

Note: Reading tasks are in blue. Work tasks are in red.

Unit of Work 2: Start drafting your development section and collaboration' section is.

Now you have responded to the stimulus, made key decisions about the piece and your intentions you now have to document what you did to develop your production in order to be ready for performance. You will get marks based on your description of what you did, linked to an explanation of why this helped to move the piece on and what you did in collaboration (team work) with the other members of your group. So these are:

1. How(= what and why) you developed and refined your ideas ad thos of others with whom you worked.
2. How you developed the piece in rehearsals (overall story, individual scenes, character interactions, dialogue and transitions between scenes)
3. How you developed and refined your own theatrical skills during the process= what acting skills did you choose and how did your improve them/
4. How you responded to feedback (what feedback, what did you do in response and why it improved the piece/your role)
5. How you used your acting skills in the final piece.

You should have some information that will start this draft, as obviously we have not finished rehearsing and do not know when we will be able to restart.

[Reading Task 2. Read the following example of the same person who wrote the response example.](#)

### 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.

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

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 character's 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 in the character of Mr. Green.

#### 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 manner 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

#### Comments

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

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 most 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 characterization.

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

#### 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.

Reading task 3. Read the mark scheme out of 20 for this section (below)

Work task 1: Decide, (using the comment boxes to help) what band the exam board awarded this.

#### Marking Section 2

This is the mark scheme to be used for Section 2 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 2 (20 marks)

Band	Mark	Descriptors
4	16–20	<b>Excellent response:</b> <ul style="list-style-type: none"> <li>The explanations given in the Devising log evidence excellent skills in creating and developing ideas to communicate meaning.</li> <li>There is evidence of extensive and highly effective development and refinement of skills and the piece.</li> <li>The explanation is very clear and points are comprehensively explored.</li> <li>Precise details are provided throughout.</li> </ul>
3	11–15	<b>Good response:</b> <ul style="list-style-type: none"> <li>The explanations given in the Devising log evidence good skills in creating and developing ideas to communicate meaning.</li> <li>There is evidence of considerable and mostly effective development and refinement of skills and the piece.</li> <li>The explanation is clear and most points are explored in some detail.</li> <li>A number of precise details are provided.</li> </ul>
2	6–10	<b>Reasonable response:</b> <ul style="list-style-type: none"> <li>The explanations given in the Devising log evidence reasonable skills in creating and developing ideas to communicate meaning.</li> <li>There is evidence of some meaningful development and refinement of skills and the piece.</li> <li>The explanation is reasonably clear but some points are not explored.</li> <li>A few precise details are provided.</li> </ul>
1	1–5	<b>Limited response:</b> <ul style="list-style-type: none"> <li>The explanations given in the Devising log evidence limited skills in creating and developing ideas to communicate meaning.</li> <li>There is evidence of little development and refinement of skills and the piece.</li> <li>The explanation lacks clarity and depth.</li> <li>Minimal detail is provided.</li> </ul>
0	0	Nothing worthy of credit.

## The piece was awarded:

### 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

Reading task 4: Read the following information. What is a precise detail? This is where you give a clear description of a technique and explain how you used it and why it was useful.

a. rehearsal techniques and dramatic devices.

Devising is an active process and involves a great deal of 'trial and error,' while you test ideas and see what works for you.

**\*objectives: these are your goals for the piece, scene or character.**

You may have decided on these objectives in your group, for example you may have discussed and agreed what needs to happen by the end of the scene or what does the audience need to have been informed about by the end of a scene.

**Working Task 2- Make notes (in your blue book) on:**

- Your objective for the piece at the end (this is the same for the intention in your response section)
- Your objective for your character by the end (what you want the audience to know or think about your character, and what the character may have learned for themselves)
- What are the **mini** objectives for your character and the story by the end of each scene? Be clear to build up the information about the character per scene.

Reading Task 4 continued. Read the following list of conventions (from Epic Theatre) We have already covered these in a previous lesson.

The narration/story needs to be told in a **montage** style. (a series of short self contained scenes that might create a contrast to the previous one, to highlight the important objective)

Techniques to **break down the fourth wall**, making the audience directly conscious of the fact that they are watching a play.

Use of a **narrator**. Because this character is outside the character framework, they change the relationship with the audience.

Use of **songs or music**. Songs and dances are likely to provoke a more objective viewing, particularly if what you're watching is serious and not the schmaltzy environment of a typical musical.

Use of **technology**. If you project ideas onto a screen in a slide show or even have a still image there throughout each scene, it makes the audience analyse more thoroughly.

Use of **signs or verbal descriptions of what will happen in the scene**. If an actor starts each scene with a placard naming the scene or you have a board which is changed at the start of each scene, you're reminding the audience about the fact that they are watching a play.

Use of **freeze frames / tableaux**. This is obviously unnatural in the simple sense of that word, and should make the audience think about the **frozen moment**

Work Task 3: in blue book (using notes in this exercise book and black book) note which one(s) you have used and why?

Add some descriptive details of when they have been used (every scene or just some), did you have to improve them and why you used it/them.

Reading Task 5. Read about other conventions/techniques you could use.

**movement sequences:** these include synchronised movement, slow motion, mime, dance or other physical theatre.

**choral speaking:** this is where a group of actors commenting together on a scene or lines from a speech are shared out.

**split scene:** this is where you have two scenes in two sets happening at the same time. Then you **cut** between the scenes (this is a technique soap operas use a lot!)

Work task 4: in blue book (using notes in this exercise book and black book) note which one(s) you have used and why?

Add some descriptive details of when they have been used (every scene or just some), did you have to improve them and why you used it/them.

If you have not used them- could you? Make notes on where this could be added in.

Work Task 5: Be sure to know your character. Fill in the following chart. You can print this page or copy the headings in your blue book and write your notes.

**Character Development Sketch**

*What thoughts are circling in his or her head?* **Brain**

*How does he or she see the world?* **Eyes**

*Memorable Quote* **Mouth**

*What burdens does he/she carry?* **Shoulder** *What does he/she worry about?*

*What does he/she need to hold on to? Who/what would be considered his/her "right-hand man?"* **Heart** *What does he/she care most about?*

*What is his or her weakness?* **Right Hand** **Left Hand** *What has he/she "left" behind?*

**The "Roots"** *What or who has helped shape* **Achilles Heel** *his/her life up to this point?*

*What significant events have he/she experienced?* **The Road - Life Line**



Reading Task 6: Read the list of acting skills you should know.

Working Task 6- look any up if you are unsure of what they are.

<i>Skills</i>	<i>Precise details</i>
<u>Vocal Skills</u>	
- Projection	clear, mumbled, whispered
- Diction	angrily, softly, condescendingly, sarcastically,
- Emotion/tone	sharp, loud
- Stress/ Emphasis	surprised, shocked, unbelieving, loud, <u>sarcastic</u>
-Exclamation	exaggerated
-Intonation	sudden, long, short, quiet
-Pauses	
-Phrasing	
-Punctuation	punchy
<u>Movement Skills</u>	
Stage awareness- position on stage and levels	upstage, downstage, high, low, above, below
Interaction with other performers- eye contact and <u>with audience</u>	direct, withdrawn
Variety of movement- pace	fast, slow, even
Appropriate physical elements for character-	
<u>body language,</u>	closed, open, expressive
<u>posture,</u>	upright, slouched
<u>stance,</u>	upright, slouched
<u>walk/run/skip</u>	measured, slow, fast, tiptoe, wide
Effective <u>stage choreography</u> with others	
Clear <u>proxemics</u> (proximity/distance to other performers)	close, apart
Gesture	clear, disguised, strong, <u>weak</u>
<u>facial expression</u>	scowling, smiling, <u>etc</u>

Reading Task 7: Read the list on the right of the precise details you need to give when describing the acting skills you are using at key moments in your play.

<i>Skills</i>	<i>Precise details</i>
<u>Vocal Skills</u>	
- Projection	clear, mumbled, whispered
- Diction	angrily, softly, condescendingly, sarcastically,
- Emotion/tone	sharp, loud
- Stress/ Emphasis	surprised, shocked, unbelieving, loud, <u>sarcastic</u>
-Exclamation	exaggerated
-Intonation	sudden, long, short, quiet
-Pauses	
-Phrasing	
-Punctuation	punchy
<u>Movement Skills</u>	
Stage awareness- position on stage and levels	upstage, downstage, high, low, above, below
Interaction with other performers- eye contact <u>and with audience</u>	direct, withdrawn
Variety of movement- pace	fast, slow, even
Appropriate physical elements for character-	
<u>body language,</u>	closed, open, expressive
<u>posture,</u>	upright, slouched
<u>stance,</u>	upright, slouched
<u>walk/run/skip</u>	measured, slow, fast, tiptoe, wide
Effective <u>stage choreography</u> with others	
Clear <u>proxemics</u> (proximity/distance to other performers)	close, apart
Gesture	clear, disguised, strong, <u>weak</u>
<u>facial</u> expression	scowling, smiling, <u>etc</u>

Working Task 7a: in your blue book write some sentences describing some of the key moments in the play and the acting skills you use. Use both sides of the list to help you.

For example:

opening- I use a **upbeat and positive (precise detail) tone (acting term)** to my voice when talking to the audience, like they are other students on the yard. When no one talks back to me I change to a **sadder (precise detail) tone (acting term)** of voice.

Working Task 7b- now add an explanation of why you are using that exact detail.

For example: opening- I use a **upbeat and positive (precise detail) (tone acting term)** to my voice when talking to the audience, like they are other students on the yard. I intend to be positive to show that my character is trying to be resilient and trying to trust others. When no one talks back to me I change to a **sadder (precise detail) tone (acting term)** of voice. This will hopefully show how being alone deeply affects me and that being brave had been a waste of time.

Working Task 8: Now use your notes to write up an initial draft about how you and the group have developed your play so far. Write in your blue books. You could use the framework below. You can use the headings but remember to write in full sentences and with precise details of Epic technique and acting techniques. You can also refer to the feedback notes you have been given so far. Title: Development and Collaboration Draft.

#### **Development of the whole piece/plot/Brechtian devices**

Initially As a whole group we made some changes to the story line such as \_\_\_\_\_ because \_\_\_\_\_

Some of the initial changes to dramatic devices/Brechtian techniques were \_\_\_\_\_ because \_\_\_\_\_

Some of the initial feedback from my teacher and the class on storyline/devices was \_\_\_\_\_ so we changed it by \_\_\_\_\_

#### **My character and performance**

In the initial development period I wanted to show that the character was (refer to ideas from character sheet page 8) \_\_\_\_\_ so I started to use \_\_\_\_\_ in my performance.

We decided to stick with this idea/ we changed the idea of the character in performance because \_\_\_\_\_

Initial feedback on my performance was \_\_\_\_\_ so I \_\_\_\_\_

I developed my character further by \_\_\_\_\_

#### **Working with others**

I collaborated with others in my group when \_\_\_\_\_

Working Task 9. Follow the checks below.

- Check the quality of your work against the Band 4 example on pages 2 and 3. Add improvements to your own.
- Check the quality of your work by checking against the mark scheme on page 4.
- Check the quality and examples by giving it to someone else to read who has not been in the drama class. They will be like the coursework moderator- have you described what you did and why, really helpfully?

Improve your work from the guidance above