

GCSE Drama Knowledge Booklet Component 1 Performers

Name:

Class:



GCSE Drama

Context

Component 1 - Devising

Students are required to create their own play, complete portfolio describing the process and perform their play. Both parts will be marked by your teacher and then sent to the exam board for moderation.

Component 2 - Text based Performance

Students are required to perform two extracts from the same play text either monologues or duologues. Both performances will be performed to a visiting examiner and graded.

Component 3 - Written Exam

This is in two parts.

Part 1 Students will be required to evaluate a Live Theatre performance they have previously watched.

Part 2 Students will be required to respond as a director and a designer to two questions focusing on how they would create a performance of a previously studied play text.

Overview - Component 1

This component deals with **devising**, which is an **exciting** and **challenging** opportunity to **work collaboratively** with others to **explore** a range of **stimuli** in order to **create** an **original performance piece**.

Devising is essential for the **development** of **new theatre** and **performance**; it allows for **personal development** and **exploration**. It allows both performer and designer the opportunity to **stretch** the limits of their **creativity** and **imagination**, while **exploring** a **theme** or **topic** of interest to you and your **intended audience**.

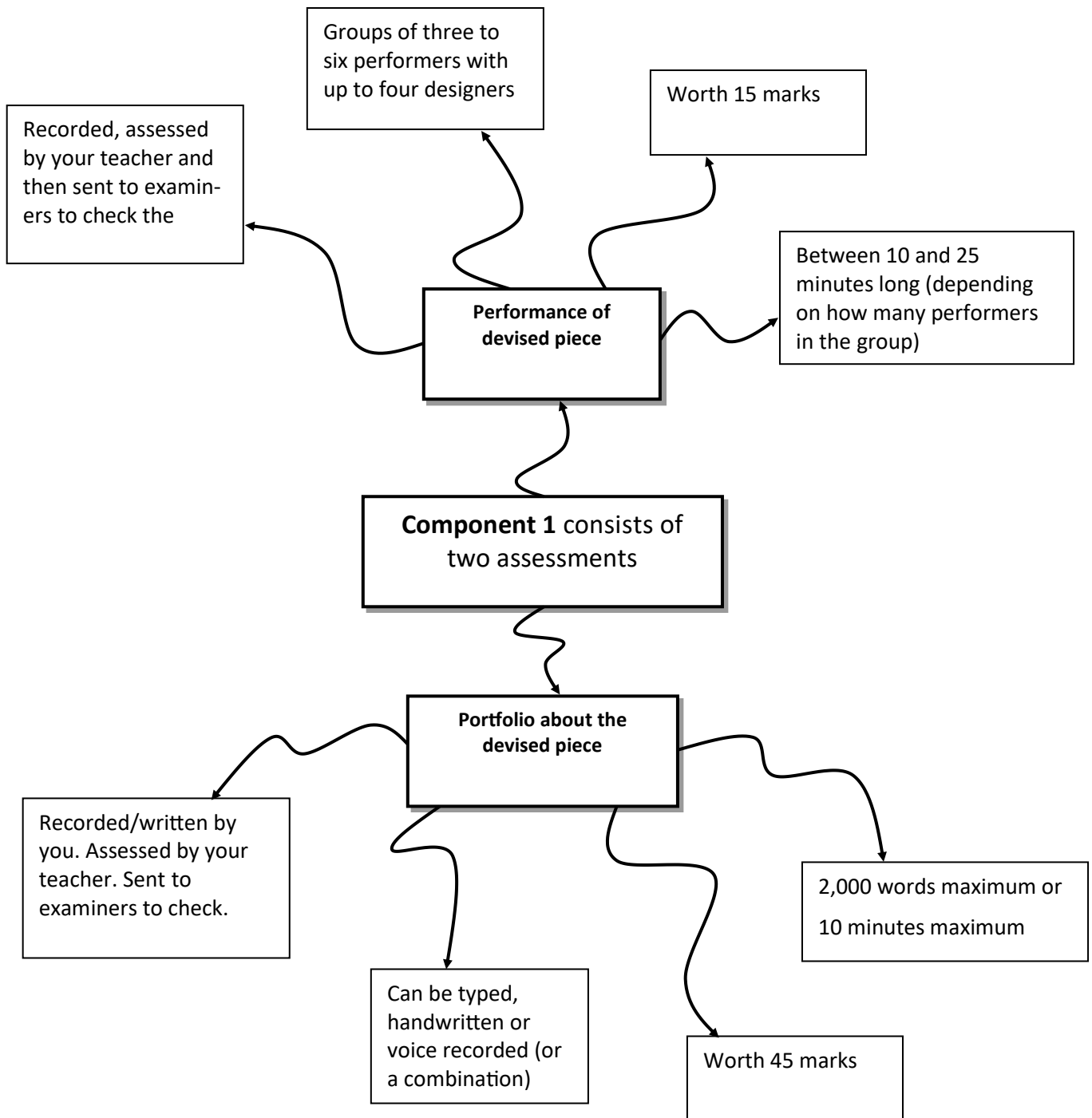
You will **develop skills** in group work, **research** and **negotiation**, while also developing **creativity**, **performance** and **design skills**. You will consider the **impact** you can make on an **audience**, as you develop the **ideas** you want to **communicate**.

GCSE Drama

Big Questions

1. What is going to be our stimulus and what are our initial responses?
2. How can we practically and physically explore our ideas?
3. How can we consider Genre, Style and Form/Structure for our devised performance?
4. How can we develop our ideas for our characters for our devised performance?
5. What are our intentions for our devised performance?
6. How can we use our voice effectively in our performance?
7. How can we use physicality effectively in our performance?
8. How can we develop our characterisation skills?
9. How can we develop our communication to an audience?
10. How can we rehearse and refine our devised piece for a final performance?
11. How do we write our portfolio?
12. How do we analyse and evaluate our devised performance?

Component 1 - Overview



Assessment Criteria AO2 (15 marks)

Apply theatrical skills to realise artistic intentions in live performance.

Assessment Criteria AO1 (30 marks)

Create and develop ideas to communicate meaning for theatrical performance

Assessment Criteria AO4 (15 marks)

Analyse and evaluate own work

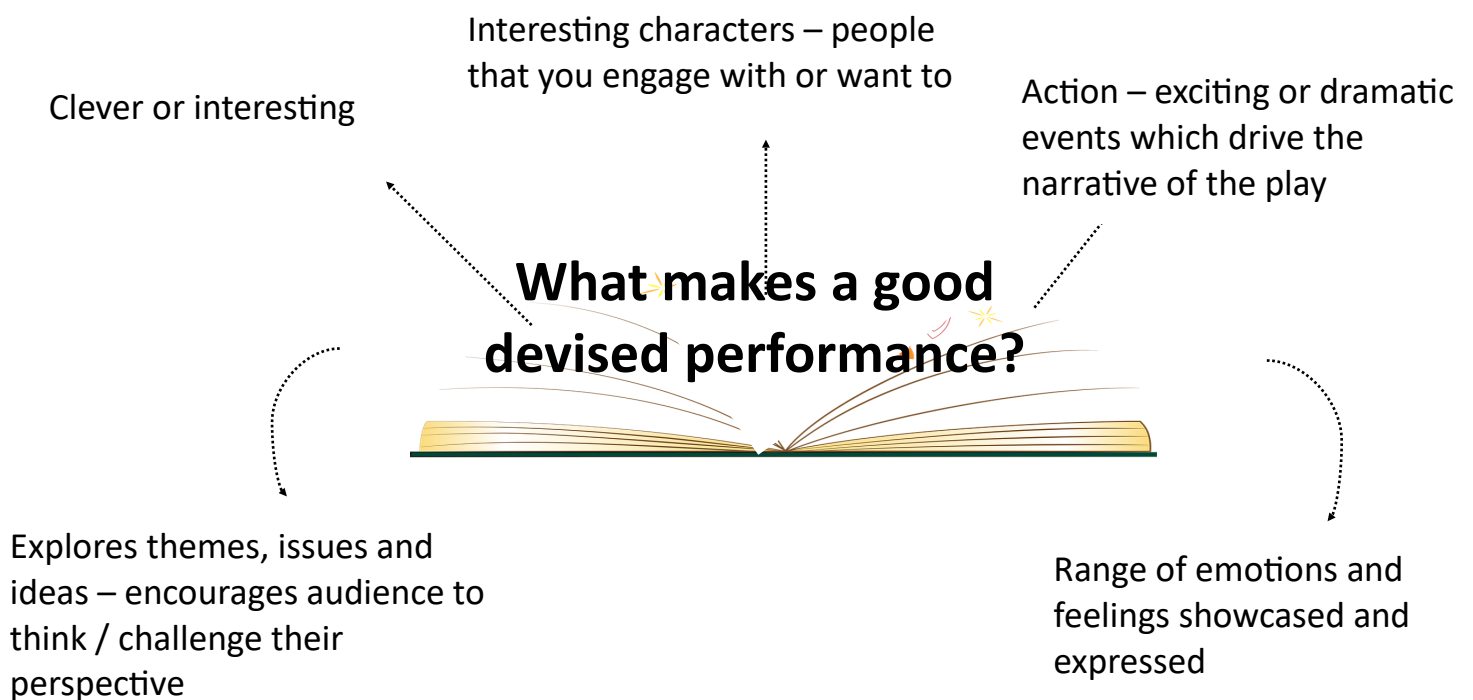
Component 1 in Detail

Students will select a stimulus and use the stimulus as a starting point to devise their own performance piece.

Students will need to produce a 1500-2000 word portfolio which details how they have devised their piece from responding to the stimulus, creating ideas, incorporating the techniques/styles/skills of their chosen practitioner, key moments in rehearsal, their own contribution to the devising process and evaluate their final performance.

- ❖ Students must work in groups of between 3 - 6 students.
- ❖ Students will perform their devised piece which will be videoed and submitted as part of their coursework.
- ❖ The portfolio and final performance will be marked by your teacher and then a sample will be sent to the exam board for moderation.
- ❖ Group sizes and performance timings:
 - Groups of 3 - 4—10-15minutes
 - Groups of 5 - 6— 20-25 minutes

Each group can have a design student attached to them focusing on Set or Costume/Make-up.



Genre, Style, Form/Structure

| Genre | Style | Form/Structure |
|-------------|-----------------------|------------------------------|
| COMEDY | NATURALISM | EPISODIC |
| TRAGEDY | REALISM | FIVE-ACT PLAY |
| HISTORICAL | STYLISTED | ABABA |
| HORROR | CLASSICAL | REPETITIVE |
| MELODRAMA | MUSICAL THEATRE | FLASHBACK |
| POLITICAL | PANTOMIME | FLASHFORWARD |
| SATIRICAL | EPIC THEATRE | CLASSICAL DRAMATIC STRUCTURE |
| TRAGICOMEDY | THEATRE OF THE ABSURD | NATURALISTIC STRUCTURE |
| THRILLER | COMMEDIA DELL'ARTE | THREE-ACT PLAY |
| | THEATRE OF CRUELTY | ONE-ACT PLAY |
| | EXPERIMENTAL THEATRE | |

Common Features - Genres

| Common features of a comedy | Common features of a tragedy |
|---|--|
| <p>A confusion of some type, perhaps over mistaken identities, sometimes as the result of using a disguise.</p> <p>Clever servants and stupid masters.</p> <p>Forbidden love, which results in a happy ending.</p> <p>Tensions over a ridiculous scenario that is resolved by the ending.</p> <p>Lots of plot lines that are interwoven.</p> <p>Utilises the comic rule of three.</p> <p>Use of puns.</p> <p>Slapstick-style physicality.</p> <p>A character with an absurd dream.</p> <p>‘The Fool’.</p> | <p>Central character has a fatal flaw which leads to their eventual downfall.</p> <p>At least one death.</p> <p>A sense that events are controlled by fate and are unavoidable.</p> <p>There are pressures from either, other characters or from supernatural elements.</p> <p>Plot has a serious nature.</p> |
| Common features of a naturalistic piece of drama | Common features of a stylised piece of drama |
| <p>Believable, yet heightened, acting techniques.</p> <p>Dramatic structure follows real time and is generally chronological (as in a three-hour play portrays three hours in the life of a character).</p> <p>Use of the fourth wall.</p> <p>Audience are expected to suspend their disbelief and believe that this is real life.</p> <p>Costumes, props, set and make-up are used to portray a historically accurate representation of the story and the characters shown.</p> | <p>Exaggerated or non-naturalistic acting techniques sometimes employed.</p> <p>May use moments of physicality, mime or movement.</p> <p>Time can be moved around.</p> <p>Sometimes breaks the use of the fourth wall through direct address to the audience.</p> <p>Employs non-naturalistic techniques and dramatic devices such as multiroling and cross-cutting.</p> <p>Props, make-up, costumes and set may be heightened, used minimalistically, or not used at all.</p> |
| Common features of an episodic structure | Common features of a classical dramatic structure |
| <p>Lots of short scenes.</p> <p>The scenes are linked together by a mutual theme, place or character, but they aren’t all part of the same plot.</p> <p>Bertolt Brecht famously used an episodic structure to portray a political message.</p> <p>Scenes can be placed in any order.</p> <p>There is no particular beginning, middle or end.</p> | <p>In a classical structure, the following order is always followed:</p> <p>EXPOSITION: Introduction to the situation and the central character.</p> <p>RISING ACTION: An issue arises or a problem is revealed which must be solved. Tension builds.</p> <p>CLIMAX: The highest point of tension.</p> <p>FALLING ACTION: What happens after the climax.</p> <p>RESOLUTION: The end of the story. Ties up any loose ends of the plot.</p> |

Performance - Voice

| | |
|-------------------|--|
| Clarity | How clear your voice is. Can the audience understand every word you are saying? This is vital for passing on the message of your character. |
| Pace | How fast or slow the voice is used. Different speeds show different emotions, moods and intentions. |
| Inflection | To place stress on a particular word in the sentence to change the meaning of the language. |
| Pitch | How high or low the voice is. The voice is higher when the character is anxious or excited; the voice is lower when the character is bored or sad. |
| Projection | This is vital to ensure the audience can hear you; it means to speak loud enough to be heard by everyone. |
| Tone | The emotion in the voice; for example, an angry tone, a jovial tone or an arrogant tone. |
| Pause | Pauses can be used for dramatic effect. Where you choose to place pauses is very important as it builds the subtext of what your character is saying. |

Performance - Physical

| | |
|------------------|--|
| Stillness | You can use stillness for a number of different effects in drama. An example of this is almost to highlight a certain moment, giving the audience time to reflect on something, or to study a certain facial expression in detail. |
| Stance | Another word for stance is 'posture'. It means a certain way in which someone stands. This is extremely important when working on characterisation, as each character will have a different stance. |
| Gesture | Using your hands and arms to help assist your character with what they are saying. Gestures are also an important part of characterisation; for example, some characters may use much smaller gestures to suggest that they are intimidated, whereas others will use much larger gestures to show that they are feeling confident and carefree. |
| Space | The use of space is extremely important in drama. You need to show variation in your use of space (sometimes having your actors closer together and sometimes more spaced apart). This not only looks more aesthetically interesting, but it can portray messages to the audience. It is important to be aware of the performance space and ensure you are using it to its full potential. |

Design - Costume

| | |
|---------------------------|--|
| Preliminaries | The initial designs which are then carefully evaluated as a starting point. |
| Production Concept | The decision made by the director; for example, to set Macbeth in a council estate. This concept would affect the costumes that were designed. |
| Visual Metaphor | A piece of costume that has metaphorical implications; for example, a costume with little closed daisy details could represent innocence and youth. |
| Dress Rehearsal | The rehearsal at which costumes are worn for the first time. The aim of this rehearsal is to see if there are any issues or amendments needed with the costumes. |
| Stylisation | Non-naturalistic (non-realistic) costumes that are used to symbolise certain ideas and messages. |
| Naturalism | True-to-life designs. These help the audience to suspend their disbelief and believe that the story they are watching unfold is, in fact, real life. |
| Tack | A loose, temporary stitch. Can be used to help with general sizing/fittings, or for costumes that will be transformed on stage in front of the audience. |

Design - Set

| | |
|---------------------------|---|
| Flat | A flat piece of scenery, which is carefully positioned on stage and could represent a part of a building, or could blend into the background. Actors can exit and enter behind these or hide behind them. |
| Production Concept | The decision made by the director; for example, to set Macbeth in a council estate. This concept would affect the set that was designed. |
| Visual Metaphor | A set idea that has metaphorical implications; for example, walls that are dripping in blood could foreshadow that a murder is to take place in this room. |
| Stylisation | A non-naturalistic (non-realistic) set that is used to symbolise certain ideas and messages. |
| Naturalism | True-to-life designs. These help the audience to suspend their disbelief and believe that the story they are watching unfold is, in fact, real life. |
| Backdrop | A piece of heavy material at the back of the stage; it usually shows the background of the scenery. |
| Apron | The front part of a stage that extends past a traditional stage and into the auditorium. |

Learning your lines

Monologues - find yourself a partner. (steps 1-4 and 9)

1. Stand opposite your partner.
2. Starting at the beginning, do a run-through of all the lines in the piece, speaking the lines as quickly as possible.
3. You are not allowed to have your script in front of you as this is a test of memory and you should aim to recall all your lines with as few pauses and stumbles as possible.
4. You must make sure that lines are still clear, even though you are speaking them quickly.
5. To help with this exercise, introduce a tennis ball, or small bean bag, small sponge ball or similar. The person speaking their lines holds the ball in their hands and then throws it carefully to the next person who has lines when they are finished. This should help develop your awareness of the order of the lines and who you take your cues from, as well as helping to develop the pace in exchanges between characters. This is particularly helpful if the exchanges contain heightened emotion.
6. Make sure that you make eye contact with the person you are throwing the ball to, or receiving the ball from.
7. The aim of this exercise is both to test your knowledge of your lines and to help you to increase the pace and speed of delivery of your lines.
8. You can develop this exercise by experimenting with saying your lines faster, or walking around the space as you run through the lines and pass the tennis ball to each other.
9. If you are performing a monologue, take it in turns to speed-run your lines, using your partner to check your lines against your script. They should let you know when you make a mistake.

Portfolio

As part of your submitted work you are required to write/present a portfolio.

Your portfolio must answer the following questions:

1. What was your initial response to the stimuli and what were the intentions of the piece?
2. What work did your group do in order to explore the stimuli and start to create ideas for performance?
3. What were some of the significant moments during the development process and when rehearsing and refining your work?
4. How did you consider genre, structure, character, form, style, and language throughout the process?
5. How effective was your contribution to the final performance?
6. Were you successful in what you set out to achieve?

Portfolio - Exemplar

Drama devising portfolio

What was your initial response to the stimuli and what were the intentions of the piece?

The story of Pandora's Box brought to mind the idea of stories with morals, like fables. Seeing as everyone in my group did not like Donald Trump, most of our initial responses to the picture of him were negative qualities that he shows, such as: homophobic, sexist, ignorant, racist and xenophobic. This gave us the idea of linking Trump to fables. We chose to research 'The Sun and the Wind', a fable that teaches us to use encouragement and persuasion over brute force. We used Trump as the Wind and Barack Obama as the Sun. I thought that the picture of Trump would be particularly interesting to research because of all of the current press and news articles on him, meaning lots of new information to potentially use in our piece. For this reason, I chose to research Donald Trump further. In my research I included footage from his first press conference as president in which he, when hearing a reporter was from BBC, said "There's another beauty", which portrayed him as rude, and that he thought that because he was president he could act like he was above everyone else. I also included lots of quotes from him, such as, when he was talking to a breastfeeding woman and said, "You're disgusting". His attitude was demeaning, he lacked empathy and he was sexist. This research formed a foundation of qualities which we could then use for characters later on in the play. Our intentions of the piece were to make the audience think and to initiate a moral debate between people and in the audience's mind about the conflict between good and evil, much like the debate about whether Trump would spread good or 'evil' if he became president. We also wanted to convey a political message hidden in a story.

clear engagement in stimulus through comprehensive research.

Portfolio - Exemplar cont'd

What work did your group do in order to explore the stimuli and start to create ideas for performance?

Each member of the group created workshops consisting of different exercises which we could then use to develop our own ideas for performance. One of the exercises I chose to use was Frantic Assembly's round-by-through. To link this to the stimulus, I called to mind something I had come across a lot in my research: Trump's idea to build a wall on the southern border of America to keep Mexico out. We linked the two ideas to create a movement piece showing people trying to get past this wall and failing. Over the top of this movement piece, we played a clip from Trump's inauguration, which showed how as Trump was being given power, it was being taken away from so many innocent people. We used this piece in our final performance, but changed it slightly to link it to fairy tales. To do this we used the idea that the Three Little Pigs were immigrants. Four of us formed a wall and one person, who was the pig, tried to get past it. We used this as a transition into a scene in court where we interviewed each pig as a witness, representing how Trump sees any immigrant as a criminal threat. Another exercise we used in rehearsals was Columbian Hypnosis. This was a useful exercise to show who had the authority in a relationship. If one person was following another person's hand it showed that they were being controlled by someone else, linking back to the idea that Trump could have the power to control many people. We also used this in our final performance to show Little Red Riding hood being led off the path, where everyone else used Columbian hypnosis to do this.

Workshop clearly informed by our research

Political stimulus referred to continually

Drama vocals used confidently when describing workshops and how these developed into particular scenes in the piece

Portfolio - Exemplar cont'd

What were some of the significant moments during the development process and when rehearsing and refining your work?

One significant moment was when we decided that instead of trying to link Donald Trump into one story or fable, we wanted to link him into lots of well-known stories and fairy tales. We would then perform it in the style of a fairy tale court hearing to decide whether the Big Bad Wolf should become the new king, symbolising the election of Trump. We chose five princesses to act as the jury, and each one we chose had a potential political link which we could use in our piece. They were Ariel, Snow White, Rapunzel, Mulan and Belle. We then used these links to come to a conclusion about who would vote for the wolf being king and who wouldn't. For example, Mulan wouldn't vote for him because she doesn't think he will fix the gender pay gap, which she has experienced first-hand after dressing up as a man to get paid more and further her career. However Belle, who I played, would because she sees the beauty in everyone, even the wolf. Hiding this political message in a fairy tale symbolised the fact that politics is almost the opposite of a fairy tale, so it emphasised the contrast between the two. It also added comedy. Another important moment was when we decided to change the staging of our play to perform it 'In the round'. We did this because we wanted the audience to feel more involved, thus more inclined to make a decision about whether they agreed with any of the princesses or supported the Wolf or the Ice Queen, who was Hilary Clinton. For health and safety reasons, when performing we placed our seats further in from the audience to ensure no one tripped. Also, our school trip to see the play 'Key Change' was a significant moment as it gave us inspiration for our own performance as to ideas for movement, for example, when we folded the votes into paper planes and flew them through the air, representing how it was almost like we were being controlled by the votes. This emphasised the loss of control that the election caused.

Sophisticated moment analysed from potential production and asutely linked back to Ormston

*Princess don't
just need
to work with
to political
research*

*H+S
acknowledged*

Portfolio - Exemplar cont'd

How did you consider genre, structure, character, form, style and language throughout the process?

We chose to perform our play in the style of agitprop as we thought it would be a good way to instigate conflict within the audience, and the genre of political satire added comedy. The choice of characters was important as we had to create those which accurately reflected people of today's society, whilst still concealing them in the fairy tale. This is reflected in the choice of the princesses to represent different people in the modern-day and the wolf to represent Trump. Language also played an important part in keeping up the fairy tale image, even in the smallest of details. For example, when adapting Trump's slogan 'Make America great again!' to fit into our performance as the Wolf's slogan, we changed it to 'Make this kingdom great again!' This allowed the audience to realise who the wolf represented whilst also sustaining the fairy tale element of the piece. We used linear structure to complement the structure of a court hearing, and make it seem like a fairy tale was being read out. Considering structure there was a balance of ensemble scenes and monologues. These monologues were a way for the character to express their opinions on the Wolf's election, and in Belle's monologue, for example, the aim was to break the fourth wall and communicate with the audience more, almost trying to persuade them to vote for who they wanted. We accompanied each monologue with a movement piece that allowed us to communicate with the audience in a form other than spoken language. For example, during Mulan's monologue, we all used computer keyboards to show that we were in a workplace. At the end we all stood up and placed the keyboards into Mulan's hands, and she eventually dropped to the floor. This showed how she was

Excellent justification of character.

Excellent example of use of ensemble.

crumbling under the weight of the secret she was keeping of her gender, and we didn't have to say anything to show this.

Portfolio - Exemplar cont'd

How effective was your contribution to the final performance?

Within our piece, I thought of some ideas which we decided to keep throughout the entire devising process. One of these ideas was the rhyming introduction that I wrote – an important scene which dictated the tone for the rest of the performance. By contributing the rhyme, I feel I made the scene sound like the beginning of a fairy tale story, and signified to the audience what the play was based on in an engaging way. The rhyme allowed us to develop the movement to fit with the evolution of the rest of the performance. I also contributed Belle's monologue and the movement to go with it. I created a surreal scene exaggerating all her ideas and making her seem overly patriotic. This was achieved, for example, by playing the American National Anthem in the background, and stopping it as soon as she was finished talking about the Wolf's strengths. This was very effective as it made it seem as if Belle was brainwashed and had become a spineless supporter of the Wolf, thus communicating one of our main aims which was to make a political statement, that Trump's ideologies are unnatural and unrealistic. To emphasise this I played Belle very enthusiastically and confidently, with gesture and tall posture to try to involve the audience more, and also addressed the audience and interacted with them, to encourage them to side with her. Throughout the performance I also used kind and innocent facial expressions to show Belle's willingness to find the good in people, and to get the audience on her side. In addition, I introduced the idea of using a lift in the Red Riding Hood scene as she is eaten by the Wolf. This was very effective because by having other people lift her, it showed her absence of control from the situation and the havoc being wreaked around her. This was enhanced by the movement of everyone else around the lift and also made it seem as if she was isolated, with everyone else manipulating and taking control of her. This related to the idea of control being taken away from innocent people much like how a large majority of the United States population feels they had little control in Trump becoming president, and even less control over their lives and the way they live since he was inaugurated. Personally, I think the use of the lift was a strong way of communicating this important idea. During rehearsals we practiced the lift many times to ensure it was safe.

Open's
rhyme.
contribution

Dramatic
skills
described
and
justified
here

Outstanding evaluation of

Portfolio - Exemplar cont'd

Were you successful in what you set out to achieve?

decisions made with direct links to the stimulus.

One of our aims for this piece was to initiate a moral debate for the audience to consider, about the conflict between good and evil. We achieved this by creating five characters who each had different judgements and opinions of the wolf, and allowed them to form different arguments for and against the Wolf becoming 'King'. This caused the audience to question which side they were on. This was emphasised during Snow White's monologue. Up until this point, she was undecided in her vote, so just before the voting scene in her monologue she weighed up her options to make a decision. This in turn would have encouraged the audience to make their own decision about whose side they were on. Another of our aims originated from the story of Pandora's Box where we wanted to comment on the consequences of curiosity and temptation. We focused on this when we showed Little Red Riding Hood being tempted by the voices to stray from the path on the way to her grandmother's house. The consequence of this was her being eaten by the wolf. Our final and most important aim was to make a political statement hidden in a story. We achieved this by creating a fairy tale to hide the story of Donald Trump's election. This symbolised the fact that politics can be

Character evaluation

*Analysis or
L2L3*

dirty and dark, so we contrasted this to a fairy tale, which could be seen as the opposite of darkness, to emphasise it even more. It also added comedy. The statement was also made by using real-life situations, such as the wall that Trump wants to build, and only changing small aspects to fit with our story. This way we were able to convey what and who we were talking about without ever explicitly mentioning the name Donald Trump.

Word count (excluding titles): 1989

Excellent balance of analysis and evaluation.

A01 30/30.

A04 14/15

Marking Criteria - We Aim for the Best

Level Mark Descriptor (AO1) Create and develop ideas to communicate meaning for theatrical performance

Level 5 25–30

Offers **comprehensive explanations** of the **creative intentions** for the performance.

Assured and comprehensive practical creation, development and refinement of ideas from the stimuli to **communicate meaning**.

Demonstrates **confident engagement** with the process of **collaboration, rehearsal and refinement**.

Confident and accomplished use of **appropriate drama terminology**.

Low (25–26 marks) Qualities of level are **partially met**

Mid (27–28 marks) Qualities of level are **mostly met**

High (29–30 marks) Qualities of level are **convincingly met**

Level Mark Descriptor (AO4) Analyse and evaluate own work.

Level 5 13–15

Assured, fully-balanced and considered **analysis** and **evaluation** of **personal contribution** to the **creation, development and refinement process**.

Assured, fully-balanced and considered **analysis** and **evaluation** of **decisions** made regarding **content, genre, structure, character, form, style, and language**.

Comprehensive, fully-balanced and considered **analysis** and **evaluation** of **individual performance/design skills** demonstrated in the performance.

Demonstrates **accomplished comprehensive ability** to **analyse** and **evaluate** the **realisation of creative intentions** within the performance, with **fully-balanced analysis and evaluation**.

Marking Criteria - We Aim for the Best cont'd

Level Mark Descriptor (AO2) Apply theatrical skills to realise artistic intentions in live performance (performers)

Level 5 13–15

Creates an **assured individual performance**, demonstrating **accomplished ability** to combine and apply **vocal and physical skills**. Delivery is **highly engaging, dynamic**, and **skilful throughout**.

Comprehensive and **skilful vocal control** demonstrated when applying use of **clarity, pace, inflection, pitch** and **projection**.

Comprehensive and **skilful physical control** demonstrated when applying use of **space, gesture, stillness** and **stance**.

Accomplished ability to **create character(s)/role(s)** that supports the **communication of creative intent** to the audience, with **comprehensive focus, energy, confidence** and **commitment** that are **integral** to the overall **performance**.

Assured characterisation shows an **accomplished** level of **refinement** and **range of moods** and **emotions**.

Individual performance demonstrates **comprehensive** understanding of **style, genre**, and **theatrical conventions**.

Homework

1. Carryout research into one of your responses to your stimulus (this could be a theme, an idea or a character) and complete the 'Response Research Sheet' on the next page.
Due lesson 5 Actual Date _____
2. Consider your ideas for your devised performance. Complete the 'Theatrical Elements Sheet' on page ? Of this booklet.
Due lesson 12 Actual Date _____
3. Learn all your line for your 1st extract. (Be able to perform without your script)
Due lesson 18 Actual Date _____
4. Complete the 'Dramatic Intentions Explanation Sheet' on page ? of this booklet.
Due lesson 24 Actual Date _____
5. Learn all your lines for your 2nd extract. (Be able to perform without your script)
Due lesson 30 Actual Date _____
6. Complete the 'Dramatic Intentions Explanation Sheet' on page ? of this booklet.
Due lesson 36 Actual Date _____

Homework 1 - Response Research

Select one of your responses to the stimulus and carry out some research (this could be a theme, an idea, a character).

Area of research _____

How was your research carried out? _____

What did you discover/learn from your research?

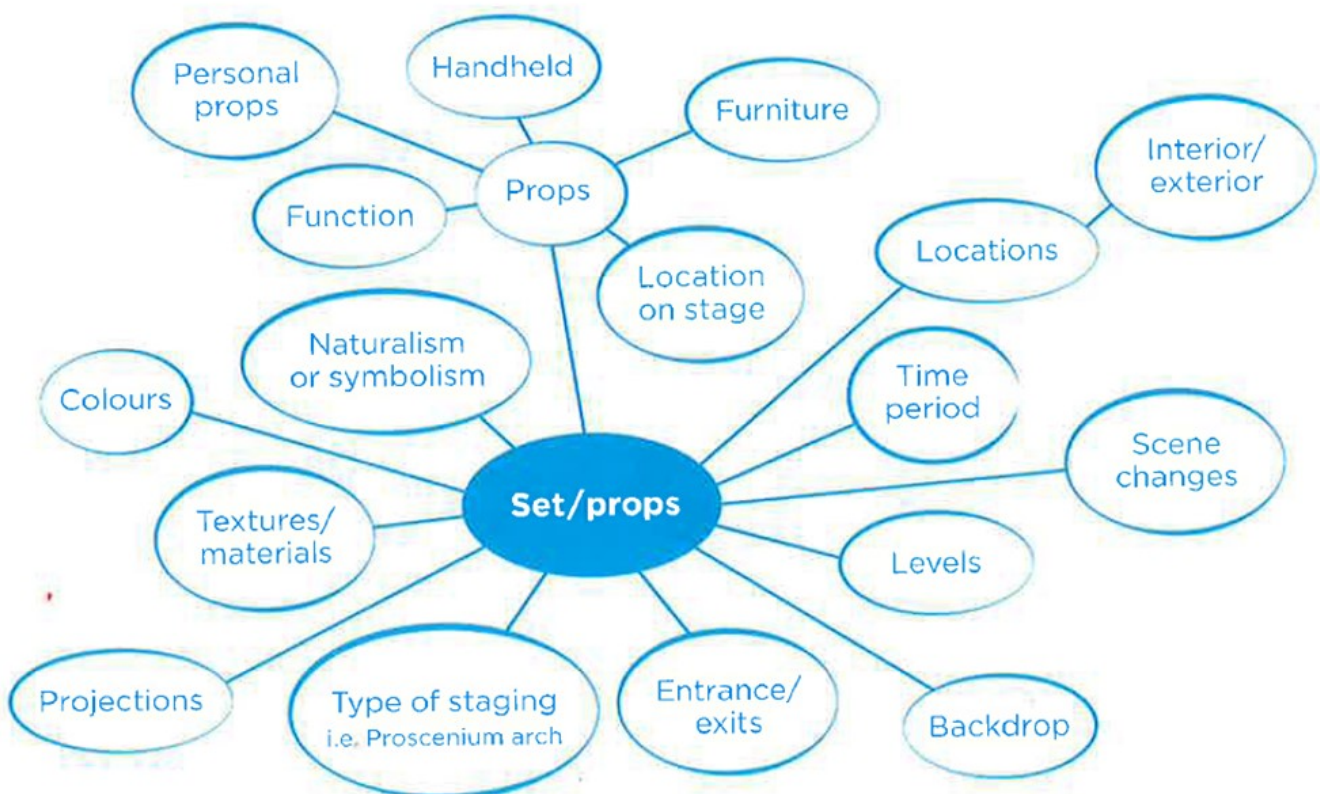
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Homework 1 - Response Research cont'd

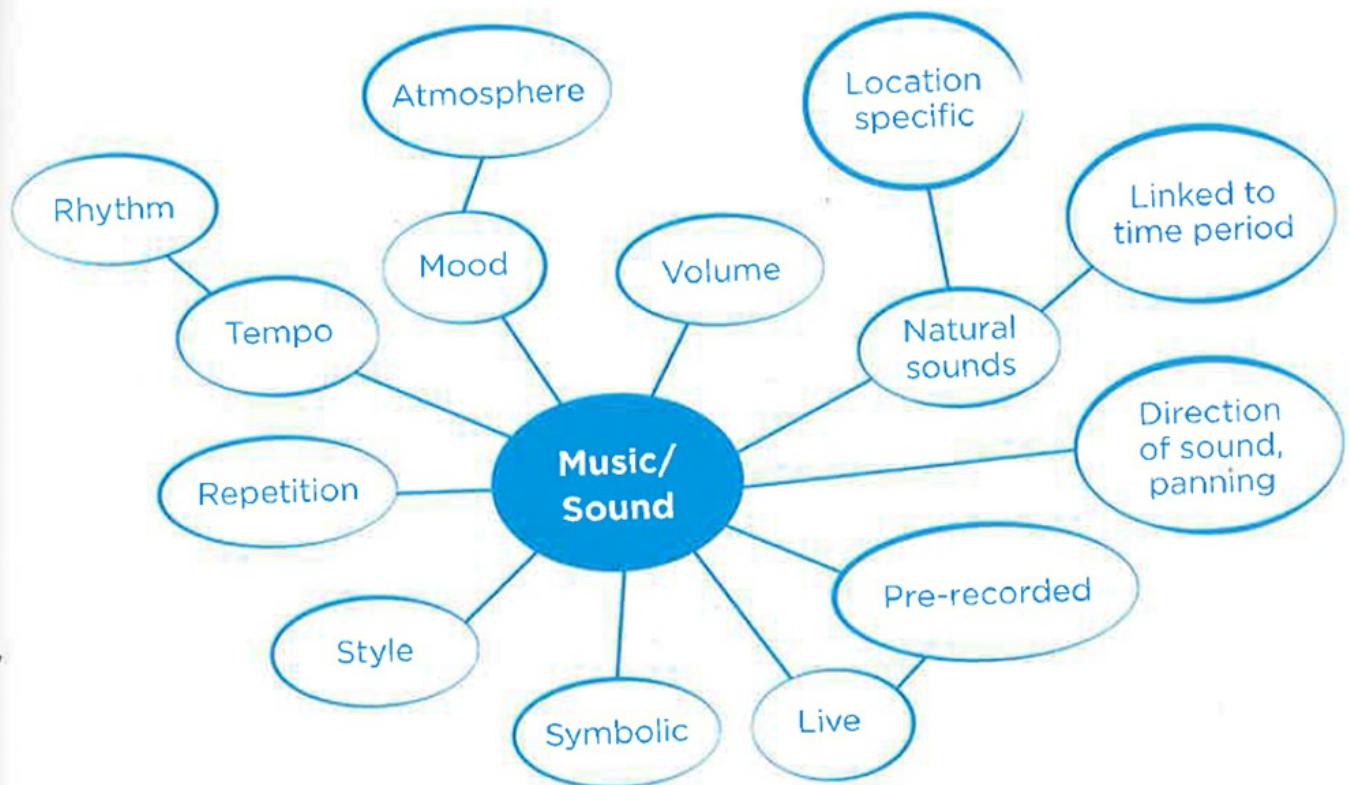
Use this space to stick in any research printed

Homework 2 - Theatrical Elements

Use the diagrams below to make notes on how you plan to use the dramatic elements in your performance.



Homework 2 - Theatrical Elements cont'd



Homework 3 - Portfolio Question 1

1. What was your initial response to the stimuli and what were the intentions of the piece? Use the space provided or tick here ☐ to indicate you have completed this task in TEAMS.

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Homework 4 - Portfolio Question 2

2. What work did your group do in order to explore the stimuli and start to create ideas for performance? Use the space provided or tick here ☐ to indicate you have completed this task in TEAMS.

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Homework 5 - Portfolio Question 3

3. What were some of the significant moments during the development process and when rehearsing and refining your work? Use the space provided or tick here ☐ to indicate you have completed this task in TEAMS.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Homework 6 - Portfolio Question 4

4. How did you consider genre, structure, character, form, style, and language throughout the process? Use the space provided or tick here ☐ to indicate you have completed this task in TEAMS.

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Homework 7 - Portfolio Question 5

5. How effective was your contribution to the final performance?

Use the space provided or tick here ☐ to indicate you have completed this task in TEAMS.

This image shows a single page of white paper with horizontal black lines, resembling notebook paper. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

Homework 8 - Portfolio Question 6

6. Were you successful in what you set out to achieve?

Use the space provided or tick here ☐ to indicate you have completed this task in TEAMS.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Use this page to note any other ideas you have for your performance. (This will not be marked)

Use this page to note any other ideas you have for your performance. (This will not be marked)

Use this page to note any other ideas you have for your performance. (This will not be marked)

Wider Reading and Viewing

Links to youtube videos of professional performances/interviews/resource pack of potential texts.

Blood Brothers - <https://www.youtube.com/watch?v=A9mbfRiZ2Bk&t=4s>

Things I know to be True

Mark interview - <https://www.youtube.com/watch?v=8xxfd2Lyz0M>

Rosie interview - <https://www.youtube.com/watch?v=E7CrbmlbhSo>

Pip interview - <https://www.youtube.com/watch?v=u-JX8ynDL-w>

Ben interview - https://www.youtube.com/watch?v=CX9_LI1MVIE

Mum and Dad interview - <https://www.youtube.com/watch?v=xAKW22m35N4>

Scott Graham (Artistic Director) https://www.youtube.com/watch?v=nVs_-Rq3BT0

The Directors - <https://www.youtube.com/watch?v=tEqYKXvt6s8>

The resource pack - <https://www.franticassembly.co.uk/index.php/actions/tools/tools/download-file?id=1793>.