



## Key information about the topic

This half term you will focus on Practitioners. You will take part in workshops and deliver your own short lessons to your peers based on your set practitioner in order to become 'experts' on specific important people in the Arts industry. This will link with the coursework that you will be starting this year and developing throughout Year 10 and Year 11. Your coursework this year and in Year 11 will need you to reference practitioners that you have studied. You will need to know about their techniques, how to use them in practice and how to write about and analyse them.

## Practitioners

You will be looking at drama practitioners such as – Brecht, Stanislavski and Berkoff, and styles / genre's of performance. You will be looking at how they influenced modern drama and how their techniques are used in theatre. You will look at professional repertoire in order to explore these techniques and to see how they are used in professional performance.

In coursework over the next two years, you will need to be able to reference specific techniques that they use and how you have used them during the creation process or included them in in the final performance.

You will need to write about your exploration so make sure that you check your spellings of key names and techniques and keep an eye on your presentation, spelling and grammar throughout all your written work.

You should ensure that you are 'ready to learn' in all drama lessons and attend with all the necessary equipment for the lesson.

## Notes from the Mark Scheme

You are being marked on your ability to - Examine professional practitioners' performance work / Select and develop skills and techniques / Apply skills and techniques in a workshop performances.

To reach the highest grades you need to - effectively and consistently apply appropriate skills and techniques for the style or genre of work / analyse performance work through assessing how roles, responsibilities and skills of practitioners contribute to the creative intentions and purpose of the piece

## Thinking Questions

- Do I know what the teacher wants me to do?
- Do I know how to get the best marks possible?
- How do I find more information?
- Have I communicated everything I wanted to?
- Does everyone know what I mean?
- Have I included as many key terms in my writing as possible?
- Can I do more research on my own?
- How can I extend my work?

## Evidence required

You will need to create a lesson, make notes, take videos, complete homeworks, write essay answers.

## Key words

Acting style / Adaptation / alienation / Auditorium / blocking / Brechtian / Characterisation / Chorus / Composite / Contrast / Devise / Director / Ensemble / Epic Theatre / Expressionism / Forum theatre / Gestus / Genre / Forth Wall / Immersive / Improvisation / Melodrama / Mise-En-Scene / Monologue / Minimalism / Motif / Multi-roling / Naturalism / Non-naturalistic / Physical theatre / Physicality / Proscenium / Proxemics / Realism / Repertoire / Ritual / Role / Scene / Set Stanislavski / Spatial awareness / Status / Stylisation / Symbolism / Tableau / Tension / Theatre / Theatre of the absurd / Theatre of cruelty / Theatre of the Oppressed / Verbatim Theatre

## Knowledge Organiser - Performing Arts- Stanislavski - Naturalism

He formed the Moscow Art Theatre and is most commonly known for his 'system'. The 'System' was Stanislavski's acting method, born out of a quest for realism in acting. A set of rules and exercises created a foundation for actors to work from. The principle objective of his system was to aid the actor in creating an illusion of actuality on stage and in convincing the audience that he was portraying a real person, convincing his audience that his feelings and thoughts were exactly those of the character he embodied.

### Konstantin Stanislavski

Russian  
1863-1939



He taught that an actor must prepare his role in great detail, with a large amount of attention to the psychology, the motivation and the lifestyle of the character. Stanislavski does not teach you how to act, he teaches you how to work with yourself, how to organise your own creativeness and use your inner body to create the external show, it gives him a purpose.

### Elements of the System

**Given Circumstances** - The given circumstances are the information the playwright tells you. Location, time period, characters etc. Notes and stage directions may not tell you everything you need to build a character but they are the starting point.

**Emotional Memory** - Emotional memory is when the actor finds a real past experience where they felt a similar emotion to that demanded by the role they are playing. They then 'borrow' those feelings to bring the role to life.

**Method of Physical Actions** - Imagine a simple activity like cleaning your teeth and then imagine a husband cleaning his teeth whilst deliberating on how to tell his wife about his mistress. This is a simple illustration of how a physical action can release the necessary emotions.

**Subtext** - The script of a play could be called the text. The subtext is the actual meaning and motivation behind the lines that are spoken and the actions taken. It is not spoken but interpreted by the actor through posture, gesture, facial expressions and body language.


**Magic If** - Stanislavski said that the actor should answer the question, 'What would I do if I was in this situation?' Also known as the 'magic if', this technique means that the actor puts themselves into the character's situation. This then stimulates the motivation to enable the actor to play the role.

**Objective & Super-Objective** - An objective is the reason for our actions. What are we trying to achieve? The super-objective is an over-reaching objective, probably linked to the overall outcome in the play. We use the word super-objective to characterise the essential idea, the core, which provided the impetus for the writing of the play. A character's objectives are likely to be stages in the journey towards the super-objective. If that journey is perceived as a clear path to the super objective, then you have your through line.

**Tempo and Rhythm** - Stanislavski felt that an inner and an outer tempo and rhythm were vital if you were to enact movements truthfully and link them to the expression of emotions and feelings. He linked tempo to the speed of an action or feeling and the rhythm to the intensity or depth of the experience.

**Stanislavski System is an intense character development process that strives to make a performance 'real' and not artificial.**

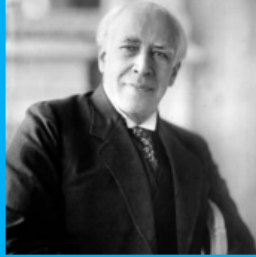
## Knowledge Organiser – Drama – Brecht and Political Theatre

Overview of topic: students will develop their knowledge and understanding of Brecht and political theatre.	
Key content/ ideas/ concepts	Keywords/ Glossary
<p style="text-align: center;"><b><u>WHO WAS BRECHT?</u></b></p> <ul style="list-style-type: none"><li>➤ <b>Bertolt</b> Brecht was born in Germany in 1898 and died aged 58 in 1956. He was a poet, playwright and theatre director. His influence is still present in much of theatre and many would argue that Brecht changed the face of modern theatre.</li><li>➤ Brecht made his theatre highly political. He wanted his theatre to spark an interest in his audiences' perception of the world. He did not want his audiences to sit passively and get lost in a show's story, but to make them think and question the world they live in. He encouraged them to be critical of society. His work was often mischievous, provocative and ironic.</li><li>➤ Brecht did not want the audience to have any emotional attachment to his characters, so he did various things to break it. Here are some of the techniques he used.</li></ul> <p style="text-align: center;"><b><u>SOME OF BRECHT'S TECHNIQUES</u></b></p> <p><b>Breaking the fourth wall-</b> This is where the imaginary wall between the audience and actors on stage is broken. Rather than allowing the audience to sit passively and get lost in the show, the actors will sometimes directly address the audience with a speech, comment or a question.</p> <p><b>Narration-</b> Narration is used to remind the audience that they are watching a story. Sometimes the narrator will tell the audience what is about to happen in the story, before it happens, because if the audience knows the outcome then they may not get as emotionally involved.</p> <p><b>Minimal set, costumes, props and lighting-</b> Brecht believes the stage should be brightly lit at all times. That sets should not be realistic, just suggestive. And that actors should use minimal props, often only one per character. Also props can be used in several different ways, for example a suitcase may become a desk.</p> <p><b>Using placards-</b> A placard, or projection screen can be used to give the audience some extra factual information, for example it might say how many people have died in a particular war. Placards can also be used to introduce characters in generic ways, e.g. 'mum,' or 'dad.' Placards are also used to introduce a new scene, or to tell the audience when one has finished.</p> <p><b>Freeze frames/tableaux-</b> The actors may go into a freeze frame, so as to break the action. Sometimes it's done so that the audience can stop and think critically for moment. And sometimes it's done so that the narrator can speak, or so that an actor can come out of character and perhaps break the fourth wall.</p>	<p>Verfremdungseffekt, or the 'estrangement effect,' was used to distance the audience from the play and is sometimes called the alienation effect.</p>  <p style="text-align: center;"><b><u>Wider reading</u></b></p> <p>Wikipedia page has a wealth of information about the social/ political context of Brecht's life and why he created this form of theatre.</p> <p><a href="https://en.wikipedia.org/wiki/Bertolt_Brecht">https://en.wikipedia.org/wiki/Bertolt_Brecht</a></p>



## Constantin Stanislavski

1863 - 1938



'The actor must use his imagination to be able to answer all questions (when, where, why, how).'

Believed that the audience should emotionally connect with the characters.

Actors should use their own experience to make their characters as believable as possible.

### Terminology and techniques:

- The fourth wall
- Emotional memory
- The magic 'if'
- Sense memory
- Objectives
- Given circumstances
- Subtext
- Method of physical actions

**Naturalism**

## Bertolt Brecht

1898 – 1956



'Art is not a mirror to reflect reality, but a hammer with which to shape it.'

Believed that theatre should be used to spread a message and comment on society.

The audience should always be aware they are watching a play and constantly questioning what they see.

### Terminology and techniques:

- Breaking the fourth wall
- Alienation (Verfremdungseffekt)
- Gestus
- Use of placards
- Narration
- Multi-role
- Minimal set/costume/props
- Masks

**Epic theatre**

## Augusto Boal

1931 – 2009



'The theatre is a weapon, and it is the people who should wield it.'

Believed that theatre gave people the ability to take control and make changes.

Well known for Forum Theatre, in which the audience can stop a piece of drama and step in to change the outcome.

### Terminology and techniques:

- Forum theatre
- Improvisation
- Public theatre
- Audience participation
- 'Spect-actor'
- Exploring social issues

**Theatre of the Oppressed**

## Jacques Lecoq

1921 - 1999



'The body knows things about which the mind is ignorant.'

Believed theatre was about using the body to tell stories.

Focus on physical theatre, movement and mime.

Movement generates the emotion (muscle memory)

### Levels:

1. Catatonic (jellyfish)
2. Relaxed (Californian)
3. Neutral (no story)
4. Curious/alert (Mr Bean)
5. Reactive/Suspense (melodrama)
6. Passionate (opera)
7. Tragic (petrified)

**Seven levels of Tension**

## Frantic Assembly

1994 – Present

**FRANTIC  
ASSEMBLY**

'We began with little more than a fierce work ethic and a desire to do something different and to do it differently.'

World-renowned theatre company who use physical theatre to devise performance.

Wanted to create non-realistic pieces of theatre through the use of movement and music.

### Terminology and techniques:

- Chair duet
- Hymn hands
- Lifts
- Walk the grid
- Mirroring
- Round-By-Through

**Physical theatre**



## Key information about the topic

This half term you will be focusing on how to review Live Theatre. This is an essential skill and is a quarter of the marks in your final exam in Year 11 so lots of practice is great. We would like you to watch as much Theatre as you can during this half term, as the more that you are exposed to, the better your understanding will become. We will look at structuring answers for exams as well as how to analyse and break down a performance.

## Live Theatre

You will be expected to analyse and evaluate how meaning is communicated through the role of theatre makers in contemporary professional performance. You must consider the role of the:

**Actor** - interpretation of character / character interaction / vocal skills / movement skills

**Designer** - creation of mood and atmosphere / use of performance space / lighting / sound / set and props / costume and make-up

**Director** - interpretation and style / performance conventions / spatial relationships on stage / relationship between performer and audience

**Reaction and response** – individual / audience.

We will watch a range of different pieces of repertoire from different genres and practice answering a range of different exam style questions based on them. We will also look at the mark schemes and find out what the examiner wants to see!

## Notes from the Mark Scheme

You are being marked on your ability to - Demonstrate knowledge and understanding of how drama and theatre is developed and performed / Analyse and evaluate their own work and the work of others.

To reach the highest grades you need to show - Excellent, perceptive analysis and evaluation of the use of skills and how to communicate meaning to the audience, including reference to the style of the production. Perceptive analysis and evaluation of your own response to the movement in performance as an audience member. Detailed and focused examples.

## Thinking Questions

- Do I know what the teacher wants me to do?
- Do I know how to get the best marks possible?
- How do I find more information?
- Have I communicated everything I wanted to?
- Does everyone know what I mean?
- Have I included as many key terms in my writing as possible?
- Can I do more research on my own?
- How can I extend my work?

## Evidence required

You will need to make notes, take pictures, complete homework, write essay answers.

## Key words

Acting style /  
Adaptation / alienation  
/ Auditorium / blocking  
/ Brechtian /  
Characterisation /  
Chorus / Composite /  
Contrast / Devise /  
Director / Ensemble /  
Epic Theatre /  
Expressionism / Forum  
theatre / Gestus /  
Genre / Fourth Wall /  
Immersive /  
Improvisation /  
Melodrama / Mise-En-  
Scene / Monologue /  
Minimalism / Motif /  
Multi-roling /  
Naturalism / Non-  
naturalistic / Physical  
theatre / Physicality /  
Proscenium / Proxemics  
/ Realism / Repertoire /  
Ritual / Role / Scene /  
Set Stanislavski / Spatial  
awareness / Status /  
Stylisation / Symbolism  
/ Tableau / Tension /  
Theatre / Theatre of the  
absurd / Theatre of  
cruelty / Theatre of the  
Oppressed / Verbatim  
Theatre

PERFORMANCE SPACE	SET
<p>Type of stage <u>e.g.</u> proscenium arch, apron, thrust, in the round, traverse etc</p> <p>Curtains open or closed at start</p> <p>How much of space used for performance</p> <p>Type of audience seating</p> <p>Relationship between the type of stage and the text</p> <p>Performer / audience relationship created by staging</p> <p>Usual clientele for this theatre</p> <p>Other performances shown at the venue recently</p> <p>Links between venue &amp; practitioner/s</p>	<p>Style (<u>e.g.</u> realistic, Brechtian, symbolic, representational)</p> <p>Shape, size, structures, materials, textures, colours, proportions, levels, internal areas</p> <p>How was set incorporated into the performance</p> <p>Set changes / flexibility / manipulations of set</p> <p>What set reflected about text – themes, atmospheres, settings</p> <p>How set was used by performers</p>

LIGHTING / LX	SOUND / SFX
<p>Type of lanterns <u>e.g.</u> profile / spotlight, follow spot, Fresnel, <u>parcan</u>, flood, intelligent lights</p> <p>Use of coloured gels, gobos – moving or static, barn doors</p> <p>Source – from above, front of house, sides, inside of set, behind set / character, up lighters</p> <p>Link between LX and other production elements</p> <p>Style – realistic, Brechtian, surreal etc</p> <p>Why LX used – atmosphere, emphasis / marking the moment, settings</p> <p>LX changes and use of blackouts</p>	<p>Type of SFX – live, recorded, music, body percussion, noises</p> <p>Style – realistic, Brechtian, surreal etc</p> <p>How SFX contributed to performance – atmosphere, setting</p> <p>Link between SFX and other production elements – complementary / contrasting</p> <p>Audience response to SFX</p>

PERFORMERS' SKILLS	KEY INFORMATION
<p>Physical skills – movement, posture, gait, gestures, levels of body tension, physical contact / relationship with others, body language, movement range, inclination of head, actions</p> <p>Vocal skills – pitch, pace, volume, rhythm, projection, clarity, accents / dialects, tone, lines spoken, quality of voice</p> <p>Facial expressions, eye contact, focal points</p> <p>Stage presence, versatility and ability</p> <p>Performance of one character or multi-role playing</p>	<p>Director: Theatre Company: Venue: Date: Set / props / LX / SFX / costume / make-up and hair designers Number of performers Director background including their preferred / usual style and beliefs on theatre Company background including their mission statement Specific performer skills <u>e.g.</u> training in acting / dance / musical theatre / singing / playing an instrument etc Other pieces if part of a tour</p>
ANY OTHER INFORMATION	

DIRECTORIAL INTERPRETATION	INTENDED AUDIENCE RESPONSE
<p>Why this text / issue chosen now</p> <p>Style used and influence of practitioner– Realism, Brechtian, surreal, <u>Artaudian</u>, Restoration, original style or modernised etc</p> <p>Emphasis on comedy, tragedy, both</p> <p>Type of humour used – farce, black comedy, sarcasm dramatic irony, political satire etc</p> <p>Emphasis on themes / issues</p> <p>Modernised or original text and justification</p> <p>Interpretation of individual characters shown through <u>e.g.</u> casting, costume, use of space / proxemics, use of props etc</p> <p>Other texts used by director</p> <p>How performance was developed through writing and rehearsal processes <u>e.g.</u> collaboration, improvisation, research etc</p>	<p>Aim of overall piece <u>e.g.</u> to educate about an historical event / moral message, gain support, encourage action / change, to entertain</p> <p>Intended response to themes &amp; issues</p> <p>Intended response to characters and events <u>e.g.</u> empathy, sympathy, shock, objective / distanced, relating to own life, anger – superficial or deep, understanding, confusion</p> <p>Structure of scenes to develop plot / build cliff-hangers / dramatic climax</p> <p>Placing of interval</p>

PROPS	COSTUME, MAKE UP and HAIR
<p>What props used, how many</p> <p>Style – period / modern / realistic / symbolic / representational</p> <p>Size, colour, shape, materials, textures, proportions, source during performance</p> <p>How used by performers</p> <p>How props worked with other design elements</p> <p>How props affected setting / atmosphere</p> <p>Links between props and characters</p>	<p>Costumes: material, style, shape, fitting, colour, texture</p> <p>Costumes restricting or enhancing movement</p> <p>Costume changes – how &amp; where</p> <p>Linked to interpretation of character</p> <p>Costume functions <u>e.g.</u> to show status, atmosphere, highlight action</p> <p>Make up &amp; hair – style, colour, natural / obvious</p> <p>Linked to interpretation of character</p> <p>Link to other production elements</p> <p>Functions <u>e.g.</u> show status, change skin colour, add features <u>e.g.</u> large nose, freckles etc</p>



## Key information about the topic

This half term you will be looking at Physical Theatre. We will focus on a range of different physical theatre practitioners and look at their techniques and styles. We will compare and contrast the different styles and creation methods in our written work and practically explore each in performance. We will look at professional repertoire. We will utilise the skills we develop to devise work on a set stimulus and communicate clear meaning to an audience.

## Physical Theatre

Physical Theatre is - movement, gesture and body language, ensemble, commedia dell'arte, mime, status, proximity, the use of masks, physicalising emotional states. We will be looking at how companies such as Frantic Assembly ([franticassembly.co.uk](http://franticassembly.co.uk)), DV8 ([dv8.co.uk](http://dv8.co.uk)) and Complicite ([complicite.org](http://complicite.org)) use physical theatre to communicate meaning to an audience. We will look at a piece of work from each of these companies as well as taking part in workshop activities and classes.

You will need to make sure that you attend these lessons wearing appropriate clothing and footwear. You will need to follow all safe working practice guidelines in these lessons.

## Thinking Questions

- Do I know what the teacher wants me to do?
- Do I know how to get the best marks possible?
- How do I find more information?
- Have I communicated everything I wanted to?
- Does everyone know what I mean?
- Have I included as many key terms in my writing as possible?
- Can I do more research on my own?
- How can I extend my work?

## Evidence required

You will need to make notes, take videos and pictures and complete homework.

## Key words

Music  
Facial Expression  
Flow  
Movement  
Communicate  
Meaning  
Slow Motion  
Unison  
Emphasise  
Pace  
Hymn hands  
Round by through  
Chair duets  
Mime  
Chorus  
Gesture  
Mask  
Abstract  
Stylised  
Representational  
Devised  
Media  
Forth Wall  
Music  
Contact  
Lifts  
Stance  
Dance  
Proximity

## Notes from the Mark Scheme

You are being marked on your ability to - Create and develop ideas to communicate meaning for theatrical Performance  
To reach the highest grades you need to show - An excellent range of relevant techniques/characteristics associated with physical theatre is incorporated in a highly creative manner as the piece is developed.



# Physical Theatre companies and information

## Key words & Definitions

Devising	Creating an original piece of theatre
Physical theatre	Using the body and movement to express ideas onstage (ie—through movement, mime, gesture, dance, etc.)
Theatre Practitioner	A person or theatre company that creates practical work or theories to do with performance and theatre.
Structure	The order in which action and scenes are placed in a play.
Exploratory Strategy or Technique	Used to explore and deepen understanding of the drama you create; ie through understanding of characters, exploration of scenes, and experimenting with characterisation.

**Bitesize** [Change language -](#)

[Home](#) [Daily lessons](#) [Learn](#) [Support](#) [Careers](#) [My Bitesize](#) [All Bitesize](#)

**GCSE**

**Creating and staging a devised performance**

[Help with Devising](#)

---

**Bitesize** [Change language -](#)

[Home](#) [Daily lessons](#) [Learn](#) [Support](#) [Careers](#) [My Bitesize](#) [All Bitesize](#)

**GCSE**




**Physical theatre**

[BBC Bitesize: Physical Theatre](#)

## frantic assembly

Frantic Assembly devises using simple techniques they call

“building blocks”

Round	By	Through	Push Hands	Fluff	Chair Duets
					
The term <b>ROUND</b> is chosen to represent any move that involves passing closely <b>ROUND</b> the body of the partner	<b>BY</b> comes after the first two moves. The space between A & B is 'squeezed out'. A or B 'slots in' to stand closer <b>BY</b> their partner	<b>THROUGH</b> is the idea of passing through the upper body / arms of the partner	The person with their hand on top is in control, gently leading their partner around the space, trying to keep their hands flat and the pressure constant. You should take your partner on a journey exploring all levels.	Partners sit opposite knee to knee. A choose three ways to adjust B's appearance. B choose three ways to adjust A's appearance. Continue to add more moves, and avoid a predictable rhythm	Partners sit in chairs, both facing forward. Partners take turns placing their hand on to their partner or moving their partner's hand, swapping and adding to the sequence. Repeat until the moves are clear and memorised.

## DEVISING TECHNIQUES Starting to create your own piece of theatre

### BRAINSTORM

As a group, discuss the themes that you want to explore in the performance. Brainstorm stories that involve the characters experiencing each theme.

### CHARACTERS

Start by creating the characters. Too many devised pieces fail because the characters have not been carefully thought out. Name each character and talk about their personality and relationships.

### FREEZE FRAME

Create freeze frames that depict crucial moments in the character's life. These can then be incorporated into your performance later on.

### MUSIC

Find a piece of music that represents your theme, either lyrically or through the dynamics or texture. Use the music to create a movement sequence that shows the mood of a character.

### STRUCTURE

Create a flow chart of the story and highlight the key scenes. Experimenting with the structure may help you create a more imaginative and original performance.

### IMPROVISE

Improvise a scene in every rehearsal. Don't just talk thing through. Try to improvise a scene using different styles. A scene may work better as a comedy even though it was originally a drama.

### MONOLOGUE

In a group, think of one word each that describes your character. Then on your own, use the list of words (in the order they were said) to write a monologue for your character.

### REFLECT

At the end of a rehearsal, reflect on what you have done next. Set aims and assign jobs for the next session. Create a rehearsal schedule and stick to it.

to find out more visit [www.grammadrma.wikispaces.com](http://www.grammadrma.wikispaces.com)

## Drama Practitioners



[DV8](#)



[Frantic Assembly](#)



[Complicité](#)







## Key information about the topic

This half term you will be creating the devised performance work for your coursework. This coursework is 40% of your GCSE and is composed of 60 marks. 30 marks on a written portfolio, 15 marks on the performance, and 15 marks on a timed written evaluation. This is your actual GCSE coursework and so needs to be treated seriously. You will need to take some time outside of lessons to work with your group and create content. You will need to make and maintain notes on the creation and rehearsal process for your portfolio.

## Component 1 – Devising Theatre

You are required to devise a piece of original theatre in response to a stimulus, using either the techniques of an influential theatre practitioner or the characteristics of a genre of drama. You can either act or design. If you choose design you must work with a group of actors. Learners choosing design must pick one option from the list below: lighting / design / sound design / set design (including props) / costume design (including hair and make-up). You will work in groups of between two and five actors. Each group may have up to four designers, each offering a different design skill. Designers must contribute fully to the creation of the piece of theatre. This component involves devising and realising work for performance and evaluating the final piece of theatre.

Group of two actors: 5-10 minutes / Group of three actors: 7-12 minutes / Group of four actors: 9-14 minutes / Group of five actors: 11-16 minutes.

### Notes from the Mark Scheme

You are being marked on **Devising**: create and develop ideas to communicate meaning for performance (AO1, 30 marks). This is assessed through the portfolio of supporting evidence. **Realising**: apply theatrical skills to realise artistic intentions (AO2, 15 marks). This is assessed through the performance or design (realised in performance). **Evaluating**: analyse and evaluate their own work (AO4, 15 marks). This is assessed through a written evaluation completed under supervised conditions.

## Thinking Questions

- Do I know what the teacher wants me to do?
- Do I know how to get the best marks possible?
- How do I find more information?
- Have I communicated everything I wanted to?
- Does everyone know what I mean?
- Have I included as many key terms in my writing as possible?
- Can I do more research on my own?
- How can I extend my work?

## Evidence required

You will need to make notes, take pictures, complete homework, begin your portfolio.

## Key words

Action / Back story  
Chorus/chorus work / Communal voice / Conscience corridor / Flashback / Forum theatre / Frame / Freeze-frame / Hot-seating / Improvisation / Narration / Role reversal / Sculpting / Soundscape / Split screen / Tableau(x) / Tempo / Thought tracking / Alienation / Arena staging / Aside / Caricature / Character / Climax / Composite setting / Devising / Dramatic irony / Dramatic tension / Epic theatre / Fourth wall Genre / Monologue / Naturalism / Physical theatre / Promenade staging / Proscenium / Realism / Style / Subtext / Theatre in the Round / Thrust stage / Traverse stage.

# Devising >

[Click here for the  
BiteSize link to all of  
these great resources!](#)

[Responding to a stimulus - Eduqas](#)

---

[Developing an idea - Eduqas](#)

---

[Selecting a genre or performance style - Eduqas](#)

---

[Selecting a practitioner - Eduqas](#)

---

[Rehearsing for a performance - Eduqas](#)

---

[Refining a performance - Eduqas](#)

---

[Interpreting and performing a character - Eduqas](#)

---

[Designing - Eduqas](#)

---

[Health and safety considerations - Eduqas](#)

---

[Creating a portfolio or devising log - Eduqas](#)



## Key information about the topic

This half term you will be creating the devised performance work for your coursework. This coursework is 40% of your GCSE and is comprised of 60 marks. 30 marks on a written portfolio, 15 marks on the performance, and 15 marks on a timed written evaluation. This is your actual GCSE coursework and so needs to be treated seriously. You will need to take some time outside of lessons to work with your group and create content. You will need to make and maintain notes on the creation and rehearsal process for your portfolio.

## Component 1 – Devising Theatre

You are required to devise a piece of original theatre in response to a stimulus, using either the techniques of an influential theatre practitioner or the characteristics of a genre of drama. You can either act or design.

**Portfolio (900 words)** – 3 sections - 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.

**Evaluation (Timed, 90 minutes)** - 3 sections - 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).

### Notes from the Mark Scheme

You are being marked on **Devising**: create and develop ideas to communicate meaning for performance (AO1, 30 marks). This is assessed through the portfolio of supporting evidence. **Realising**: apply theatrical skills to realise artistic intentions (AO2, 15 marks). This is assessed through the performance or design (realised in performance). **Evaluating**: analyse and evaluate their own work (AO4, 15 marks). This is assessed through a written evaluation completed under supervised conditions.

## Thinking Questions

- Do I know what the teacher wants me to do?
- Do I know how to get the best marks possible?
- How do I find more information?
- Have I communicated everything I wanted to?
- Does everyone know what I mean?
- Have I included as many key terms in my writing as possible?
- Can I do more research on my own?
- How can I extend my work?

## Evidence required

You will need to make notes, take pictures, complete homework, begin your portfolio.

## Key words

Forum /  
audience / Educate /  
Narration / 4th Wall / non-naturalistic / Morality / Involvement / Flexibility / Over-exaggeration / Mime / cross-cutting / freeze-frames / hot seating / Thought-tracking / flashbacks / Facial expressions / body language / gait / posture / gestures



# Devising >

[Click here for the  
BiteSize link to all of  
these great resources!](#)

[Responding to a stimulus - Eduqas](#)

---

[Developing an idea - Eduqas](#)

---

[Selecting a genre or performance style - Eduqas](#)

---

[Selecting a practitioner - Eduqas](#)

---

[Rehearsing for a performance - Eduqas](#)

---

[Refining a performance - Eduqas](#)

---

[Interpreting and performing a character - Eduqas](#)

---

[Designing - Eduqas](#)

---

[Health and safety considerations - Eduqas](#)

---

[Creating a portfolio or devising log - Eduqas](#)



## Key information about the topic

This half term you will be analysing a script and looking at how to answer exam questions. You will need to research the script and look at the social, historical and political contexts, how it is performed and the content of the script itself. We will practically explore elements of the script in class to develop our understanding.

You will be answering the same questions for this topic that you will for Section A in the actual GCSE exam next year. This means that all structure and exam technique we learn here will be useful in our exams next year.

## Thinking Questions

- Do I know what the teacher wants me to do?
- Do I know how to get the best marks possible?
- How do I find more information?
- Have I communicated everything I wanted to?
- Does everyone know what I mean?
- Have I included as many key terms in my writing as possible?
- Can I do more research on my own?
- How can I extend my work?

## Evidence required

You will need to make notes, complete homework, and do practice exam questions.

## Key words

Action / Alter ego / Back story / Chorus / Collage / Communal voice / Conscience corridor (also known as 'conscience alley' or 'thought tunnel') / Flashback / Forum theatre / Frame distancing / Freeze-frame / Hot-seating / Improvisation / Narration / Narrator / Pace / Pause / Pitch / Ranking / Rehearsal techniques (a full range of rehearsal techniques) / Role reversal / Role transfer / Sculpting / Soundscape / Split screen / Tableau(x) / Tempo / Thoughts in the head or thought tracking / Transporting a character.

## Breaking down a text

**This half term you will consider how a text is constructed and how performances create meaning through:**

- the characteristics of the performance text, including – genre / structure / character / form and style / language/dialogue / stage directions
- the social, historical and cultural context including the theatrical conventions of the period in which the performance text was created
- how meaning is interpreted and communicated through - performance conventions / use of performance space and spatial relationships on stage, including the impact of different stages (proscenium arch, theatre in round, traverse and thrust) on at least one scene or relationships between performer and audience / the design of lighting, sound, set (including props) and costume and make-up / the actor's vocal and physical interpretation of character.

## Notes from the Mark Scheme

This project requires you to demonstrate your knowledge and understanding of how drama and theatre is developed and performed through the study of a performance text.

Top band responses will show - A perceptive explanation of character and the subtleties of the interaction between characters. / Detailed and discerning knowledge and understanding of how performance skills are used to communicate meaning. / Highly relevant knowledge, understanding and use of drama terminology.

# Historical context

Olwen Wymark was an American-born fringe theatre and BBC radio dramatist, particularly active in the 1970 and 1980s. Like her contemporary Caryl Churchill, Wymark began her writing career whilst raising a family.

*Find Me* was written whilst she was working as a Gulbenkian Writer in Residence at Kingston Polytechnic in Surrey in **1977**. It was then performed at both Kingston Polytechnic and later at the Edinburgh Fringe Festival in 1977. Wymark based the play on the true story of Verity Taylor (not her real name) who, at the age of 20, was charged with burning a chair in the locked ward of a mental hospital where she was a patient. She was remanded in custody for 3 months and, after a trial at Canterbury Crown Court, she was admitted to Broadmoor, a high security psychiatric hospital.

Wymark spent time with Verity's parents and conducted in-depth interviews and was given access to Verity's writings. Because her contact was with Verity's family, rather than with Verity herself, we see the play through the eyes of a girl who couldn't be contained and whose illness was not understood.

Although there had been a shift away from the Victorian mental asylums where the treatment was generally appalling and inhumane, people in the late 1960s and early 1970s were still locked up in horrible circumstances. There was a lack of dignity afforded to patients in some of the remaining large and overcrowded mental hospitals. A series of scandals in the 1970s around the ill treatment of mental health patients and the willingness of individuals to voice their concerns over the harrowing treatment of people like Verity forced the government to investigate. Roy Griffiths, a British businessman, led an enquiry which led to the 1988 report 'Community Care: Agenda for Action'. This report eventually led to The Community Care Act of 1990. This was a major piece of legislation that set out the basis for community care as we know it today.

The play deals with a girl living in a society that doesn't know how to deal with her and being treated by a system that failed to give her the necessary treatment and care. Wymark was one of the first female writers to tackle mental health issues and *Find Me* became and remains one of her most successful plays.



# Original staging conditions

- The play was first performed at the Richmond Fringe Theatre at The Orange Tree on October 21<sup>st</sup>, 1977.
- The theatre was founded in 1971 in a small room above The Orange Tree pub. It specialised in staging new plays.
- When *Find Me* was performed, the theatre could seat an audience of 80. Six former church pews were arranged around the acting area, creating a theatre in the round performing space. Wymark was influenced by Jerzy Grotowski's 'poor theatre'. In Grotowski's plays, the audience shared the space with actors. This meant that The Orange Tree was the ideal venue.
- The original production had minimal costume and no set or props.
- Initial productions at The Orange Tree were staged in daylight and at lunch times. However, when *Find Me* was later staged, theatre lighting had been introduced and the script included lighting instructions, including blackouts, which are clearly noted in the stage directions.
- The lack of technical requirements and claustrophobic atmosphere made *Find Me* the ideal production for this intimate studio space.



*The Orange Tree theatre, Richmond.*

# Lighting

Although *Find Me* can be successfully staged with minimal technical effects, music and sound effects can be used to create atmosphere, location, etc. The play's running time is 80 minutes, usually without an interval. Lighting, music and sound can be pivotal in helping to create the variety of different locations, atmosphere and contribute to the transitions between each episode of Verity's journey.

# The style of the play

*Find Me* falls into a number of possible styles.

- It is a **social drama** and a **tragedy** as it shows the downfall of the central character. The audience becomes aware there is no way out for Verity.
- There are elements of **verbatim theatre** as Olwen Wymark worked closely with Verity's family and the events are based on interviews with them. The play was further developed through improvisations with Wymark's college students.
- **Epic theatre** is a type of political theatre that addresses contemporary issues. Bertolt Brecht developed it, although later in life he preferred to call it dialectal theatre. Epic theatre uses a number of techniques to distance the audience, allowing them to remain objective so they could make rational judgments about any social comments or issues.

Olwen Wymark employs a number of Brechtian techniques throughout *Find Me*, e.g. breaking the fourth wall, narration, coming out of character, direct address, multi-roling, split-role, minimal lighting, costumes and props.
- Olwen Wymark was also influenced by methods of Jerzy Grotowski and his theory of **poor theatre**. Poor theatre used the simplest of sets, costumes, lighting and props. This meant actors had to use all their skills to completely transform a space into other imaginative worlds. The most important element was the relationship between actors and their audiences. Wymark uses this method throughout *Find Me*.

# The structure of the play

- The structure is how the plot or story is laid out, including a beginning, middle and an end. Olwen Wymark was influenced by the work of Bertolt Brecht and uses an episodic structure to explore the story of Verity Taylor.
- The use of an episodic structure means the scenes are fairly short and can stand alone outside of the overall story. Each episode gives the audience an insight into the characters and events that have played a significant part in Verity's journey.
- This structure allows different perspectives to be viewed and the flashbacks, e.g. the holiday in France, help to create dramatic tension and a sense of foreboding for Verity's eventual fate.
- The structure is also non-linear, splitting up the story means that Verity's story is revealed piece-by-piece. This type of structure also allows the playwright to use a variety of non-naturalistic techniques, e.g. a narrator, flashbacks, the five Verity's.

# Vocal work

Here is a glossary of key terms relating to voice:

Pitch	Speaking in a low, high or natural voice.
Pause	A dramatic pause or silence at a key moment can build tension and emotions, such as fear.
Tempo or pace	The speed in which someone speaks.
Tone/expression	This suggests your mood and your intention towards the listener.
Volume	The effect of a character speaking loud, quiet or using a stage whisper.
Accent	Indicating where someone is from or their status in society.
Emphasis	The pressure on certain words to make them stand out.
Intonation	The rise and fall of your voice. Intonation helps us to say what we mean.
Subtext	The underlying meaning of the words that are being spoken.

Actors and directors make creative decisions regarding what type of vocals they are going to use to interpret a character for an audience.



# Elements of movement

- **Posture and stance:** the position in which a character holds their body, e.g. when they are standing or sitting. A very confident character may dominate the space, with a very upright posture.
- **Pace of movement:** e.g. does a character move quickly or slowly? A queen might enter moving slowly, highlighting to the audience their status and power. The pace of a character's movement will change according to the scene.
- **Gait:** a person's manner of walking will form part of their characterization, e.g. the character of Winston in the play *1984* will walk in a very slow, deliberate way.
- **Quality of movement:** e.g. a performer playing the role of a victim might move with very light movement to indicate they are trying to avoid attention, whereas a more aggressive character might move with very heavy, definite movement.
- **Gestures:** the way people communicate with their hands or other parts of their body, e.g. when Winston is being questioned by O'Brien in the play *1984*, the gesture he might use is the clenching of his fists to show his tension.
- **Body language:** it may be the way the message is conveyed to an audience, or it may add an added layer to the words that are spoken.
- **Facial expressions:** how the face is used to convey an emotional state.
- **Eye contact:** the state in which two people look into each other's eyes. This could be used to establish status, control and passion.
- **Proxemics:** how the space is used on stage to establish relationships and mood.
- **Levels** can make a scene look visually interesting, but the positioning of characters on different levels can also suggest social status and create atmosphere.

## Key themes

### Parent-child relationships

The play explores Verity's fraught relationship with her parents and the impact it has on the whole family. Many of the episodes look at significant moments in the family's history and how it affected each of them. In particular, Verity's relationship with her mother is highlighted. Edward suggests that Jean might have suffered from post-natal depression because Verity was premature. Jean's monologue explores her guilt and the complex feelings she has regarding Verity's trips with Edward.

### Mental illness

The play, written in the 1970s, explores the treatment Verity receives from healthcare professionals. It is a highly important, culturally and historically relevant play that explores how those suffering from mental illness have been failed by healthcare professionals. The treatment Verity receives is totally inappropriate because she is a 19-year-old locked up in a geriatric ward and many of the episodes highlight the battles Edward and Jean encounter trying to remedy this situation. The health officials realize her treatment is wrong and inappropriate and this is mainly a result of a lack of funding. The play also highlights society's reaction to individuals suffering from mental illness as well as Verity's isolation and desperation.

### Seeking safety

Verity's condition means that she is constantly looking for places that allow her to feel safe. This need for safety is explored in a number of the episodes, e.g. how she feels safe in the water during the swimming gala. When these places of safety are destroyed or disturbed, it has a significant impact on Verity and results in an emotional outburst.



# Contemporary staging of the play

*'Olwen Wymark's finest work is an emotionally gripping and energetic performance which explores the true story of Verity Taylor, who suffered from an undiagnosed mental disorder. With a powerful and original relationship between music, movement and text, the audience are wrenched through the labyrinth of her troubled mind. Using physical expressionistic techniques to expertly capture her desperation, Verity's turmoil is evocatively recreated by three actresses who switch from being undignified firecrackers to bundles of brokenness with unnerving ease. **Find Me** is a startling and moving piece of true theatre.'* - Review, Edinburgh Fringe Festival 2021

When *Find Me* was first staged at the Orange Tree Theatre in 1977, it was performed by a cast of eight people (five females, three males). The simplicity of the staging, with its bare stage, minimal costumes and its emphasis on lighting, had a significant impact on the audience. Over the years, bigger casts and more elaborate staging and effects have been used during productions of this play. The play allows for directors and designers to experiment with different styles and staging. The production in Edinburgh used an expressionistic style with an emphasis on physical theatre to convey Verity's mental state to the audience. What is important to remember is the relevance of Wymark's use of multi-roling, which enables the audience to view the characters as representational. The simplistic staging of the original production allowed the audience to focus on the central message and not be distracted. Would the piece be received and interpreted differently if more complex staging was used?

Even though the recognition of mental illness and the treatment/support offered to help those suffering from it has changed radically since the play was first performed, MIND have estimated that approximately 1 in 4 people in the UK will experience a mental health problem each year. These figures remind us that the message of the play is still as relevant and powerful today as it was when the play was first performed.