

GCE  
Drama Example Materials

Candidate B

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	Josh (B) Practice Student	Candidate No.	9875	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	<b>Edexcel</b> 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:**

Josh was a most amiable and biddable member of the group who was happy to be directed by the others. He agreed with everything that was suggested and worked well at developing his own role. He was actively involved in moving the piece forwards but was not able to initiate ideas. It was certainly an adequate contribution.

**Performance:**

Josh learnt his lines early on in the rehearsal process and studied the role of Demetrius with great care and detail. Physically, he came across well to the audience and used the space with presence and energy. However, vocally he was less confident, occasionally mumbling his lines and losing touch with the others in the piece. Lower middle band.

**SWED: Research and Exploration/ Evaluation**

Josh has worked hard drafting and re-drafting his SWED and there are many astute and accurate evaluative comments. He has made great use of the influences of 'Kneehigh' and this did influence his style. He effectively links all that he has seen and learnt and is aware of the impact these influences have had. Slightly less strong on research and exploration, he doesn't always articulate how and why the research has had an impact. Good middle band.

**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
3.070 words

Signature: A Student

Date: 1.04.10

**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: 3.04.10

B.

Title of Piece- Painted Blind ( adaptation of William Shakespeare's "A Midsummer Nights Dream")

Candidate Name- Josh Calladine

Number of Performers- 5

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

As soon as we had chosen our play "A Midsummer Nights Dream" we started the process of research.

The primary research was reading through the play individually and taking notes about the plot and various sub plots. Once we had each made this first set of rough notes we then collated them as a group and talked through the different things that we had focused on in our notes, i.e the things we thought we should focus on in our performances. In the play we had all noticed that it is roughly split up into 3 subplots, which intertwine, the workmen, the lovers and the fairies. From our collective research we came to the decision that the lovers was the subplot that we wanted to focus on.

Research: we' than  
More, I - little sense  
of an individual  
contribution.

After coming to this decision we started to develop this idea, and started some physical work, focusing on the four lovers and how they interact in the play. Because we were restricted to roughly half an hour, it meant that we had to cut our script and concentrate on only the integral parts to the plot. This early physical work, acting out parts of the script helped us decide on how we wanted to cut the script and gave us an idea of what style we might like to use.

Reaction to  
research - general  
Little sense of  
individual.

After we had done this early physical research, acting out roughly cut scenes of what was starting to look like our initial script; we then started trying acting out the scenes in different styles, for example incorporating Brechtian techniques in rehearsals, to see if this worked. As we were doing this, acting out our cut script, to see if it worked we started to notice as a group how it was almost as if the lovers and their complicated relationships were being controlled by someone. We decided to look at this idea further and after some more research into the play as a whole we decided this theme of control was something we wanted to centre our piece on. This also resolved the problem of having 5 members in our group. We re-read the play and saw that the character of Puck seemed to control how the lovers acted. We then went back and re cut the script including Puck who now was central to our piece. We had previously decided that we wanted to make our piece timeless and so we then set about trying to link our idea into a timeless setting. After trying out different styles of control we decided that we would have Puck as an artist, using the lovers like a live piece of art.

More  
research  
arising from  
practical  
work - still  
group, not  
individual.

This decision worked extremely well when we started acting out our second cut of the script and applying this decision of the artist Puck controlling the action between the lovers to every aspect of the play. For example applying different techniques such as still images and developing these each rehearsal to see what worked and what didn't. We continued this process of developing this idea through experimenting with different dramatic techniques until we felt that our piece communicated our central

General  
statement.

theme of control to the audience strongly. This experimental physical development meant that research into both our techniques and the play was central to our developing process as a cast.

In the final performance we thought that our research and decision to develop the idea of control worked extremely well. From the reaction of the audience we felt that we had achieved our goal in communicating this key idea of control. Georgie who performed the role of puck clearly was in control, something mentioned by the audience members. When we asked them after the performance to pick out what they felt was important in our piece they picked out "control", and we felt as a group that we had achieved in communicating our idea of Puck being an all powerful manipulator and controller of the lovers.

## 2. How effectively are you personally exploring and developing your role/s ?

As soon as we had decided that our play was going to centre around the lovers, it seemed obvious that Jake and I should be Demetrius and Lysander. I wasn't too bothered which one to play but as Lysander is more of a leader and Demetrius the follower, I thought it would be fun to be Demetrius.

When we were selecting script extracts from the original text to create our new script, I wanted to show that the character of Demetrius really wasn't in control at all, he was more of an innocent bystander. I chose fewer lines and I wanted to use body language such as shrugging and looking bemused to show that the plot had very little to do with me other than the fact that I loved Hermia but she loved Lysander.

During early rehearsals before we had really defined the performance space I felt that I was in the way quite a lot as I was not directly involved in the action. This became much easier for me when we decided to move into the concert Hall which gave us a long thin space with the raised rostra/stage at one end. I was now able to deliberately place my character – Demetrius on the top stage level in still image. Although this may have looked as if I was doing nothing, in my mind it felt very different. Every pose I held meant something to me and to the others, for example, when I loved Hermia and was pursuing her I would stand directly facing her holding out the red felt heart with it extended/directed towards her. I felt this action and other similar poses really helped me define my role and be more clear about my purpose.

There was one really funny moment that developed from rehearsals and so we decided to keep it in the play as it also illustrated how easy it is to interpret Shakespeare in a different way – same words just performed differently. Our teacher came to watch a rehearsal and said that I wasn't paying enough attention to Helena once Puck had made me love her, she joked that I looked as if I was more interested

Evaluation more 'we' than 'I' still.

Evaluation of the performance. No sense of the individual still.

Little sense of decision here – almost negative.

Lacks specifics.

Not specific enough, solution – moving on and developing more performance than process here.

in Lysander than Helena. We realised at that moment that to emphasise just how much control Puck had, she could paint the love juice on anyone's eyes and of course he/she does get it wrong in the original play. We thought it would be a good twist and momentarily confuse the lovers even more if she 'matched' Lysander and Demetrius together. When we rehearsed this, Jake and I go to embrace each other as if we have just woken and the first thing we see is each other. In rehearsal this amused us and but as Puck (Georgie) has the control she quickly stops us which again reinforces her control. In the actual performance, the audience really seemed to appreciate this comic moment.

Spicy c  
moment -  
little sense  
g, how  
effectively,  
however  
eg?

Overall, I felt very comfortable about playing Demetrius. I knew all his motives and objectives and hope this came across in performance.

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

The form that our piece took was non naturalistic and stylised. The original play itself lends itself to being performed in a non naturalistic style as it contains magic and mystery, and so we decided that this form would suit our adaptation well. The stylised form that we chose was an artist's studio, with the characters being used like manikins in a live piece of manipulation art by the God like artist of Puck. We tried in early rehearsal performing in a more naturalistic form, not breaking the "fourth wall" and focusing less on the magical element, but we decided as a group that we felt this did not work as well as when we explored the non naturalistic style. When we were developing our work in this stylised form it meant that we could break away from the constraints of naturalistic theatre and try innovative things. For example physically touching members of the audience and also looking at different types of movement. One type of movement we looked at was the dancing and the waltz that we performed towards the end of the piece. I felt as we made this movement more non naturalistic it became more and more powerful.

'We' not  
'I' bot  
understanding  
is here.

The stylised nature of the piece also affected the structure of it. Because we were developing the non naturalistic style we lost the original time structure in the play. In the original script there are certain clear indications that the play follows a structure of an evening in the forest and then the weddings the next morning. In our piece though although still telling the story of the lovers, as we developed our style, we decided to lose this set time structure. I felt that this structure emphasised how we wanted the show how the issues we focused on in our performance we timeless.

Sense of  
evaluation.

Personally I felt that by trying out both a non naturalistic and naturalistic form and structure that we found and developed the best style for our piece, gaining elements from both styles which we incorporated into our final performance.

why?  
yes - but  
little sense  
of what was  
decided.

**4. 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 develop?**

Throughout our development process, the work of several theatre Practitioners was key.

In several of our rehearsals we worked on trying to connect with our characters. To do this we looked at the techniques of the practitioner Stanislavsky, in particular "The Magic If". This technique is where you imagine how you would act if you were in the position of the character. We used this technique throughout each of the scenes we rehearsed. For example during one of the scenes when Demetrius is arguing with Lysander, we stopped rehearsing and got the two actors to think about how they would feel if they were in the same situation. We felt whenever we used this technique in rehearsals that it helped us to connect with each of the characters and made the words we were saying more real because we could put more feeling into the lines we were acting. This technique really helped with my individual character development especially. My character was Demetrius and at the start I was struggling to connect to my character and his emotions, especially as the play has magical twists and turns. Using this technique of the magic if really helped me to develop my character though and by the time it came to our final performance I felt I could relate in some way to everything that my character goes through in the play.

Stanislavsky  
Example.  
purpose.  
personal response - but lacks specifics.

As a group we were extremely lucky to have the chance to go and see some live theatre by the company "Knee High", a performance which had a big impact on the way our piece developed. Knee High are a company which, in their performances are not afraid to break the "fourth wall" and interact with the audience. As an audience member, this made me feel very involved with the performance, and wanted to include this technique of breaking the fourth wall in our piece. Although we wanted to do this we didn't want our performance to become like a pantomime and so kept this subtle. For example at the start of our piece we moved around the stage in character ushering the audience to their seats. I felt that this was extremely effective because not only was this to make the audience feel involved with the piece but, by directing them to certain seats it also communicated our central theme of control straight away. Another aspect of Knee Highs performance that we liked as a group was their extremely clever and well choreographed movement, often incorporating dancing and synchronised mirrored movement. We decided we wanted to try and create a similar effect in our piece. In the scene when the four lovers are arguing we created a box shape and used synchronised movement to represent the changing aggression and direction of the insults. I felt that this was very effective in communicating visually the argument. We also used dance towards the end of the performance. When we were developing the scene towards the end of our piece when the lovers finally are put together in their correct relationships we wanted to try and show it physically to the audience that they are happy together. To show this we used Knee Highs technique of dance, using a wedding waltz something which is associated with the commitment of two people to that relationship for life. This is symbolic to the audience that the meddling and changing of affections between the four lovers is over. I felt that

Knee High  
For example?  
personal response.  
Example.  
Example.

incorporating these ideas from the live performance we saw, really enhanced our piece, and helped us to communicate our ideas to the audience.

Evaluation

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

Overall I felt that our final piece communicated our aims to the audience well, but there were certain ideas and aims which I felt we communicated much better than others.

What were the aims.

The difficulty with concentrating on the lovers is that it gets very complicated keeping on track with who loves who. Puck often changes the desires of each of the characters and so as an audience member it can become hard to remember who loves who at different moments in the play. To aid this we decided to colour coordinate the lovers, one couple in white and one couple in black. This meant that the audience knew who was supposed to be together whilst Puck was doing his confusing meddling. I felt that this idea made the plot very easy to follow and mean that the audience could concentrate on our main idea of control rather than being confused about the lovers.

Example - costume. Yes.

Central to our play was Puck and the idea that he was a god like manipulator of the other characters and separate from them. To communicate this to the audience we used several devices. When Puck was on stage the other characters were often in still images and would never look or communicate with Puck, indicating they could not see him. Also Puck was dressed in artists clothing completely different to the other characters plain costumes, indicating he was separate and of a higher status than them. I felt these things combined with the actors' movement as Puck, positioning the characters like statues, really communicated this idea to the audience. Our perception of how well this worked was backed up by the audience response in a discussion we held after our final performance, in which they said that they saw the character of Puck as a God like figure commanding the stage.

Evaluation

Yes!

One of our ideas that we intended to communicate to the audience though, I felt was unsuccessful. In rehearsals we had looked at developing the idea of Puck as an artist. One of the ways we looked at this was through the use of music. Because Puck was controlling the relationships like an artist we wanted to show how he was therefore choosing the colours of the lovers. We showed this through the colour coordinated costumes but also wanted to try and communicate this idea of the artist through music at the start and end. We decided to use "paint it black- by the rolling stones". Although we thought this was clever, the audience did not seem to pick up on it. This does not mean that it was pointless; we felt that it still added to the whole meaning of the piece but was simply not as well communicated to the audience as other ideas. In a group discussion afterwards we felt this was perhaps because it was not as simple and clear as some of the other things we intended the audience to pick up on. In future pieces of drama we might take this into consideration, when performing to similar audiences.

Evaluation

More 'we' than 'I' but some evaluation of success and examples here.

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

## SOCIAL

Although Shakespeare was writing in the 17<sup>th</sup> century a lot of the issues he deals with in his plays are still socially relevant in modern society, this is especially true of "AMND". Love is a social issue which everyone can relate to, and with it being the back bone of the play we wanted to communicate love to our audience. We tried to do this through things like the wedding waltz and also the design techniques of the love hearts. When we were in still images out of the main action on stage, we held felted love hearts in our hands. I felt this small design element really communicated to the audience that throughout the piece the underlying social theme was love.

Context  
and  
examples  
from  
performance.

## Historical

We decided early on in the development that we did not want to focus on historical accuracy and instead wanted to create a piece which was timeless. We achieved this through the plain costumes and also the extremely simplistic set, not linking the piece to any particular era. We did this because we wanted to communicate to the audience that the issues and themes dealt with by Shakespeare, i.e., love, are timeless issues. As I group we think that this intention was achieved successfully, and meant that the audience could find it easier to relate to the characters and action on stage than if it was in period costume for example, and set in a particular time period.

Examples  
from  
performance.

## Cultural

The fact that we had chosen to try and make the piece timeless and concentrate on themes that everyone can relate to I believe that our piece was culturally accessible to all. The philosophy of our piece was to concentrate on communicating the universal issues of love and centre the piece on the theme of control, themes which are not constrained by different cultural boundaries. I think that we achieved this through the decisions made over the social and historical aspects of our piece.

Yes!

Yes -  
but too  
general a  
statement really.

3,070 words



## Comments from the Moderator:

### *Candidate B (Josh)*

#### *Development & Structure:*

Although the teacher has phrased this in a positive light, essentially, Josh has followed the others. This is confirmed when they summarise with the comment that his involvement was adequate which would indicate Band 4 work for this element. This would make sense when watching his actual performance where he seems to be where he should be but imperceptibly, a beat behind everyone else which indicates a poor grasp of the play's journey.

#### *Performance:*

Josh has limited involvement in the play. He never lets anyone else down and is well rehearsed. There are a few moments when he wavers slightly and just looks a tiny bit unsure. This also shows in his voice, which is occasionally muffled and lacking in clarity. He has the odd glance towards some of the others for reassurance and overall his role feels quite functional. There is little expression and colour in his portrayal of Demetrius. It is certainly adequate with some good moments.

#### *SWED:*

Another candidate who should have written more, in essence he has wasted one seventh of the available words available to him which makes it more difficult for him to write with the quality and detail required for higher band work. It is quite well written and easy to read and there are a good number of examples given as well as some knowledge and understanding appropriate to study at this level. Josh clearly knows the play well and is able to give good reasons why they interpreted it as they did. Middle band work.