

## Component 1 – Coursework

You must bring your characters and story to life using a WIDE RANGE of practical performance techniques. Everything that you do on stage, needs to have been chosen by you to communicate meaning.

Comp 1  
Coursework

Learners must produce a portfolio of supporting evidence which demonstrates the research, creation and development of ideas. This is a working record and therefore should be compiled **during** the process and edited to ensure an appropriate focus.

The evidence should focus on **three stages** which are significant to the development of the devised piece of theatre. The three stages should demonstrate:

1. how ideas have been researched, created and developed in response to the chosen stimulus
2. how ideas from the chosen practitioner/genre have been incorporated in the piece to communicate meaning
3. how ideas have been developed, amended and refined during the development of the devised piece.

For each stage, candidates must provide illustrative material (as listed below) and a commentary, which may include annotations on the illustrative material. The commentary for each stage should be approximately 250 – 300 words and total 750 to 900 words for the complete portfolio.

Candidates may also produce their portfolio as a suitably edited blog (between 750 and 900 words), as an audio-visual recording, including the illustrative material, or an audio commentary on the illustrative material. Audio and audio-visual portfolios should be between **four** and **seven** minutes.

Illustrative material may include any of the following:

- sketches
- photographs
- ground plans
- diagrams
- storyboards

Coursework – 900 words  
Completed in lessons ( last year) and for homework.  
See ppts on Teams.

You need to have supporting evidence for each section

Evaluation – Completed under exam conditions in a computer room.

You are allowed 2 A4 sides of notes for this.

### 3. Evaluating

Learners evaluate the final performance or design under supervised conditions. Learners will indicate their chosen stimulus and chosen practitioner or genre. There will be **three** main sections to the evaluation in which learners:

1. analyse and evaluate **either** their interpretation of character/role **or** their realisation of design in the final performance.
2. analyse and evaluate how **either** their own performance skills **or** their own design skills contributed to the effectiveness of the final performance
3. analyse and evaluate their individual contribution to the final performance, including how effectively they fulfilled their initial aims and objectives (referring back to stimulus and practitioner/genre).

Learners will have 1 hour 30 minutes to complete the evaluation.

Learners may have access to two sides of A4 in bullet point notes when writing the evaluation. The notes must be handed in with the evaluation.

Component 1 – Performance

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VOCALS

PHYSICALITY

**Pitch:** How high or low your voice is.

**Pace:** The speed that you speak at.

**Direction:** The position you face or move in.

**Pace:** The speed that you move at.

**Pause:** A break in speaking; a period of silence.

**Gait:** The way that you walk.

**Control:** Being able to execute a specific and precise movement.

**Volume:** The loudness or quietness of your voice.

**Diction:** The clearness of your voice - the audience being able to understand what you are saying.

**Tension:** How tightly you are holding your muscles.

**Control:** Being able to execute a specific and precise movement.

**Power:** The amount of tension in your voice. This is not the same as volume - you can have large vocal power at a low volume.

**Emphasis:** 'Highlighting' a specific word or phrase, by changing at least one aspect of your vocals.

**Gesture:** A movement (of the head, arm, hand, leg or foot) which communicates a specific meaning.

**Facial Expression:** Using your face to show how a character is feeling.

**Accent:** The way words are pronounced in a local area or country. E.g. Liverpudlian, R.P. 'Jordie', Irish, American South.

**Articulation:** The way that you pronounce each letter in a word. If using a high level of articulation, you would pronounce every letter in every word.

**Eye Contact:** Choosing to look at a specific performer, object, audience member or direction.

**Posture:** The way that you sit or stand; the alignment of your spine. Your physical stance, which conveys information about your character.

DIG DEEPER QUESTIONS



How could you use vocal skills to communicate subtle changes to a character's emotions?  
 How could you use physical skills to communicate subtle changes to a character's emotions?  
 Which do you think is the most important vocal skill? Why?  
 Why do you need to change your characterisation depending on the style of the play?

How can eye contact change the meaning communicated?  
 How might adding a pause change the meaning of a line?  
 Which do you think is the most important physical skill? Why?  
 What makes a successful performance?

## BLOCKING

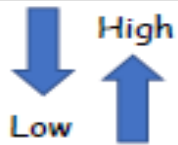
Planning your positioning and movement around the stage, including entrances and exits.

# Year 11 Term 3 Component 2 - Scripted work

## SET DESIGN

Deciding on the different elements that will be used to create a visual interpretation of the environment/setting of the scene.

## PERFORMANCE SKILLS



**Vocals - Pitch:** How high or low your voice is.

**Vocals - Pace:** The speed that you speak at.



**Vocals - Articulation:** The way that you pronounce each letter in a word. If using a high level of articulation, you would pronounce every letter in every word.



**Vocals - Emphasis:** 'Highlighting' a specific word or phrase, by changing at least one aspect of your vocals.



**Vocals - Power:** The amount of tension in your voice. This is not the same as volume - you can have large vocal power at a low volume.



**Eye Contact:** Choosing to look at a specific performer, object, audience member or direction.



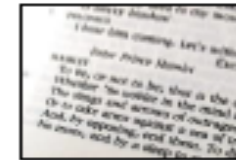
**Spatial Awareness:** The ability to see yourself, (in relation to other actors/set), in the stage space to create a specific effect.



**Direction:** The position you face or move in.

## DRAMA TERMS

**Script:** The entire play written down. Scripts include all the dialogue that the characters speak, stage directions and a brief overview of the setting.



**Proxemics:** The use of space/distance to communicate relationship.

**Given Circumstances:** Everything that the script tells you. The 'world' of the play - the things that make the play that play and not a different play.

• **Environmental** - Geographic location (inc. climate), date, year, season, time of day. Also includes the economic environment: the character's relationship to wealth or poverty, and the class of the character in relationship to the society in which they live.



• **Previous Action** - Any action mentioned in the play's dialogue that reveals any incident or action that took place before the current action of the play/scene began. Often called, 'exposition'.



• **Polar Opposition/Attitude** - Beliefs held by a character that are in direct opposition to the world in which the character lives. This opposition creates conflict. Conflict creates dramatic action.



**Set designer** – Designs the set and set dressing ( objects placed on the stage ) for a play. Provides sketches and other design materials. Oversees the construction / creation of the set.



**Before / during rehearsals** – researches the play including the social and political context. Creates mood boards. Works with actors ensuring the set works for them / communicates meaning. Ensures the set is built properly and safely.

## YEAR 11 DRAMA TERM 4

### DNA by Dennis Kelly

#### Genre and style

- No specific genre. Tragic and comic elements.
- In-yer-face theatre (violent and distressing moments).
- Written at a time of theatrical experimentation which means that directors can choose to interpret and perform it in different ways.
- Some naturalistic elements. Characters speak in a realistic way. Director may choose to perform it in a naturalistic or non-naturalistic way.

#### Characters + Key Vocabulary + Quotations

Mark	Takes on role of narrator or chorus (Greek theatre). Always with Jan. Help the cover up ; key involvement in the bullying and supposed death of Adam. See it as a joke. Take up shoplifting. Stuck in a cycle of crime. Low to middle status. Plot device rather than fully developed character. <b>Key words to describe him:</b> heartless, remorseless, careless <i>'we were having a laugh weren't we?'</i>
Jan	Takes on role of narrator or chorus. Always with Mark. Help the cover up; key involvement in the bullying and supposed death of Adam. See it as a joke. Take up shoplifting. Stuck in a cycle of crime. Low to middle status. Plot device rather than fully developed character. <b>Key words to describe her:</b> heartless, remorseless, careless <i>'dead?'</i>
Leah	Insecure, talks rapidly. Moral compass but ignored by the others. Monologues are philosophical about the world in general. Present her as worldly and knowledgeable. Nihilistic views expressed. Kills her pet and threatens to kill herself. Abandons Phil at the end and walks away from the group showing her strength and independence. Low status inside the group. <b>Key words to describe her:</b> Reflective; moral, animated <i>'I feel like this is an important time'</i>
Phil	Usually on stage with Leah but doesn't acknowledge her and remains silent for much of the time. Emerges as the next leader without objection from the group. He comes up with the plan on the spot to cover up the 'death'. Always on stage eating except at the end. Remains calm under pressure. Psychopathic qualities. Softer side at the end and shows he's affected. <b>Key words to describe him:</b> manipulative, emotionless, uncommunicative <i>'What's more important; one person or everyone?'</i>
John Tate	Only character with a surname. Ineffective leader and doesn't cope under pressure. Disappears after Act 1 and we learn that he's 'found god'. <b>Key words to describe him:</b> Controlling, flustered, guilt-ridden <i>'that word is banned'</i>
Danny	Only one who seems to care about his future. Wants to become a dentist. Provides humour when we find out he 'hates' dentistry. <b>Key words to describe him:</b> self-interested, ineffective, nervous <i>'Dentists don't get mixed up in things'</i>
Richard	Middle status. We learn that he had conflict with John Tate and tried to become leader. Absent from Act 3. Replaces Leah's role in Act 4 and pleads with Phil to re-join the group. <b>Key words to describe him:</b> defiant, uneasy, forlorn <i>'Phil, Phil, watch this!'</i>
Cathy	Cathy is fully involved in the bullying and cover up. She follows the leaders without questioning decisions and takes unnecessary risks, exposing her lack of intelligence. She has no compassion for the postman she has framed and doesn't consider the consequences of her actions. Her status shifts to a higher position as she becomes increasingly violent and dangerous. She is in charge at the end of the play. <b>Key words to describe her:</b> excitable, amoral, violent <i>'threatened to gouge one of his eyes out.'</i>
Brian	A weak character, he is part of the bullying but doesn't want to take part in the cover up. He agrees to lie to the authorities because he is threatened by Phil. His mind deteriorates over the course of the play and we learn that he is on 'medication.' He shows his vulnerability by crying. He is low status in the group. <b>Key words to describe him:</b> honest, sensitive, unstable <i>'I can't face it.'</i>
Lou	A follower who lacks her own mind. We learn from Richard that she has become Cathy's best friend at the end. <b>Key words to describe her:</b> impressionable, obedient, pessimistic <i>'Screwed'</i>
Adam	Adam is the victim of bullying in the group. He is exploited by the others because he wants to fit and carries out their risky dares. He is wary of the group when he is found in Act 3. Phil orders his death to protect the group. <b>Key words to describe him:</b> confused, bullied, traumatised <i>'twitchingly'.....'staring' (stage directions)</i>

#### Structure

##### Act 1

- Scene 1 (A street) Jan and Mark
- Scene 2 (A Field) Phil and Leah
- Scene 3 (A wood) Whole Group
- Scene 4 (A Field) Phil and Leah

##### Act 2

- Scene 1 (A street) Jan and Mark
- Scene 2 (A Field) Phil and Leah
- Scene 3 (A Wood) Whole Group (minus John Tate)
- Scene 4 (A Field) Phil and Leah

##### Act 3

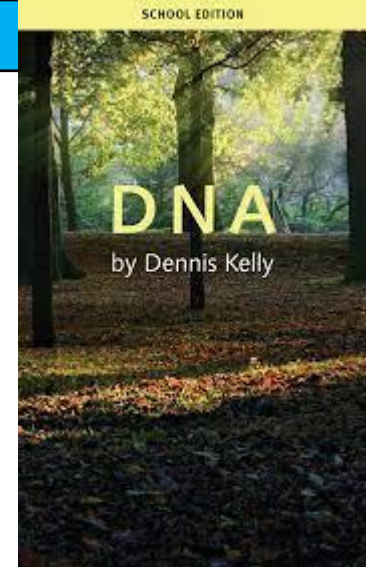
- Scene 1 (A street) Jan and Mark
- Scene 2 (A Field) Phil and Leah
- Scene 3 (A Wood) Whole Group (minus John Tate and Danny) Adam appears
- Scene 4 (A Field) Phil and Leah

##### Act 4

- Scene 1 (A street) Jan and Mark
- Scene 2 (A field) Phil and Richard

#### Key words to describe structure:

- Linear narrative
- Chronological order
- Tension
- Introduction – problem – crisis – resolution
- Repetition – pattern - cyclical



#### CONTEXT

- Written by Dennis Kelly in 2007 and set in the early 21<sup>st</sup> century.
- No specific location or time mentioned. Makes it transferable and timeless for different audiences.
- Broken Britain - this was a label that was being used at the time.
- Rise in anti-social behaviour – media focused a rise on issues such as under-age drinking, shop lifting and gang violence.
- Concern that education wasn't teaching them the right skills.
- Concern that young people were increasingly thinking about themselves.
- Rise in technology and social media – young people increasingly isolated and lack of genuine friendships.
- Rise in mental health issues in young people.
- Scientific advances in DNA.
- Increased concerns about global warming and nuclear waste.
- Increased threat from terrorism which resulted in a rise in surveillance and invasion of privacy.



## YEAR 11 DRAMA TERM 4 DNA: Key Themes

**Bullying**- shows the damaging effect of bullying on both the victims and the bullies

Gangs

**Power** – shows how power can shift and how it can be abused and brings out the worst in people

**Responsibility** – the group don't take responsibility for their actions or for the treatment of others

**Violence** – shows how people use violence as a means of control and that it can be addictive

**Fear** – some characters live in fear but are unable to escape it or help themselves

**Friendship** – shows how friendships shift and can be a powerful force; also shows how they can be taken for granted

Identity – Conflict between individual and group identity. Some characters suppress their own identity and some have to leave in order to find their own and be morally comfortable.

## Original Performance Conditions (OPC)

- 2008 Premier at the National Theatre in London
- Set Designer Simon Daw
- End on staging
- Use of projection
- Minimal design
- Open square stage
- Textured stage surface to look like tarmac framed by drain cover
- Use of video allowed action and scenes to flow and gave forensic quality
- Blue used to create mood and atmosphere
- Some colours and objects emphasised in the video
- Monochrome to create contrast
- Grey, blue, white for costumes



## Key Techniques

- Few stage directions makes it open to interpretation
- Pauses and beats
- Symbolic settings - the wood, the field, the street
- Colloquial language, commands, single words and short phrases
- Crude language, humour and exclamations
- Monologues
- Duologues



## Plot

### Act 1

**Scene 1:** Mark and Jan discuss that someone is **'dead'** and this throws the audience into the middle of the action.

**Scene 2:** Leah talks and Phil eats. Leah wants answers to know what Phil is thinking.

**Scene 3:** John Tate is clearly stressed and tries to ban others using the word **'dead'**. He tries to keep control over the group by using fear and threats. Richard threatens his leadership but this is suppressed. When Mark and Jan arrive they explain to the group their version of events leading up to Adam falling into the grille. They try to justify their vicious attack on him by saying he was laughing. Phil finally speaks and devises a plan to frame a non-existent person.

**Scene 4:** Leah speaks about bonobos being our nearest relatives. **'Chimps are evil. They murder each other...they kill and sometimes torture each other to find a better position within the social structure'** (p26). This could be seen as the author's voice coming through about how he feels about the nature of bullies.

### Act 2

**Scene 1:** The audience learn that someone is **'not going'**...this is a reference to Brian not going to the police station

**Scene 2:** Leah is still trying to gain Phil's attention. This time she talks about the nature of happiness. She shows him a Tupperware container and says it is Jerry. She describes how she has killed him.

**Scene 3:** The police have found a man that fits the description of the man that Phil made up because Cathy used her **'initiative'** to find a man that matched the description. The plan has gone wrong. Brian is refusing to go into the police station to identify the man who is being framed. Phil threatens him with being taken up to the grille if he doesn't go. Brian goes.

**Scene 4:** Leah tries to get Phil's attention again. This time she has **'déjà vu'**.

### Act 3

**Scene 1:** Jan and Mark reveal Cathy has **'found someone'** in the woods. It turns out to be Adam

**Scene 2:** Leah arrives in the scene with a packed suitcase. She is trying to gain Phil's attention by threatening to leave and telling him not to try and stop her...he doesn't. She tells him about Adam's memorial and that she has seen Cathy on the TV. She tells him that everyone is happier **'funny this is they're all actually behaving better as well...'** (p47).

**Scene 3:** Adam is alive and has been living in a hedge. He has survived by living off dead animals. He has clearly sustained a head injury. Phil instructs Jan, Mark and Lou to leave and not say anything. He shows Cathy how to kill Adam by tying a plastic bag around Brian's head (who is by now on medication and clearly losing his mind). Leah begs him not to do this.

**Scene 4:** Leah does not speak. Phil offers her a sweet and as he puts his arm round her to show affection, she spits out the sweet and leaves in disgust. Phil shouts after her.

### Act 4

**Scene 1:** Jan and Mark reveal someone has **'gone'**. This turns out to be Leah.

**Scene 2:** Richard tries to convince Phil to re-join the group. He tries to gain his attention in similar ways to Leah. Phil does not speak. He also does not eat. Leah's departure has clearly affected him. Richard tells him what has happened to the rest of the group.



**DRAMA TERM 5**  
**DNA by Dennis Kelly**  
**Genre and style**

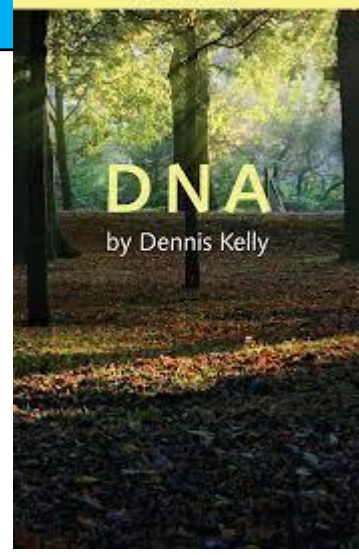
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<b>Jan</b>	Takes on role of narrator or chorus. Always with Mark. Help the cover up; key involvement in the bullying and supposed death of Adam. See it as a joke. Take up shoplifting. Stuck in a cycle of crime. Low to middle status. Plot device rather than fully developed character. <b>Key words to describe her:</b> heartless, remorseless, careless <i>'dead?'</i>
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**Structure**

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### Act 2

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