

Component Two: Creating Original Drama (Devising)



TIMINGS:

Duologue piece (two performers): must be between five and ten minutes.

Group performance (three or more performers): must be between six and thirty minutes

You may not devise in a group of more than six performers but you can have a group of 7 to

Include a designer..

• Preparation of your role:

Apply rehearsal techniques and development strategies in keeping with your practitioner's way of working

Success criteria:

You will need to demonstrate excellent command of your skill-set (performance or design) and demonstrate faultless or nearly perfect execution!

How are you developing your key ideas to communicate meaning to an audience?

What is the central idea for the piece and how does it demonstrate a response to the stimuli? Ensure that you craft a coherent narrative- this does not have to be linear but the 'jigsaw pieces' will need to fit together by the end of the piece!

Success criteria:

There must be a very high compatibility between your devised piece and the dramatic methods and approach of your chosen practitioner.

Success criteria:

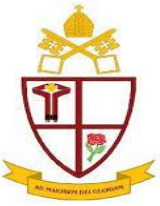
You are aiming to create highly inventive and original work. Don't be afraid to rethink each scene to increase the originality of the approach.

Research the context (issue/setting/ time period) really thoroughly and develop your character / key scenes according to the needs of this context and to reflect your research

Success criteria:

Aim to be highly successful in realising your artistic intentions in a completely sustained way, engaging the audience fully throughout the performance.

PRACTITIONER METHODOLOGY:
this will feed through **all** of the above!



Working Notebook

(marked by your teachers and moderated by AQA)

- **Section 1: Rationale and research**

In this section students should define their inspiration for the devised piece and document their influences. They should outline their personal dramatic aims and objectives and those agreed upon by the devising group. Students must include:

- the rationale for their starting point
- an explanation of their dramatic influences, including the influences they have drawn from their research, their chosen practitioner and live theatre productions they have experienced
- an explanation of the **stylistic** and **contextual** factors they have taken into account
 - Stylistic (eg. features of the chosen practitioner you intend to use)
 - Contextual (eg. aspects of the issue/ social and cultural factors relating to the issue, outline your research on these)
- an explanation of their individual dramatic aims and intentions, identifying the connections they have made between theory and practice (ie. how do these aims suit the practitioner chosen/or to put it another way how will the style help you deliver the aims?)
- an explanation of the dramatic aims and intentions of the piece, identifying the connections they have made between theory and practice (ie. how do these aims suit the practitioner chosen/ how will the style help the group to deliver the collective aims?)

Practitioner (to be chosen from a list of AQA prescribed practitioners): what is your chosen practitioner's methodology? What are the key values, approaches, features and conventions of their style? How can you use this methodology to shape your piece (concept and content) and feed it through all your decisions about interpretation and staging? Your staging and presentation will need to be consistent with the aims and dramatic intentions of this style. It must be recognisable and distinctive as the practitioner's style.

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- **Section 2: Development and refinement**

In this section students should explain how they developed and refined their work during the devising process, reflecting on their decision making along the way. They should demonstrate how theory has informed their practical work. Students should contrast the outcome of the final piece with their original aims and intentions, identifying how and why these changed during the devising process. Students must include:

- an explanation of the approach they have taken in devising the piece
- an explanation of their collaborative and independent decision making in relation to their evolving ideas, detailing how these ideas were experimented with, developed and refined during the devising process. Students should identify how these ideas connect theory and practice.
- an explanation of the decisions they have made in relation to the application of their theatrical skills, detailing how these skills were developed and refined in the context of devising
- an explanation of their final ideas for the devised performance, identifying how these ideas connect theory and practice
- a comparison of the outcome of the final devised performance with the initial aims and intentions for the piece, identifying key areas of change and how the devising process has shaped these changes.

As for Section One consider: what is your chosen practitioner's methodology and how is it helping you make decisions and shape your piece? What are the key values, approaches, features and conventions of their style? How are you using this methodology to influence your piece (concept and content) and feed it through all your decisions about interpretation and staging? Your staging and presentation will need to be consistent with the aims and dramatic intentions of this style. It must be recognisable and distinctive as the practitioner's style.