

GCE
Drama Example Materials

Candidate F

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	Dan (F) Practice Student	Candidate No.	9871	Performance	/15	/15
Stimulus or script used	Kindertransport by Diane Samuels and the holocaust.	Group Number	2	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:

Dan contributed well to the development of the piece often providing a viable alternative to the first ideas suggested by one of the others. He was always able to see the other side of a situation and he had more influence on the piece than he perhaps realised. He relished the idea of structuring it in a Brechtian style and his enthusiasm for this, encouraged and supported the whole group in attempting something different.

Performance:

Dan communicates well in performance demonstrating a good range of skills. Vocally, he provides strength and depth to the tone of the piece and is easily understood. He uses the space well and handles both the props and the proxemics with confidence and calmness.

SWED: Research and Exploration/ Evaluation

Much of what Dan writes about is very general and there is a lack of detailed examples given. Background information is repeated although it does occasionally connect with the piece in performance. There are some good examples of research into the holocaust and these are evaluated to some extent. At times, his lack of understanding in the complexity of the issue is evident when references are brief and/or superficial.

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

3,100 words

Signature: Dan student

Date: April 23rd 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: Drama Teacher

Date: April 23rd 2010

F.

The supporting written evidence document (SWED)

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

The stimulus that we received was the holocaust, dictatorship and kindertransport by Diane Samuels; we received these stimuli thinking that it would be a difficult subject to do because of the severity of the piece. ?

Once we had decided on the idea we started to note things down about what could happen in the piece, we started on a rough plan of how it could be put together.

This is a draft running order of the piece

- Opening scene
- "Eliminate him"
- Family Scene
- Diary scene
- Monologues
- Plan commences
- Public confesses
- Conversation with pictures outsider blamed etc

We discussed this running order and expanded on it but we slightly changed it as we took the piece further.

The actual running order of the piece

- Opening scene
- "Eliminate him"
- Family scene
- Outsiders Monologue
- Diary scene/dictator, government duologue
- Government's monologue
- Public's duologue
- Public's monologue
- Dreamer and realist duologue
- Public's confession
- Public's Monologue
- Interrogation scene
- Dictators victory

Not enough on actual research & development.

We had a pretty sound idea of the lighting and sound that we wanted, so when we first performed it with the light and the music we discussed and decided that only a few changes were needed to be made, for example we discussed blackouts but we were informed that blackouts would only add to the time of the piece and we couldn't really afford anymore time so we decided to have the whole stage lit but a brighter light on the performer so the audiences attention was brought to that performer.

As a group we decided to make the piece an educating experience and decided that Bertolt Brecht's style of epic theatre would be a good way of presenting the piece, by alienating the audience it would make them think about how this piece is similar to there own. Once that was decided, we went into discussion about how the piece should be portrayed, in addition to how we want the audience to feel about each of the characters and there role in the created society. It took a few lessons to make a total decision on how we were to begin the performance but we came to a decision to start the piece off very dramatically by showing flashing images of dictators and what their society created. For example we showed Hitler and images of concentration camps in the second world war, as these images were playing we decided to emphasis it with music to give some background noise this music was quickened as the images sped up and finished with a sudden stop to emphasis the start, who hope this will shock the audience in to attention.

The stimulus of genocide, dictators and the holocaust was first looked at as a very difficult subject to do the piece on because; it seemed to be one of the more serious stimuli that could be given, it was difficult to decide on what was appropriate to use, so not to offend anyone, it didn't give us many options on where we could go but ideas that we did have opened up so that we could expand them a lot further than a lot of the little ideas that we had. For example the three main ideas we had we were able to expand so that we got a bigger and better example of what we could. This stimulus might have been seen as one of the more difficult ones but it is most likely one of the better ones to do because there is easy expansion of the ideas thought of.

repetitive.
you have already said this.

We adapted the stimulus so that idea would work but have included the key idea of the stimulus, of the dictator and them wanting to be rid of a part of a community or a person, further more we made sure that the public was involved and how the dictator worms their way into getting the public on there side. The Holocaust as a stimulus isn't really a big part of our piece it's more about society and how one person in society can control so much, because in our piece society is like a family and the dictator "owns" the house so they are in control of society because they make all the rules. I think that leaving out the holocaust in most point is better for the production because we didn't think that we needed to complicate the story line anymore with adding the holocaust.

very simplistic, and much too general.

Dan, you've muddled
2 questions together
here.



How effectively are you personally exploring the possibilities of form, structure and performance style?

The initial thoughts than I had about my character were that he could be a very easy character to bring to life but there could be some difficulty in doing this because he is a very emotional character and he has many mood swings throughout the piece and making him seem realistic could be very difficult. Also I wanted the audience to feel emotion for this character to feel sad about what is happening to him and he has no idea as to why it is happening, but not just to think that that he is just ranting on, believing that the whole worlds against him.

too general.

In rehearsal we went through my character with a fine toothed comb picking out the details making sure that he was right, this was stressful but as an actor I came through it. We worked on my characters' monologue for a recorded session, so whilst I acted it out the others in my group came up with ideas for what needed changing or adding like the emphasis on certain words, and the movement around the stage and whether it was purposeful or not. We did some hot seating for all the characters when we were deciding on how they would be like this helped to develop the characters so that they were more real and they had more of a background to them.

what were these
details?
Be specific. →

This character was a different sort of character to what I usually take he was more of an emotional person and portraying that to the audience was quite difficult I made many changes to the character to help me become more emotional, but I did have an idea on how I wanted to play this character from the beginning. I struggled to find the emotion when we first acted out scenes from the piece but the others in my group helped me though this by giving me ideas on how it could be played and the emotion in the character came straight through. In the duologue between Libby who played the public and me as the outsider, we tried that in many different ways, we acted it out in a cheerful way ^hwere everything was fine, so we over exaggerated everything that we said, we found this irritating to do and it didn't work. We next tried to play the piece very subdued and without much emotion, this didn't work both because the piece needed emotion to sound correct to us and fit in the rest of this highly emotional piece.

The use of status is probably the most important part of the piece because the status of the dictator in comparison to the outsider is huge; we show her status ^ltrough levels, placement and vocal attributes, for example ^rin the family scene the dictator is sat in the middle of the table to show that she is in control, whilst the outsider is sat at the end of the table to show that they are lower than the dictator and everybody else.

Did this communicate to the audience?

Brecht was a real influence in our piece with alienation and the effect of labels, we chose to label the characters with pieces of cardboard around their necks so that they were distinguishable and the audience had some idea who everyone was. There was no linear structure to our piece it happened over a long period of time but there was no way of telling this because there was no dates or references to time.

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?

Our piece was influenced by numerous playwrights and practitioners and we used this in various ways to complete our piece, for example once we were given our stimulus we decided on using the ideas of surrealist practitioners such as Brecht, and to some extent Craig. We discussed this in our initial thoughts about the piece and decided on how we were going to use the theories and actions of these people.

Bertold Brecht:

Brecht's idea of Alienation and his theory of epic theatre was the main influence on our piece, when we were initially discussing what the piece should be Brecht was the first practitioner that came to mind for the idea that we had about creating this surreal society and teaching the audience something about why these people do what they want. Brecht's alienation theory was one of the main aspects to our piece because of the way the dictator alienates the outsider this works in our piece because of the stimulus we were given and how we portrayed it in our piece.

what exactly did you do that was Brechtian? Was it successful?

Edward Gordon Craig:

Craig's idea of Minimalist theatre was a big influence when it came to performing our piece. The way the stage was going to be set out wasn't the first thing on our minds, we decided to get the majority of the script and scene's on paper before we had a real look at our staging, when it came to looking at the stage we thought since it is such a complicated piece the way the stage was set out shouldn't make it any more complicated so we thought the minimal was can go the better also because we didn't think that we needed all the props in the world because going back to Brecht it was an epic piece of theatre.

very basic explanation, doesn't always make sense.

Constantin Stanislavski:

Stanislavski's method acting is really how I learnt to portray my character, he is a very difficult character to put across but living like this person for example alienating myself from my friends for a few days really showed me how it was to be alone, and I believe improve my performance in the final production. I don't recall any of the other's in my group taking this approach but for me it worked quite well because it wasn't the most difficult of things to do, cut yourself off from everyone for the sake of a couple of days, and it was really helpful in preparing and calming me down before the actual performance.

Diane Samuels:

Diane Samuels piece named '*Kindertransport*' was originally another part of the stimulus that we were given but we decided not to take a lot from this because the basic stimulus that we were given was so vast that we had to drop a few things to make sure that the piece wasn't so complicated. But we did discuss using her because in the initial stage of development we disused a technique that Diane Samuels used throughout her play, this was cross cutting between time and scene's, she moved from past to present throughout the piece to show the main characters development through time. We decided ~~to~~ feature this in our performance in the interview scene when the two public characters are being interviewed it takes place at different times and it shows you how there interviews start out similar but they take different courses form the amount of pressure put on but also the way there personally is different. ??
what ??

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

Our piece was a very mature piece so the target audience would be the older generation, but I think that a teenage audience would enjoy this as well because of the slightly comedic moments. But the older members of the audience would enjoy this best because even though it is set in a fictional reality, what the dictator does to the outsider is what Hitler basically did to the Jews and some of the audience can relate to that because some of there parents or grandparents might have experienced it.

The use of costume in our piece was to help set the tone but also to distinguish the characters; The Dictator was the easiest to distinguish because she wore a white shirt, this was done to show her authority over the other characters and the differences between them.

The government also wore a shirt but his shirt was black to show that he was part of the public but he was also a higher authority but he wasn't equal to the dictator. The two female public characters wore very similar costume to show there likeness but they were also slightly different. My character, the outsider wore similar to the other two public characters to show that he was the same as them, but he wore a long sleeved not short sleeved t-shirt this gave the character a difference, this could be one of the reasons for the dictator to hate him but it could have been something else. Props played a big part but the set was minimal compared to the sets from the other groups. Our performance was more symbolic than real, but the few props we did have were necessary, for example the chess board and pieces, references were made to the board throughout the play in the dictators first speech she moves pieces around the board to show her control over everything, also the title of the piece "Thirty two" this is how many pieces there are on a chess board. These references are used to show how the dictator plays society like a game a quote from the play to support this is "Where just pawns in her game" this says that she is in control and has power over the pieces, also the public are the least effective pieces in the game and can be sacrificed if necessary. *Good point.*

When we performed our piece to the year 10 group they didn't completely get the piece because it is quite a complicated piece and hard to understand, but some of the questions that they asked showed that did understand some of it but they didn't get a few bit's for example they asked a lot of questions about the public they didn't quite understand that they represented the same person as 'Jo public', and they were the same thing but with slightly different views and opinions. Once they understood that fact they gave us options of how we could make it more obvious, so the audience might understand it easier, like they said between each of the public characters they don't call each other Jo enough. *How did you progress from this?*

I wanted my character to show emotion to the audience and to give them the other side of the story as to why the dictator wants to get rid of him. I intend to achieve this by pushing the character speech to a higher level of emotion and expression, the expression works with the emotion by emphasising everything he does for example in my monologue the character swings from one emotion to another, at the beginning I am really angry at everything and I hate everything, but I become some subdued as the speech goes on and my emotion changes and that effects the audiences view of that character. The group as a whole wanted to push forward the fact about genocide and how dictators alienate one person or a group of people to gain power.

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

Our piece was not set in the real world it was a fictional society to simplify the actions of genocide and dictatorship, the use of the Holocaust, genocide and all the past dictators was very useful in there methods and reasons for there actions. I interviewed my granddad about the second world war and what effect that was having on the world when he was in it, he was a driver for the army going back and forth across countries in Asia he said that it was the most stressful time of anyone's life who was out there because there was also that threat of attack, and the poverty and fear that everyone was living through on that part of the world was very traumatic, he explained about a friend he had in the army and how he decided to take his own life because he couldn't cope with the pressure and the conditions anymore, he was left out there for five years after the war had stopped but even though this happened he still believed that the country did the right thing in stopping Hitler. ✓

Good personal evidence.

Our Piece takes a situation like that, not on such a large scale but simplifies it for an audience and it still shows the effects these things can have in just a family for example, but a lot of people now are standing up for themselves now and saying that, that isn't right, for example Nelson Mandela and Rosa Parks who refused to give up her seat for a white man on the bus, there are two people who have said no and won there battle because today equal rights are there for everyone. ✓

Some of the dictators we researched as to why they did what they did so that we could incorporate this into our piece and help Cleo make the dictator a memorable character, some of these included Hitler and Saddam Hussein, these two people were classed as tyrants to society and the way they treated other humans and there manner about it was kind of an inspiration to create such a character of our own.

what exactly did they take from their research on those people?

Our piece takes a very political stand because in the piece we have different ranks in society and the political hierarchy, for example we have the dictator at the top played by Cleo, underneath her was Tom the Government he was in control of everything underneath him but was controlled by the dictator, the public character^s were basically the normal public and the outsider was the unheard minority our political hierarchy gave the piece a depth which meant that the storylines could seem real which made the play more real. ✓

Bit rushed.

3,100 words.

Comments from the Moderator:

Candidate F (Dan)

Development & Structure:

Dan sounds like a helpful counter-balance to the rest of the group reading between the lines of the teachers comments. He has clearly offered a different opinion which is always healthy particularly when some of his ideas were incorporated. The notes would indicate that he was between bands 3 and 4.

Performance:

Dan gives a calm, assured performance that has an air of strength and confidence about it. He shows really good movement skills particularly when he is holding a still image which has a real strength about it that communicates a great deal. He moves very quietly around the set and encompasses the role of the outsider with great feeling and sensitivity. He draws audience attention and genuinely seems to inhabit the role. It is good work with excellent features.

SWED:

Dan's SWED is quite a mixed bag. There is clear evidence to show that he has connected with the piece in performance and he has good knowledge and understanding of why decisions were made. However at times, the writing is very basic and he regularly misses the opportunity to give clear examples or to go into details about the how and why of the process and in his evaluation of the performance. Oddly, he has run two of the questions together . Band 3/4.