

**GCE
Drama Example Materials**

Example Materials - SWEDs

**Edexcel
GCE Drama 6DR03
Unit 3: Exploration of Dramatic Performance
2011**

Exploration of Dramatic Performance 6DR03

Supplementary Sample SWEDs – Spring 2012

These three candidates – Emily, Hannah and Lucynda were part of a group of 5 girls.

The stimulus consisted of a visit to an art gallery to look at the paintings of Joseph Wright. Most candidates focused on Wright's two best known paintings 'The Orrery' and 'The Alchemist'.

This piece was called 'Zero' and was developed around the fashion industry's obsession with the size 'Zero'.

The performance was staged in a studio space with the audience raised above the acting space. They were placed in the round with door frames placed round the outside edge to represent things like mirrors, doorways etc.

The three SWEDs used as samples were the three highest scoring candidates in the group. The two candidates not used were awarded 40 and 42 out of 60.

GCE

Drama Example Materials

Emily – Example SWED

Edexcel

GCE Drama 6DR03

Unit 3: Exploration of Dramatic Performance

2011

Centre Name		Centre No.		Centre Use Only		Edexcel Use Only
Candidate Name	Emily	Candidate No.		Performance	15/15	/15
Stimulus or script used	Joseph Wright Paintings	Group Number		Development and structure	15/15	/15
6DR03 - Unit3 Exploration of Dramatic Performance		Edexcel COURSEWORK RECORD CARD & AUTHENTICATION SHEET ADVANCED GCE DRAMA AND THEATRE STUDIES JUNE 2011		SWED:		
				Research and Exploration	13/15	/15
				Evaluation	13/15	/15
				TOTAL	56/60	/60

TEACHER-EXAMINER COMMENTS

Development and Structure: Emily's determined attitude inspired and motivated her group. As soon as an idea was mooted or discussed, she would want to improvise. Intelligent and ruthless in discarding material that didn't work, she balanced her own 'drive' with the views of others. She evaluated her own work, and the groups at every

Performance: possible stage. Controlled vocally and varied tone and pitch from the detailed ensemble moments to her own individual episodes. Took control of space and action but didn't overpower. Presented a facade effectively after the death - up to the slap.

SWED: Research and Exploration/ Evaluation 'You're disgusting' etc. collapsed - very realistically. Emily's SWED gives a totally balanced account of the devising process and performance. Accurate, intelligent and analytical, she leaves no stone unturned. Her learning is genuine and understanding is evident throughout.

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.

Signature:

A Candidate

Date:

10.5.11

WORD COUNT

Supporting
Written Evidence Document

3,500

1,500 words Maximum

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. I have read and understood the requirements of this unit in the Instructions for the Conduct of the Examination (ICE) document 2011.

Signature:

A Teacher-Examiner.

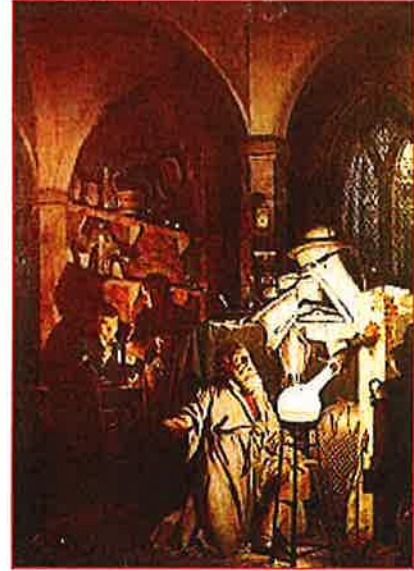
Date:

10.5.11

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

When I was a little girl, I was always told not to judge a book by its cover. But, as I've grown up everything surrounding my life seems to tell me that outward beauty is everything.

Through his painting, 'The Alchemist', Joseph Wright seems to experiment with the idea of appearance and reality. The dream of turning an un-precious metal into gold is not dissimilar to the façade so many of us feel we have to portray. In today's society there appears to be a very fine line between what is real and what is fake. Through our drama I hope to explore the truth behind the media façade and the lasting, damaging affects it can have on individuals. My research into the trend for size zero models has fuelled our piece to demonstrate the horrors that lie behind the façade. Each of our characters slowly comes to the realisation that the truth needs to be exposed. In doing so, the characters hope to save hundreds of potential models, and ordinary vulnerable people, from the same situation. The decision to have each of the character's come to this realisation stems from another of Joseph Wright's paintings, 'The Orrery'. The light in this painting is what stands out to me,



representing their gained knowledge. Our piece mirrors the idea of 'seeing the light', with the models' eventual realisation of what they have been transformed into and what that has done to them not only physically but mentally. This realisation however, unlike in the painting, is sinister. In our piece I aim to portray to an audience how much of a deep cited problem 'appearance obsession' is in our culture. I feel it will be all the

more poignant coming from us, a group of five girls, who have grown up in a world surrounded by the media and its portrayal of women as skinny, beautiful, faceless people. This has no doubt affected the way we view ourselves. Through our drama I hope to tackle this.

As we have been developing our piece and researching the topic, I have realised that it is not only weight that can be a problem to models, but everything else that comes with living life under the spotlight. Often, models are driven to drugs and alcohol which can, in some cases lead to self-harming and un-wanted pregnancies. These are all relevant topics in themselves and though we have not been able to cover them in as much depth as they perhaps deserve, they have nevertheless become an essential part of our piece. This will hopefully reflect the unnecessary and ever growing presence of these problems in the lives of not only models but our society as a whole. ✓

slightly unusual but poignant opening.

Excellent communication.

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

Through *hot-seating*, my character has developed into a seemingly cold, harsh character. She is strongly disliked by the other models, deliberately distanced herself from them. She forces herself to keep up the appearance, even to herself, that this is the life she wants and enjoys. However it becomes apparent that she cannot cope with the constant pressures required of her. Hot-seating has been a useful technique at the beginning of the process, as well as three weeks in. It initially allowed me to understand the complexities of the character I had created and I was able to develop the way I think her *posture* and *diction* would be. Further on, I decided to expand on the hot-seating technique, using an *off-text exercise*. With my group, I improvised a meeting between the 5 models before the start of the performance. In character we were able to discuss each of our individual situations, likes and dislikes. This allowed me to develop the relationships with the other characters which have consequently influenced our decisions concerning the plot.

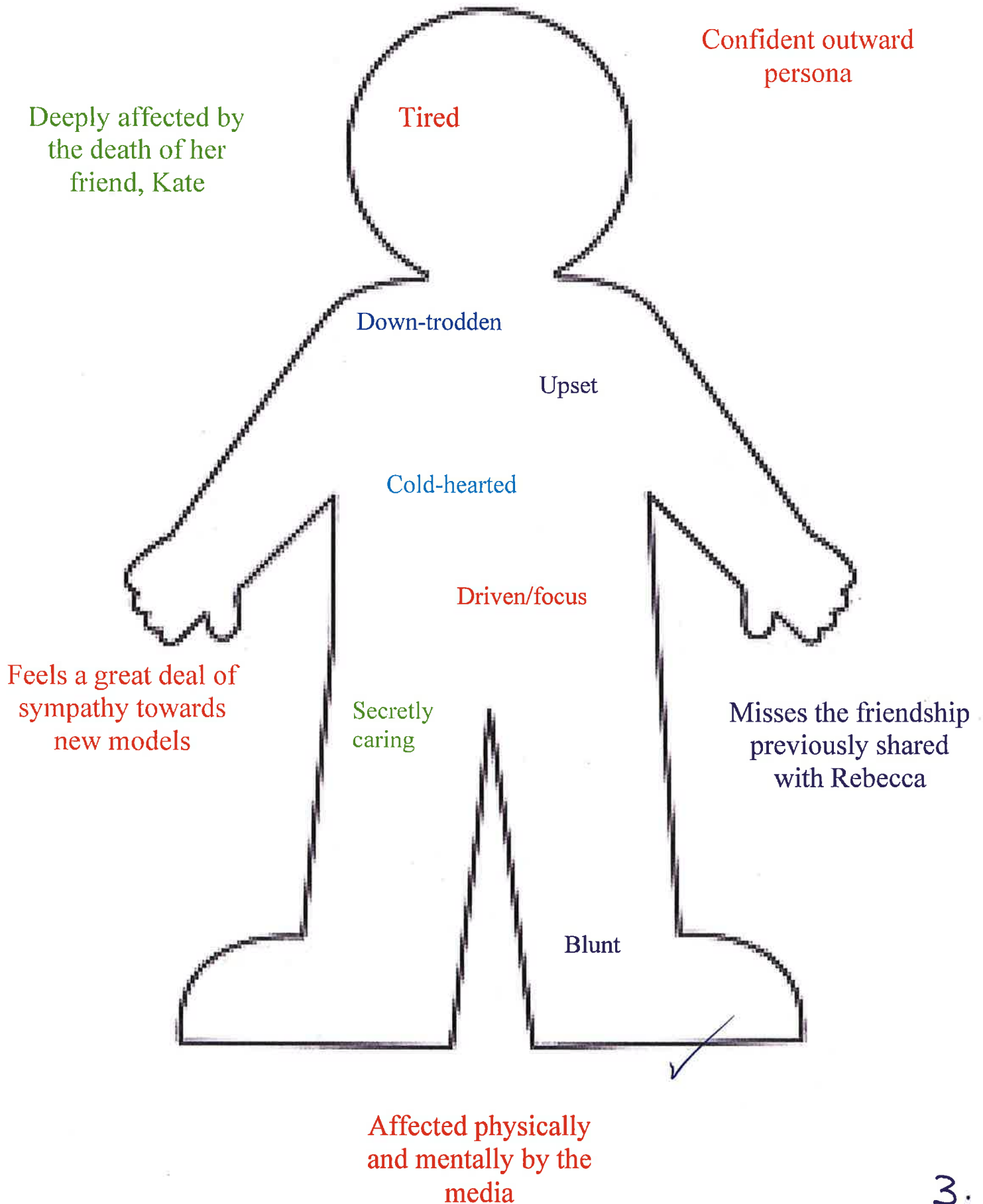
Working with the ideas gained from *hot-seating* and *off-text exercises*, I decided to find a sense of voice for my character. Would she have an accent? Would she speak in an elevated *tone*? These were both questions I needed to consider. To this end I took one of my lines, "Does my head in" and repeated it in a number of different ways. The comments from my group have helped me decide upon a relatively well-spoken southern accent.

The main *relationship* my character has is with the character Rebecca. As the two older, arguably more experienced models they act as guidance to the younger models. Though they are similar in many ways due to the conformity of the industry, my character is colder and blunter in her expression than Rebecca. From my initial idea for my character, she has developed, through new plot ideas and character exercises such as '*Role on the Wall*'. She now takes on a calmer, tired role; this reflects her many years in the industry and how they have damaged her mentally. For the audience to understand the rift between the characters, I felt their history should be at least partially explained. This is the reason for the inclusion of 'Kate', their friend, and fellow model, who committed suicide a few years ago. It was also a key development in the plot. Once we had written the script for the duologue between myself and Hannah we decided to *explore* the change in our *relationship* between us throughout the scene, using the '*String Game*'. By emphasising the *proxemics* between us it highlighted a dramatic change in our relationship. Because of this exercise we knew that it was important to stress to our audience this change in our relationship. I felt that having this knowledge in mind when we performed helped me convey my emotions for Rebecca more *effectively*.

Candidate Number:

Centre Number:

Role on the wall exercise for my character of Elizabeth:



Candidate Number:

Centre Number:

Development of costume idea:



Original idea for costume



However, with the development of my character into an older, more tired character, I decided something simpler would be more appropriate to convey the character to the audience affectively.

✓ very clear and helpful.

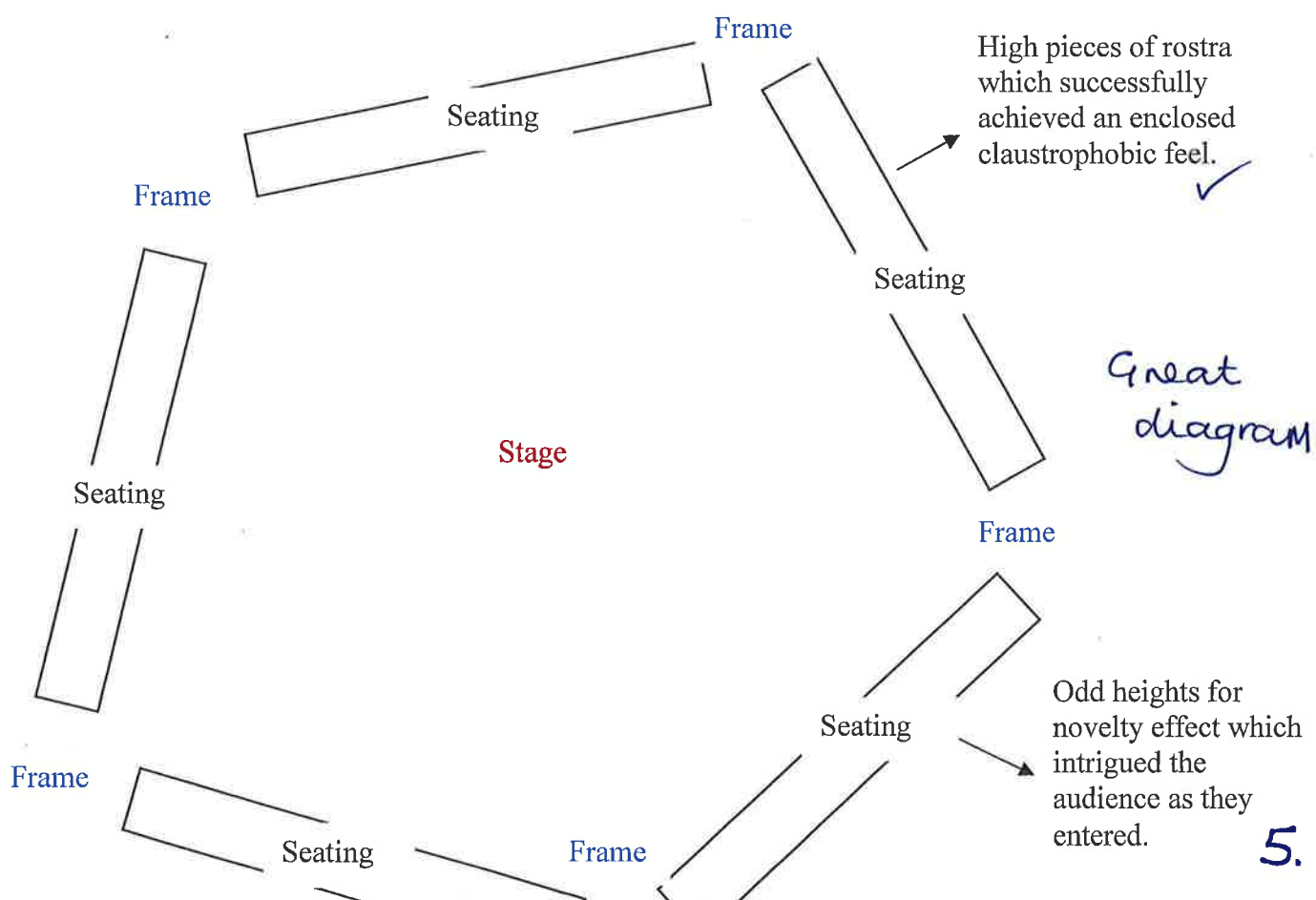
*How did you and your group explore the possibilities of **form**, structure and performance style?*

Before the process of creating a performance, I decided to research a variety of practitioners such as Stanislavski, Artaud and Berkoff to help me decide the style in which I wanted to develop my ideas from. Because of the very nature of our piece, with the intent to shock the audience with the truth behind the façade of the modelling industry, I was eventually influenced by Bertolt Brecht and to a certain extent Steven Berkoff, with his 'Total Theatre'.

The naturalistic scenes are woven between the un-naturalistic ones mirroring the juxtaposition felt by the models in their jolted lives flitting from their real lives and the fake ones portrayed on the catwalks and splashed over the covers of magazines. Like Brecht, because we are attempting to put across a message to our audience we don't want the audience to become completely immersed in the theatre and the characters. Rather, I want them to remember that what they are watching, although fictional, bears strong links with reality. An example of this would be in the penultimate scene which includes both naturalistic and un-naturalistic, acting. We chose to do this to represent the breaking down of Louise's mind. The other actors come out of character to circle her, closing in around her representing her mind as it slowly closes in and breaks down. We have decided to do this to highlight the intensity and significance of what has happened.

Originally we decided on the main structure of the performance to be based around the few hours before the models went on stage to show the world the truth behind the façade that is the modelling industry. However I felt this would have been too heavy and depressing for a full 25 minutes so we agreed to set it in the previous few months. The scenes merge together for a fast paced performance, with the effect of flitting from one thing to another as if the entire performance was somebody's jumbled thought processes.

We have chosen to stage the piece in the round:



The intimacy of theatre in the round and the Brechtian style we have chosen to perform in deliberately oppose one another. The intimacy of theatre in the round will hopefully help connect our audience with the characters, whilst the less naturalistic scenes will have a starker and more shocking impact because of the close vicinity to our audience. ✓

I wanted to use a series of different and interesting images and concepts to communicate to the audience. One way of doing this was to have all the scenes merging into one another. The naturalistic and the un-naturalistic would be juxtaposed alongside each other on stage to create a slightly eerie, uneasy feel to the piece as a whole. Adding to this feeling were the overlooking models in their frames. Whenever, an actor was not required on stage, they would stand in their frame looking in on the action. This idea stemmed from reading the novel, 1984, in which nothing went unseen or unheard. I wanted to re-create this feeling, to represent the world that the models live in, except now it is the media with the praying eyes, not Big Brother. ✓

clearly explained

How did the work of established and recognised theatre practitioner's and/or the work of live theatre, influence the way in which your devised response developed?

When devising our piece I was most heavily influenced by *Bertolt Brecht*, the German poet, Playwright and director. Our piece draws from the 'epic theatre' style that Brecht developed and unified. 'epic theatre' aims to report on *social and political issues*, often using un-naturalistic devices such as a chorus. To achieve this, 'epic theatre' states that the audience must always be aware that they are watching a play and that it is most important that;

*"one of the main features of the ordinary theatre should be excluded from [epic theatre]: the engendering of illusion."*¹ ✓

Taking the Brechtian style, we have chosen to show the passage of time in the models careers through the use of a t-shirt being brought on and shown to the audience with '3 Months Later' printed on the front. However, the models do not acknowledge the '3 Months Later', simply admiring it as normal piece of clothing. At the same time as giving the audience this information, this technique will jolt the audience into remembering that they are in fact watching a play. We hope to integrate techniques like this throughout the play. I think this will effectively give a Brechtian tone to our performance. ✓

To set the tone and Brechtian style of our piece for our audience, we are going to welcome them in ourselves, out of character. We will still be setting up our stage and handing out the red cloths to some audience members. Someone will be on their phone, with everyone else chatting amongst themselves. Although the audience might not know anything about Bertolt Brecht, this set up should make clear to the audience that they are not about to watch a piece of naturalistic drama. Completing this effect, I, out of character, asked for the lights and music to be changed for us to begin. ✓

We chose to introduce our characters to an audience through a set of *interlinked monologues*. Each of our thought processes became interlinked as we spoke aloud our thoughts. Though our thoughts were presented to the audience in an un-naturalistic style, we are fully in character at this point, so the audience are able to gain an understanding of them and their backgrounds. ✓

The red cloths are essential to our piece. They are representative of many things including:

- Blood
- Cloth to mop up blood
- Babies
- Torture implement
- Clothing

Through using representations of props we were able to successfully break the illusion of reality, keeping in line with a Brechtian style of theatre. ✓

¹ Bertolt Brecht "Brecht on Theatre", page 122 ✓

Acknowledgement
of source.

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

Aim/intention ... "audience comment"

Communicate the harsh realities of life taken to the extreme ... *"shocking"*

Touch on the physical effects due to the unrepresentative media coverage of women... *"disgusting images"*

Expose the mental effects as well as the physical ones ... *"moving"*

Key for my aims for the performance:

Relevant

Informative

Entertaining

Thought-provoking

Brechtian in style

"Today in a shocking incident the bodies of 5 young models were discovered backstage at the London Fashion week. It is believed that they entered into a suicide act as a protest against the darker side of the modelling industry"
the first line of our performance.

Our intention was to perform in an un-naturalistic style to capture the insanity and obsessions faced by the models. In our performance our aim was to address the physical and mental effects on young women brought about by the images shown in the media. Some of these effects include bulimia, anorexia and self-harm; all of which we addressed through our performance. Through conversations with the audience after the performance, I discovered that the scene involving a model's break down and self-harm was *"particularly moving"*. To portray the apparent normality of bulimia in the false world models live in, we decided to show the models ignoring a fellow model as she was sick in front of their eyes. From the very beginning of the performance, the audience could sense that something was obviously not right. Though the models gave the appearance of happiness in the beginning of the performance, I think we successfully portrayed in the first episode, where the models ignored their colleague being sick, that happiness was merely a façade and that there was something far more sinister behind it.

By the third episode, this fact was glaringly obvious to the audience. One audience member said that they thought *"the gradual degeneration of the characters"* was very effective in enabling them to *"connect with the characters"*. It was apparent through Emma's speech to Lucynda about how she's "not the only one" that even the seemingly mentally strong characters struggle to cope. In the fifth episode, we chose to show a very un-

naturalistic surreal dream-like sequence. This could represent Becky's literal dream; or her worst fears; or all of the models' worst fears. Whatever the audience chose to take from this though, I feel it successfully demonstrated the down-trodden mind-set's of the models.

In the duologue between myself and Hannah (episode Six), we were aiming to show the longer term effects of being in the modelling business and the strains of needing to look a certain prescribed way. We attempt to show the horror through my character acting seemingly unfazed by the death of her colleague. My character's refusal to face up to the shocking revelation made in this scene is embodied in her line telling Rebecca to "deal with it" ("it" meaning the two girls' suicides). Afterwards an audience member described the line as *"harsh, but got across the cold-heartedness the character of Elizabeth"*; it was sad that she *"obviously felt forced to hide behind this veneer to survive."* I was pleased with the effect this line had within the scene and the emotions I portrayed to the audience throughout it.

Eval.

Because of a rehearsal performance, and the comments from audience members afterwards, we decided to alter our ending. *Our ending was the same as our beginning, to bring the plot full-circle, but we decided to make it shorter and snappier.* I felt that the previous ending was a little drawn out and too emotional perhaps making our intention less successful by drawing out the pain too much. Before, there was no hope at the end of the performance. In the revised version, our aims successfully become clearer. The line "we'll do it for Kate", brought about a ray of hope for future generations and highlights to the audience what the point of our suicides was. To highlight how the models join together, compared to the icy cold introductions the girls give when first meeting, we end chorally. This also, is supposed to demonstrate that at least some goodness has come out of their time as models. I felt we succeeded in this because at the end, the girls are united; this is shown in the plot through their group suicide and through the way in which the actions of all the women at the end are exactly the same. However, it could be argued that this this could also symbolise conformity, which is what they are in fact trying to escape.

clear analysis.

For me, in producing this performance, I wanted to dismiss any myths people have about illnesses such as anorexia and bulimia. These are mental illnesses with physical side effects. Often people with illnesses such as these are seen as attention seeking. However, I aimed to put across to our audience some of the real reasons for these illnesses. In showing the variety of reasons for the illnesses, I think we effectively portrayed the truth about why they occur. For some of our characters it was for personal reasons that they became involved in the industry which inevitably brought on problems concerning their weight. However, we deliberately included less background on some of the models to show the huge impact the media can have on the decision people make. The images in the media alone had led them to aspire to becoming models.

Our aim was to portray the problems brought about by the media through a variety of performance techniques. It was an experiment in communication and I think I worked.

clear summary.

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

Our performance aimed to embody the problems embedded in our society, which are fuelled by the media and celebrity culture that the 21st century western world has developed into. As a group of 5 girls, these are the problems particularly relevant to us. Because of the pressures put on ordinary girls as they grow up, we felt that we would be able to portray the circumstances most effectively. In order to fully explore the extremities of this deeply rooted problem in our society, I decided to research and portray the lives of the women who, wrongly or not, are what so many young, and old, girls aspire to look like. The images of models splashed over magazines and on television are shown as 'normal', when they are far from it. This is, unfortunately, how so many girls feel they too should look. Arguably, because of the media, these false aspirations are embedded into our society and culture. In our performance we addressed the problems faced by so many as a result of these aspirations. Bulimia, anorexia and self-harm are just a few of the affects. The scene addressing self-harm was described as "particularly moving". I think it was particularly effective because it showed the need for models to have a way of escaping.

During the scene with the agent we address pregnancy, but also effectively portrayed the scary truth that the aspiration and dream for so many girls is to dramatically change themselves in order to attain a skinny model-like figure. We hoped to show through this scene that models are wrongly glorified by our society. Sadly, the horrible, less glamorous side to a life of abusing your body is often bi-passed and ignored by our image conscious society. I think we successfully showed this through the agent's emphasis on the benefits whilst ignoring the ugly, realistic side, in front of the audience's eyes. *It was almost comic the way in which the agent so blatantly ignored what was staring everyone in the face. Although comic, I think this scene worked effectively.*

Eval.

The age of mine and Hannah's character's is significant. Through our duologue, it was revealed that we, unlike the other 3 models, have been models for 5 years already. I hoped that this would add a sense of urgency to the performance as it shows how long the social and cultural problems have been developing over the history of the past 10-20 years. Although there has always been a certain amount of expectation of women to look a certain way, in the past 5-20 years particularly, the trend for size zero has been an ever-increasing pressure felt by more and more women. Although we did deal with this point in our duologue, if I chose to change anything in our performance, I would develop this idea. I would make it clearer to the audience the fast pace at which this problem is embedding itself in our society and culture.

These problems were beginning to be addressed by the government. Former Women's minister Tessa Jowell said *"For many, poor body image can lead to eating disorders and other forms of self-abuse,"* and admits that *"Women are over-preoccupied ... that they don't meet the standards of thin models in young women's magazines,"*². I'm sure women through the ages have always been concerned with their appearance. However, through our piece I think we showed how much further it has been taken. Arguably, since Mary Whitehouse's campaign in the 1960's, media coverage has become gradually less censored, with more and more shocking and immoral images displayed. I think we effectively showed how far the media coverage had gone and how much it had affected the way in which so many women lead their lives.

Relevant
quote

² Tessa Jowell, 2000

Candidate Number

Centre Number

If we had had the opportunity to work with a man in our group performance, I would have liked to show how far reaching the effects were. Many men are now suffering from the same mental and physical problems and disorders as many women. **I feel that our piece was particularly relevant because of the lack of attention the problem seems to have in our society. Our piece aimed to bring it back to the front of people's minds by giving it relevance again.**

I feel that our piece was able to address relevant issues effectively, demonstrating the appearance obsessed problems within our society.



EMILY

Bottom of Outstanding
Bottom of Outstanding

Research & Exploration
Evaluation

Page 1

A personal and philosophical introduction which sets the tone for the rest of her written work. It is evident that this work is rooted in her own personal journey. Connections are made to the original stimulus material with a clear rationale of how their/her own ideas have arisen from this.

It is also clear that the SWED has been written from the outset of the devising process as intentions and a vision for the final outcome are stated.

The work has a sense of authority and ownership about it.

The bottom paragraph is written some time after the introduction which shows that the SWED is a working document embedded in the process. This clearly shows good practice.

Page 2

The value of hot-seating at different points is highlighted then developed into an off-text exercise. She talks about a 'sense of voice' in a mature and interesting way which reflects genuine practical exploration.

There are many references to her practical work, both rehearsal techniques and performance with a constant awareness of the intention for the audience.

Dramatic language and vocabulary is used with purpose and confidence.

Page 3

A Simple diagram that does what it needs to do, while using very few words.

Page 4

Scanned costume images that show decisions have been well considered.

Page 5

There is a definite sense here that Brecht's alienation effect is clearly understood in relation to her own work.

Really helpful diagram of staging with clear justification.

Page 6

Rationale related to '1984' by George Orwell which gives the sense of big brother.

Page 7

Useful quote from Brecht. She does mix her tenses in paragraph 3 but this shows that the SWED was written during and after the unit.

Strong justification given for why the red cloths were used.

Page 8

Bullet point style is used here – for a short period of time this can work well. It bridges the gap between their initial work and their reflective thought about it.

Page 9

Evaluation is implicit here including some audience feedback. There is recognition and analysis of why the ending needed to be changed. Evaluation becomes increasingly explicit.

Page 10

Strong evidence is provided to link their performance to cultural and social contexts in society today. Historically, she discusses her personal concern about the speed of the size zero phenomenon becoming part of our culture. She has even researched some political relevance to the issue with her quote from Tessa Jowell.

Page 11 A reflective conclusion.

GCE

Drama Example Materials

Hannah – Example SWED

Edexcel

GCE Drama 6DR03

Unit 3: Exploration of Dramatic Performance

2011

Centre Name	Hannah			16	Centre Use Only		Edexcel Use Only			
Candidate Name	Hannah			6	Performance	13 /15	/15			
Stimulus or script used	Joseph Wright paintings	Group Number	1 on DVD Two		Development and structure	12 /15	/15			
6DR03 - Unit3 Exploration of Dramatic Performance					Edexcel COURSEWORK RECORD CARD & AUTHENTICATION SHEET ADVANCED GCE DRAMA AND THEATRE STUDIES JUNE 2011			SWED:		
								Research and Exploration	12 /15	/15
								Evaluation	13 /15	/15
								TOTAL	50 /60	/60

TEACHER-EXAMINER COMMENTS

Development and Structure: Hannah contributed a great deal to the development of this piece. Instrumental in organising the staging, she used her ideas to persuade the others to look at things afresh.

Performance: A tightly controlled performance that was very engaging. When she says 'contraception is essential' it was chilling - pause at news of pregnancy - very poignant. Regains poise for 'Daniel Crisis'. Her reaction to the death is very cool and thus this conveys much to the audience. Timed well.

SWED: Research and Exploration/ Evaluation

An intelligent and detailed SWED. Hannah's research and subsequent knowledge is apparent. She is particularly good at analysis and evaluation which is constant throughout.

AUTHENTICATION

Candidate's I declare that from any written declare that Count" box.	al assistance apart and is recorded. I in the above "Word	WORD COUNT	
		Supporting Written Evidence Document	
Signature:	Date: 12.5.11	3,500 3,500 words Maximum	
Teacher-Examiner I declare that no assistance identified and understood the	ular supervision and that, to the best of my knowledge, table under the scheme of assessment and has been produced under controlled conditions. I have read and the Conduct of the Examination (ICE) document 2011.		
Signature:	Date: 9.5.11		

SWED – Hannah1. How is the initial material being researched and developed at significant stages during the process of creating drama?

The stimuli for our devised pieces were two paintings by the Derbyshire artist, Joseph Wright; 'The Orrery' and 'The Alchemist':

'The Orrery'



'The Alchemist'

Researching the two paintings was a priority, so we began by doing just that. We split the group into two, one half researching 'The Orrery' and the other, 'The Alchemist'. Using the internet and available reading material we established that 'The Orrery' depicts a scientist, using an Orrery – an early form of a planetarium - to demonstrate the workings of the solar system. A light has been placed in the position of the sun, apparently to demonstrate the causes of eclipses. The rays from this could also be seen as a metaphor for the light of knowledge that the group are receiving. ✓

'The Alchemist' depicts the discovery of the element phosphorus by German alchemist Hennig Brand in 1669. A flask in which a large quantity of urine has been boiled down is seen bursting into light as the phosphorus, which is abundant in urine, ignites spontaneously in air. This bursting into light of the phosphorus in front of the praying figure could also metaphorically signify the problematic transition, for many people at the time, from faith, to scientific understanding and enlightenment. ✓

Following our research, we chose to take aspects from both of the paintings - in a metaphorical sense. From 'The Orrery' we took the idea of 'seeing the light', with the light in our interpretation being the 'truth' and from 'The Alchemist', the theme of obsession. With these notions in mind we then brainstormed some ideas for the basis to our piece, focussing on issues that are currently particularly prevalent. Our initial idea was to focus on the subject of war, however not those actually *in* the war, those at home, the loved ones of those fighting. With the hope of showing that there is 'light at the end of the tunnel', that there is optimism despite all the negativity surrounding war. However, after further discussion we felt the idea would force us to be too naturalistic with our acting, considering the sensitivity of the subject, and so we moved on focussing on a different subject. 'Self harm' was the issue we all felt interested in - in all its forms, including anorexia, substance abuse and actual physical self-harm. ✓

To gain a better understanding of these issues we then carried out some research on each of them using the internet and reading material, and consequently all felt certain that

Knowledge

Strong
evaluation
honesty

Candidate Name:

Candidate Number:

Centre Number:

'self-harm' was the subject we would focus on. It's an issue presently affecting countless numbers of people from all backgrounds and so we felt we would address the issue through the medium of drama.

Our next progression was finding a way we, as a group of girls, could incorporate these issues into a performance, and after a further session of brainstorming we felt that focussing on the modelling industry would be ideal; considering how common eating disorders are in the business and with our group being solely female.

Next we felt some practical exercises were needed to help us become engaged with the context of our piece. The first exercise we carried out was some improvisation surrounding the broad subject of self-harm in general. We each attempted to put ourselves in the position of someone living the disorder, in all its forms. I for instance played an anorexic, and the other members of my group put me in certain situations, for example, 'in a restaurant with some friends', this obviously being a very testing situation for a person with an eating disorder. ✓

practical
and
pragmatic

The next exercise we did was very similar to the last, however we put the issue of 'self-harm' into the modelling industry, so we instead played models etc. Both exercises really helped us get to know the basis of the piece, and they both, especially the second, actually gave us some ideas for scenes and characters to go in our performance. ✓

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

As a group we carried out some hot seating to create our selection of characters. My initial idea for my particular character was a twenty year old, mentally unstable anorexic. Her description alone is complex and performing her convincingly was even more so. Recognising this and the tight time constraints we were under, to develop her to a high standard would have been a particularly challenging prospect. So, I chose to alter her, again using hot seating as my means of brainstorming ideas. Former Oxford student 'Rebecca' was who I created; a privately educated, blunt, twenty one year old, modelling merely for the money, with the hope of eventually clearing her excessive debts from her time in university. I stuck with this 'Rebecca' for a few rehearsals, however chose to alter her again due to a change in our storyline; we made two of the five models women who had been modelling for quite a lengthy time, 5 years, and the rest, three girls very new to the industry. I became one of the two more experienced models. Realising that five years in the modelling industry was quite an accomplishment, I knew I needed to develop Rebecca. 'Tired', 'Unhappy' and 'Skinny' were the words that sprung to mind when thinking of a person who had survived that long in modelling, and so, 'tired' and 'unhappy' were two characteristics I added to her personality. I also took away the 'blunt' aspect of her, as Rebecca and Elizabeth were becoming too similar, hence, wanting a contrast between the characters, 'Rebecca' became much more insular. I did initially have some concerns about playing her this way as I felt she could be quite a boring character, however she does become much more forthright as the piece moves on. ✓

Excellent
evaluation

Initially I gave Rebecca quite an assured stance, however with the altering of her personality I did likewise with her physicality; she still carries herself well, however she often plays with her hands and doesn't give very much eye contact, this exemplifying her insular nature. Vocally, originally I wished to have her speak quietly, however after rehearsing her that way I realised it wouldn't be a good decision as I risked much of our audience being unable to hear me. Therefore I increased her volume, however still under the volume of the other characters, to show a difference. ✓

physicality

Alongside Rebecca I also play 'The Agent'. To indicate the change from her to The Agent, I walk exuding much more confidence, and speak extremely 'proper'. I decided on creating the stereotypical agent; blunt, supercilious, feisty and false. Initially I played her extremely comically, however she has gradually become slightly more serious as I didn't want the scene to be completely incongruous with the rest of the quite depressing piece. Vocally, I use an unpleasant high-pitched tone which adds to her unpleasant nature. ✓

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

A structure to our piece was vital with it needing to be approximately twenty five minutes; we obviously wanted our audience to be engaged *throughout* our piece and for them not to become uninterested, so having a solid structure would give us a good base to work from and would also prevent us from drifting, so crafting one was one of the first things we did. However, the type of structure we used depended greatly on the style and form of our piece, hence, discussion concerning those subjects came next.

After studying a diverse range of theatre practitioners in the summer term, I personally had developed quite a clear view of how I would wish to present my drama; both naturalistically and non-naturalistically, with the intention of keeping the audience in a constant state of suspense. When bringing this idea to my group, they unexpectedly had similar plans for the piece, however before coming to a definitive decision we first discussed the pro's and con's of doing either or of the styles, or both simultaneously. ✓

If we were to do a purely naturalistic piece we felt it could limit us on how creative we could be, and considering we had no restrictions we thought it would be a real waste of the freedom, and potentially too straightforward. On the other hand, if we were to do it entirely non-naturalistically it could possibly be too confusing for the audience, and with the subject of our piece being quite sensitive, we wouldn't want our audience to forget that the issues we were presenting were true situations. ✓

Combining the two of them however would allow us to present a range of dramatic skills both with our devising and our actual acting. We did consider that the audience could potentially become confused as to which parts of the piece are natural and which are not, however we liked the idea of puzzling them somewhat, and so did settle with our initial idea of a naturalistic *and* non-naturalistic styled piece. ✓

After deciding on the style of our drama we were consequently able to develop a structure. Considering our piece was not going to be completely naturalistic we felt that neither should our structure. Hence, we did not just settle on the straightforward linear beginning, middle and end, and instead began with the ending and moved on from there. We did initially use almost the majority of the final scene at the beginning of the piece, however after further thought, we felt it gave away too much of the plot line, and so used considerably less of the scene.

Originally, we planned for each of scenes to be clearly separate from one another, with us all returning to our frames at the end of each. However, we felt that that was too naturalistic and simple in comparison with what actually occurs in many of the scenes, and so instead of having clear endings and beginnings, we instead had all the scenes almost merging into one. This certainly complimented the non-naturalistic angle to our piece. ✓

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 developed?

As I have mentioned, in the summer term of year twelve, my fellow drama students and I were given a particular practitioner to research and give a presentation on in pairs. Bertolt Brecht was my practitioner, a man whom we as a group of students had researched a fair amount already with our study of his 'Mother Courage and Her Children', in year twelve. Since then, I personally have been greatly interested in Brecht's work, and knew that I would wish to use at least one of his techniques in our devised piece.

With our concept embracing a mix of naturalistic and non-naturalistic, a number of Brecht's techniques would definitely complement the non-naturalistic side. When I brought Brecht's idea of 'Epic Theatre' to the group they agreed. 'Epic Theatre's' main aim is to make the audience always be aware that they are watching a play. A moment in one of our scenes which stands out to me as clearly reminding the audience they are watching a play, is when the character Samantha begins the scene by circling the set whilst holding a dress with the words, '3 months later' written on. The sign acts as a story teller, setting the scene.

Great example.

Our aim here is to emotionally detach the audience from the characters on stage, just as the characters, the models, are being forced to become emotionally detached from their world outside of the industry, and to encourage them to instead focus on the actual message being given; that the darker side of modelling being presented, does exist, but more subliminally, that self-harm can affect any individual and should not be ignored. Our overall aim for our piece however, is to both emotionally detach and involve them, to basically have them leave our performance not knowing quite how to be feeling. Therefore Stanislavski, a practitioner who developed techniques which aided in creating realistic portrayals of characters, was an ideal person to take ideas from for the naturalistic angle to our piece. We regularly use his 'magic if?' technique when rehearsing, with it helping us get more familiar with our characters much better. For instance, if I move anywhere on the set, I ask myself, 'If I moved here, what is Rebecca's reason for doing so?'

Our set design has also been influenced, by a piece of live theatre; 'Doctor Faustus', set in the round, at The Royal Exchange, Manchester. I liked how the actors were surrounded and closed in by the audience, and with our piece surrounding being 'trapped' in the modelling industry, the design was ideal.

Excellent use of external influences.

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

Reflecting on our final performance as a *whole*, I felt it went really well. We aimed to present a piece of drama which was neither naturalistic nor non-naturalistic, make our audience feel uncomfortable, give out a moral message that 'perfection' does not make you happy - forcing our audience to think - and I believe we achieved all of them. The first comment I received from an audience member was, 'Wow, I don't really know how to feel about that. It was brilliant, but..bizarre!' This was the reaction we had ultimately wished for, 'bizarre' was exactly how we hoped our audience would view the piece. 'Is it a true story?' was a question I was asked next. This proved we managed to create a convincing storyline, true to life - another intention ours.

Accurate
and
honest.

So, as a *whole* I believe we did achieve our aims, however I personally do have some issues with the performance. Firstly, I shall discuss my acting and the roles I played. My role as 'Rebecca', the hardened model, I felt went reasonably well, although I did find it difficult projecting her voice so the entire audience could hear, as she was quite an inward character and wouldn't speak with great volume, however I suppose with our set being in the round, having our whole audience able to hear our every word was difficult anyway.

Another role was 'The Agent'. During rehearsals leading up to the performance, I was constantly altering her personality; initially she was extremely comical, however she became gradually more serious and in the final performance I performed her this way. Some still found her quite comical to watch and I actually liked the fact they did, in fact I wish I had embraced her comical nature more as it would have brought more light relief to our otherwise quite miserable piece.

Highly
evaluative

I also played basically a 'zombified' model, as did the others in the group, however I feel we could have been much *more* 'zombified', especially in a scene we call the 'Dream Scene'; much more noise should have been made and possibly more movement, although we were moving/dancing a reasonable amount.

The technical elements of our piece could have been improved massively. Prior to the performance we had many issues with organising our lights and finding someone able to actually do them in the performance. Also, half of our set was being used by another group who obviously needed lighting as well and because lighting is limited, we had to give up on some of our plans; a red wash was something we really would have liked to use for each non naturalistic scene, so that it was clear which scenes were natural and which were not. However we were unable to have one as it would have affected the other groups lighting.

However trivial this may seem, the sound quality of our music and such, could also have been greatly improved, for example a more advanced stereo system could possibly have been of use.

All set designs have their advantages and disadvantages and in the round is no exception. I still believe setting our piece in that way was the right thing to do; it reflected the entrapment the models were experiencing and it was a design which wasn't generic, like a proscenium for instance. I liked how it provoked a sense of intimacy and involvement because the audience didn't particularly *want* to be involved or even witness the sad scenes taking place in front of them. It created unease. Also the fact that they were sat on rostra rather than chairs created unease as they weren't comfortable. However, having the audience instead stood up would also have had the same effect, it would actually have been more

Candidate Name

Candidate Number

Centre Number

unusual as 21st century audiences are usually sat. Therefore, if we were to do the piece again, we would probably have them standing. ✓

We decided against the use of props, apart from stools and the five door frames/mirrors. Our intention being to not over complicate things and for it to also add again to the unusual nature of the piece by miming the props. Looking back however, and after receiving some comments, I'm questioning whether the use of props would have actually been a *good* idea; some audience members were unsure as to what some props actually were, which obviously left them confused as to what was actually going on, this being something we did not wish to happen.

However, overall I do believe we achieved our aims and intentions for 'Zero'. ✓

very honest.

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

'Zero' was devised for a Western 21st century audience, and I feel we succeeded in creating a westernised, modern day piece. Firstly, the subject with which we surrounded our piece is a particularly prevalent issue in today's world, especially in the western sphere, 'Self-harm'. It's almost impossible to search the internet without an advert or pop-up appearing promoting a new fad diet or workout regime, or to even walk down the street without seeing an advert displaying a woman with the 'perfect' figure. The sheer amount of publicity diets receive in Western culture is unbelievable, it isn't surprising so many turn to anorexia in the hope of achieving this 'perfection'. With our audience being from the 21st century themselves, they would be aware just from the issue presented, that we had produced a contemporary piece.

Next, the language we used was very '21st century', we were not using Shakespearean language, it was just modern English. The colloquialisms we used such as 'brill' and 'fab' are also very modern terms.

Our dress was contemporary; we were all in black however the designs of clothing were particularly current, in fact members of the audience were actually wearing similar.

The music we used in the piece was extremely modern as well, with tracks featuring Kanye West and Superchick. We also mentioned a few well-known people of today, for instance Kate Moss and her famous quote, 'Nothing feels as good as skinny feels'.

The way in which the models interacted I would say to be Westernised and '21st century', in that they didn't appear to judge one another on their positions in society, their class, just on their appearances. This obviously wouldn't be the way in which people in Western areas in, for instance, the 18th century would have interacted, with class and status being central in the forming of relationships; the middle class stuck with the middle class, the lower class, likewise. Our 21st Century audience wouldn't have seen anything unusual in the way the models related as it was the way in which *they* interact with fellow beings. However, the relationship between Angel and her mother could arguably be said to be relatively old-fashioned with it being very unequal; in western society today, parent and child relationships have become much more equal, with offspring having much more of a say in their lives. Angel's relationship with her mother however completely goes against this and so we could potentially have altered it and made it more present-day, though our aim was to give the audience another cause for Angel's fragile state, and so changing the relationship would have potentially taken an aspect of personality away.

Overall, I feel we effectively succeeded in creating a westernised, modern day piece for a 21st century audience; the language used, the form and most importantly the subject all reflect the style of modern day drama.

HANNAH

Top of Excellent

Bottom of Outstanding

Research & Exploration

Evaluation

Page 1

This is extremely well written and densely packed with many research references. The original source material has been thoroughly understood and explored. Clear reasons are given to indicate how they got from the stimulus to their own ideas.

Page 2

Practical exercises are embedded in the research and the transition from page to stage is apparent.

Page 3

Reflection on her character is both personal and adjusted according to the needs of the group i.e. she decides to change her character in the light of what someone else is doing in the group. Evaluation is implicit as she outlines how she constantly changed and improved the work she had created.

Page 4

This section (Q3) is slightly weaker than the rest of the SWED, instead of going into the depth and detail she covers elsewhere, this is a broad sweep of what they did.

Page 5

A really good understanding of Brecht is shown and Hannah has made excellent use of other things she has seen at the theatre.

Page 6

Essentially, this page is all evaluative. She works through the performance methodically commenting on the acting, the technical effects and finally the staging. Her comments are accurate and perceptive about both herself and others.

Page 7

Concluding her evaluation, she talks about some things they didn't do and the section overall is honest and practical.

Page 8

Again, there is a systematic and logical listing, with detailed examples, of how their piece related to a modern audience. An intelligent and sensitive awareness is shown to the four areas of social, cultural, historical and political contexts.

**GCE
Drama Example Materials**

Lucynda – Example SWED

**Edexcel
GCE Drama 6DR03
Unit 3: Exploration of Dramatic Performance
2011**

Centre Name	Lucynda		6	Centre Use Only		Edexcel Use Only
Candidate Name			2	Performance	15 /15	/15
Stimulus or script used	Joseph Wright Paintings	Group Number	1 ON DVD TWO	Development and structure	15 /15	/15
6DR03 - Unit3 Exploration of Dramatic Performance				Edexcel COURSEWORK RECORD CARD & AUTHENTICATION SHEET ADVANCED GCE DRAMA AND THEATRE STUDIES JUNE 2011		
				SWED:		
				Research and Exploration	15 /15	/15
				Evaluation	13 /15	/15
				TOTAL	58 /60	/60

TEACHER-EXAMINER COMMENTS

Development and Structure: Lucynda was a perfectionist who just insisted on every last detail been right and honed to perfection. She demanded 100% from herself and from everyone else. Made great use of her own theatrical experiences and contributed a huge amount to the piece overall.

Performance: Totally focussed and engaging performance. vocal tones were varied and memorable 'Rock - A - Bye - Baby' strong range on end of phone to mother. Every movement was absorbing and considered with agonising facial expressions which really communicated her pain.

SWED: Research and Exploration/ Evaluation
 Lucynda's SWED is incredibly detailed and accurate. Her depth of research ^{shows} understanding and it is clear to see that she has thought of everything. Evaluation is implicit throughout and she has constantly improved on every bit of the process. External links are understood and used with emotional intelligence.

AUTHENTICATION

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Date: 10.5.11

WORD COUNT

Supporting
Written Evidence Document

3,500

3,500 words Maximum

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table under the scheme of assessment and has been
produced under controlled conditions. I have read and
the Conduct of the Examination (ICE) document 2011.

Date: 9.5.11

Candidate Name:

Candidate Number:

Number:

SWED- word count- 3,500

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

As stimulus for our devised drama we researched two of Joseph Wright's most famous paintings; 'The Orrery' and 'The Alchemist'. Our drama is centred on the theme of 'obsession, compulsion, and insanity' all of these thoughts directly stemmed from the message portrayed by 'The Alchemist'-the scientists obsessive but ultimately futile efforts to achieve the extraordinary, turning the Philosophers stone into gold. We then all contributed our thoughts of how this idea of 'obsession' could engage a 21st century audience. I initiated the idea that our drama could be focussed on a group of models, all of whom are ultimately obsessed and find the compulsion to remain very thin. To further develop our research and our understanding of the thoughts and mind frame models embody in the industry, we researched on the internet drastic diets, personal accounts of models that fell victim to staying obsessively thin, and watched news reports about anorexia. ✓

clear
objective

Initially, we worked most effectively when each member of the group focussed on an individual aspect, as we could all contribute and talk about our piece of research, for example, I researched quotes from supermodels who had expressed their views on the size zero. I came across a particularly poignant quote, which I felt effectively encapsulated their obsessive nature to remain 'thin' particularly relevant to further develop my understanding and ultimately improve upon my characterization, Kate Moss; "nothing feels as good as ✓
✓skinny feels". Other members of my group researched some of the illnesses like self-harming, low self-esteem, Bulimia and Anorexia; we also discussed the various personalities of models and their diverse backgrounds. We found this useful because we gained more detailed knowledge enabling us to characterize more effectively. I found this particularly helpful as it has enabled me to explore my character 'Angel' more accurately, portraying the real emotions, real people have experienced. ✓

Practically, we decided it would be efficient and beneficial for us all to put together a schedule, detailing when we could all rehearse. I suggested that we should make a production notice board; this would enable my group to collaborate all of our ideas in one place. Communication between the group would be enhanced and a clearer, more organised approach could then be adopted. We placed our initial research on the board, which then progressed us on to discussing possible plots for our drama, and a detailed list of the structure to our performance then began to take place.

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

One of the techniques I have found particularly useful when trying to explore my character, has been hot seating. This technique has enabled me to take a more measured look at my role and closely explore and develop my characters back-story, language, facial expressions, posture and proxemics. I realised that my character would react differently towards other characters and this would be reflected in my language, intonation and tone of voice. E.g. when Elizabeth's character asked direct questions about my personal life and how Angel came in to the business, my intonation would be soft, short and quiet, to demonstrate Angel's unease and intimidation towards Elizabeth's character. I then looked at my use of proxemics in relation to the other characters; I knew this would clearly demonstrate to an audience not only Angel's relationship and attitude, but also her shy and often awkward disposition towards certain characters. Angel's close and (at times) sentimental relationship towards Rebecca shows our almost 'mother/daughter' like bond. To achieve this I make my posture slightly stooped to portray Angel's low self-confidence, with my hand clasped loosely over my wrist to show Angel's low self-esteem, whilst Rebecca would put her arm around me, and using eye contact reassure Angel, which demonstrates her strong character. After further exploring my character I realised that Angel could possibly, due to her low, shy disposition could be self-harming, I think this idea does effectively embody what my character would do in her situation.

clear
character
research
and
analysis

superb
detail

From earlier research into the kinds of illnesses models can be affected by, such as self-harm, I was unsure of how I would build it into our performance, my character 'Angel' inflicting self-harm. After discussion into possible angles we could approach this revelation/side of my character, someone in the group suggested that one possible way of exploring this would be to use improvisation. This technique worked wonders, with everyone contributing ideas and thoughts. During rehearsals however, after taking a more measured look at my characters shy disposition, I reflected that it would be much more intriguing to develop my character, if not to change her personality completely, so that Angel would be confident, pretentious and competitive with an underlining malicious and demeaning attitude, which would be portrayed through my language, for example when I say "Elizabeth's...well...tired, no that's not the word she's... she's... ungrateful!". My intonation here, would be dismissive, uncaring and reflect my underlining cruel attitude to 'competitive rivals' such as Elizabeth. I feel that this development and alteration of Angel's personality will enable my character to slowly digress throughout the play, partaking in a journey of self-corruption in the modelling world, from a confident person, to a nervous wreck that resorts to self-harm to deal with the insecurities.

As a group we made the decision that we would all, at some point in each scene, contribute constructive ideas and 'air' our thoughts, suggesting ways of improving either the structure of the scene or the portrayal of the character. For instance; "In my opinion, I would suggest

that your character at this point should demonstrate her anger/frustration more clearly, possibly through exploring more closely your proxemics". This technique really developed my characterization of Angel, as I was able to personally explore and develop my role in many ways, due to the thoughts suggested by members in my group. I found it personally most effective for my character when I improvised rather than reading off a script, as this captured a more realistic portrayal through my body language and posture of Angel's confident and pretentious imposition.

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

As a group, we all contributed different ideas, which helped us to initiate a structure to our performance, enabling us to explore a wide range of approaches to our theme of 'obsession, insanity and compulsion'. In selecting materials, we had the difficult task of discarding some of our initial ideas. In order to reduce these, we did through careful negotiation and compromise, but we felt that the end result satisfied the needs and fulfilled many of the group's ideas as a whole. For example, some of us thought that it would be most interesting and fitting to our theme if we explored devising a performance in a non-naturalistic style. I contributed the thought that, although this performance style would effectively capture the essence of our theme, I felt that if we solely focussed on a non-naturalistic style, this would possibly have the effect of restricting our performance. Thus, not engaging the audience so that they felt involved on an emotional level towards any of the characters, and also the intimacy of our performance would be substituted/overcome by almost isolating the audience. I felt therefore that a mix of naturalistic and non-naturalistic scenes would be more beneficial for our devised drama.

We all contributed our thoughts about what we could incorporate into the naturalistic scenes, some of us felt that it would be most effective if we included monologues. This technique would allow each of us to take a more measured look at our portrayal of character and effectively develop an audience's knowledge of the models personal backgrounds.

We discussed how to stage our performance; some of us thought it would be interesting to explore using a traverse stage, which would effectively capture the insanity of the characters in an intense space. I suggested that staging it in 'the round' would add the dimension of creating an almost intimate space. 'The round' staging would also symbolize 'the minds' of the models and the audience would be tiered and so would emphasise the fact that the characters are always under a constant glare, scrutiny almost, which highlights and effectively develops our theme.

For the opening scene I suggested that we adopted the non-naturalistic performance style, in order to begin the play with a strong dramatic impact, which throws the audience 'in at

the deep end'. I suggested that we could mirror the final scene, making it the opening as well, which shows the models making their decision of whether to become martyrs by killing themselves, exploiting the dark side of modelling. For example, I suggested one in which we could explore the non-naturalistic style would be to all 'strike a pose', portraying our characters personality whilst standing in the middle of individual frames, thus symbolizing our false image. The frames would metaphorically show that we are all trapped both mentally and physically in the 'modelling world'. To further emphasis our non-naturalistic style, I thought it would be effective if we restrained our movements in the frames, and only tilted/rolled our heads, movements that reflected a rag doll, to symbolize that our lives are being held up by strings, manipulated in the industry.

great detail and analysis

We began to reflect upon the structure/ form of our performance, after initially rehearsing the naturalistic scenes; we decided to incorporate a technique which we feel adds another dimension of interest and peculiarity to our performance, through using interlinked monologues. This allowed us to communicate more effectively to an audience the diversity of the characters personalities reflected through our critical opinions of each other. This style seemed more appropriate than monologues as it portrayed the 'cattiness' and the harsh, critical and competitive environment the models endure in this industry. We discussed how we would structure and stage this naturalistic scene, some of us came up with the idea that we could all stand within our frames when performing our interlinked monologues. I suggested that we could perform them in the middle of the stage, possibly sitting on chairs constructed in a circle, however with the chairs facing outwards to the audience, so that each of the characters still look isolated, and give the effect they were disclosing such critical comments about each other in private.

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 developed?

Throughout the devising process, we explored various approaches to our drama. I recognised that because our performance style is essentially a mix of naturalistic and non-naturalistic ideas, we thought it would be fitting to review/ reflect upon the work of Brecht. My group evaluated the performance of 'Mother Courage and her Children' at The National Theatre earlier this year, which exemplifies the style of Brecht. This play proved to be invaluable to the development of our devised response, contributing to significant discussions as we set about the task of how to structure our performance. One such example includes the character Rebecca who will change her costume on stage, multi-roling from model into an agent, in full view of the audience. This simple yet effective costume and character change was inspired by Brecht's idea of alienating the audience. We want our devised drama to be performed like a sequence of short sharp scenes, which emphasis our theme of 'obsession, compulsion and insanity' demonstrating how quickly the modelling industry can take over a life, each model quickly digressing in the symptoms.

Brecht used well.

We also explored the aural impact of our performance. I contributed the idea that at the start of our play, we could introduce through speakers, a voice over, our own version of a news report which told of the deaths of our characters, fallen victims to the modelling world. This idea was inspired by Brecht, who would purposefully clash emotions through aural impact, such as a loud orchestra, or drums playing at the tragedy of a death. ✓

The Brechtian style enabled us to communicate the insanity of the piece; allowing us to progress and develop both our roles as individual characters and the structure and performance style of our drama. We were able, also, to explore in interesting and diverse ways how to communicate to an audience the 'passing of time'. For example we decided we wanted our play to fast forward 3 months from one scene to the next, although we were unsure how best to approach this. One person in our group suggested taking inspiration from one of Brecht's techniques used in MC, the way the production used huge canvas projections with the amount of 'time passed' written on it. We all collaborated our thoughts and ideas which stemmed from this inspiration, which resulted in our group deciding one possible way to communicate to an audience would be to print on a piece of clothing '3 months later' which would be hung on the rail of clothing on stage. ✓

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

Throughout the devising process, we collectively never lost sight of the fact that we were aiming to perform our play in front of a select live audience. ✓

We realised just how important it would be to show to classes at school, three weeks before the exam we did just that, which ultimately proved to be an invaluable source of constructive feedback for each member of the group. One member of the audience raised a question in the mother and daughter scene, in which my character, Angel, calls her mother: "I wasn't instantly aware what the relationship between each character was, due to Emily multi-roling, I didn't pick up on the fact Emily was her mother". I suggested, in order to make it more transparent to an audience the characters relationship, 'Angel' should initiate the scene by saying: "Mummy... I need to talk to you". ✓

Honest and reflective evaluation.

Our intention was to gain as much constructive feedback as possible from our 'trial' audiences, so to effectively develop the piece of drama as a whole. I suggested therefore that we should devise pre-prepared questions, which importantly we would ask the audience about, to ensure our aims and intentions were effectively communicated to the audience, in the right way. For example, I questioned the audience what they had interpreted from the play's title after seeing our performance. They were able to accurately interpret both the literal and metaphorical meaning behind our drama entitled 'Zero'. "Literally, I understood the models embody the size zero image and metaphorically, I

interpreted through each individual characterization the models 'Zero' self-confidence, and deteriorating passion for life".

Collectively as a group, we felt positive about our decision to perform our piece of drama in the 'round'. We felt that using this type of staging, would be extremely advantageous, benefiting our performance style in creating an intense and intimate space, effectively encapsulating the insanity, compulsion, obsession and ultimately self-destructive nature the models adopt. Staging our performance in the 'round' also allowed us to create a fairly small space in which to perform, ideal for our drama as we were then able to involve the audience and get them in on the action. This proved to be very effective during the performance, e.g. when we each handed out the red pieces of cloth to individual audience members. Staging our performance in the 'round' did bring about discussion amongst the group as to where and how we would seat the audience, so to make the most out of a fairly limited space. I brought forward the idea that we could tier the audience, which would not only effectively bring across our concept of the models living in a 'glass bowl' constantly glared at and observed both metaphorically in the industry and literally by the audience, but also this would allow the audience the chance to observe the difference in status, in terms of the characters more clearly. For instance when my character Angel is kneeling on the floor it is very clear to an audience my characters vulnerable/sensitive status, when she is self harming, whereas, in contrast Samantha would stand tall, strut almost to demonstrate her control in terms of status, both emotionally and physically of the situation. We were also aware that at all times, due to the staging, at least one of us would have their backs to the audience, so therefore vocally our projection had to remain clear and audible.

Great awareness of self and others.

In regards to showing status, our intention was to not demonstrate through use of costume individual characters statuses, as we did not want to define simplistically for the audience through visual observation a characters social standing, or to detract attention away from the complexity of the characters personal and emotional struggle, through costume. Our aim was to demonstrate to an audience through our characterization, and use of aural projection (tone and intonation of voice), posture, body language and use of levels the characters difference in status. This was effectively communicated to an audience in the scene when my character 'Angel' is kneeling on the floor almost with a bent over posture to demonstrate her fragility, and broken/ hesitant tone of voice, compared to Rebecca's high status (as my mother) with a poised, confident posture circulating my character to demonstrate her control over me.

Our intention was to create a piece of drama, which included scenes which we would perform in a non naturalistic style. We were inspired by the performance techniques utilised by Brecht, in particular his technique of 'alienation' which we incorporated into the opening of our play, in which we all 'stepped out of our shell' of characterization, and just walked round setting the stage up whilst handing out pieces of red cloth to audience members. This

technique of alienation worked really effectively for us with audience members telling us they felt involved/ 'hands on' through holding the props, and yet a slight sense of isolation in the beginning, due to our use of the 'alienation' technique.

We intended to engage and evoke our audience's attention and further heighten emotion through incorporation of technical aspects such as lighting and sound, which we felt should communicate our particular aims and ideas effectively. I felt that our choice of lighting worked well, due to our decision to incorporate and concentrate solely on a small yet subtle range of lighting states which we felt translated the mood, atmosphere and importantly the transition/ change of performance style. For instance, to communicate to an audience which scenes we performed in an un-naturalistic style, we made the decision to light the set in such a way as to create/provoke the look of a 'hazy' almost dreamlike mood. This was achieved through unfocused/ dimmed down houselights and four spotlights which had a dull yellow filter. I think this method of using the lights proved to be visually stimulating for our audience, allowing them to react, acknowledging they should adopt a different frame of mind to the characters, at this point.

With regard to our use of sound, one particular example in which I felt we were able to capture the most out of the aural impact was during the 'dream scene'. This particular scene involved a highly choreographed dance, which we performed in an un-naturalistic way, for example four of the models characterized through their body language, facial expression and posture a possessed look about them. I felt that our incorporation of music/ sound effectively communicated the right mood and atmosphere, whilst evoking our intentional sense of panic, desperation ultimately fuelled by our possessed characterization. Both visually and aurally our intention and aim was for the audience to be captivated by this scene, and clearly some of our audience members were shocked by our complete contrast of character.

In conclusion, I felt our performance was thoroughly researched, rehearsed and performed with confidence and thought provoking honesty. Throughout the devising process we made frequent changes and improvements from the ideas contributed by our 'trial' audiences, which meant that the performance itself was as good as we could get it, and as close to our collective aims and intentions for the piece as a whole.

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

During our initial research and exploration, we all consciously contributed ideas on which to base our piece of drama, in particular what we felt would engage our 21st century/ modern day audience, and how we would communicate to our audience in terms of social, cultural and historical context the issues our piece of drama wished to convey.

During discussions, we became concerned about what our audience may perceive from the title of our play 'Zero'. It could simply be a play about the bright aspirations of five young girls wanting to be models, in a sense 'the brighter side of modelling'. In terms of social context, the issue we deal with (models) is very topical of today's society. I think the perceived public image of models in the media paints a positive view, almost with a message 'this is what you should look like'. This is what our audience will have a general understanding of, capitalised through the media. Our aim, however, was to develop and in a sense educate our audience more about the 'darker side of modelling', issues like Self-harm, Anorexia and Bulimia.

We considered hanging up statistics about the death rates of models fallen victim to illness like Anorexia, and the types of diets consumed on a daily basis in the modelling industry, this idea came about in order to, in a sense educate the audience before they watched the play, they had the chance to gather an initial understanding about the overall issues we would incorporate. Although some of the group felt that this would almost overwhelm the audience, and others thought it would look like a 'cop out', in the sense that our performance if our researched proved thorough should convey itself 'the darker side of modelling'.

In terms of historical context, during our initial group research we discovered that women from a broad cross section of ages and classes, suffered from undiagnosed eating disorder's similar to the women of modern day society. In order to communicate to an audience our research in terms of historical context, we did by portraying in our characterization a compulsive attitude to remain thin.

Throughout the diverse cultures both in Britain and America, I found out that within specific societies 'thin' is accepted, for instance in the U.K. women of all ages desire to look slim, in a sense its almost approved of. Whereas in contrasting cultures, the appearance of 'thin' is shunned, the look of a woman to be so slim would be treated very seriously, as if they were not only physically but also mentally ill. Overall, I think as a group we conveyed the 'darker side of modelling' in an accurate and honest way, capturing and engaging the audience's attention and effectively communicating the painful reality in which models exist.

LUCYNDA

Outstanding

Bottom of Outstanding

Research & Exploration

Evaluation

Page 1

Objectives are clearly laid out with an introduction that makes it clear what the group are doing. Research tasks are outlined, quotes are used, her own character is referred to and overall, there is a real sense of purpose both in what is written and the practical activities that are described.

Page 2

There is outstanding attention to detail as she describes her own character development. Evaluative comments are implicit as she alters and reflects on the process. There is real honesty as she outlines her uncertainty on how to incorporate self-harm into the performance and this paragraph embodies research, reflection and the need to alter and improve what they are doing.

Page 3

There is acknowledgement that she accepted help and advice from others in the group. A balance is struck between discussing her own ideas while considering the input from others. It is possible to see how these things were realised in the actual performance.

Page 4

Almost everything that Lucynda states is justified and backed up by examples. Brecht is referenced by using ideas from a production seen at The National Theatre.

Page 5

Brecht continues to be discussed with authority and a superb working knowledge. It is clear that his ideas have been understood and embraced. Further to this, she doesn't claim that all the ideas (the T-shirt) are her own.

Page 6

There is an excellent quote at the top of the page from audience feedback. She is fully aware of the value gained from showing the piece to a trial audience. Outstanding examples cited of the challenges faced when performing in the round and what they need to know to overcome these challenges – many references to physicality and vocal techniques.

Page 7

Here, the main focus is on the audience and how the performance communicated to them. There is significant evaluation of self and others, with regards to their performance and to the production values used.

Page 8

Lucynda gives an intelligent and sensitive summary of the social, cultural and historical issues within their play. It is totally obvious that she has understood

the material and has been able to influence outcomes and practice to the highest level.