

2.1 Component 1

Devising Theatre

Non-exam assessment: internally assessed, externally moderated
40% of qualification
60 marks

Learners 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.

Group arrangements

Learners choose to be assessed on **either** acting **or** design. Learners choosing design must work with a group of actors. It is not necessary for all acting groups to work with designers. 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).

Learners 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. Centres must give careful consideration to the size of groups and choice of genre or practitioner, ensuring that all learners, including designers, are able to fully demonstrate their skill. Centres should also ensure that the group sizes and the choice of practitioner or genre allow learners to adopt safe working practices.

This component involves devising and realising work for performance and evaluating the final piece of theatre.

1. Devising

Learners choose **one** stimulus from a list of four supplied annually by WJEC. There are example stimulus materials in Appendix A. The stimulus materials will always consist of:

- a quotation
- a song
- a picture
- a concept or statement.

Learners devise a piece of theatre in response to the stimulus which demonstrates **either** the techniques of a theatre practitioner **or** the dramatic characteristics of a specific genre of the learner's choice. Learners create and develop ideas to communicate meaning to an audience by:

- researching and developing ideas using the techniques or characteristics of the practitioner or genre
- rehearsing, amending and refining the work in progress.

All learners should consider the following when devising their piece of theatre:

- structure
- theme/plot
- form and style
- language/dialogue.

Learners choosing **performing** should consider how meaning is communicated through the following, as appropriate to the piece of theatre:

- performance conventions
- use of space and spatial relationships on stage, including the choice of stage (e.g., proscenium arch, theatre in round, traverse or thrust)
- relationships between performers and audience
- design elements including lighting, sound, set and costume
- the physical and vocal interpretation of character.

Learners choosing **design** should consider how meaning is communicated through the following, as appropriate to the piece of theatre:

- **Lighting design**
 - intensity/strength
 - focus
 - angle
 - special effects
 - colour
 - gobos
 - types of lantern
- **Sound design**
 - music
 - sound effects
 - live sounds
 - recorded sounds
 - volume
 - reverb/echo
 - sound sources including position on stage
 - amplification
- **Set design (including props)**
 - choice of stage
 - backdrop/cyclorama
 - set dressing
 - props
 - furniture
 - colour
 - use of space
 - entrances and exits
 - sight lines
- **Costume design (including hair and make-up)**
 - choice and use of materials/fabrics
 - garments
 - hairstyles
 - wigs
 - make-up
 - accessories
 - colour/pattern.

Teachers may provide guidance to candidates in relation to the research, creation, development, amendment and refinement of their devised performance or design. Section 3.2 of this specification outlines the guidance permitted.

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 words and total 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 **six** and **nine** minutes.

Illustrative material may include any of the following:

- sketches
- photographs
- ground plans
- diagrams
- storyboards
- mood boards
- sections of script
- digital media, including brief recordings of sections of a rehearsal or material appropriate to the skill area, e.g., sound clips. These should be no longer than **one** minute.

The portfolio is intended to highlight the creative and developmental process of devising the piece of theatre. It is not intended to be a full record of the rehearsal period, and learners should choose carefully the evidence which best supports the **three** significant stages of development of their piece of theatre.

2. Realising

Learners realise their piece of theatre. The length of the piece will depend on the number of actors in the group and should be as follows:

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.

Each actor must interact with other performers and/or the audience **for a minimum of five minutes**.

Designers must realise their design in performance. However, as it is the design itself which is assessed, the technical equipment may be operated by someone else.

The following is a list of **minimum requirements** for the realisation of each design option.

Lighting design

- 5 different states using, for example, different:
 - colours
 - angles
 - strengths
 - specials

Sound design

- 5 different cues using, for example:
 - recorded sound effects
 - effects used at source
 - atmospheric sound effects
 - specials

Set design (including props)

- set created for performance of one group
- set dressed appropriately
- props for the performance of chosen group

Costume design (including hair and make-up)

- 2 full costumes, hair and make-up for 2 different characters

Learners choosing design must also, as part of the supporting evidence, submit the following evidence of the final design, as appropriate to the skill (this is not an exhaustive list).

Lighting design

- cue sheets
- lighting plot

Sound design

- cue sheets
- sound plot

Set design (including props)

- set model
- ground plan
- photographs of set

Costume design (including hair and make-up)

- final design sketches/photographs of costume, hair and make-up

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.

Assessment

This component assesses:

- **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.

Each learner must produce the following:

1. a performance or design, recorded audio-visually from the audience perspective¹
2. a portfolio of supporting evidence
3. an evaluation.

Additional information about arrangements for non-exam assessment can be found in section 3.2. Guidance on approaches to, and assessment of, this component can be found in appendix A. This includes:

- a list of sample stimulus materials
- a list of suitable practitioners and genres
- assessment grids for Component 1
- guidance on the assessment of Component 1.

¹ One recording of each group piece is required. It is not necessary to provide a recording for each individual learner. You may upload learners' work via the WJEC e-portfolio system or submit work on a DVD or memory stick if preferred. Any large artefacts, such as a costume or set model should be photographed or filmed. The artefact itself should be kept in the centre and will be requested if necessary.