



Accredited

OCR LEVEL 3 CAMBRIDGE TECHNICAL CERTIFICATE/DIPLOMA IN **PERFORMING ARTS**

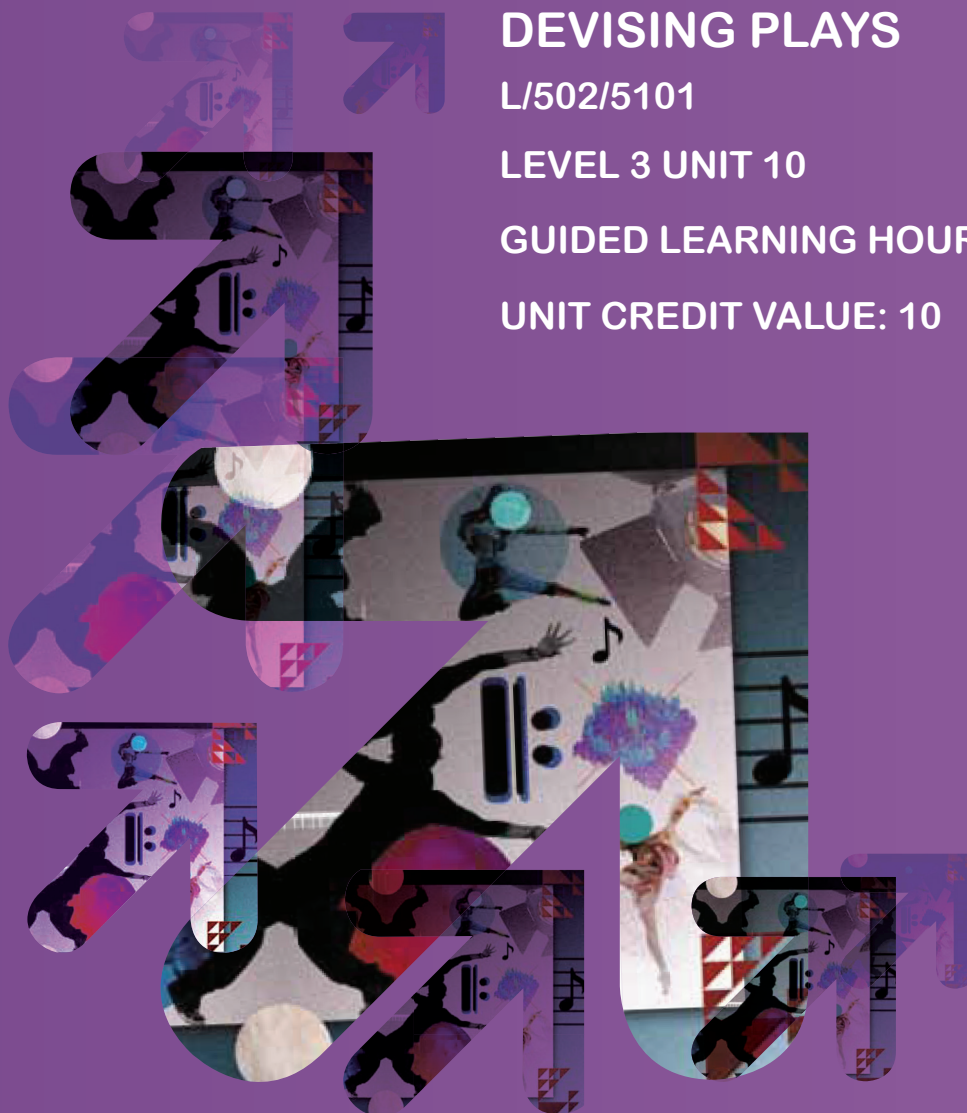
DEVISING PLAYS

L/502/5101

LEVEL 3 UNIT 10

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



DEVISING PLAYS

L/502/5101

LEVEL 3 UNIT 10

AIM OF UNIT

Contemporary theatre companies who specialise in devising attract members who are able to work collaboratively and as part of an ensemble. Such companies depend on the abilities of the members to collaborate, using their creative abilities to produce a cohesive performance.

To gain experience of the collaborative devising process, learners working within a group situation will become adept at exploiting the dramatic possibilities of a variety of stimuli. They will build on the contributions of the group using a variety of dramatic conventions and performance elements to shape and structure a play which has appropriate style/s and genre/s and clear intentions for an audience. Learners will reflect and evaluate throughout the process and respond to constructive feedback to further develop the work. As a member of a group, they will take responsibility for realising the design/technical and production requirements of the performance.

ASSESSMENT AND GRADING CRITERIA

Learning Outcome (LO)		Pass	Merit	Distinction
The learner will:		The learner can:		
1	Know how to use stimulus material	P1 respond to a range of stimuli, revealing creative ideas		
2	Know how to develop and shape ideas	P2 develop chosen ideas and materials for devising		
		P3 demonstrate cooperation with other members of the company, making contributions to the group process	M1 contribute effectively to the group process and demonstrate commitment to the development and shaping of ideas	
3	Be able to rehearse for a devised performance	P4 develop devised performance through rehearsal, with support and guidance	M2 evaluate and analyse the strengths and weaknesses of the performance and suggest refinements	D1 demonstrate responsibility for a production element
4	Be able to perform a devised drama	P5 perform a devised theatre piece that communicates ideas to an audience	M3 communicate clear intentions, genre / style which provide context and continuity for an audience	D2 identify and analyse own strengths and weaknesses within the devising process and in performance

TEACHING CONTENT

The unit content describes what has to be taught to ensure that learners are able to access the highest grade.

Anything which follows an i.e. details what must be taught as part of that area of content.

Anything which follows an e.g. is illustrative. It should be noted that where e.g. is used, learners must know and be able to apply relevant examples to their work although those do not need to be the same ones specified in the unit content.

Know how to use stimuli material

- A range of possible stimuli material including:
- stories, paintings, artefacts, photos, poetry, lyrics, music, texts, biographies, myths and legends, current affairs, life experience, historical facts and resources,
- Exploring stimuli
- Thought shower: possible themes, issues arising from individual stimuli
- Pooling knowledge and understanding about potential stimuli and/or arising themes and issues
- Which theme or issue interests the learner/group the most?
- Which theme or issue does the group/learner care about the most?
- Which theme or issue the learner/group prepared to explore further?
- Organising themes & issues under headings for further research including:
- Historical, political, sociological, cultural, psychological, artistic
- Research
- Sources of information including: media & bibliographic, www, artworks, i.e. museums/galleries, texts/poems/lyrics based around the theme,
- Interviews, observation, innovative theatre performances
- Division of research, focusing research, research timetable, methods of 'feedback' including – informal/formal presentations, peer led practical workshop/peer handouts /notes
- Organising and grouping research ideas including: 'mood boards', characters and roles/relationships, plot ideas, situations, dilemmas, i.e. conflict/tension, factual, background information, intentions for target audience, didactic

Know how to develop and shape ideas

Considerations: target audience, length of performance, performance facilities, performance space, access to facilities and space, development and rehearsal period, budget

Establishing an ensemble: identify strengths and weaknesses

of group, warm – ups and games, ground rules, 'offering & yielding' exercises, adapting exercises to facilitate the group/ drama,

Using drama conventions to explore and action research including: still image – series of images with titles – opposing images, hot seating, sound scapes, thought tracking, mime, narration, multi roling – 'working in the third person', 'a day in the life', 'circle of life', diary entries, stream of consciousness, forum theatre, split scenes, spontaneous improvisation, improvised scenarios, physical theatre, 'mantle of the expert', chorus work, use of mask, interviews, reportage, re-enactments, monologues, duologues, puppetry, physical theatre, dance, song, live music

Reflecting on the work and ideas of a variety of companies & practitioners: e.g. Bertolt Brecht, Konstantin Stanislavski, Mike Leigh, Antonin Artaud, Edward Gordon Craig, DV8, Theatre De Complicite, Augusto Boal, Frantic Assembly, Shared Experience, Caryl Churchill, Max Stafford Clark

Improvising scenes – essential information: what happens, where and when it happens, who is involved, how does it happen, why does it happen, intentions and effect for the audience – reflection, evaluation, adaptation

Selecting appropriate style/s: including – naturalistic, non naturalistic, physical theatre, didactic, abstract, 'total theatre', representational, masked, dialectic, absurdism, expressionism, documentary, verbatim, 'in-yer-face' theatre of cruelty, pastiche

Selecting appropriate genre: comedy, e.g. comedy of manners, black comedy, low comedy, high comedy, farce, romantic comedy, tragedy, modern tragedy, classical tragedy, kitchen sink, melodrama, tragicomedy, agit prop, political theatre, epic theatre, history plays, miracle, mystery, morality, commedia dell'arte, restoration, pantomime, documentary, theatre in education, creative adaptation

Shaping the drama: e.g. exposition, conflict, rising action, climax, catharsis, peripeteia, denouement, units of time, place and action, metaphor, analogy, allegory – key scenes

Structuring the drama: e.g. montage, flash backs, narration,

monologues, duologues, vignette, dance, music/song, soundscape, continuity, plot, sub plots, projections, use of published text, sequencing

Character: e.g. stock/stereo type/naturalistic - realistic/ biographical/ensemble/representational, caricatured,

Character development and structure: e.g. sculpting, hot seating, age, status, class, occupation, role on the wall, role play, stream of consciousness, time line, role reversal, given circumstances, through line of action, 'magic if', 'circle of life', monologue, 'day in the life', flashbacks, improvising around relationships, voice modulation, physicality, gesture & movement

Scripting work: e.g. either as a group or individually
–examples - formatting and structuring work –stage directions, type of language – believable/authentic dialogue/language, monologues, duologues, prologue – epilogue, narration, pivotal scenes –drafting – read through/ action, evaluation and redrafting

Be able to rehearse for a devised performance

Constructing a rehearsal schedule: setting targets, meeting deadlines

Design elements: colour, textures, set – symbolic/ representational/realistic/entrances & exits, props, costume, mask, make-up/hair – sharing and taking responsibility

Technical elements: creating mood and atmosphere lighting, sound, special effects, projections – sharing responsibilities
– cue 'script' – cue sheets

Organise the order of performance: list the scenes

Consider: rhythm, pace, tension, realising genre and style, character intentions – vocal modulation and physicalisation
- audibility, use of space, intentions and effect for audience, visual pictures, transitions and continuity

Running the piece: questionnaires - feedback/evaluation - reworking

Technical rehearsals: dress rehearsals

Be able to perform devised drama

Warm up exercises: vocal and physical – concentration – energizing

Production responsibilities: technical & design

Development of voice and physicality of individual role: use of appropriate gesture/movement & voice modulation

Learning lines: order/sequence of drama

Co operate focus and concentrate both on and back stage

Health and safety considerations on stage, back stage, auditorium

Feedback: audience questionnaires, reflection, evaluation and analysis

DELIVERY GUIDANCE

The unit should be delivered using a range of teaching methods which could include, lectures, presentations, workshops led by – tutors, learners, ‘outside professionals’ or theatre companies. Tutor/learner reflection, evaluation, discussion. Theatre visits and review, watching appropriate DVDs of devised work. Groups should be no bigger than 8. The final performance should last no longer than 30 minutes for a group of eight with smaller groups working to 15 – 20 minutes.

Know how to use stimulus material

It should be ascertained at the beginning of this unit ‘what experience the class have of the devising process and product’. At the start of the unit the teacher should allow learners to share their experience of the devising process within a group situation to stimulate and facilitate other less experienced learners to develop their understanding of what is required to develop and perform an original play.

The teacher should introduce the learners to a varied selection of stimuli and encourage them to source their own selection, explaining and reinforcing research methods and sources of research. Deadlines and feedback methods should be discussed and understood. Following learner feedback and discussion, the tutor should guide learners through further practical exploration of the possibilities of certain stimuli to provoke good drama. Learners should reflect and evaluate the potential of the stimuli always in terms of the target audience the context and intentions for the audience.

Know how to develop and shape ideas

Prior to the exploration of the devising process and in order to become effective collaborative group/s, the teacher should encourage good group dynamics, through warm up sessions and games and help the groups towards a collective working agreement. The group will collectively devise their own vocal and physical warm up routine which they will repeat throughout the unit prior to rehearsals and performance.

Learners should work in small groups to further explore the potential of the stimuli/research through a practical approach. Groups should be encouraged to try out ideas practically as soon as possible. Seated discussions should be limited. Following the early stages of the devising process, learners will develop short improvisations, scenes and performances, following on from which they will use tutor, peer and their own feedback to reflect and evaluate the potential of their ideas and the potential of the stimulus/research to make good

drama.

To enable groups to shape and structure their performance, the tutor could, through practical exercises and workshops, introduce or revisit a range of possible genre and styles which could embody the performance. If appropriate, the tutor could introduce or reflect upon the work of various practitioners and companies which specialise in devising.

The tutor should take on the role of facilitator enabling the group/s to further explore, experiment, structure and shape their ideas. This could involve a very structured and tutor-led approach throughout each session, introducing exercises and drama conventions to enable learners to engage in the devising process as suggested in LO2, with further very specific targets for the group to achieve within a given session or time period. However, tutors may find a more relaxed approach works for a different group ‘dipping in to activities detailed in LO2’ at the start of a lesson to instigate ideas and then allowing the group to move the devising process forward with little tutor intervention. If practical, each member of the group should take it in turn to ‘chair or lead’ the group for each development session. However, the tutor should ensure that there is due reflection and feedback throughout each session and that it is always productive and helps to reshape ideas and ‘move the drama forward’ enabling all learners to fulfil their potential.

If appropriate, the tutor should enable learners through structured workshops/instruction on script writing to complete a script for their performance.

Be able to rehearse for a devised performance

With tutor guidance a rehearsal schedule should be drawn up and learners should be enabled to take responsibility for specific tasks relating to the design and technical elements for the performance, e.g. sound, lighting, set, properties, and costume as required. The tutor should ensure that the realisation of the design and technical elements are within the capabilities of the group and suited to the genre/style and intentions of the performance. It is important that whilst learners should take responsibility for the production elements this should not dominate the rehearsal period. The tutor should facilitate all groups to rehearse in a positive and productive manner with a strong awareness of health and safety. However whilst some groups will require greater guidance than others to fulfil their potential it is not the role of the tutor to direct the performance. The tutor will intervene

as necessary to ensure good cooperation between members of the group and take overall responsibility for making sure deadlines are met, technical and dress rehearsals take place and that performances are 'fit for purpose'.

Learners should be given the opportunity to perform their work to audience/peers or to be filmed during the rehearsal process, analysing their own work or responding to audience feedback to refine their ideas and individual performances. Tutors may find it helpful for some groups to have a structured approach to feed back through questionnaires or pre agreed questions.

Be able to perform devised drama

The tutor will ensure that learners fulfil all their responsibilities with regard to the realisation of their performance on stage, enabling them to fulfil their potential. The learner will have taken responsibility for character development and realisation both vocally and physically.

They will warm up vocally and physically and ensure they have fulfilled their technical/design responsibilities. As appropriate, they will be responsible for their own props, costumes and make up. The tutor will ensure they have a strong understanding of health and safety in the performance space and with particular regard to their own performance. Tutors will again ensure that groups are facilitated to receive the required level and depth of feedback following the performance.

SUGGESTED ASSESSMENT SCENARIOS AND GUIDANCE ON ASSESSMENT

Assessment and grading criterion P1

Tutors will monitor and record learners' application and progress. Learners working within a group situation will choose a stimulus, and individually present their detailed 'workable' ideas for several alternative theatrical 'narratives' and explain how their ideas could be realised in the performance space to a specific target audience with a sense of appropriate context and clear intentions. The tutor will ensure that the learner's contribution is recorded in a format that the moderator can access. To support the tutor evidence, the learner will supply the moderator with a 'log' which details the 'learner's journey and ideas' through this part of the unit.

Assessment and grading criteria P2, P3, M1

Tutors will again record learners' level of cooperation and their individual contribution to the group process of devising. To gain **P2** and **P3**, learners should make a consistent and positive contribution which enables the group to function and 'pushes the drama forward for the good of all'. To gain **M1** learners will perform in several short performances and respond to constructive feedback to further develop their ideas. Again, their level of achievement, positive co operation and individual contribution will be monitored and recorded by the tutor. The learner will provide further evidence of their contribution within their log which will detail and evaluate their contribution to the devising process throughout LO2.

Assessment and grading criteria P4, M2, D1

Tutors will monitor and record the learner's individual approach and application throughout the rehearsal period. To gain **P4** the learner should be totally involved in the rehearsal period and should show a strong commitment to the process and product. To gain **M2** the learner should provide a detailed reflection throughout the rehearsal period evaluating the strengths and weaknesses of the 'piece' and their individual contribution. They will record their ideas for possible refinements. To gain **D1** learners will take significant responsibility for a design or technical element of the production, e.g. costume, the learner should provide, as appropriate, detailed evidence of their design ideas, research, colour palette, samples, actual labelled designs, budget and costings, e.g. Lighting , selection of lights and gels and justification, notes on how to create appropriate atmosphere/environment, cue sheet

Assessment and grading criteria P5, M3, D2

The unit will culminate in a final performance for an audience. Depending on the size of the group, the performance should last between 15 – 30 minutes. The performance should be filmed in a way that ensures that all learners can be observed by the moderator. A formatted DVD of the performance should be available for the moderator.

To gain **P5** learners will take an active role in a devised piece of drama which communicates ideas for an audience. To gain **M3** the moderator should be able to observe clear intentions for an audience, implicit genre/style/s which provide a clear context for an audience and continuity should be maintained throughout the performance. To gain **D2**, as the final part of their log, the learner will, in some detail, reflect on their contribution to the devising process from the beginning of the unit to the final performance and they will identify and analyse their strengths and weaknesses. The learner may wish to refer to tutor/peer and audience feedback.

RESOURCES

Internet Access

Workshop/Rehearsal Facilities

Performance Space

Technical and Design Facilities to Support Learners Throughout the Unit

Books

Augusto Boal, <i>Games for Actors and Non-Actors</i> , Routledge, 978 – 0415267083
Augusto Boal, <i>The Rainbow of Desire</i> , Routledge, 978 – 0415103497
Barry Grantham, <i>Playing Commedia</i> , Nick Hern Books, 978 – 1854594662
Clive Barker, <i>Theatre Games</i> , Methuen Drama, 978 – 0413453808
Keith Johnstone, <i>Impro for Storytellers</i> , Faber & Faber, 978 – 0571190997
Keith Johnstone, <i>Improvisation and the Theatre</i> , Methuen Drama, 978 – 0713687019
Scott Graham & Steve Hoggett Routledge, <i>The Frantic Assembly Book of Devising Theatre</i> , 978 – 0415467605
Drama Games for Devising Jessica Swale, Nick Hern Books, 978 – 1848420373
Devising Theatre
Alison Oddey, <i>A Practical & Theoretical Handbook</i> , Routledge, 978 – 0415049009
Chris Johnston, <i>Drama Games For Those Who Like To Say No</i> , Nick Hern Books, 978 – 1848420496
Clive Baker/Tina Bicat/Chris Baldwin, <i>Devised and Collaborative Theatre</i> , The Crowood Press Ltd, 978 - 1861265241
Your Handy Companion to Devising
Pilar Orti, <i>And Physical Theatre</i> , Lulu.com, 978-1447855453
Chris Johnston, <i>House of Games</i> , Nick Hern Books, 978-1854599056
Verbatim Verbatim, Will Hammond / Dan Steward, Oberon Books Ltd, 978-1840026979
A Practical Guide to
Developing Themed Performances, Annis Cooper, National Theatre, 978-6000002862
DVD The Cost of Living, DV8, B000E6UXHK
Three Ballets, DV8, B000M2EBUG

www.complicite.org

www.dv8.co.uk

www.franticassembly.co.uk

www.outofjoint.co.uk

www.sharedexperience.org.uk

www.outofjoint.co.uk

Mapping within the qualification to the other units

LINKS TO NOS

Suite	Reference	NOS
Directors		Cast performers to realise a creative idea
Community Arts	CCSCA5	Assist in developing a community arts project

Community Arts	CCSCA4	Contribute ideas for community arts projects
Community Arts	CCSCA2	Provide direction and leadership for your team
Community Arts	CCSCA8	Obtain and use research information
Community Arts	CCSCA26	Carry out evaluation of your arts activities
Technical Theatre and Live Performance	CCSTP36	Develop and researching ideas for a production
Technical Theatre and Live Performance	CCSSM9	Prepare and manage the rehearsal process
Technical Theatre and Live Performance	CCSM14	Run a performance
Cultural Heritage	CCSCC76	Evaluate the customer, audience or visitor experience of a creative or cultural experience
Proskills	PROHSS 1	Make sure your own actions reduce risks to health and safety



CONTACT US

Staff at the OCR Customer Contact Centre are available to take your call between 8am and 5.30pm, Monday to Friday.

We're always delighted to answer questions and give advice.

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