3.1 Collaborative original theatre

Name: _____ Class: _____ Date: _____ **Total: 27 marks**

KEY WORDS starting point • ensemble

Collaborative original theatre

Objective

Interrogate a starting point into a performative intention, generate and shape material with the devising methods, structure the ensemble, and evaluate the performance against the intention with audience evidence (collaboratively creating original theatre).

1 Key knowledge and worked examples

Devising toolkit. Starting point: interrogated (contains, connects, demands), never illustrated. Intention: a performative aim ("make the audience feel a border in their bodies") – written, tested against every choice, revisable. Generating: image theatre, improvisation with rules, writing in the room, physical/vocal composition; accumulate, then shape into the piece's spine. Ensemble: rotating roles (facilitator, scribe, timekeeper), agreements, behavioural feedback. Failures: director-in-disguise, polite silence, workshop loop. Performance tests the intention; evaluation gathers audience evidence and owns the failures. Worked piece: the border-objects project.

2 Practice

2.1 State the three interrogation questions put to a starting point. [3]

2.2 Distinguish a theme from an intention, with one example of each. [2]

2.3 Name the four generating methods. [2]

2.4 What makes improvisation serve the intention rather than drift? [2]

2.5 Name the three classic collaborative failures. [3]

3 Exam-style questions

3.1 *(Interrogation style.)* A starting point is a pile of confiscated border-crossing objects (shoes, a child's drawing, a phone). Draft the interrogation and the performative intention. [6]

3.2 *(Devising style.)* For this intention, draft one generating session: the method, its rule, and the material it would produce. [4]

3.3 *(Evaluation style.)* The performance ends with every object held and put down. Draft the evaluation's three evidence moves: what the audience DID, what worked against the intention, what the process taught. [5]