

Written log

Write up your response to the task of devising a piece around the theme of 'trust' focusing on particular stimulus.

Assessment evidence

The Devising log evidence presented for assessment must be the student's own work.

Details of admissible evidence types for the Devising log can be found below:

Evidence for the Devising log must be one of the following:	Suggested length per section	The Devising log must not exceed in total (evidence beyond this must not count towards the mark)
Entirely written	400–600 words	2,500 words
Written accompanied by annotated: <ul style="list-style-type: none"> • photographs and/or • sketches/drawings and/or • cue sheets. 	2–4 A4 pages	15 pages
Written accompanied by audio/visual/audiovisual recording(s)	200–400 words and 2–3 minutes	1,500 words and 12 minutes
Entirely audio/visual/audiovisual recording(s)	3–4 minutes	15 minutes

Re- read the information from the examination board.

Component 2: Devising drama

This is a practical component in which students are assessed on their ability to create and develop ideas to communicate meaning for theatrical performance (AO1), apply theatrical skills to realise artistic intentions in live performance (AO2) and analyse and evaluate their own work (AO4).

Component 2 constitutes 40% of the GCSE.

It is marked by teachers and moderated by AQA.

For this component students are required to complete the following **two** assessment tasks:

- produce an individual Devising log documenting the devising process
- contribute to a final devised duologue or group performance.

The Devising log is marked out of 60.

Each student's contribution to the final devised performance is marked out of 20.

Marking Section 1

This is the mark scheme to be used for Section 1 of the Devising log in Component 2. There are 20 marks available for this section.

The assessment objective being assessed is AO1: Create and develop ideas to communicate meaning for theatrical performance.

Devising log Section 1 (20 marks)

Band	Mark	Descriptors
4	16–20	<p>Excellent response:</p> <ul style="list-style-type: none"> • The explanations given in the Devising log evidence excellent skills in creating and developing ideas to communicate meaning. • There is evidence of a highly developed and highly creative response to the stimulus. • The explanation is very clear and points are comprehensively explored. • Precise details are provided throughout.
3	11–15	<p>Good response:</p> <ul style="list-style-type: none"> • The explanations given in the Devising log evidence good skills in creating and developing ideas to communicate meaning. • There is evidence of a creative and engaged response to the stimulus. • The explanation is clear and most points are explored in some detail. • A number of precise details are provided.
2	6–10	<p>Reasonable response:</p> <ul style="list-style-type: none"> • The explanations given in the Devising log evidence reasonable skills in creating and developing ideas to communicate meaning. • There is evidence of a meaningful response to the stimulus which shows some creativity. • The explanation is reasonably clear but some points are not explored. • A few precise details are provided.
1	1–5	<p>Limited response:</p> <ul style="list-style-type: none"> • The explanations given in the Devising log evidence limited skills in creating and developing ideas to communicate meaning. • There is evidence of an under-developed response to the stimulus. • The explanation lacks clarity and depth. • Minimal detail is provided.
0	0	Nothing worthy of credit.

Teachers Devising log

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 ¹ led us on to the idea of time itself melting away and slowly running out ². 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. ³ 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. ⁴

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. ⁵ 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 effect 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. ⁶

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. ⁷

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. ⁸ 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. ⁹

Comments

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 student's dramatic intentions

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.¹⁰

Word Count: 599

Comments

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

Section 1: Response to a stimulus.

Explain your initial ideas, research and intentions for the devised piece.

How do you write it?

The key thing is to remember the coursework examiner who will read this knows **nothing** about what you have done.

What you did

What effect did you want to create (Why)

How you achieved this

Response points to cover: You need to cover the following in your complete draft.

1. Introduction

a) Why trust?

b) Introduce your stimulus in detail- what it is exactly, who wrote it and why you chose it

2a) What ideas have you taken from your practical workshop on this stimulus? Why?

3) What have you added to the story and why

b) Who have you added to the story and why

c) Who have you cast and why

4) How are you going to tell the story? What theatrical and dramatic conventions (split stage, flashback) are you going to use and why?

5a) What effective things did the group research that have been added into the piece?

b) What individual things have you researched that have been added into the piece(tell the examiner exactly what it was and how it helped)

6a) Dramatic intentions- of the whole piece- what do you want it to look and sound like to the audience e.g. comic/tragic/ fast and energetic ?

b) your dramatic intentions of your role (use the sheet) and how do you intend to create them?

These must be covered.

1. Your initial response to the stimuli you have chosen to use from the three we did together. Read the example introduction below.

Our group were inspired by the second stimulus which was the lyrics called 'Trust' sung by the snake from the film The Jungle Book. We chose this because we felt that the fact we thought the workshop on it covered some interesting ideas about manipulation and being deceived about who you can trust. We thought this would be relevant to the target audience of year 7s who sometimes have to make new friends and have to be careful about making the correct choice.

Now write your own introduction or check your initial draft to see if it is clear.

2a) What ideas have you taken from your practical workshop on this stimulus? Why?

More tips on how to write this section.

Refer in detail to your black book and the practical workshop.

Describe the activities in the workshop, the acting skills you personally used and what ideas of 'trust' this generated.

3) How did you add to the workshop?

a) What have you added to the story and why?

b) What is the idea and storyline of your piece? Why? Where is it set?
Why? When is it set? Why?

c) Which characters have you added to the story and why?

d) Who have you cast in the different roles and why?

4) How are you going to tell the story?

What theatrical and dramatic conventions (split stage, flashback) are you going to use and why?

Are you using Epic Theatre style? Why?

5a. Research details.

exactly what did you find?- how directly did it influence the piece? If you have not yet completed your research please do this as well.

5b. Read the following two examples of explaining the research in your draft. Which did it better?

Example 1: I had to research Germany and this helped us to understand where the farm was.

Example 2

As I was playing a German officer and to add authenticity I researched some easy to learn German phrases. A key phrase was 'öffne die Tür,' **open the door. This will help me to sound authentic but at the same time, not be too difficult to understand as I will be banging on the door. This will helpfully make this character appear as a stereotype and be easily recognised as the pantomimesque villain to the target audience.**

5c. Example 2 clearly explains what research was needed and why. An example of the research is evidenced with an explanation of why it will be useful.

5d. Now include a section about your research using the tips above. Please do not mention research that will not have an influence over your practical piece.

6a. What are the group's dramatic aims and intentions of the piece ?

Group aims. what does this mean?

*cover the 'look' of the piece ie props, costume. Are you going to have a full or minimal set? Are you going to have minimal costume design (for example a simple school uniform)? Why?

* At the end of the piece what do you want the year 7 audience to understand, think about in terms of the idea of trust?

6b. What are your personal acting aims?

What specific acting techniques do you intend to use? Why?

When you have finished all the sections (this can be hand written in your blue book or typed)

Look at the following mark scheme for this. What is the quality of your draft? What could you improve?

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