

GCE
Drama Example Materials

Candidate C

Edexcel
GCE Drama 6DR03
Unit 3: Exploration of Dramatic Performance
2009

Centre Name	Sample school	Centre No.	12345	Centre Use Only		Edexcel Use Only
Candidate Name	Georgina (C) Practice Student	Candidate No.	9874	Performance	/15	/15
Stimulus or script used	A Midsummer Night's Dream	Group Number	1	Development and structure	/15	/15
6DR03 - Unit3 Exploration of Dramatic Performance	Edexcel COURSEWORK RECORD CARD & AUTHENTICATION SHEET ADVANCED GCE DRAMA AND THEATRE STUDIES JUNE 2010			SWED:		
				Research and Exploration	/15	/15
				Evaluation	/15	/15
				TOTAL	/60	/60

TEACHER-EXAMINER COMMENTS

Development and Structure:

Georgina was a very placid and easy going group member who relied totally on the others to guide her in the creative process. To be fair, she never really understood the primary source - AMND, so the interpretation was always going to be challenging for her. However, she received all ideas and direction very positively and it is to her credit that she embraced things so readily.

Performance:

Georgina's performance was reasonable within the piece as a whole. Working pretty much on her own, she never missed a cue and her lines were delivered with an emerging confidence. She used the space well and communicated some elements of her character and Puck's function to the audience.

SWED: Research and Exploration/ Evaluation

Georgina's SWED is her best attempt at understanding her role in the play and how it developed. At times, she states the obvious, things like 'We read the play' and often gets bogged down with the play rather than their performance of it. Statements tend to be general and/or superficial with limited evaluation as to why things did or didn't work.

AUTHENTICATION

Candidate's declaration:

I declare that I have produced the work involved without external assistance apart from any which is acceptable under the scheme of assessment and is recorded. I declare that I have accurately entered the correct word count in the above "Word Count" box.

WORD COUNT

Supporting
Written Evidence Document

2017 words

Signature: A student

Date: April 2010

Teacher-Examiner's declaration:

I declare that the student's activities have been kept under regular supervision and that, to the best of my knowledge, no assistance has been given apart from any which is acceptable under the scheme of assessment and has been identified and recorded, and that the final submission has been produced under controlled conditions.

Signature: A Teacher

Date: April 2010

C.

Unit 3 SWED. (Georgina)

Painted Blind.

Character: Puck

Based on 'A Midsummer Night's Dream' by William Shakespeare.

Research & Development

Q1. How is the initial material being researched and developed at significant stages during the process of creating drama?

We are focusing on the lovers and so we have been exploring the relationships between them, but as I am playing Puck I have to look at the way in which my character manipulates the lovers, like an artist manipulates the canvas.

I have been looking at the movement in particular of Puck, as when we are doing scenes with the lovers I am not directly involved in the action, but instead I am going to show through movement that I am in control of the action.

I will be holding a paintbrush in my hand at all times to show that I am always in control.

One of my favourite moments in the piece is when I put the potion into the lovers eyes so that when they wake up they fall in love with the first person they see. Of course, this has disastrous consequences because the first time I do it, it all goes horribly wrong. Initially we tried to do it with me miming pouring something into or onto their eyes but then F came up with the idea of using the paintbrush as if I was sort of painting some kind of magic ~~potion~~ onto their eyes.

*This is what you did,
How and why did you
reach these decisions?*

Research & Development

Q2. How effectively are you personally exploring and developing your role(s)?

We have chosen to set our play in the school hall with the audience sort of on 3 sides of a large blank space. My character of Puck is used as a sort of framing device to help structure the play. It is as if I am an artist painting in my studio and the lovers are my models. I have tried to explore the role of an artist by seeming to be quite vague and I have looked up pictures of artists to get some ideas about what they might wear. My paintings will not be real but I will have real paintings on the walls and floor around me so when I am in the studio it will look as though I have painted them. We will be looking at an episodic form for our performance and this will give us all an opportunity to be on stage all of the time in an ensemble.

*Be exact,
this is
too vague.*

Research & Development

Q3. How did you and your group explore the possibilities of form, structure and performance style?

In some ways we tried to make our piece Brechtian in that it wasn't always clear to the audience what was happening. We even considered wearing name badges but I thought this was too obvious as everyone knows the story of A Midsummer Nights dream. I have found it difficult to be the one that keeps the story going and we have

done games where I am in charge of the others to help me feel more bossy and confident.

Research & Development

Q4. How did the work of established and recognised theatre practitioners, and/or the work of live theatre, influence the way in which your devised response developed?

I have been really influenced by a play I saw in year 12 called 'The Glass Menagerie' by Tennessee Williams. Although this was set in the round, the use of space was fantastic and this was one of the reasons we decided to set our play in the school hall. We had also done 'A Midsummer Night's Dream' a few years earlier in the Shakespeare schools Festival so I had some good ideas from that as to how we should structure our version. Initially I couldn't see how we were going to condense the entire play into about 25 minutes until one of our group members came up with the brilliant idea of just featuring the lovers. I didn't want to play one of the lovers as it didn't seem to suit my character but they had the idea that I would be Puck and sort of control the lovers as if I was an artist.

what else
- influenced
you?

More
detailed
examples
needed.

Research & Development

Q5. How successfully did your final performance communicate your aims and intentions for the piece to your audience?

Our final performance was developed over about 8 weeks with lots of rehearsals during lessons and after school. We wanted to convey several different things to the audience.

Firstly, we wanted them to see that Puck, who is often considered to be mischievous and meddling, was more clever and manipulative than the initial play suggests. By making him/her into an artist, it was as if he was painting or controlling all the movements made by the lovers. My teacher said that it didn't matter that I was actually a female playing the part of Puck as what mattered was the fact that he was such a mischievous character and in some versions we looked at, Puck had been played by a woman in the past. ✓

what else
were you,
communicating?

It was decided that I would be on the stage all the time in full view of the audience so that they could see that I held all the power and control.

Research & Development

Q6. How effectively did the social, cultural, historical/political context of the piece communicate to your audience?

We felt that by setting our play in the school hall, this modern setting helped it to be more immediate for a modern day audience. It was great that there were already some pictures from the art department up in the hall as this made it look more like an artists studio, we knew that these paintings gave it a more modern feel. Culturally, people have always fallen in love with people they couldn't have so we felt that a lot of the younger members of the audience would identify with this. Politically, this play

really has nothing to say to a modern audience and I don't think that Shakespeare wrote for this reason.

Not true !

Evaluation

Q1. How is the initial material being researched and developed at significant stages during the process of creating drama?

The first thing we did was read the play. I liked the idea of it and wanted to make sure that we did a performance that was about the main events of the play. We cut and edited some scenes and looked at how the characters worked together, particularly the lovers that we were going to focus on and Puck and how he might have an influence on them in the play. Once I decided I wanted to play Puck I looked at scenes from the play to give me an idea of how he would be but then this had to fit with our version. This was an important part of our process after researching the script.

Evaluation

Q2. How effectively are you personally exploring and developing your role(s)?

Overall, I feel that my character of Puck was quite good. It was hard to play a male role although I was told not to worry about that. I tried to show that as the artist, I was in control of the others at all times. I always had the paintbrush in my hand which I used like a sort of stick which gave me authority. I did find it hard to make my voice really strong, this is something I could have done better.

How? Give examples.
What other things did the group do to explore their roles?

Evaluation

Q3. How did you and your group explore the possibilities of form, structure and performance style?

We wanted to perform in the hall and I thought it was a good idea not to try to do the play in the same style as Shakespeare did but to have our own style for it and to take the characters and put them into a different setting like the artist studio that we thought would be a good place for it to take place. I thought it would be good to use the stage and the floor in the hall and we rehearsed in this space quite quickly and it seemed to be all right and to give a feel of the studio. We wanted our style to be very minimal and it was something we worked on with the characters and with Puck who would be there all of the time as if he was painting the characters and bringing them to life. I think Puck was an effective artist in the way I was to play him.

Too general
Georgie,
what about the
structure of the
piece?

Evaluation

Q4. How did the work of established and recognised theatre practitioners, and/or the work of live theatre, influence the way in which your devised response developed?

I was influenced by a production of the Glass Menagerie that I saw and by the work we did last year on unit 2 on Oh What A Lovely War. This was ensemble work and even though there was only four of us we wanted there to be an ensemble going on in the performance and we were all on stage all of the time like we were in unit 2. I liked the staging of The Glass Menagerie and we wanted to get an effect of this with our

Practitioners ?

audience even though it was not the same. It showed us how effective theatre could be in a small space you did not need a large space like the national Theatre in London for your play to be good for you and your audience. These two experiences helped me mainly in the way the devised response developed.

Evaluation

Q5. How successfully did your final performance communicate your aims and intentions for the piece to your audience?

Our aim was to have the audience moved by the way the lovers were caught up in the world of Puck through me as the artist and we wanted them to understand about the way we presented the play and how the ideas came from the original *Midsummer night's dream* by William Shakespeare that was originally performed a long time ago ? but it still has a lot to say to a modern day audience like our about the way people live and the way love does not always run smoothly when you are in it. I think it was very successful because a lot of people said how they were able to see the characters in our play and know where they had come from and the title of the play was also effective for them too. We all worked hard in the performance to make sure that the intentions were clear, even when we thought that the audience were not looking at us we made sure that they had something to watch if they did. I was painting in my studio on the stage and others were standing with their hearts on. We used the space well and the performance had a good pace overall.

This is much too rushed and obvious.
How did you communicate to the audience ?

Evaluation

Q6. How effectively did the social, cultural, historical/political context of the piece communicate to your audience?

Because *Paint it Blind* was based on a play written a long time ago by William Shakespeare we knew that the audience might have heard of it but might not have many ideas about what it was about so we knew that our interpretation needed to say something to them that the first version did not. The play has a history and this was important to us that we recognised this in our interpretation so the audience would have a different view on it. We all wore modern clothes so that the audience would get the idea that the language was old and from Shakespeare but the performance was new and from now, so they could see the timelessness of it. I thought this was good because it would not have been as good if we had not been in modern clothes. I also thought it was good to make Puck the artist and to have him painting the scene as paintings though the years are seen as good historical documents of how life might have been in them days.

2017 words

considerable repetition.
You only scratch the surface of what you actually did Georgie. Detailed examples would make all the difference.

Comments from the Moderator:

Candidate C (Georgina)

Development & Structure:

The teacher examiner is honest in their account of Georgina's work. The fact that she has worked co-operatively with the others is to her credit and clearly she has not blocked ideas. It would appear that she had no creative input at all which would mean that she was in the bottom band on this element.

Performance:

Georgina was on stage almost all the time, bar her entrance and exit and was essentially working on her own. As a separate character to the four lovers this must have been quite difficult for her. Her movement lacks purpose and energy and vocally she tends to remain on one level. She is clearly the weakest in the group. Her performance is sustained and she does what she needs to do, it is just adequate, placing her in Band 4.

SWED:

This is not really A2 level work. She has had a go and written with an honest, if basic account of what she did. There are very few specific examples and many instances of repetition. It is interesting that she has chosen to split the 6 questions up into 12 sections distinguishing between 'Research and Exploration' and 'Evaluation'. As a technique, some students may find this helps them focus and had she done it properly, it could have provided a clear framework for her. Georgina could have written almost another 1,500 words so she has denied herself the opportunity to say more. It is hard to see how it could be any more than limited in both elements.