OCR
RECOGNISING ACHIEVEMENT

GCSE

Drama

GCSE J316 Unit A582 Drama in the making
Centre Assessment Form

Centre number		JAN	JUNE	Year	2	0	1	1
Centre name								
Candidate name	CASSIE	Candidate number						

INSTRUCTIONS FOR COMPLETION OF THIS FORM

1 One form should be completed for each candidate.

2 Please ensure that the appropriate boxes are completed at the top and bottom of the page.

3 Please indicate the assessment band in which you feel your evidence places the candidate for all Assessment Objectives, highlighting, for each objective, **one** of the Limited/Basic/Competent/Skilful/Accomplished **headings** on pages 2, 3 and 4.

		Mark (out of 20)	Location of Evidence in working record and DVD (e.g. page number or chapter/timing)	Teacher observation/supporting evidence of process
18/20	Item 1 AO1 & AO2	18	Chapter 1. Disc 1 Choices of style, voice + gesture resonate powerfully with the themes. Superb focus + "in the fiction".	In discussion talked of "Keeping drama non-biased" in order to put across message of war generally. In developing drama would use "jungle gobos" with spotlights on main characters, soft music to create empathy + depth for audience
19	Item 2 and 3 AO1 & AO2	19	Monologue. Page 10 - Chapter 2 Disc 4 12.07pm Disc 6 Ch 2 3.03pm Item 3: Reasons for set design expressed clearly - embedded technical commentary.	Semiotics of face + body language showed depth and emotion - very powerful piece. Use of flowers at the grave a powerful touch. Excellent, informed + pertinent detail on choices for monologue - reasons on scribbled
20	Working Record for all 3 Items AO1 & AO3	20	Page 1: genre + performance style Page 2 Page 3: character development Pages 1-9 Page 15-17	Highly sophisticated analysis which clearly matches reasons for choices and impact on an audience. → Matches historical/social/cultural context. Subject specific terminology - embedded throughout Presentation - set design
56/57	TOTAL (out of 60)	57		

Signature _____ Date NOVEMBER 2010

Unit A582 Workshop Presentations Marking Criteria (AO1& AO2) **All three presentation items are marked using this criteria. Rehearsed improvisation should be marked out of 20 the other two items are assessed in combination and marked out of 20.**	
Mark	**Descriptor**
Accomplished 17–20	▪ Uses voice and gesture to create a well-crafted characterisation that demands attention. The actor is working fully within the fiction for the audience. (AO2) ▪ Set up an improvisation that enhances and helps actors understand/develop the context of the drama. Can select and interpret in coherent terms and with cogent analysis, a character being/to be played. The use and understanding the social, historical or cultural elements of the drama's context will resonate strongly with the overall intention. (AO1) ▪ Use and selection of stage space and use of entrances and exits add to communication and are part of the performance. (AO1 & AO2) ▪ Select/work in a genre and performance style that resonates strongly with theme. The selection and use of conventions adds dynamic possibilities to development of content and intent. Terminology is used accurately and appropriately. (AO1 & AO2) ▪ Semiotics: introduce a range of properties or light or sound etc that combine in a unified way to demonstrate a strong understanding of how symbols add meaning and support intent. (AO2) ▪ A perceptive and practically astute matching of choices of content and intent. (AO1)
Skilful 13–16	▪ Uses voice and gesture to create a crafted and engaging performance and characterisation. There is a strong sense the actor is creating a fiction for the audience. (AO2) ▪ Set up an improvisation that focuses and helps actors understand/develop the context of the drama. Can select and interpret in clear terms and with analysis, a character being/to be played. Make pertinent use of the social, historical or cultural elements of the drama's context. (AO1) ▪ Use and selection of stage space and entrances and exits are effective and are integrated into the performance. (AO1 & AO2) ▪ Select/work in a genre and performance style that works well with theme. The selection and use of conventions adds possibilities to development of content and intent. Terminology is used accurately and with some consistency. (AO1 & AO2) ▪ Semiotics: introduce a range of properties or light or sound etc that combine in a unified way to demonstrate a clear understanding of how symbols add meaning and support intent. (AO2) ▪ A strong matching of choices made to content and intention. (AO1)
Competent 9–12	▪ Uses voice and gesture to create a crafted performance and characterisation. There is a clear sense the actor is creating a fiction for the audience. (AO2) ▪ Set up an improvisation that is designed and focused to help actors understand/develop the context of the drama. Can describe in clear terms a character being/to be played with a clear awareness of the relevance social, historical or cultural elements to both the drama and character being played. (AO1) ▪ Ideas for/use and selection of stage space alongside use of entrances and exits are reasonably effective and assist the connection of the audience with the performance. (AO1 & AO2) ▪ Select/work in a genre and performance style that matches theme well. The selection and use of conventions has a clear connection with context and intent. Terminology is often used appropriately. (AO1 & AO2)

	communicated effectively. Information is presented in a format that is fit for purpose. (AO3)
Skilful 13–16	▪ Description of character is in clear terms with analysis (ie knowing why choices are made are likely to impact on an audience) of character(s) being played. Makes pertinent comment/use of the social, historical or cultural elements of drama's context. (AO1) ▪ Description shows candidate can identify with the key elements of genre and performance style used. (AO1) ▪ Evaluation – Directing, Acting, Design, context of text analysed with a degree of perception. It resonates with other observers/readers. (AO3) ▪ The use of subject–specific vocabulary is apparent; text is legible with mostly accurate spelling, punctuation and grammar. Meaning is communicated clearly. Information is mostly presented in a format that is fit for purpose. (AO3)
Competent 9–12	▪ Description of character is in clear terms with clear awareness of relevance of social, historical or cultural elements of drama and character played. (AO1) ▪ Description shows candidate can identify genre of drama and performance style used. (AO1) ▪ Evaluation – Directing, Acting, Design, context of text analysed with clear understanding. (AO3) ▪ The use of subject–specific vocabulary is used most of the time; text is mostly legible with largely accurate spelling, punctuation and grammar. Meaning is communicated clearly throughout most of the working record. Information is mainly presented in a format that is fit for purpose. (AO3)
Basic 5–8	▪ Description of character is in simple terms with some awareness of social, historical or cultural elements. (AO1) ▪ Description shows candidate can identify aspects of genre and performance style used. (AO1) ▪ Reflection draws on use of Areas of Study and relevant functions of Performer, Director, Designer. Evaluation is in form of what is good and bad. (AO3) ▪ There is some use of subject–specific vocabulary; text is sometimes illegible with mistakes in spelling, punctuation and grammar. Meaning is still communicated clearly throughout some of the working record. Some information is presented in a format that is fit for purpose. (AO3)
Limited 0–4	▪ Description of character, plot, character function is in simple terms. (AO1) ▪ Is aware and can describe in simple terms one or two attributes of genre of drama and performance style used. (AO1) ▪ Reflection is at a simple level, eg 'We added an accent to make it funny'. (AO3) ▪ There is little use of subject–specific vocabulary; text is often illegible with many mistakes in spelling, punctuation and grammar which often impede communication of meaning. Some information is presented in a format that is occasionally fit for purpose. (AO3)

	▪ Semiotics: introduce a range of properties or light or sound etc that demonstrates understanding of how symbols add meaning and support intent. (AO2) ▪ A clear matching of choices made to content and intention. (AO1)
Basic 5–8	▪ Uses voice and gesture to create a fully controlled performance and appropriate characterisation. It is apparent the actor is in a fiction. (AO2) ▪ Set up an improvisation with a purpose appropriate to an understanding or development of the theme. Can describe in simple terms a character being/to be played and have some awareness of social, historical or cultural elements. (AO1) ▪ Ideas for/use and selection of stage space and use of entrances and exits work to assist the connection of the audience with the performance. (AO1 & AO2) ▪ Select/work in an appropriate genre and performance style, select and use appropriate conventions. Some terminology is used appropriately. (AO1 & AO2) ▪ Semiotics: introduce appropriate properties or light or sound etc that illustrate and support performer's characterisation and/or theme of drama through basic symbols. (AO2) ▪ Some matching of choices made to content and intention. (AO1)
Limited 0–4	▪ Uses voice and gesture to create a controlled performance and appropriate characterisation. It is apparent the actor is mostly in a fiction. (AO2) ▪ Set up a simple improvisation with a simple functional purpose, eg a family meal to make it realistic. Can describe in simple terms a character being/to be played and the character's function within the drama. (AO1) ▪ Ideas for/use of stage space and use of entrances and exits partially work to assist the connection of the audience with the performance. (AO1 & AO2) ▪ Describe/use in simple terms one or two attributes of genre/performance style and name or define a few conventions. Terminology is used rarely. (AO1 & AO2) ▪ Semiotics: eg place properties (stage or personal) in a set that have a function or purpose, select an item of clothing for a character that reflects context, suggesting colour that represents mood, gives an actor simple ideas for expression or movement. (AO2) ▪ Some matching of a choice(s) made to content and intention. (AO1)

Unit A582 Working Record Mark Scheme (AO1 & AO3)	
Mark	**Descriptor**
Accomplished 17–20	▪ Description of character is very coherent with cogent analysis (ie knowing why choices are made are likely to impact on an audience) of character(s) being played. Understanding and use of the social, historical or cultural elements resonate strongly with the drama's context. (AO1) ▪ Description shows candidate can identify the important essence of the genre of the text and performance style used. (AO1) ▪ Evaluation – Directing, Acting, Design, context of text analysed with perception. It resonates with other observers/readers and has insight. (AO3) ▪ The use of subject–specific vocabulary is embedded thoroughly; text is legible with accurate spelling, punctuation and grammar. Meaning is

Drama in the making - Unit 2 - Working Record

Intention:

We wanted to ~~st~~ educate our audience on the effects of the Vietnam war, and a war in General. We wanted to provide an unbiased representation of ~~wh~~ some of the things that happened in the war so that our audience ~~were~~ would be able to absorb the facts and then form their own opinion. We also wanted them to really think about the consequences of war and the supposed 'reasons' behind it.

Genre:

Our genre is theatre in Education. We chose this genre over a docu-drama because we thought that our priority was to educate children of ~~12~~ 15+ in schools. We didn't want it to be aimed at adults, who we thought would've already formed opinions, but at a younger audience, on whom our drama could have more of an impact, and be a lot more educational.* Because we chose theatre in Education, we tried to keep our drama very fact based and very unbiased. We also tried to use powerful, but not grotesque or disturbing images; suitable for the age group we want to address.

* Also, it is the children of our society who will one day be in positions to cause or to stop a war and so we thought it was important that they knew all the facts.

Sophisticated analysis of reasons of genre + reasons for use

Performance Style:

We chose Brecht as our performance style. ~~We used non-naturalistic methods such as chanting and tried to keep our time period~~

We are trying to have all the actors onstage all the way through as well as using a much more

sophisticated awareness of Brechtian style

non-naturalistic conventions such as chanting. Our genius is that although the civilians are the most innocent, they are almost always the most affected.

Ideas so far:

So far we have ~~the~~ devised 3 parts of our drama. We have started with a non-naturalist set-up of an LBJ speech in which the crowd ~~move towards~~ converge around him, their chanting become louder + louder until you can no longer see or hear him. We then move onto a second piece of drama, which is more naturalistic. In this part we depict soldiers invading a vietnamese village, killing ~~a~~ a family they find there and then burning the ~~ruin~~ ruin. We hope that this bit of drama will be very powerful and will shock our audience. In our third section, we all step forward to read a different fact about the vietnam war + the devastation it caused. We chose to do this because we wanted to break up the naturalistic piece of drama, as well as declaring the scale of the devastation at, what we hope, will be the most emotional moment. After this, we intend to move onto ~~a~~ scene that shows the Americans loss due to the war, in order to avoid bias. For this part we think we may depict an American family whose son has gone to fight in Vietnam. We might then show his struggle in the camp and the war and then finally, go back to his family and show them opening the letter announcing his death. We hope that this will shock our audience, as well as teaching ~~them~~ that there are two sides to every story.

superb analytical detail of choices made.

Characters involved:
In our drama we had 6 characters in the beginning. A mother, teenage daughter and a young son of a Vietnamese family and 3 soldiers - A general, a major and a new recruitment.

Character you have devised:
In the drama I was the mother in the Vietnamese family. I've had a very hard life, sowing the land, and I am strong, ~~fierce~~ and fierce but also very fair and ~~non judo~~ loyal. I'm not uncaring but I know my responsibilities and have a serious outlook on life. My husband died some time ago and my kids are all I have left.
I'm a non-active supporter of communism as I believe the values but do not want to get too involved and have to compromise the safety of my family. I'm not stupid. I know the risk.
I am highly religious and devoted to fair morals. I am respected in the village for my honesty, loyalty and knowledge.
One day I hope to see my village free from the threat of famine and war.
I wanted my character to display power and strength ~~but~~ at the same time as displaying her fierce love and loyalty to her family and so I devised her life around these key points.
I wanted the audience to be proud of my character and her protection of her children as well as respecting her.
I wanted my character to fit into village life and the main religion in Vietnam and so I

In depth/expert analysis & description of character is very coherent with choices matching historical/social context

researched buddhist teachings as well as village life to help create the world of my character.

Scene by scene analysis:
We start our drama with a speech from LBJ, the President of USA during the largest part of the Vietnam war. As the speech is read out, we create a non-naturalistic representation of protestors chanting "Hey, hey, LBJ, how many kids did you kill today?". While doing this we surround LBJ and drown out his words by shouting our rhyme over him. Our heads then all dropped and we froze on stage. I think that this was a very effective piece of Brechtian drama and it helped to portray to our audience, not only the general opinion of the american people at the time, but how politicians tried to justify the war and the kind of techniques they used to get people on side. Hopefully, this small piece of drama would show our audience the "reasons" for the war, as well as the protestation against it.

Subject specific terminology is embedded throughout

Coming out of our freeze, we then set the stage for the 2nd piece of drama. This piece was a lot more naturalistic and involved set characters. It involved soldiers marching off-stage, making offstage noises, and then coming onstage centre stage right as the Vietnamese family run to centre stage left and hide behind some staging. Throughout this little piece, the vietnamese family stay close to the ground as the soldiers stand

straight, ~~stanna~~ standing tall over them and showing strength through their proxemics and power over the vietnamese. The family are then discovered by the soldiers and their stage coverage is thrown off stage. The noise this makes makes it very dramatic and shocking. The soldiers then shout at the family as they huddle downstage left for protection. This bit is very naturalistic to convey the power of the moment. The vietnamese family are then, again, pushed low to the ground showing their vulnerability - and the Major starts interrogating the young boy, right infront of the audience, Downstage centre. While this is happening, the mother and teenage daughter of the family begin to whisper frantically and are forcefully told to shut up by a soldier.

subject specific vietnamese

sensitive situation

Following this, we used slow motion. We had the mother running ~~forward on~~ to the right of the stage and trying to wrestle the gun off of the Major. This creates a very powerful image as, in slow motion, you see the mother losing her grip and being overcome by the Major. We used slow motion here to really draw attention to the moment and to show ~~that~~ how, in seconds, a life can be taken away. We hoped that our audience would notice this message and really reflect on the moral implications of war and the death it caused. After this, the action speeded up again and the Seargent shot the teenage daughter. This has a tremendous impact on the audience and we hoped to shock them and really get thei

conventions explored with confidence

attention. In the next few seconds the new recruit was forced by the Major to shoot the little boy. The scene then freezes with the vetnamese laying dead downstage and the soldiers standing around them. We froze here to give the audience time to really absorb what they'd seen and to fully comprehend the destruction left by the soldiers.

Constant detail of impact on audience

After this, we formed a line through centre stage and read facts about the vetnam war, – how many people died etc. ~~This~~ We put this here because we wanted to make these facts as powerful as possible and to really shock our audience.

The last scene was very abstract and non-naturalis We used conventions such as meme and letter reading and ~~playing~~ played close attention to proxemics. We tried to use different levels in our abstract piece to keep our audiences' attention as we created a circle our stage. We moved around the circle, imitating a soldier moving through a jungle terrain until one of us stepped out and addressed the audience. As they told their story of how they felt about the war through letters home, in our circle we mimed the most powerful parts of what they were saying – for instance when a soldier said 'I shot a little boy today', we all turned into the circle and shot at ~~each~~ another. We did this to try and catch the full audiences attention and get them to realise the full weight of what the speaker was saying through both ~~vocal~~ verbal and visual aids.

Proxemics explored with clarity

Question + Answer Session:-
I think our question and answer ~~question~~ session went quite well as I think we used lots of terminology, we had good structure to our answers and we all had something to say. I think it could've been improved by having more discussion and chipping in to each others answers more often.
I answered the question 'In an ideal world, how do you see your drama developing in the future?'

Evaluation:
I think that our performance went to plan. I thought that it was good for the time we had to prepare and that we managed to get our gestus across to the audience. However, I think my semiotics could've been much stronger and that I could've used more eye contact to show my relationship between different characters. Also, as a group, I think we could've devised a drama that could make individual characters shine through and so, given more time, I think we could devise another ~~noth~~, more naturalistic piece of drama on how the soldiers actually ended up in Vietnam. We could use a split stage to show the audience each of their different paths and this would ~~allow the~~ add depth to our drama and, hopefully, make our drama that ~~nue~~ much more powerful. I also think that sound effects such as gun shots and jungle sounds (birds ~~etc~~ calls and leaf rustling) would improve our drama, not only by helping us, as actors, to slip into our

understanding of performer's need to constantly improve.

roles and our setting, but by making the audience feel as if they are really in the set with the characters as well. Lighting would also be useful. For instance we could spotlight the actor playing LBJ in the first scene and then black out ~~as the shouts~~ the stage as our shouts reach full volume. We could also use a fire gobo to represent the torching of the village. ~~and a bit along as~~ I think that this would help our audience become much more interested in our drama and to would hold their attention more effectively.

Analysis resonates + has insight into impact + potential.

I reviewed another group in the class and thought that their drama was amazing. It held my attention all the way through and it looked like they had done a lot of research on what being in the army was like and how new recruits were treated. Their genre was Docu-drama ~~but I think it may have~~ and I think that this suited their drama well, as it was based heavily on facts and actual experiences that they had researched. ~~I thought~~ There was a part of their drama at which they stepped forward and each stated their 'name rank and status' and I thought that this was really powerful - especially when the Sergeant Major turned her head away from the new recruit. I think it really demonstrated how hated new recruits were and how badly they were treated. I would recommend, however, that the scenes could be tweaked slightly to make them flow better because at times I was a bit confused over which

character was which and whether the roles remained the same or not. I was also a bit confused by the order of the scenes as to who it was that was meant to have died.

This is a stunning working record of Item 1 which is amazingly detailed given the time restriction you were under. Your detail of character + the choices you made are very coherent showing sophisticated understanding of the social, historical + cultural elements of your piece.

Your analysis of genre + style shows clear, in depth understanding for the elements involved plus the impact your choices make on an audience.

One of the best evaluations of a piece of devised drama I have ever read. Very well done.

Working Record - Unit 2
Drama in the making
Item 2
Monologue

I decided to do a monologue because I wanted to challenge myself and do a piece of drama without other actors for support. I chose my character to be the mother of one of the soldiers in our original piece of drama because I wanted to develop the idea of how war effects everybody in some way or another. I wanted to show, also, that the americans weren't just the bad guys and that those behind the 'front lines' were also suffering. I also tried to integrate our main genius into my monologue by making my character an average aussian. Someone who had nothing to do with the war but who was still suffering because of it.

shows development of character

My character was a middle aged woman of around 45. Her brother had died in WWII and her son was off fighting in Vietnam. She is of working class and has two jobs: a cleaner and a typist. She dresses practically and wears little makeup - just a touch of ~~eyeliner~~ mascara and occasionally a subtle pink lipstick. She is of the christian faith and wears a cross around her neck which she often fingers when nervous. Her faith keeps her strong through many trials and she attends mass every sunday - it helps her to think and release tension.

detail of semiotics

The first thing I did when writing my monologue was establish a setting. I first thought I would do it in a Church but then later decided that it may be more powerful if I went to visit my brothers grave.

Having decided this I decided to use a bouquet of flowers as a prop - both to show where I was and to demonstrate that I had a close relationship with the person I was visiting. When choosing the flowers, I chose modest ones as I thought my character may not be able to afford extravagent ones and also I wanted the flowers to ~~just repr~~ be practical and not in the way. After this, I ~~danced the the~~ wrote my script, trying to keep my writing style informal and personal. I tried to write it as I would naturally say it - adding pauses, stutters and unfinished sentences. I also tried to add ~~semiotics~~ stage directions to make my character come to life, for example I used the semiotic of pulling my sleeve down over my hand to show my characters distress. I also tried to use ~~pictures~~ semiotics such as sitting when sad and reflective to standing tall and strong when my character becomes angry or hurt. By doing this, I also made my drama more dynamic as it wasn't all on one level, ~~but was constantly~~ I also tried to vary the tone of my voice, as I would when talking normally, to really try and bring my character to life and make my words sound natural rather than rehearsed.

If I was to do my work again, I would probably ~~to~~ work more on the history between my character and her brother as well as the relationship between my character and her son. I would also like to use more costume - for example I would have liked to pin my hair back the way I imagined my character would and wear the kind of shoes that she would wear etc. Overall, I think that my ~~dra~~ monologue went ok I think I may have ruined it in places because I was so nervous but that, overall, I got my character and my situation across. If I was to put my monologue into my group drama I would like to do a split stage and

Thoughtful + detailed

How to develop ideas

*

perform it as, on the other half of the stage, the situation my characters son was in was mimed. e.g. he could be woken and be getting ready for an ambush as I worry about him. I think this would be powerful as it would portray two completely different sides to the war - each one seperated from the other by just a thin gap centre stage. This could go at the ~~en~~ beginning of our drama, after our scene of LBJ's speech and could lead into the ambush in the village. This would add yet another dimension to our group drama as it would display how things were for civilians in America as well as the American soldiers and the vietnamese. I think this would give the audience a lot more to think about and would make our drama more relevent to our audience as they will each probably be able to relate to at least one of the characters in the drama, most probably the character from my monologue as most people have felt loss at one point or another.

Excellent + sophisticated awareness of drama

developing + deepening

* Moreover, I would like to work on my tone of voice to add depth to my words and work on my facial expressions so that I could show the audience my characters train of thought more clearly. Also, I think that I could be more still and less fidgety on stage to hold the audience's attention more effectively.

The work on your monologue showed sophistication of sensitivity - your writing record is again of the highest standard. Well done!

Wear: Necklace – pearls → fingers them when she's nervous
Long sleeves – fiddle with them when nervous/distressed
Jeans – working class wear

[walks up + tenderly arranges flowers on grave]

Hey bro. (gentle)
I bet you're sick of the sight of me. It's just, I always seem to end up here lately. Perhaps it's because I know you'll always understand.
(said as though lost in memories)

(huge sigh) I have so many questions. Questions about the war. Questions about my son – about Chris. ~~Everything~~ Chris.
In his letters he tries so hard to look strong that I don't even know what he's going through. He says nothing of what he's going through (pull sleeve) (stand) Instead, he concentrates on me. My life (makes this sound completely ludicrous) What he's missing at home (slightly hysterical laugh) I just wish he'd tell me what he was doing out there! (raises voice) [PAUSE] Maybe it would put my mind at rest. But then again, maybe it wouldn't. (fight goes out of her and she stands – looks to the sky) Maybe the reality is worse than anything I could possibly imagine. (pulls knees close)

I'm so scared. So scared for him. My Chris. I see the news, I listen to the radio and everything they show just makes me think the worst. Makes me think that my ~~life~~ son is risking his life (harsh) for . . . for what?! For his COUNTRY? (laugh) this country that sees nothing wrong with sending innocent young men to their death in foreign jungles.

(walk to centre downstage)

ITEM 3 - Evaluation

I ~~rel~~ really enyoyed our group drama and so decided to develop that further by doing a set design. I found the directors sketch challenging but also fun as it was different and something that I had never attempted before.
I think that my set design would develop our drama, firstly, by ~~making~~ getting the audiences attention as soon as the scene started. I wanted the audience to be shocked at the abrupt change of scene between America (the first scene) and Vietnam, and to immediately start making assumptions about the scene to come.
Also, I wanted my set design to really display the homelessness of the set so that when the soldiers arrive it seems very invasive. I also wanted the left side of the stage to be quite littered so that after the soldiers had had a clear path into the set, they could abuse ~~and~~ disregard the everyday objects of the Vietnamese to show their disregard for their lives and their culture. Also, I put the pigs in so that the soldiers could torment them - displaying their inhumane new of violence and torture, and also so that the pigs could make distressed noises throughout the scene - heightening emotion. ~~as~~
I also developed our drama by creating a sort of cove in the flat of the house where the Vietnamese could hide out of sight of the soldiers but in view of the audience. I did this to create dramatic irony and increase tension on stage and off.
I also tried to use my set to make our plot more exciting and so I chose to have a fire gobo

Sensitive + thoughtful ideas to heighten dramatic impact for audience

subject specific terminology

shining onto the forest while the flat sinks into the floor (at the part when they set the village on fire) and also, I wanted to have the house cracking in half as half is lifted upwards and half is lowered into the stage. I thought this would be really exciting as it would show the world of the vietnamese crashing down to nothing as the soldiers leave. I also thought that at this point the pigs could squeal louder and louder as well and a soundtrack of cracking could be played so that the audience can hear, as well as see the village burning.

Exciting ideas for set design that add to message of drama

I think this work has been really fun as it has given me an insight to a different side of drama and has let me take a more creative approach to theatre. I really enjoyed having complete control of the visual staging and being able to adapt our drama to fit ~~our~~ the staging. It has also made me more aware of how, as an actor, you can move and manipulate your staging and really use it to your full advantage.

Great commentary on your set design material

EVALUATION OF ENTIRE UNIT

Our stimuli were Kim's story, the ~~poem~~ song by the dixie chicks and the film platoon. We also did a lot of background work on the war and were shown some images taken in ~~the~~ Vietnam.

We looked at many different aspects of the war using this stimuli. For instance platoon showed us what it was like for the recruits/soldiers, the song showed us what it was like for loved ones back in America, and Kim's story gave us an insight into what it was like for vietnamese civilians. Also, the pictures displayed various aspects. One displaying a personal protest by a buddhist monk setting himself on fire and another showing a vietnamese civilian being forced to shoot another by American soldiers. These stimuli were very powerful and really broadened our understanding of both the Vietnam war and war in general.

For the group work, we were allowed to choose our style and genre based on the stimuli. Our style was Theatre in Education and our genre was Brechtian as we thought that this would work best. For ~~evaluation~~ write-up of Item 1 - group work, see page 1 of working record.

For evaluation of ~~unit~~ Item 2 - monologue, see Page 10-14 of working record.

For evaluation of ~~unit~~ Item 3 - Set design,

See page 15 of the working record + attatchment.

I feel that this piece of work particularly helped me develop as a ~~denser~~ director as I found it quite a challenge working with my group to dense our drama as there was no script to develop and so we had to dense from scratch, using only the pictures and information we had been provided. However, although it was a challenge, I think that we did really well and I found it very helpful in developing my skills both as a ~~denser~~ director and a performer, also.

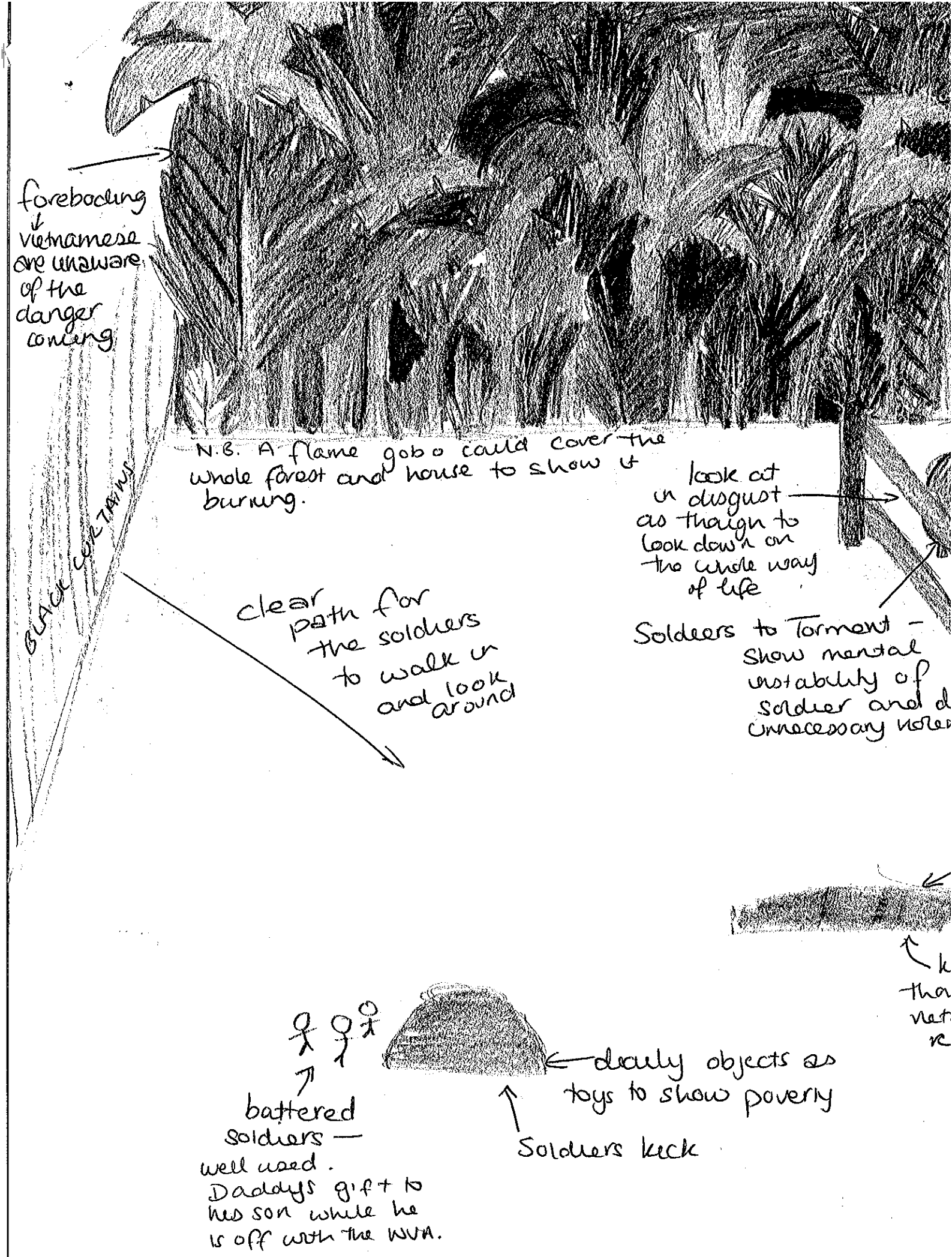
I think the monologue (Item 2) was the part in which I developed most as an actress. Being on stage alone, I was much more aware of my semiotics and found myself really enjoying creating a character in such detail that I knew she would tug her sleeve when nervous and fidget when she became angry. This really helped me with my skills of developing a character background and in turn, my skills of conveying my characters emotions to my audience.

I found Item 3 really exciting as it opened the door to another aspect of theatre. It felt liberating to be able to have complete control over the way the staging made my audience feel and I felt that it was a piece of work that, had I had more time, I could've developed even further.

I think that the Vietnam war worked extremely well as a Stimulus. It was a very versatile and open topic and so I felt as if the drama both I and my group created was completely original and seperate from everybody else's. Also, there are so many different characters in a war and so it was great to play around with these and experiment with all the possibilities. Also, although the Vietnam war was a while ago war itself is still very current and so I found our work relevant and important ~~in~~ for our generation. Looking back, I would've probably hoped to mix up my characters a bit so that instead of playing a concerned mother in both my group work and my monologue, I would maybe choose a different character for one of these, a contrasting one like a General for instance, so that I could develop myself as an actress in different roles.

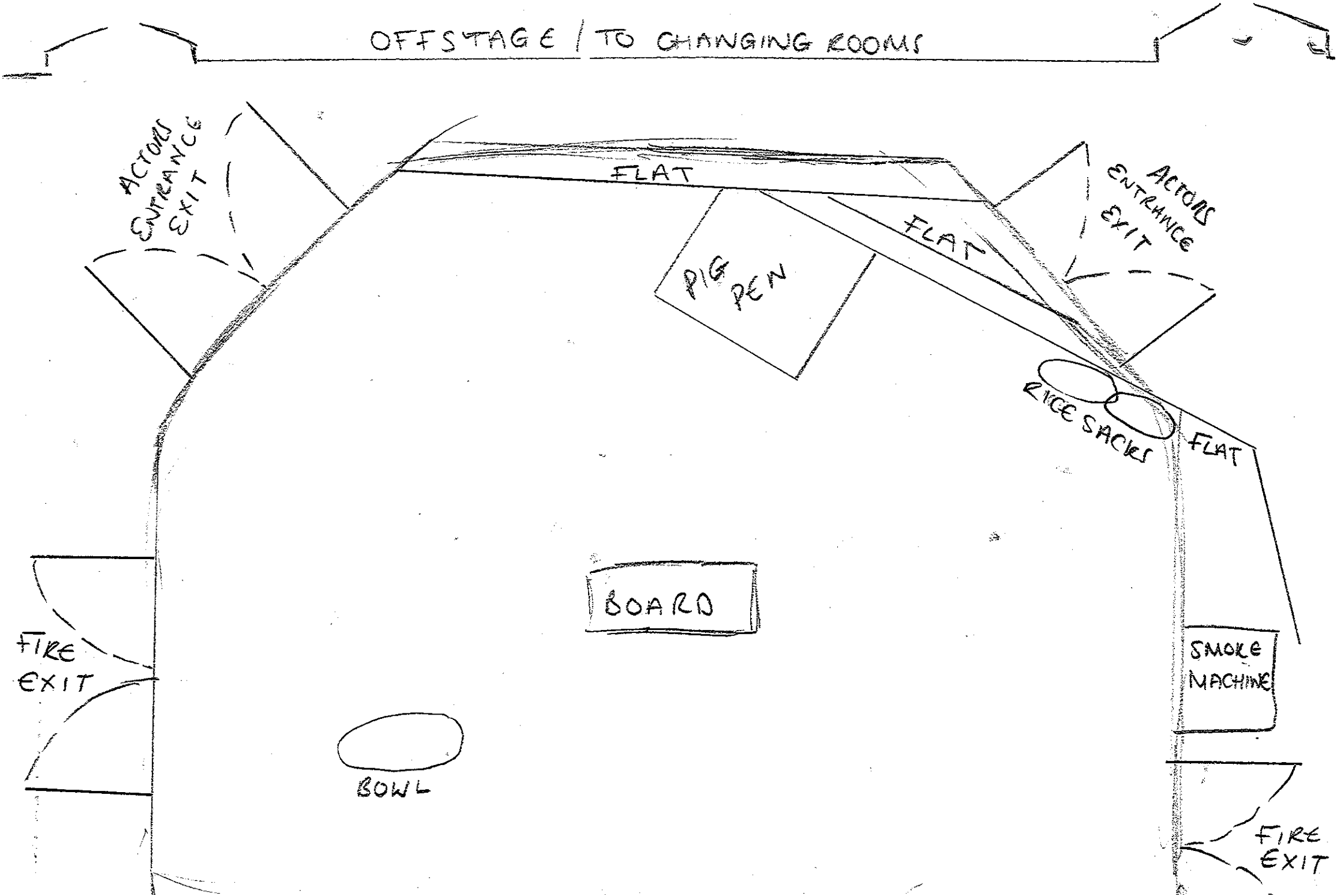
In my next piece of work, I think I should work more on my characters interaction with others and my movement on stage as these are the things I ~~need~~ feel, I need to do the most work on.

Excellent, sophisticated and detailed commentary - very well analysed + full of insight into the possibilities of future work + the stimulus generally



Why?
How would it make your drama better?

Audience more captured by the set – as though they are really the
Gives actors


OFFSTAGE / TO CHANGING ROOMS
ACTORS ENTRANCE EXIT
FLAT
FLAT
PIG PEN
ACTORS ENTRANCE EXIT
RICE SACKS
FLAT
BOARD
FIRE EXIT
SMOKE MACHINE
BOWL
FIRE EXIT