Stage 2 Drama (from 2021)

Assessment Type 2 - Task 2: Creative Exploration

Details of the task

Following our viewing of *Dimanché*and *Mouthpiece*, you are invited to devise a **hypothetical production, a pitch and a play outline** which uses technology in a fresh way to express the idea(s) of power and/or climate change.

You have the option of working individually or in small groups of 2 or 3 student-artists.

Your final presentation should be a video recorded oral or multi-modal. If working in a group, each member produces their own individual video for assessment. Maximum duration of this video Is 6 minutes.

In creating your hypothetical production, you will need to:

* create a shared concept or vision (if working in a group) for your dramatic idea.
* explore and experiment on-the-floor with ways of staging your concept using an 'early rehearsal mode' approach. For example, you may improvise scene excerpts and/or work parts of scenes with books-In-hand on-the-floor. The aim is to try different approaches and perhaps styles to find what works best.
* video record your on-the-floor workings and experimentation so you can select video evidence from these recordings to include in your final recorded presentation. Videoing on your iPad or smartphone is permitted. More about this 'supporting material' below.
* Once you have refined your concept and collected on-the-floor evidence of its 'stage-ability', develop a 'pitch’ which will outline your ‘concept’ for a hypothetical production. The 'pitch' should include what the concept is setting out to achieve and how you will practically achieve it on-stage.
* Your audience for your 'concept pitch' is a producer who has an unlimited budget. You’re aim Is to convince them to produce your Idea.

**The Development**

* work out what you want to say. Is there an existing play script about this theme that you want to stage, or will you devise the piece yourself?
* experiment with Epic, Verbatim or other styles on-the-floor to begin to explore making your Ideas concrete.

**The Task Presentation**

* your pitch should be presented In a concise, dynamic oral or multimodal style and recorded as a video mp4.
* use persuasive language that conveys your understanding of theatrical production processes and performance conventions (e.g. Epic Theatre)
* you have up to 6 minutes oral or multimodal

**Coherence and Form**

The pitch will include:

* a justified outline of a vision or concept which communicates the dramatic impact of the intended performance (what do you want the play to achieve and how will you do it using performance and production elements Including on-stage technology.
* a description of how the production elements interrelate to convey the performance concept.
* sell the idea of your play to a theatre producer. If they heard the idea, would they be excited by it? Would the pitch encourage them to produce the play?
* Your vision or concept is for a hypothetical production only - you don't have to produce a polished final performance.

There are no financial constraints for your performance, so you are encouraged to really develop an imaginative concept or vision.

**Supporting Material**

*Scene Breakdown*

Once you have created your concept or vision, choose a **one page scene breakdown/storyboard** of the narrative of your entire play. If you just describe using a couple of sentences what takes place in each scene so that you (and I) understand the narrative structure of your entire play, that will be helpful :)

Identify **3 key moments or sections**which will allow you to illustrate your creative ideas, including your innovative use of technology.    
  
For example, you may want to think about the opening, middle and final moment of your hypothetical production and outline/explain how your production will use production and performance elements (including technology) to convey your intentions for that scene.

This section may include;

* brainstorms and mind maps
* inspirations
* images and photographs
* collage
* a “mood” collage inspired by the productions
* a diagrammatic representation of the performance concept
* rough sketches of initial ideas
* preliminary sketches of staging or space design ideas
* floor plans of performing space(s)
* scale drawings
* costume ideas and/or swatches
* make-up ideas and/or swatches
* lighting ideas and diagrams
* annotated script/text sections
* storyboards of blocking and space relationship developments
* Model set? Photographs of?

**Possible structure for documenting your 3 moments:**

* Scene outline
* Purpose of scene
* How you are using *Technology* and *Epic Theatre* in this scene.
* Breakdown of Performance and Production Elements (Stagecraft) and how they will work towards meeting your *Pitch.*Remember, these can be represented visually!
  + *Set Design*
  + *Costume & Makeup Design*
  + *Lighting Design*
  + *Sound Design*
  + *Multimedia/Technology Design*
  + *Acting (movement/how they speak/how they interact/blocking/choreography)*
  + *Properties (Props)*

**Some suggested ways you might use technology in your production**

* Innovative interaction between live performers and video projections, including use of live on-stage camera and projection
* Use of headphones and smart phones to individualise the audio experience for viewers of the production
* Applying an *intelligent lighting* design to the production
* Use projection to help convey meaning to your *audience*
* Live streaming aspects of your production

For this assessment you will provide evidence of your learning primarily in relation to the following performance standards:

* KU 1, KU2
* CCT 1
* CA2, CA3

Performance Standards for Stage 2 Drama - AT2 – Task 2 – Creative Exploration

| - | Knowledge and Understanding | Critical and Creative Thinking | Creative Application |
| --- | --- | --- | --- |
| A | KU1 Sophisticated and highly detailed exploration and understanding of dramatic theories, texts, styles, conventions, roles, and processes.  KU2 Perceptive and insightful understanding and evaluation of the artistic and cultural value of local, global, contemporary, and/or historical drama. | CCT1 Highly creative thinking and experimentation in the development of dramatic ideas.  CCT2 Sophisticated and creative analysis and evaluation of the student’s own drama-making and others’ dramatic works, styles, and/or events. | CA1 Highly focused and sustained application of dramatic processes, individually and in collaboration with others.  CA2 Highly creative and proficient application of dramatic skills.  CA3 Highly innovative and coherent integration of theory and practice to make meaningful dramatic outcomes. |
| B | KU1 Mostly detailed and some in‑depth exploration and understanding of dramatic theories, texts, styles, conventions, roles, and processes.  KU2 Detailed and thorough understanding and evaluation of the artistic and cultural value of local, global, contemporary, and/or historical drama. | CCT1 Creative thinking and experimentation in the development of dramatic ideas.  CCT2 Thorough analysis and evaluation of the student’s own drama-making and/or others’ dramatic works, styles, and/or events. | CA1 Focused and productive application of dramatic processes, individually and in collaboration with others.  CA2 Creative and comprehensive application of dramatic skills.  CA3 Innovative and clear integration of theory and practice to make meaningful dramatic outcomes. |
| C | KU1 Considered exploration and general understanding of dramatic theories, texts, styles, conventions, roles, and processes.  KU2 Understanding and some evaluation of the artistic and cultural value of local, global, contemporary, and/or historical drama. | CCT1 Generally creative thinking and experimentation in the development of dramatic ideas.  CCT2 Generally competent analysis and evaluation of the student’s own drama-making and others’ dramatic works, styles, and/or events. | CA1 Generally productive application of dramatic processes, individually and in collaboration with others.  CA2 Competent application of dramatic skills.  CA3 Some originality and coherence in the integration of theory and practice to make meaningful dramatic outcomes. |
| D | KU1 Some exploration and basic understanding of dramatic theories, texts, styles, conventions, roles, and/or processes.  KU2 Attempted understanding of the artistic and cultural value of local, global, contemporary, and/or historical drama. | CCT1 Attempted thinking and experimentation in the development of dramatic ideas.  CCT2 Some general reflection on the student’s own drama-making and/or others’ dramatic works, styles, or events. | CA1 Partial application of dramatic processes, individually and in collaboration with others.  CA2 Partial application of dramatic skills.  CA3 Basic expression and attempted integration of theory and practice to make meaningful dramatic outcomes. |
| E | KU1 Limited exploration and understanding of dramatic theories, texts, styles, conventions, roles, and/or processes.  KU2 Limited understanding of the artistic and cultural value of local, global, contemporary, and/or historical drama. | CCT1 Limited thinking and experimentation in the development of dramatic ideas.  CCT2 Limited reflection on the student’s own drama-making and/or others’ dramatic works, styles, or events. | CA1 Limited application of dramatic processes, individually and in collaboration with others.  CA2 Limited application of dramatic skills.  CA3 Limited expression of theory and practice to make meaningful dramatic outcomes. |