

# A Guide to GCE Creating Original Drama - AQA

# Content

- ▶ Quick Overview
  - ▶ Timeline
  - ▶ Picking Stimuli and Practitioners
  - ▶ The Working Notebook
  - ▶ Q and A
- 
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# Component 2: Creating Original Drama

30% of the overall qualification 60 marks Internally assessed and moderated

## Devised Performance (20 marks – 10%)

- ▶ For this section you will work in groups of 3-6 to create a 15-30 minute performance based on your collective response to stimuli and your chosen practitioner. Dependent on the style you must show strong communication of your chosen character/s which is in line with your intended outcome.

## Statement of intent

- ▶ You must write a **statement of intent** including your aims for the performance and how you want the audience to respond. If this does not tie in with what the examiner sees on the stage you may lose marks for communication. This is 150 words.

## Working Notebook (40 Marks – 20%)

- ▶ This is the **most important section** of this unit. You should continually update and re draft your work based on the development of your piece. The clue is in the name. It is developmental and should be logical and systematic. There are 2 sections **Rationale and Research & Development and Refinement**. Each section has a limit of **1,500 words** and is worth **20 marks** each.

# Being Transparent

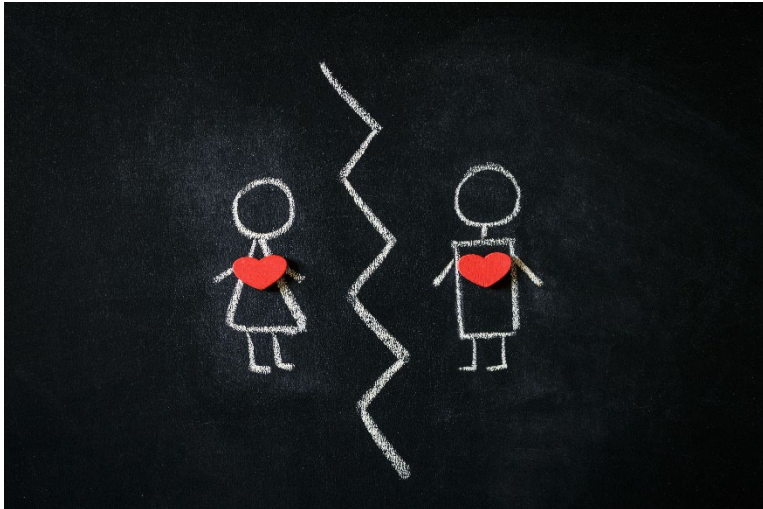
Week beginning 29 <sup>th</sup> August	<b>Practical devising</b> – building ideas, improvising scenes, creating loads of new material.	Continue developing section 1 of your coursework.
Week beginning 5 <sup>th</sup> September	During this phase you should not spend your time perfecting each scene until 26 <sup>th</sup> September. You just need material. It is important to come to each lesson with a plan on what scene/character/movement you are working on. You do not need one main scene for everyone. Please avoid the ‘everyone has a monologue’ unless rooted in your chosen practitioner. It is wise to let a different person direct each lesson, so everyone is inputting their ideas.	Continue developing section 1 of your coursework.  Start writing section 2 of your coursework.
Week beginning 12 <sup>th</sup> September		<b>Hand in a draft of your section 1 coursework to JST.</b>
Week beginning 19 <sup>th</sup> September	We will also stop you and get each group to watch performances to help give feedback and support.  <b>If you are stuck for ideas:</b> go back over your initial research/ copy a section of one of your practitioners live theatre performances and then re-imagine it to suit your aims and intentions.  I expect to see all of you rehearsing outside of class. It is impossible to complete the performance with just 6 hours a week.	Continue writing section 2 of your coursework.
Week beginning 26 <sup>th</sup> September	<b>MOCK MARK DEVSING</b>  This week your teachers will both watch all of the content of what you have produced so far. They will be looking at the exam criteria to see if you are on track and make suggestions about how to approach the next stage of the devising and if your work is in the style of your chosen practitioner.	Continue working on section 2 of your coursework.

Week beginning 3 <sup>rd</sup> October	<b>Rehearsal</b> Spend your time improving your piece and making sure you have thought about spacing, set, props, costume, lighting, and sound elements.  <b>Set:</b> If you want to paint/build something for your piece, you are more than welcome. We will contribute a small amount to help you. You should also liaise with your teachers early to help get something constructed if you need it from the site team. Do not forget that we do have an LED screen. Only use it if it enhances your performance.  <b>Costume:</b> If you want to wear something similar, you must all have a different colour so the examiner can identify you. Wear something that is comfortable, and you are not going to fidget with it during the piece (unless it is part of your character)  <b>Sound/Lighting:</b> You must have a sound and lighting cue sheet, which is easy for anyone to understand. What exact line do you want the music to start and finish? Be specific otherwise, it will go wrong.  We will do our best to accommodate lighting requests, however if we are not allowed in the theatre again it can be tough to get in and programme the lights. If we have it all year then we can work on lighting in lessons and see how different states work for your piece.	Continue working on section 2 of your coursework.  Re – draft section 1.
Week beginning 10 <sup>th</sup> October	By this stage, you should have at least 15-20 minutes of performance. Use this week to time yourself and ADD more content if needed. Remember you need content; we can cut and perfect scenes when we come back.	<b>Hand in section 2 of your coursework to JST</b>
Week beginning the 17 <sup>th</sup> October	<b>HALF TERM</b>	START LOOKING FOR A MONOLOGUE, WHICH SUITS THE STYLE OF STANISLAVSKI. This should be ongoing so It does not



# Picking Stimuli

- ▶ Year 12 rough devising
- ▶ Dedicate a lesson to picking stimuli
- ▶ States that the students pick their own.









# The Performance & Working Notebook

- ▶ How is meaning created to an audience Pg. 12
- ▶ The choice and use of performance space
- ▶ Character motivation and interaction
- ▶ Performers vocal and physical interpretation of a character
- ▶ Delivery of lines
- ▶ Listening and response
- ▶ Relationship between performers and audience
- ▶ Development of dramatic climax



Mark	Level of Theatrical Skill	Consonance of devised piece with dramatic intentions and methods of the chosen practitioner	Inventiveness and originality of individual's work	Success in realising individual artistic intention
5	Exceptional command of skillset, demonstrating faultless execution.	Exceptional consonance between devised piece and dramatic intentions and methods of the chosen practitioner.	Exceptionally inventive and original work.	Exceptional success in realising individual artistic intention in a completely sustained way, engaging the audience fully throughout the performance.
4	Excellent command of skillset, demonstrating near perfect execution.	High degree of compatibility between the devised piece and dramatic intentions and methods of the chosen practitioner	Highly inventive and original work.	Highly successful in realising individual artistic intention in a well sustained way, engaging the audience throughout the performance.
3	Good command of skill-set, demonstrating competent execution.	Devised piece has many qualities reflective of the dramatic intentions and methods of the chosen practitioner.	Work has many inventive and original qualities or moments.	Largely successful in realising individual artistic intention in a mostly focused way, engaging the audience for most of the performance.

# How to create meaning!

- ▶ Process Pg. 15
- ▶ How companies devise
- ▶ Influences-exploration-rehearsal methods (far reaching)
- ▶ Work in progress – why approach theatre in this way?
- ▶ Documenting what devising is to you?
- ▶ Making sense of theatre through the eyes of a practitioner
- ▶ Own experience
- ▶ How do we guide them to research?

# Guidance – Paper Birds Example

'The Paper Birds is a devising theatre company, with a social and political agenda. We are recognised as UK leaders in verbatim theatre.'

Direct their attention to other sources:

1. Verbatim
2. Movement
3. Character and Narrative (stereotypes/storytelling)
4. Exposing the method (alienation effect)
5. Visual Imagery (text, movement, sound)



# Working Notebook - Develop and Record

- ▶ Develop their own ideas
- ▶ Research relevant processes and practices of theatre making to inform their own practice
- ▶ Apply what they have learnt from live theatre to their own work in practice
- ▶ Collaborate with other theatre makers
- ▶ Explore devising and rehearsal methods
- ▶ Refine and amend work in progress

This all comes back to Pg. 15

# Study and Research

- ▶ The social, cultural and historical context in which the practitioner is/was working.
- ▶ Theatrical purpose and practice
- ▶ Artistic intentions
- ▶ Innovative nature of their approach
- ▶ Working methods
- ▶ Theatrical Style and use of conventions
- ▶ Collaboration with/influence on other practitioners



# Section 1 –Rationale and Research

## Checklist

1. Rationale for our starting point
2. Dramatic influences – practitioner, research, and live theatre
3. Stylistic and contextual factors
4. Performance aims and intentions

## Checklist

1. The why, with lots of far reaching research.
2. Direct impact with some examples.
3. How these heavily influences decisions you made. Can also be from other practitioners even if you did not use it. Staging?
4. Groups and why. Your individual and why.

ALL OF THE ABOVE WITH QUOTES AND EXAMPLES



# Section 1 - Examples

Band	Marks	Descriptors
4	16-20	<p><b>Excellent response:</b></p> <ul style="list-style-type: none"><li>• Explanations given in the Working notebook evidence excellent skills in creating and developing ideas to communicate meaning through devising.</li><li>• Evidence of a very sensitive and highly creative response to the stimulus.</li><li>• Evidence of full development and refinement of skills and the piece.</li><li>• Precise details are provided throughout.</li><li>• Structure and reasoning is logical and systematic.</li><li>• Responses make perceptive connections between dramatic theory and practice.</li></ul>

# Section 2 – Development and Refinement

## Checklist

1. Devising approach
2. Collaborative and individual creative decisions
3. Developing theatrical skills
4. Comparing final performance with initial aims

## Checklist

1. How they approached it as a group and as an individual.
2. How did a scene evolve, what was wrong? How did you attempt to fix it and what you wanted from the audience. Focus on group sections, but say how you suggested things.
3. Vocal/Physical/Art Work/Live Theatre/Ensemble
4. Aims and intentions, compared with development and feedback and final performance.

ALL OF THE ABOVE WITH QUOTES AND EXAMPLES

## Section 2 - Examples

Band	Marks	Descriptors
4	16-20	<p><b>Excellent response:</b></p> <ul style="list-style-type: none"><li>• Explanations given in the Working notebook evidence excellent skills in creating and developing ideas to communicate meaning through devising.</li><li>• Evidence of a very sensitive and highly creative response to the stimulus.</li><li>• Evidence of full development and refinement of skills and the piece.</li><li>• Precise details are provided throughout.</li><li>• Structure and reasoning is logical and systematic.</li><li>• Responses make perceptive connections between dramatic theory and practice.</li></ul>



# Statement of Intent

You have 150 words approximately to explain to the examiner your aims and intentions for your devised piece. It is about you as an individual. What you say for your aim must be what you end up achieving-your marks will be a reflection of what you write and what the examiner sees.

‘Exceptional success in realizing individual artistic intention in a completely sustained way, engaging the audience fully throughout the performance.’ (5 marks)

# Layout and AQA Paperwork

- ▶ Do not go over any limits in time or word counts.
- ▶ Make sure the titles and headers are correct based on centre number, candidate number and name.
- ▶ Be clear on why you have given the marks at the end of each section, not just throughout.

## **Example:**

NAME undoubtedly engaged the audience throughout, even when he was not speaking, his movement was thoughtful and purposeful, fulfilling his aims of changing his characters feelings throughout the piece. He became open as he hugged Carolyn at the end and also aided in moments of comic relief during a rise in tension for the audience -talking to his mum on the phone (inspired by Complicites 'Can I Live') and impersonating Carolyn for a few moments in play. His final comment in the play made the audience question their responsibility, helping to fulfill the overall group aims.

- ▶ Programme notes, need a photo, all students must be in costume and labelled with specialism, candidate number and name of piece.
- ▶ For A Level it says you can attach forms such as a programme or lighting and sound cue sheet. ALWAYS DO IT!
- ▶ Always re read the NEA guidance on filming requirements every year. AQA have a tendency to change things or update it without saying much.



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