

GCE
Drama Example Materials

Candidate D

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	Libby (D) Practice Student	Candidate No.	9873	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	<p style="text-align: center;">Edexcel</p> <p style="text-align: center;">COURSEWORK RECORD CARD & AUTHENTICATION SHEET</p> <p style="text-align: center;">ADVANCED GCE DRAMA AND THEATRE STUDIES JUNE 2010</p>			SWED:		
				Research and Exploration	/15	/15
				Evaluation	/15	/15
				TOTAL	/60	/60

TEACHER-EXAMINER COMMENTS

Development and Structure:

Libby made an excellent contribution throughout the development and structure of the whole piece. She was instrumental in moving the group from a straight narrative into something more symbolic and Brechtian. She constantly suggested ways for everyone to develop as well as spending time on her own role/s. Her awareness and support of others is evident in her SWED.

Performance:

Libby's performance is balanced and competent. She remains focussed throughout, and if anything, gets better as the performance progresses. She communicates a range of intentions to the audience representing 'the public'. At times, her character is meant to appear weak and downtrodden and she found it more difficult to convey complex states such as this.

SWED: Research and Exploration/ Evaluation

Libby made excellent use of her knowledge gained taking Religious studies at A level. She had visited the Beth Shalom Holocaust centre near Nottingham and this had an impact on the ideas of the piece in performance. Similarly, theatrical experiences i.e. 'Noughts and Crosses' were used to good effect. Her evaluation is perceptive and helpful in focussing her response and shows an excellent grasp of the subject material and its impact in performance.

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

3,389 words

Signature: Libby Student

Date: 23rd 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: Drama Teacher

Date: 23rd April 2010

D.

I have chosen to take the 6 questions below and incorporate them into one long essay-type answer for my SWED.

- How is the initial material being researched and developed at significant stages during the process of creating drama?
- How effectively are you personally exploring and developing your role(s)?
- How did you and your group explore the possibilities of form, structure and performance style?
- How successfully did your final performance communicate your aims and intentions for the piece to your audience?
- 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?
- How effectively did the social, cultural, historical/political context of the piece communicate to your audience?

The material we were given as a Stimulus was the play "Kindertransport" which involves a family falling apart but also strongly features the Holocaust. We took the concept of genocide and how a society can turn on a specific race under the influence of an extreme dictator. We also decided to incorporate the family idea into our performance as we are portraying a family in a house that is representing society and the characters will represent different parts of that society. ✓

clear
Intro.

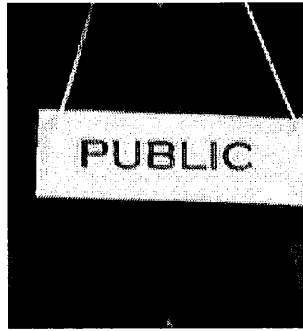
At the start of the process we decided the drama should be a hard hitting play as it is about a serious issue. We decided we wanted to challenge our audience and so we thought about portraying the Holocaust from Hitler's perspective. This would challenge the audience as they would be forced to see the issue in a different way. This idea made us think about powerful tyrants in the past and we decided we could create our own powerful dictator with extreme views just like Hitler in "Kindertransport." We developed this idea and decided to create a microcosm of society. We took the idea of family life from "Kindertransport" and portrayed a society ruled over by a dictator through a family ruled over by an abusive father. We developed the idea of a family into the family representing society. We took the idea of an abusive father figure and turned it into a dictator. We developed the idea of having an outcast group into just having one person excluded from a family. We would show him as an outcast by the other characters ignoring him and using closed body language towards him. ✓

Strong
Simple
idea.

We decided to develop our initial material further as we researched powerful dictators from the past. We decided we could project images of them onto a blank screen at the start of the play to give the audience an idea of what the play will be about.

We wanted to create a non-naturalistic performance so we thought about deaths and violence being symbolic and also decided characters should be referred to by their titles on placards round their necks. ✓

Initial Research and development.



We got this idea from our stimulus of the Holocaust as it is such a cold, tragic issue we thought it would reflect the cold, impersonal tone of referring to each other by title not by name. We thought this would reflect how Jews were persecuted just because of their title and beliefs. ✓

Good sensitivity

The stimulus we were given is hard as it is a sensitive issue. This meant we had to make the drama serious. We used this to our advantage as we made the audience think about society. We decided that from our cold, brutal stimulus we should take the idea of impersonality and work on it.

We decided to use a lot of symbolism in the performance. We thought about wearing different coloured facepaint to determine what side we were on. We thought Dan's character's colour should start the same as the other characters' and change as he gets pushed further out of society. We also brought symbolism into our characters as each represents a part of society.

Why did you change your mind?

We decided to have a short hardhitting opening scene to set the tone of the performance and reflect the tragic material we were given. We took this idea from the hard hitting issue of the Holocaust. We decided to have the dictator pushing all the characters down to their knees to show how she breaks them all and makes them follow her rule. She finds it harder to push "Outsider" down than my character however, as my character is weaker. ✓

We listened to a "Jakatta" CD which had atmospheric music on it so we could have a feel of the devastating, haunting tone of the original material we were given. The dictator could represent evil like the "Ratcatcher" in "Kindertransport." ✓ We thought we could even make her come into people's imaginations like the "Ratcatcher" to show how much of an effect she has on the people in society.

Good link to text

We decided in the final scene each character should have a powerful line and we should say them over again. We thought this repetition would bring a sense of urgency ✓ at the climax of the performance. We thought about accompanying the repeated, powerful lines with a tapping beat which we would create ourselves. This would make the intense performance have an intense ending.

yes, good.

We took our initial material of "Kindertransport" and developed it into a different idea portraying a family representing a microcosm of society. We took the impersonal theme from the play "Kindertransport" and used it to create an unmaterialistic theme for our own drama.

summary.

Slightly repetitive in places, although intentions are clear, more detailed justification would help.

Role.

When we first thought about our characters we decided to make them represent parts of society as although they are just people living in a house we want the performance to portray genocide in society. We wanted to show the power of a dictator, how a weak government can be sucked in to follow extreme opinions, how the public can be forced to go along with a dictator's views and how some members of society can be targeted and excluded. This is reflected in our characters as we have someone playing a dictator someone playing a character representing the government, someone playing an outsider and two characters playing the public. I play Jo, a member of the public.

My initial thoughts of her character are that she is shy as she is oppressed by the extreme leadership in her house. She is weak as she is sucked in by "Dictator's" rules. She does not rebel as she is scared. She is naïve as she makes the mistake of keeping a diary secretly in which she is unwittingly breaking the rules. When she is discovered I will make her be scared for herself rather than for others around her even though she has put them in this position I will show this selfishness by making her plead with Racheal's character not to tell anyone what she has done. My character is under strict control and so I will speak properly. I will adopt a gentle tone of voice as I am a pleasant person but I am powerless. Sometimes my tone will sound whining to portray how desperate I am. This means I will make my pitch high, but not too high. This is vital to my performance style as I must be clearly audible to the audience.

Good character notes

whining comes across well in performance

My character's status is low. I will show this through my proxemics. I will often sit on the floor or on a chair when others are standing so I am below them. When I act with "the dictator", I will use closed body language to show I am scared of her. As I play a member of the public with Racheal I have to make sure my mannerisms are similar to hers. I will make my body language similar and everything I do will reflect her actions. For example, in the scene when we play cards with the whole cast Racheal and my characters will play on the same side. At the point in the performance where the public characters disagree we will show distance in our proxemics and closed body language. This will make a big impact as we had been so close.

Status

We decided that one public member should be more dominant than the other this will represent different views in society. I will play the weaker member. In the scene when we disagree, Racheal is angry with me and, being stronger, is able to stand up for herself. In rehearsals we tried my character reacting angrily back to Racheal's when she finds out I kept a diary. We decided it was better that my character did not retaliate but pleaded for forgiveness to give a better contrast between the characters. Our drama will take an impersonal form and, in the style of Brecht, we will not use character names. Cleo's character will be referred to as "dictator", Tom's will be referred to as "Government" and Racheal, Dan and I will have the generic name of Jo. This shows the impersonal society we are portraying.

Trying ideas out

When we play cards we decided to add in a long pause after Dan's character slams a chair on the floor and storms out. This created tension as we all wait to see what "the Dictator" will do. In the pause my character looks round awkwardly, revealing her weak personality as she is looks to see what everyone is doing before reacting herself. This

Detailed analysis of how role emerged and developed in rehearsal -

breaks up the flowing structure of the play which we thought would interest the audience.

Form?

When the Dictator pushes us to our knees we keep blank expressions on our faces to show we are brainwashed by the dictator. This is important to the form of our play as it tells the audience it will be non-naturalistic and also portrays the theme of power.

When devising our performance we focused on the practitioner Bertolt Brecht. we were creating a cold piece of drama and wanted to give the audience a statement about society. We liked the way Brecht would alienate his audience and make them think. He made his audience feel distance from the character's and we found our audience felt the same. We took the idea of giving our characters titles instead of names from Brecht which developed into the idea of naming characters after parts of society.

Good
understand
ing of
Brecht.

The idea of using symbolism in the performance was influenced by Brecht. We used symbolism at the beginning of the performance to show the dictator over powering the government and public and showing how when you have power you can make anyone fall if you want them to. Cleo walked past each one of the characters and pushed them down to their knees. This was showing how we all followed her at the beginning. At the end Dan's character had turned against her and so we symbolically showed her casting him out of society. We did this by having Cleo stand on a platform so she had high status compared to him and she talked about "victory" and how she had "won." Dan then fell to his knees to show his character was as low as he could be. This symbolism we left up to the audience's interpretation. This is also an influence from Brecht as he liked to leave his performances up to the audience's interpretations.

We were influenced by Stanislavski as he saw his own acting as reflection and we decided to reflect on society. Brecht often performed in an ensemble meaning all performers were on stage at all times. We thought this would be a good way to perform our drama as being constantly together on stage reflects the oppression in the society. As no one would leave the stage we used still images. If someone was not in the main focus of the drama then they would just freeze where they were and the audience could focus on the main action, for example when Dan was saying his monologue we had just performed the card scene around the table so we all froze where we were sitting. We found this helped the drama to flow as there were no scene changes and the characters would move the set around as part of the acting. An example of this was when I recited the poem and moved the chairs ready for the next scene as I said it. This worked as I demonstrated anger by slamming chairs down.

stan.

How?
why?

We developed the non naturalistic idea further as when Racheal was saying the poem I was frozen, she moved me across the stage and made me stand at the bed where my next scene took place. The idea of her moving me when I was frozen was a very abstract idea for the audience and this reflects our Brecht influence. very effective.

✓ structure

When thinking about the design for our set we were influenced by the designer Simon Higlett. Who designed the set of the "The Glass Menagerie" at the Royal Exchange Theatre in Manchester. He used a raked stage where the edges were jagged. This represented a character's jagged memories. We took this idea and thought about the table in our performance. We wanted it to have a tablecloth which was torn and dirty

Influences and practitioners.

where the public characters were sitting, especially Dan's character as he was going to be cast out of society. It could be clean and whole where the dictator and government were sitting to show their status. However we decided to keep the set simple as the plot was already complex.

The play "Noughts and Crosses", directed by Dominic Cook at Nottingham Playhouse influenced us. The actors brought the set on stage themselves. They slammed down props which made the audience feel uncomfortable and tense. This is where we got the idea of my character slamming down the chairs when changing scenery. We used the idea of creating a banging sound at the end of the play when Cleo stamped her foot to stop the repeated lines the public characters and the government were chanting at Dan's character. Cleo's character stopped the chanting and then said the final lines of the play that conveyed the message of our performance: "in the waging of war it is not right or wrong that matters, but victory."

clear reasons for using this idea.

We wanted to demonstrate how easily the government and public can be led by a cruel dictator. We wanted to show how people like the Jews in WW2 can be pushed out of society. I conducted a questionnaire for the audience and I asked:

1) Did you find the way we used visual signs to indicate who the characters were representing effective?

Audience

Audience member 1: it kept things simple; you didn't have to go into lengthy explanations of who everyone was. There was no confusion when actors were multi rolling. You could concentrate on the story line.

Audience member 2: it made us question the characters as we had to take into consideration what the character's were representing. ✓

The audience thought the placards were effective. They found that they helped explain who was who at what time. This allowed them to concentrate on the plot. This is what we intended as we had a complex plot and so the fact we were directly telling the audience what parts we were playing made it simple and was not too complicated for them. We also used a simple set so the audience were not overwhelmed with a detailed set and plot line. The audience were also able to see what characters we were going to be in the play as they saw the placards hanging on the hanger before we put them round our necks. ✓

We communicated to the audience how people could be excluded through "Dictator" turning on "Outsider". Cleo used cold body language towards Dan such as frowning and distancing her body as if she was disgusted by him. ✓

clear examples

We used a poem to break up the play and give the audience time to reflect on the performance. They reported this provided relief from the story and gave them a chance to reflect on the social commentary about society. This was intentional, reflecting the Brechtian theme of alienation. ✓

We made the interrogation scene the climax of the performance. We changed the set and used cross cutting to make something different for the audience to focus on. Two plain black chairs, placed back to back, reflected the complex mess our characters were in and showed we were being interrogated by the same people. We both said the line "it's not mine" one after the other to create dramatic effect. I said the line hysterically as

Good use of theatrical terms.

I was guilty and Racheal said it calmly as she was innocent. This created symmetry which was emphasised by Cleo and Tom walking past us crossing each other, giving an organised, controlled impression. ✓

The audience reported the scene effective from the way it was laid out. They could see what was happening to both victims and the repetition built tension. This was our intention for the drama we had created.

We wore plain black clothes to show the emptiness in the character's lives and to make our white placards stand out. We started the performance with the lights dimmed to make the audience feel nervous. ✓ *is this simplistic?*

The last scene we performed in a round. Dan starts the scene with the poem about if he "were in control" and Cleo cross cuts in with a "victory" speech. The two speeches are contrasting and were meant to challenge the audience as they are two different view points being recited at the same time. Our aim here was to make the audience feel pity for Dan's character. When Cleo stamps her foot Dan sinks even lower to the floor. By this we are communicating to the audience that Dan has been thrown from society or killed, depending on the audience's interpretation. They could see the way he looked like a victim as Tom, Racheal and I stood above him shouting. I asked the audience how they felt for Dan at the end and found most felt pity for him because he was segregated from society and we showed this by making him look like a victim. ✓

We focused on how people were excluded from society by Hitler's barbaric Holocaust and aimed to portray this issue to our audience.

My grandad had a friend who was Jewish and escaped from Germany. He came to England as he knew what would happen to him if he stayed in Germany. He told my Grandad he felt safe as he was not singled out in England as he was in Germany. This is like Dan's character in our performance where he is singled out by the "Dictator". This social and historical background to our performance enabled the audience to feel pity for "Outsider" just like they would for the people who were persecuted during WW2.

*S.C.H.
P.*

We wanted to show the audience how if one person is given a position of power they can do whatever they like no matter how brutal and insane. They can also scare the general public into following them. This is why we showed the public characters in our performance turn on the outsider as a dictator can turn a whole society against a race with the power they have. One part of the performance when we showed the "public" starting to turn against the "outsider" was when Dan defends himself against the dictator. he looks at the "public" for support but we avoid eye contact with him as we are afraid even though we know we should stick up for him. This was also the case with German people in the Second World War as they may have known Hitler was doing wrong but they did not dare stand up against him.

We included modern dictators in our slide show, at the start of our performance. This was powerful as the audience recognised the images as recent history. The audience could see what we were about to show them has actually happened in our society and this made it very powerful.

Good political references that link past and present -

We put this image of Saddam Hussein onto the slide show:



He was a harsh dictator like Hitler. This is why we portrayed Cleo's character as a harsh, cold dictator. Saddam Hussein was killed in 2006 which shows there are still people in powerful positions in the 21st century that inflict harm on others because they do not like who they are. This shows how the performance has relevance today and effectively showed the audience that we are still living in a world corrupted by power. This is because we wanted to portray how genocide and harsh dictatorships can take place in any country or culture.

We could not make the audience laugh or make them feel happy or uplifted by the performance as the political, social and historical context of the drama's theme was so tragic. We knew we wanted to do a performance about people being excluded by society and our ideas developed into portraying how a dictator and government can exclude people. We knew from history that this is what Hitler did and so the historical context of our stimulus affected our performance as well.

3,389 words

Comments from the Moderator:

Candidate D (Libby)

Development & Structure:

Clearly, Libby has made a significant contribution in developing and structuring this piece, the teacher uses the word 'excellent' which would indicate that it may be Band 2 work. There is clear evidence in her SWED that she was aware of others in her group, and she is the one credited with moving it from straight narrative into a more Brechtian and complex style.

Performance:

Libby gives a very well controlled and focussed performance. She provides a good intermediary as the 'public' and interacts well with those above and below her. She communicates well with the audience and with others on stage with her. Occasionally her voice lacks depth and precision but this is nevertheless a confident and competent performance, placed in the middle band.

SWED:

Libby has used the word limit wisely. (3389). It is interesting that she has chosen not to use the questions to prompt her responses, instead she has written one long essay. She has shown that she is aware of the questions by placing them at the start of her SWED. This will suit some candidates better than others but is another approach to writing this document. Libby gives an intelligent and detailed account of the creative process and it clear to see her contribution and what she has brought to the piece. She refers to her own work and that of the whole group and the use of 'I' and 'We' provides a good sense of how integrated she was in the process.