

WJEC Eduqas GCSE Drama	Great Torrington School	Centre No 54129	
DEVISING THEATRE	Title of Production	Seat	Group
Component 1 Portfolio			
Name	Character	Candidate No	Tutor

STIMULI

- What's the point of having a voice if you're gonna be silent in those moments you shouldn't be?'
 - The Hate U Give, Angie Thomas
- 'Superheroes'
 - The Script
- Life itself is the most wonderful fairy tale'
 - Hans Christian Andersen
- Image: 'We're All in the Same Boat'
 - Banksy



The Stimulus we have chosen is _____

The reason why we chose this is because _____

PERFORMANCE LIMITS

Highlight the one which applies to you

- 2 actors: 5-10 minutes
- 3 actors: 7-12 minutes
- 4 actors: 9-14 minutes
- 5 actors: 11-16 minutes
- Each actor must interact with other performers and/or the audience **for a minimum of five minutes.**

YOUR GROUP MEMBERS

What I have found out about the stimulus is _____

PORTFOLIO ASSESSMENT GRID

Band	Marks	AO1 Create and develop ideas to communicate meaning for theatrical Performance <i>Assessed through the portfolio of supporting evidence</i>
5	25-30	<ul style="list-style-type: none"> Highly imaginative ideas are created and developed in response to the chosen stimulus to communicate meaning An excellent range of relevant techniques/characteristics associated with the chosen practitioner/genre is incorporated highly creatively as the piece is developed Performance ideas have been thoroughly developed, amended and refined during the process to communicate meaning in a highly effective way A highly relevant individual contribution to the creation, development and refinement of ideas for theatrical performance.
4	19-24	<ul style="list-style-type: none"> Mostly imaginative ideas are created and developed in response to the chosen stimulus to communicate meaning A good range of relevant techniques/characteristics associated with the chosen practitioner/genre is incorporated creatively as the piece is developed Performance ideas have been well developed, amended and refined during the process to communicate meaning in an effective way A relevant individual contribution to the creation, development and refinement of ideas for theatrical performance.
3	13-18	<ul style="list-style-type: none"> Reasonably imaginative ideas are created and developed in response to the chosen stimulus to communicate meaning A reasonable range of relevant techniques/characteristics associated with the chosen practitioner/genre is incorporated reasonably creatively as the piece is developed Performance ideas have been satisfactorily developed, amended and refined during the process to communicate meaning in a reasonably effective way A reasonably relevant individual contribution to the creation, development and refinement of ideas for theatrical performance.
2	7-12	<ul style="list-style-type: none"> Some ideas are created and developed in response to the chosen stimulus to communicate meaning Some relevant techniques/characteristics associated with the chosen practitioner/genre are incorporated creatively as the piece is developed Performance ideas have been partly developed, amended and/or refined during the process to communicate meaning Some individual contribution to the creation, development and refinement of ideas for theatrical performance.
1	1-6	<ul style="list-style-type: none"> Very few ideas are created and developed in response to the chosen stimulus to communicate meaning A limited range of relevant techniques/characteristics associated with the chosen practitioner/genre are incorporated creatively as the piece is developed Performance ideas have been partly developed during the process to communicate meaning in a limited way Limited individual contribution to the creation, development and refinement of ideas for theatrical performance.

PERFORMANCE ASSESSMENT GRID

Band	Marks	AO2 Apply theatrical skills to realise artistic intentions in live performance <i>Assessed through the performance</i>
5	13-15	<ul style="list-style-type: none"> Highly effective application of performance skills including very sensitive interaction with other performers, where appropriate, throughout the performance, to successfully realise artistic intentions A fully coherent and successful interpretation of the character/role using highly relevant aspects of the practitioner/genre style to successfully realise artistic intention A highly sensitive individual contribution to the performance sustaining audience interest throughout the performance.
4	10-12	<ul style="list-style-type: none"> Good application of performance skills including mostly sensitive interaction with other performers, where appropriate, throughout the performance, to realise artistic intentions A mostly coherent interpretation of the character/role using relevant aspects of the practitioner/genre style to realise artistic intention A good individual contribution to the performance sustaining audience interest throughout most of the performance.
3	7-9	<ul style="list-style-type: none"> Reasonable application of performance skills including some interaction with other performers, where appropriate, which sometimes realises artistic intentions Reasonable interpretation of the character/role using some relevant aspects of the practitioner/genre style to realise some artistic intentions A reasonable individual contribution to the performance sustaining audience interest for some of the performance.
2	4-6	<ul style="list-style-type: none"> Some application of performance skills and interaction with other performers, where appropriate, which only partially realises artistic intentions Some interpretation of the character/role using a few relevant aspects of the practitioner/genre style to partially realise artistic intentions Some individual contribution to the performance.
1	1-3	<ul style="list-style-type: none"> Limited application of performance skills or interaction with other performers, where appropriate, or realisation of artistic intentions. Limited interpretation of the character/role using very few relevant aspects of the practitioner/genre style to realise artistic intention Limited individual contribution to the performance

MY AIMS

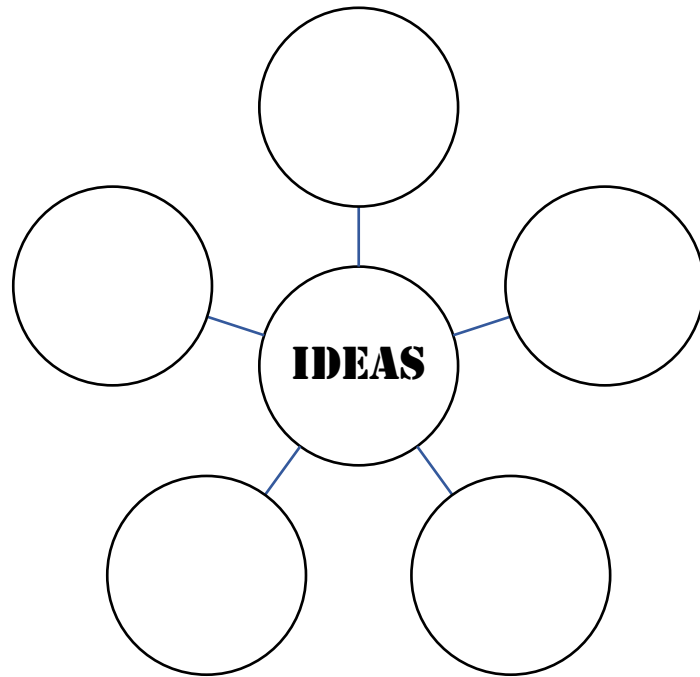
In my performance I aim to _____

This will link to my chosen practitioner by _____

It will also link to the stimuli by _____

REHEARSAL PLAN

Date	Start Time	End Time	Place	Purpose
			P1	Stimulus, Groups and Ideas
			P1	Influences / Planning Scripts and Character
			P1	Script read through and development
			P1	Final Scripting
			P1	Character development
			P1	Set Design planning
			P1	Props and Costume planning
			P1	Lighting and Sound planning
			P1	Blocking
			P1	Vocal development
			P1	Rehearsals
			P1	Rehearsals
			P1	Rehearsals
			P1	Rehearsals
			P1	Halfway point Performance / First Submission of Portfolio
			P1	Rehearsals
			P1	Rehearsals
			P1	Rehearsals
			P1	Rehearsals
			P1	Technical and Dress Rehearsal / Final Submission of Portfolio
			P1	Developmental Rehearsal
14/03/23			P1	Final Performance
16/03/23			Plough	Final Performance
			P1	Evaluation



CONTEXT

Who?

What?

Where?

When?

RESEARCH

Write down what research you will need to do

INFLUENCE

Write down which Stanislavskian techniques you intend to use and how you intend to use them

CHARACTER LIST

Character Name	Actor	Character Description

SCRIPT

Each of the group members will write one scene each. Plan the scenes below so that you can write your scenes for homework. Remember to share your scenes with each other by email or Onedrive

<p>Scene 1</p> <p>Location</p> <p>Time of day</p> <p>How the scene starts</p> <p>What happens</p> <p>How the scene ends</p>	<p>Scene 2</p> <p>Location</p> <p>Time of day</p> <p>How the scene starts</p> <p>What happens</p> <p>How the scene ends</p>
<p>Scene 3</p> <p>Location</p> <p>Time of day</p> <p>How the scene starts</p> <p>What happens</p> <p>How the scene ends</p>	<p>Scene 4</p> <p>Location</p> <p>Time of day</p> <p>How the scene starts</p> <p>What happens</p> <p>How the scene ends</p>

OUR SCRIPT

Scene Number _____

Setting _____

OUR SCRIPT

DESIGN

This lesson you will be exploring props, costumes and set

Do Now

What is the word 'prop' short for? _____

What are they? _____

What's the difference between a stage prop and a hand prop? _____

PROPS	SET DESIGN
List all of the props that you could introduce into the performance	Draw your set and label
COSTUME	Draw your set and label
List all of the costume elements that you could introduce into the performance	

TECHNICAL DESIGN

What are the abbreviations of lighting and sound? _____

FX	LX
List all of the sound that you could introduce into the performance	Re-draw your set with added lighting and label

Explain the reasons for your design choices

Complete this and pass to the teacher before your final performance

LIGHTING EFFECTS PLOT

LX	Description	Length	Intensity	Que
1		:	%	“ ”
2		:	%	“ ”
3		:	%	“ ”
4		:	%	“ ”
5		:	%	“ ”
6		:	%	“ ”
7		:	%	“ ”
8		:	%	“ ”

SOUND FX PLOT

FX	Description	Length	Volume	Que
1		:	%	“ ”
2		:	%	“ ”
3		:	%	“ ”
4		:	%	“ ”
5		:	%	“ ”
6		:	%	“ ”

KEY WORDS

Devising
Rehearse
Rehearsal
Script
Scene
Character
Narrator
Still Image

Stanislavski:

Given Circumstances
Units And Objectives
Through Line
Adaption
Motivation
Super Objective
Subtext
Imagination

Physical Actions
The Magic 'If'
Communion
Tempo Rhythm
Concentration
Relaxation
Emotion Memory

Vocal Skills

Pitch
Pace/ Tempo
Pause
Accent
Volume
Clarity

Physical Skills

Movement

Proxemics
Gesture
Posture
Stillness
Positioning
Blocking
Expression
Facial
Expressions

Lighting Design

Plotting LX
Intensity
Focus
Angle
Colour
Gobos
Fresnel Lantern

Parcan Lantern
Profile Spot
Lantern
LED
DMX
Moving Heads

Sound Design

Music
Sound Effects
Live Sounds
Recorded FX
Volume
Reverb/Echo
Amplification
Microphones
Set Design
Proscenium Arch

Traverse Stage
Thrust Stage
In-the-Round
Backdrop
Cyclorama
Props
Furniture
Entrances/Exits
Sight Lines
XLR/Jack/Phono

Costume Design

Material/Fabric
Garments
Hair Styles
Wigs
Make-Up
Accessories