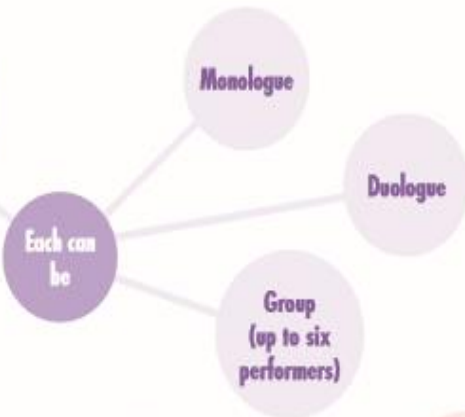
Date

\_\_\_\_\_

Space for diagram, sketch, plot or cue sheet if desired

**WHAT HAVE I LEARNED?**

**TWO EXTRACTS**



Performer

Lighting

**CHOICE OF SPECIALISMS**



**WORKING WITH A SCRIPT**



**CHECK YOUR LEARNING**

If you are uncertain of the meaning of any of the terms above, go back and revise.