



AQA GCSE Performing Arts

**Teacher Standardising Meeting June 2011
Examination**

48803 – Portfolio A

**GCSE Applied Performing Arts (Single or Double Award) 3880/3
 Unit 3: Working to a Commission-Preparation and Development**

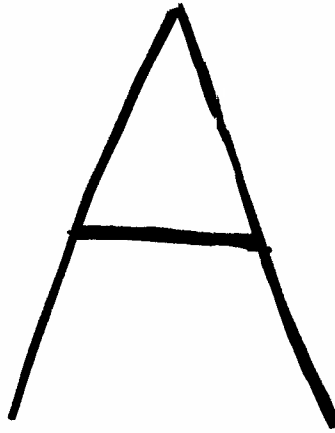
Centre name

Candidate name

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 PTO

Commission.

My commission is act as a production company to contribute to a festival of Literature to be held community venues in my area in the summer time. We will be expected to plan for three performances in our chosen venue. The time will be arranged to suit out target audience.

Our them in this commission is to be Charles Dickens. Our target audience is to be years 6, 7 and 8. Our objective is to entertain and be informative on the life and time of Charles Dickens.

The constraints are as follows:

- We will have to perform three time at our chosen venue.
- Performance times are to be arranged with the venue and the schools which are providing the audience.
- We have to take into account time for setting up and striking.
- We must consider security if we are to leave any equipment overnight.

Our company must present two performance proposals for consideration by the commissioner. The proposals should include evidence of the following:

- Research into the Novels of Charles Dickens
- Research into the needs of the chosen target audience.
- Research into the facilities and layout of the venues.
- A range of materials which are suitable for inclusion in the performance.
- The style of performance suitable for the commission.

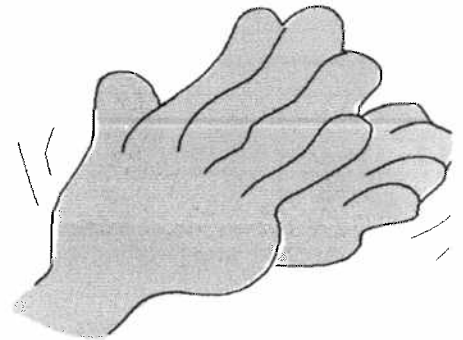
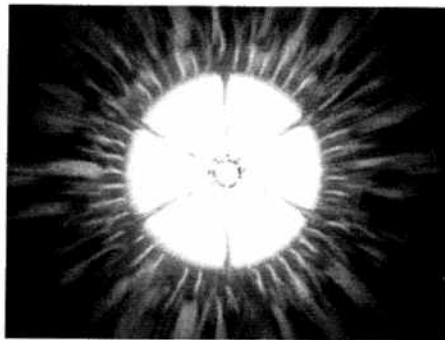
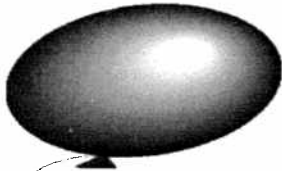
Ben Budd

11D

PAK 1

Production Name ideas.

1. Green Neon Animals.
2. Purple Balloon.
3. Choose Cheese Productions.
4. Black and Blue pictures.
5. Lights on
6. Clap-Clap.



2
1/10/10



Lights On

2

Group presentation

Our idea for a Charles Dickens production would be to have a spilt stage, on stage right we have a bedroom set with a double bed with a mother and child sitting on it, and then on stage left have an upper stage set where parts of Charles Dickens novels are performed as the mother is reading the story to the child. Use stage floor for any dances to be used in this production. We would like to use

the novels:

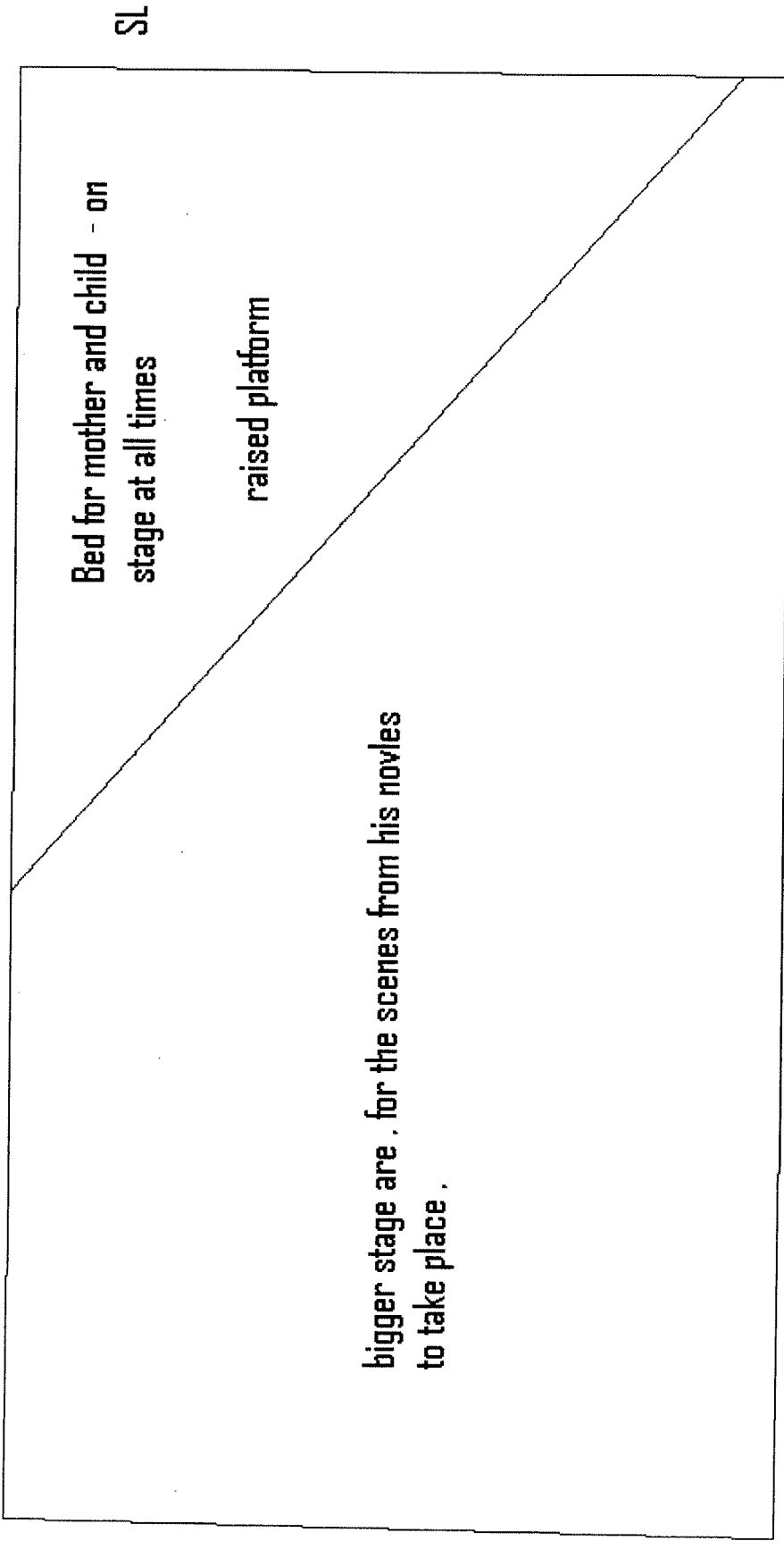
Oliver Twist

Great Expectations

Little Dorrit

Christmas Carol

We plan to introduce each novel using song and dance, so as they enter the stage. We plan to use different styles of dance for each novel, such as tap and rhythmic dance for Oliver, and classical for great expectations, and a more up beat Christmas one for a Christmas carol etc.



5

Our target audience is years 6, 7 and 8. Our suitable venue should be held in school halls or community halls because it is localised.

To give the audience localised venue that has easy access for all of the community we were thinking of using , the M.C.C main hall, the church of the resurrection and the local feeder schools.

We are going to use the hall , at Michaelston , as it cost's nothing , we have knowledge of the equipment , staging and it means we do not have to transfer equipment .

As the overall idea of giving an informative play about a character in history such Dickens , to a younger audience is going to be quite difficult , we plan to use a lot of dance and musical elements towards our piece to supply a viable way for them to access our work.

For the raised platform , we are going to make a simple bedroom scene , either for a boy or girl , using , simple colours , such as blue or pink , this part of the stage will be lit by a bright yellow/white light when in use to signify a modern area.

For the stage where the novel extracts take place .we plan to use 1 , simple Victorian style set , throughout all of the different novels to minimize , the loss in fluency throughout the piece. This area will be lit in a “dusky” yellow/white light to signify the fact that what is taken place on the stage is at a date previous to the present day. We will also use , feature colours for specific plays , e.g Oliver Twist (Green) , Little Dorrit (Red)

We are going to use simple costume and props , to show the time period , that the novels are placed in , using very simple colours such as black white and grey also applying touches for the individual novels , e.g scruffy and untidy clothing for Oliver Twist , provocative dress in little Dorrit , and thick coats scarves and hats for a Christmas carol.

We plan to supply the audience with the information of how the world worked during 19th century Victorian Britain , and how Charles Dickens disliked this , and wrote his novels , upon changing this

Our main medium of supplying this information will be through the mother and child scenes , we will use the mother , as a narrator figure throughout the piece.

∞

As the mother introduces the novel , the child will ask questions into what life was like for the character in the novel, she will then point out the problems that are presented within the novel e.g Oliver Twist – poverty.

- The characters will then be introduced , and be left to act out there scene

1112

Possible Venues.

- 1) Ely Church Of The Resurrection - This is a very large place with lots of space for performing in however we would have to move the equipment from the school to the church. Also they might not have the lights up and in the right place for our Performance.
- 2) Community Centres - Again might have a lot of space but it is moving our props and set there, also we would have to set up our own lights which would be a pain as we would need to be doing other things such as rehearsing
- 3) Sherman Theatre - Sherman theatre would be an ideal place for the venue as it would already have lights up, plenty of space and a large number of seats for the audience. The only problem would be again moving our props and set there without damaging them.
- 4) School Hall - this place has everything we need, a nice amount of space to perform in, lights that can easily be placed up where we want and there is no need to transport our set or props.

Ben Budd
11D

Page 2

Final Cast and Character list.

- Gabrielle Evans - Charles Dickens. (narrator)
- Niall Newsham - Bill Sykes (Oliver)
- Jade Ashton - Nancy (Oliver)
- Roxy Griffiths - Amy Dorrit (Little Dorrit)
- Joshua Parsons - Fagan (Oliver) / Arthur (Little Dorrit)
- Ben Budd - Oliver (Oliver) / Ebenezer Scrooge (A Christmas Carol)
- Abigail Hill - Belle (A Christmas Carol)
- Christina Mitchell - Bob Cratchitt (A Christmas Carol)
- Bethan Courtney-Jones - Ghost of Christmas Present (A Christmas Carol)
- Jemma Boulter - Ghost of Christmas Past (A Christmas Carol)
- Leanne Halasy - Ghost of Christmas Future (A Christmas Carol)
- Rhian O'Neil - Tiny Tim (A Christmas Carol)

part 1

Consider Yourself - Lyrics from Oliver.

[DODGER (spoken)]
So, Oliver Twist, you're coming with me.

[OLIVER (spoken)]
Are you sure Mr. Fagin won't mind?

[DODGER (spoken)]
Mind?!

Consider yourself at home.
Consider yourself one of the family.
We've taken to you so strong.
It's clear we're going to get along.
Consider yourself well in
Consider yourself part to the furniture.
There isn't a lot to spare.
Who cares?..What ever we've got we share!

If it should chance to be
We should see
Some harder days
Empty larder days
Why grouse?
As long as a chance we'll meet
Somebody
To foot the bill
Then the drinks are on the house!
Consider yourself our mate.
We don't want to have no fuss,
For after some consideration, we can state...
Consider yourself
One of us!

Consider yourself...

[OLIVER]
At home?

[DODGER]
Consider yourself...

[OLIVER]
One of the family

[CAPTAIN]
We've taken to you

[OLIVER]
So strong

[HAND WALKER]
It's clear...we're...

[ALL]
Going to get along

[DODGER]

Consider yourself...

[CHARLIE BATES]
Well in!

[DODGER]
Consider yourself...

[SNAKE]
Part of the furniture

[OLIVER]
There isn't a lot to spare

[ALL]
Who cares?
Whatever we got we share

[DODGER]
Nobody tries to be lah-di-dah or uppity--
There a cup-o'-tea for all.

[ALL]
Only it's wise to be handy wiv a rolling pin
When the landlord comes to call!

[DODGER]
Consider yourself
Our mate.
We don't want to have no fuss

[ALL]
For after some consideration we can sate

[OLIVER]
Consider yourself

[DODGER]
Yes!

[ALL]
One of us!

[COMPANY]
Consider yourself at home...
We've taken to you so strong.
Consider yourself well in...
There isn't a lot to spare
If it should chance to be
We should see
Some harder days
Empty larder days --
Why grouse?
Always a chance we'll meet
Somebody
To food the bill --
Then the drinks are on the house!

Consider yourself our mate.

We don't want to have no fuss
For after some consideration, we can state...
Consider yourself...
One of us!

[DODGER]
Consider yourself

[ALL]
At home.

[DODGER]
We've taken to you

[ALL]
So strong

[DODGER]
Consider yourself

[ALL]
Well in.
There isn't a lot to spare.
Nobody tries to be lah-di-dah or uppity.
There's a cup-o'-tea for all
Only it's wise to be handy wiv a rolling pin
Wen the landlord comes to call

Consider yourself our mate
We don't want to have no fuss
For after some consideration we can state
Consider yourself
One of us...

For after some consideration we can state
Consider yourself...
One of us!

If it should chance to be
We should see some harder days,
Empty larder days,
Why grouse?
Always a chance we'll meet
Somebody to foot the bill.
Then the drinks are on the house.

Consider yourself at home.
Consider yourself one of the family.
We've taken to you so strong.
It's clear we're going to get along.
Consider yourself well in.
Consider yourself part of the furniture.
There isn't a lot to spare.
Who cares?
Whatever we've got we share.

If it should chance to be
We should see some harder days,
Empty larder days,

Why grouse?
Always a chance we'll meet
Somebody to foot the bill.
Then the drinks are on the house.

Consider yourself our mate.
We don't want to have no fuss
For after some considertaion we can state
Consider yourself..
One of us!!

2/1/2

Final Idea for Performance.

After hearing both presentations from the groups we decided to choose ideas from both groups in a collaborative effort to give the best performance possible.

We chose ideas such as:

- Using Charles Dickens as a Narrator.
- Having Three Novels in the play.
 1. Oliver Twist.
 2. Little Dorrit.
 3. A Christmas Carol.
- Having different lighting for each different Novel.
- Using all levels of height in the performance, including the floor and stage.
- Using the school hall as our venue, as it is easy accessible and easy to get out props and equipment into and set up quickly.
- Our target audience would be years 6, 7 and 8.

All of this will be used to create and realistic and simplistic idea of what Victorian Britain will be like.

Ben Budd
11D

Pr2

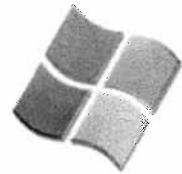
Google is a worldwide organisation that allows you to search online for certain criteria, depending on what you want to search.



Nike is another worldwide organisation; this time it sells sports equipment and clothing.

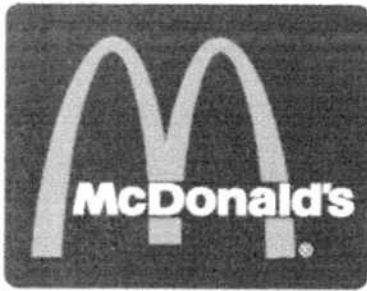


Microsoft is another worldwide organisation that sells gaming equipment and electronics such as Xbox 360's and Computers.



PR02

Logos.



McDonald's Corporation is one of the world's largest chain of hamburger fast food restaurants, serving nearly 47 million customers daily.



It is the world's leading supplier of athletic shoes and apparel and a major manufacturer of sports equipment with revenue in excess of \$18.6 billion USD in its fiscal year 2008 (ending May 31, 2008)



Google Inc. is a multinational public cloud computing and Internet search technologies corporation. Google hosts and develops a number of Internet-based services and products, and generates profit primarily from advertising through its AdWords program.

Ben Budd
11D

Charles Dickens.

Charles John Huffam Dickens pen-name "Boz", was the most popular English novelist of the Victorian era, and one of the most popular of all time. He created some of literature's most iconic characters, with the theme of social reform running throughout his work. The continuing popularity of his novels and short stories is such that they have never gone out of print.

Much of his work first appeared in periodicals and magazines in serialised form, a popular way of publishing fiction at the time. Other writers would complete entire novels before serial publication commenced, but Dickens often wrote his in parts, in the order they were meant to appear. The practice lent his stories a particular rhythm, punctuated by one cliff-hanger after another, to keep the public eager for the next instalment.

His work has been praised for its mastery of prose, and for its teeming gallery of unique personalities, by writers such as George Gissing and G. K. Chesterton, though the same characteristics have prompted others, such as Henry James and Virginia Woolf, to criticize him for sentimentality and implausibility.

In 1833, Dickens was able to get his very first story, *A Dinner at Poplar Walk*, published in the London periodical, *Monthly Magazine*. The following year he rented rooms at Furnival's Inn becoming a political journalist, reporting on parliamentary debate and travelling across Britain by stagecoach to cover election campaigns for the *Morning Chronicle*. His journalism, in the form of sketches which appeared in periodicals, formed his first collection of pieces *Sketches by Boz* which was published in 1836 and led to the serialization of his first novel, *The Pickwick Papers*, in March 1836. He continued to contribute to and edit journals throughout much of his subsequent literary career. Dickens's keen perceptiveness, intimate knowledge and understanding of the people, and tale-spinning genius were quickly to gain him world renown and wealth.

On 8 June 1870, Dickens suffered another stroke at his home, after a full day's work on *Edwin Drood*. The next day, on 9 June, and five years to the day after the Staplehurst crash, he died at Gad's Hill Place never having regained consciousness. The great author was mourned by all his readers. Contrary to his wish to be buried at Rochester Cathedral "in an inexpensive, unostentatious, and strictly private manner", he was laid to rest in the Poets' Corner of Westminster Abbey. The inscription on his tomb reads: "CHARLES DICKENS Born 7th February 1812 Died 9th June 1870." A printed epitaph circulated at the time of the funeral reads: "To the Memory of Charles Dickens who died at his residence, Higham, near Rochester, Kent, June 9th, 1870, aged 58 years. He was a sympathiser with the poor, the suffering, and the oppressed; and by his death, one of England's greatest writers is lost to the world."

Ben Budd

11D

PXL

A Christmas Carol summary.

A mean-spirited, miserly old man named Ebenezer Scrooge sits in his counting-house on a frigid Christmas Eve. His clerk, Bob Cratchit, shivers in the anteroom because Scrooge refuses to spend money on heating coals for a fire. Scrooge's nephew, Fred, pays his uncle a visit and invites him to his annual Christmas party. Two portly gentlemen also drop by and ask Scrooge for a contribution to their charity. Scrooge reacts to the holiday visitors with bitterness and venom, spitting out an angry "Bah! Humbug!" in response to his nephew's "Merry Christmas!"

Later that evening, after returning to his dark, cold apartment, Scrooge receives a chilling visitation from the ghost of his dead partner, Jacob Marley. Marley, looking haggard and pallid, relates his unfortunate story. As punishment for his greedy and self-serving life his spirit has been condemned to wander the Earth weighted down with heavy chains. Marley hopes to save Scrooge from sharing the same fate. Marley informs Scrooge that three spirits will visit him during each of the next three nights. After the wraith disappears, Scrooge collapses into a deep sleep.

He wakes moments before the arrival of the Ghost of Christmas Past, a strange childlike phantom with a brightly glowing head. The spirit escorts Scrooge on a journey into the past to previous Christmases from the curmudgeon's earlier years. Invisible to those he watches, Scrooge revisits his childhood school days, his apprenticeship with a jolly merchant named Fezziwig, and his engagement to Belle, a woman who leaves Scrooge because his lust for money eclipses his ability to love another. Scrooge, deeply moved, sheds tears of regret before the phantom returns him to his bed.

The Ghost of Christmas Present, a majestic giant clad in a green fur robe, takes Scrooge through London to unveil Christmas as it will happen that year. Scrooge watches the large, bustling Cratchit family prepare a miniature feast in its meager home. He discovers Bob Cratchit's crippled son, Tiny Tim, a courageous boy whose kindness and humility warms Scrooge's heart. The specter then zips Scrooge to his nephew's to witness the Christmas party. Scrooge finds the jovial gathering delightful and pleads with the spirit to stay until the very end of the festivities. As the day passes, the spirit ages, becoming noticeably older. Toward the end of the day, he shows Scrooge two starved children, Ignorance and Want, living under his coat. He vanishes instantly as Scrooge notices a dark, hooded figure coming toward him.

The Ghost of Christmas Yet to Come leads Scrooge through a sequence of mysterious scenes relating to an unnamed man's recent death. Scrooge sees businessmen discussing the dead man's riches, some vagabonds trading his personal effects for cash, and a poor couple expressing relief at the death of their unforgiving creditor. Scrooge, anxious to learn the lesson of his latest visitor, begs to know the name of the dead man. After pleading with the ghost, Scrooge finds himself in a churchyard, the spirit pointing to a grave. Scrooge looks at the headstone and is shocked to read his own name. He desperately implores the spirit to alter his fate, promising to renounce his insensitive, avaricious ways and to honor Christmas with all his heart. Whoosh! He suddenly finds himself safely tucked in his bed.

Overwhelmed with joy by the chance to redeem himself and grateful that he has been returned to Christmas Day, Scrooge rushes out onto the street hoping to share his newfound Christmas spirit. He sends a giant Christmas turkey to the Cratchit house and attends Fred's party, to the stifled surprise of the other guests. As the years go by, he holds true to his promise and honors Christmas with all his heart: he treats Tiny Tim as if he were his own child, provides lavish gifts for the poor, and treats his fellow human beings with kindness, generosity, and warmth.

1+2

- We will have a Victorian style Backdrop for the entire performance to increase the fluency of the production; this way there is only the need to take on and off props and small set.
- For each different novel we will use different colours so the audience can tell the difference between the novels and the narrator.
- We will use the stage and the floor to act, dance and sing, if any.
- Health and safety will have to be taken into account when moving set on and off stage, also we are using polystyrene for snow which will make it difficult to step, this will have to be cleared up properly.

The major turning point in the novel is the revelation that William Dorrit is not, after all, a pauper but is entitled to a large estate. This has come about through the efforts of Pancks, who is Casby's rent collector but is shocked by the conditions under which the tenants of Bleeding Heart Yard are forced to live. On Arthur Clennam's behalf, Pancks discovers the document that allows the Dorrit family to leave the Marshalsea.

However, William Dorrit is freed from one prison only to enter another, that of his own pretensions. He is convinced that he must now be part of the society to which his wealth entitles him, and thus takes on all the trappings that that entails. He employs a governess, Mrs General, to educate his daughters in the ways of society, a move that horrifies Amy, who only wishes to be herself.

In undertaking a grand tour of Europe, the Dorrit family meet the now married Gowan and Pet (accompanied by Tattycoram), and Rigaud, at the convent at the head of the Great St Bernard Pass.

At Martigny, William Dorrit meets Mrs Merdle, who invites him to invest his money in her husband's London bank. Many others have also done so, including Arthur Clennam. However, William Dorrit never returns to England, as he loses his mind at a dinner given in Rome by Mrs Merdle, addressing his fellow diners as though they were prisoners at the Marshalsea, and dies soon afterwards.

Tattycoram has been persuaded to run away by the mysterious Miss Wade, a strong-minded but self-tormenting young woman who is one of Dickens's most interesting minor characters. She is traced by Arthur to Calais, where it is discovered that she possesses papers that have been stolen from Mrs Clennam by Rigaud. However, she refuses to surrender them. Arthur is convinced that these papers contain evidence that will be of benefit to Amy Dorrit.

Merdle's bank collapses, and its owner commits suicide. The Dorrit fortune disappears as a result, as does the capital of Doyce and Clennam. Arthur now becomes a Marshalsea prisoner himself. However, truths now begin to be revealed, based on the documents suppressed by Mrs Clennam and stolen by Rigaud. In particular, a codicil to her husband's will had left money to Amy Dorrit, and Arthur turns out to have been only the stepson of Mrs Clennam.

In a dramatic scene, Mrs Clennam, who is being blackmailed by Rigaud, rises from her wheelchair and leaves the house, determined to find Amy and seek her forgiveness. The old house collapses, killing Rigaud in the process. At the end, many prison doors are thrown open, with Arthur being released from the Marshalsea when the stolen papers are returned, and from his emotional prison in which he had refused to allow his growing love for Amy to show itself. Pancks also forces Casby to free his tenants from their servitude in Bleeding Heart Yard, with Pancks revealing Casby to be a hypocrite and oppressor. Arthur and Amy are married.

Ben Budd

P.H. (

Little Dorrit – General theme.

Imprisonment is the central theme of "Little Dorrit", whether the prison be one of iron bars, a closed heart or mind, or those of politics, administration and economics. The prison that looms largest is that of the Marshalsea, where people could be consigned for many years for being unable to pay their debts. Dickens is here making use of his own childhood experience, when his father, John Dickens, became a "resident" for a few months in 1824, bringing humiliation on the whole family.

The book opens in a prison in Marseilles, where the chief villain of the story, Rigaud (who also uses the name Blandois) is introduced, along with several people who are detained in quarantine on their way to London. These include Arthur Clennam, who is returning home from China where his father has just died, to London, where he finds his mother living in a dismal first-floor room, confined to a wheelchair from which she conducts the family business.

At his mother's house, Arthur meets Amy Dorrit (usually referred to as "Little Dorrit"), who is doing casual sewing jobs there. He follows her home and discovers that she lives with her father at the Marshalsea prison, where he has long been imprisoned as a debtor. Indeed, William Dorrit has become intensely proud of his status as "the father of the Marshalsea". The Dorrit family also comprises William's brother, another daughter and a son.

Arthur becomes curious as to why the Dorrits are in this situation, which is why he encounters the "Circumlocution Office", a satirical invention on the part of Dickens that represents all the offices of government that exist solely to push pieces of paper from place to place without ever actually doing anything useful.

Arthur also meets the Meagles family (who had been fellow detainees at Marseilles) and the engineer Daniel Doyce. Having decided to have nothing to do with his mother's business affairs, which he suspects are based on sharp practice, he goes into partnership with Doyce, who is a brilliant inventor but no good as a businessman. He also becomes reacquainted with Flora Finching, who had been the love of his life many years before but is now fat and silly. She is the daughter of Christopher Casby, the grasping landlord of a slum tenement, Bleeding Heart Yard, which is not far from the Marshalsea.

Clennam and Doyce visit Meagles at Twickenham, where they meet Henry Gowan, who is courting Pet, the Meagles' daughter. Also there is Pet's maid Harriet, who is known as Tattycoram, having been "adopted" from Coram's Foundling Hospital and who is mistreated by the Meagles family.

Amy's sister Fanny, a dancer who has pretensions of bettering herself, introduces Amy to Mrs Merdle, a pillar of "Society", whose foppish son Edmund Sparkler is attracted to Fanny.

The sinister character Rigaud calls on Mrs Clennam, clearly in possession of a secret that greatly alarms the old lady, but she refuses to confide in her son, who is genuinely concerned for her welfare despite the rebuffs he suffers at her hands.

pick

Theme Analysis of Oliver.

Oliver Twist is the story of a young orphan boy who reflects the life of poverty in England in the 1830's. The story illustrates the evils of the Poor House's of the time and the corruption of the people who work there. It also shows the depths of London's crime with an emphasis on petty robbery and pick pocketing.

The main evil character of the novel, Fagin, also referred to as "The Jew", is characterized as a money pincher with no true affections. His main goals are to exploit the people around him so he can better his station and strengthen his power. Fagin himself represents the evils of greed and ungodliness. Oliver, on the other hand, is the complete opposite. Innocent, and loving, Oliver represents all that is good in society. He abhors the thought of stealing, violence, or mistreatment of any sort, and though he is eager to please will not go against the morals instilled in him. He genuinely cares for others around him, and will do anything to make someone want to keep him.

Oliver Twist is a story about the battles of good versus evil, with the evil continually trying to corrupt and exploit the good. It portrays the power of Love, Hate, Greed, and Revenge and how each can affect the people involved. The love between Rose and Harry in the end conquers all the obstacles between them. The hate that Monks feels for Oliver and the greed he feels towards his inheritance eventually destroys him. The revenge that Sikes inflicts on Nancy drives him almost insane and eventually to accidental suicide. Dickens' wide array of touching characters emphasizes the virtues of sacrifice, compromise, charity, and loyalty. Most importantly, though the system for the poor is not changed, the good in Dickens' novel outweighs the evil, and the main characters that are part of this good live happily ever after.

Ben Budd



PH 2



These are some of the possible costume ideas that we may use to illustrate the Novels. The chimney sweep costume (left) may be used in Oliver. The centre image may give some indication to what Amy Dorrit might wear in Little Dorrit and the gentleman costume (right) may be used for Scrooge in A Christmas Carol.

Ben Budd
11D

Oom Pa Pa –Lyrics.

Oom pah pah, oom pah pah, that's how it goes
Oom pah pah, oom pah pah, everyone knows
they all suppose what they want to suppose when they hear oom pah pah
There's a little ditty they're singin' in the city
Especially when they've been on the gin or the beer
If you've got the patience your own imaginations will tell you just exactly what you
want to hear
Oom pah pah, oom pah pah, that's how it goes
Oom pah pah, oom pah pah, everyone knows
And they all suppose what they want to suppose when they hear oom pah pah

Mr. Percy Snodgrass would often have the odd glass
But never when he thought anybody could see
Secretly he'd buy it, and drink it on the quiet
And dream he was an Earl with a girl on his knee
Oom pah pah, oom pah pah, that's how it goes
Oom pah pah, oom pah pah, everyone knows
What is the cause of his red shiny nose?
Could it be oom pah pah?

Pretty little Sally goes walking down the alley
Displays her pretty ankles to all of the men
They could see her garters, but not for free and gratis
An inch or two and then she knows when to say when
Oom pah pah, oom pah pah, that's how it goes
Oom pah pah, oom pah pah, everyone knows
Whether its hidden or whether it shows
It's the same oom pah pah

She was from the country, but now she's up a gumtree
She let a fellow beat her, and lead her along
What's the use of cryin', she made her bed to lie in
She's glad to bring a coin in, and join in this song
Oom pah pah, oom pah pah, that's how it goes
Oom pah pah, oom pah pah, everyone knows
She is no longer the same blushing rose
Ever since oom pah pah

Oom pah pah, oom pah pah, that's how it goes
Oom pah pah, oom pah pah, everyone knows
And they all suppose what they want to suppose
When they hear oom pah pah

Part 2

Metaphor analysis of Oliver.

Bulls-Eye: Mr. Sikes' little white dog is really a metaphor for his own evil personality. The dog, with its willingness to harm anyone on Sikes' whim, shows the true evil of the master. Sikes himself knows that the dog is the symbol of himself and that is why he tries to drown the dog. He is really trying to run away from who he is. This is also illustrated when Sikes dies and the dog does immediately also.

The Jew: Fagin himself is a recurring symbol for the devil. Several times Dickens refers to him with known devil names or symbols. He talks of Fagin with flaming red hair and a beard, along with a three-pronged roasting fork, which all are symbols of Lucifer. Before he is to die, he refuses to pray for himself and his being a Jew has a very evil connotation. He is greedy and mean trying to pull Oliver and others into his web of evil.

Rose Maylie's Handkerchief: Rose is a symbol of good in this book with her loving nature and perfect beauty. When she gives Nancy her handkerchief, and when Nancy holds it up as she dies, it shows that by her acts, Nancy has gone over to the "good" side against the thieves. Her position on the ground is as if she is in prayer, and this shows her godly or good nature.

Ben Budd

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p. 11

Oliver Twist.

Oliver Twist is born into a life of poverty and misfortune in a workhouse in an unnamed town. Orphaned almost from his first breath by his mother's death in childbirth and his father's unexplained absence

Oliver, who toils with very little food eight years later, remains in the workhouse for six months, until the desperately hungry boys decide to draw lots; the loser must ask for another portion of gruel. The task falls to Oliver, who at the next meal tremblingly comes forward, bowl in hand, and makes his famous request: "Please, sir, I want some more."

← Oliver is a polite boy who is also quiet, I fit into this role really well in regards to those points however I will need to learn to project my voice.

A great uproar ensues. The board of well-fed gentlemen who administer the workhouse, while eating a meal fit for a mighty king, offer five pounds to any person wishing to take on the boy as an apprentice. A brutal chimney sweep almost claims Oliver, but, when he begs despairingly not to be sent away with "that dreadful man" a kindly old magistrate refuses to sign the indentures. Later, Mr. Sowerberry, an undertaker employed by the parish, takes Oliver into his service. He treats Oliver better, and, because of the boy's sorrowful countenance, uses him as a mourner, at children's funerals

One day, in an attempt to bait Oliver, Noah insults the orphan's late mother, calling her "a regular right-down bad 'un". Oliver flies into an unexpected passion, attacking and even besting the much bigger boy. Mrs. Sowerberry takes Noah's side, helps him subdue Oliver, punches and beats Oliver, and later compels her husband and Mr. Bumble, who has been sent for in the aftermath of the fight, into beating Oliver again. Once Oliver is sent to his room for the night, he does something that he hadn't done since babyhood, breaks down and weeps. Alone that night, Oliver finally decides to run away. He wanders aimlessly for a time, until a well-placed milestone sets his wandering feet towards London.

During his journey to London, Oliver encounters Jack Dawkins, more commonly known by the nickname the "Artful Dodger", although Oliver's innocent nature prevents him from recognising this hint that the boy may be dishonest. Dodger provides Oliver with a free meal and tells him of a gentleman in London who will "give him lodgings for nothing, and never ask for change". Grateful for the unexpected assistance, Oliver follows Dodger to the "old gentleman"'s residence. In this way, Oliver unwittingly falls in with an infamous Jewish criminal known as Fagin, the so-called gentleman of whom the Artful Dodger spoke. Ensnared, Oliver lives with Fagin and his gang of juvenile pickpockets in their lair at Saffron Hill for some time, naively unaware of their criminal occupations. He believes they make wallets and handkerchiefs.

Later, Oliver innocently goes out to "make handkerchiefs" because of no income coming in, with two of Fagin's underlings: The Artful Dodger and a boy of a humorous nature named Charley Bates. Oliver realises too late that their real mission is to pick pockets. Dodger and Charley steal the handkerchief of an old gentleman named Mr. Brownlow, and promptly flee. When he finds his handkerchief missing, Mr. Brownlow turns round, sees Oliver, and pursues him. Others join the chase and Oliver is caught and taken before the magistrate. Curiously, Mr. Brownlow has second thoughts about the boy—he seems reluctant to believe he is a pickpocket. To the judge's evident disappointment, a bookstall holder who saw Dodger commit the crime clears Oliver, who, by now actually ill, faints in the courtroom. Mr. Brownlow takes

Oliver home and, along with his housekeeper Mrs. Bedwin, cares for him.

Oliver stays with Mr. Brownlow, recovers rapidly, and blossoms from the unaccustomed kindness. His bliss, however, is interrupted when Fagin, fearing Oliver might "peach" on his criminal gang, decides that Oliver must be brought back to his hideout. When Mr. Brownlow sends Oliver out to pay for some books, one of the gang, a young girl named Nancy, whom Oliver had previously met at Fagin's, accosts him with help from her abusive lover, a brutal robber named Bill Sikes, and Oliver is quickly bundled back to Fagin's lair. The thieves take the five pound note Mr. Brownlow had entrusted to him, and strip him of his fine new clothes. Oliver, dismayed, flees and attempts to call for police assistance, but is ruthlessly dragged back by the Dodger, Charley and Fagin. Nancy, however, is sympathetic towards Oliver and saves him from beatings by Fagin and Sikes.

In a renewed attempt to draw Oliver into a life of crime, Fagin forces him to participate in a burglary. Nancy reluctantly assists in recruiting him, all the while assuring the boy that she will help him if she can. Sikes, after threatening to kill him if he does not cooperate, sends Oliver through a small window and orders him to unlock the front door. The robbery goes wrong, however, and Oliver is shot. After being abandoned by Sikes, the wounded Oliver ends up under the care of the people he was supposed to rob: Rose Maylie, her guardian Mrs. Maylie (unrelated to Rose and raising her as her own niece), and Harry Maylie (Mrs. Maylie's son who loves Rose). Convinced of Oliver's innocence, Rose takes the boy in and nurses him back to health in 1837.

Ben Budd
11D

pt 12

Oliver Twist- Points to use.

- Oliver Twist is born into a life of poverty and misfortune - This is very important because it is the very thing in why we chose this Novel. We will have to try and make everything look very dark and sinister to accommodate this point.
- Oliver runs away aimlessly until a milestone says 'London' in which he then heads for - this point is crucial as we need to get Oliver to London so the rest of the Novel can unfold. We will need a London set, it will have to be tall building looking structures.
- Oliver meets The Artful Dodger - This point is essential to use, if he does not meet the Artful Dodger then he will not be able to meet Fagin and have a place to stay, we need a set for Fagin's safe house.
- Goes out to pick pockets with Artful dodger and Charley Bates - If we do not include this then we will not be able to have the connection between Oliver staying with Fagin and staying with the rich Mr Brownlow.
- Oliver kidnapped back to Fagin - we need this point as we need to see how Nancy sticks up for Oliver so he does not endure a beating from Fagin and Bill Sikes.
- Oliver is forced into committing a burglary - We will have to include this because we need to see how when it goes wrong and Oliver gets shot, Bill Sikes just leaves him there.

Ben Budd
11D

PH 1

Final Cast and Character list.

Gabrielle Evans - Charles Dickens. (narrator)
Jade Ashton - Nancy (Oliver)
Roxy Griffiths - Amy Dorrit (Little Dorrit)
Joshua Parsons - Fagan (Oliver) / Arthur (Little Dorrit)
Ben Budd - Oliver (Oliver) / Ebenezer Scrooge (A Christmas Carol)
Abigail Hill - Belle (A Christmas Carol)
Christina Mitchell - Bob Cratchitt (A Christmas Carol)
Bethan Courtney-Jones - Ghost of Christmas Present (A Christmas Carol)
Jemma Boulter - Ghost of Christmas Past (A Christmas Carol)
Leanne Halasy - Ghost of Christmas Future (A Christmas Carol)
Rhian O'Neil - Tiny Tim (A Christmas Carol)

Little Dorrit.

The novel begins in Marseille with the notorious murderer Rigaud informing his cellmate that he has murdered his wife. Also in the town is Arthur Clennam, who is returning to London to see his mother following the death of his father, with whom he had lived for twenty years in China. As he died, his father had given Arthur a mysterious watch, murmuring, "Your mother." Naturally Arthur had assumed that it was intended for Mrs. Clennam, whom he and the world supposed to be his mother. Inside the watch casing was an old silk paper with the initials D N F (Do Not Forget) worked into it in beads. It was a message - but when Arthur shows it to harsh and implacable Mrs. Clennam, a religious fanatic, she refuses to reveal what it means, and the two become estranged.

In London, William Dorrit, imprisoned as a debtor, has been a resident of Marshalsea debtor's prison for so long that his children – snobbish Fanny, idle Edward (known as Tip), and Amy (known as Little Dorrit) – have all grown up there, though they are free to pass in and out of the prison as they please. Amy is devoted to her father and through her sewing, has been financially supporting the two of them.

Once in London, Arthur is reacquainted with his former fiancée Flora Finching, who is now overweight and simpering. Arthur's mother, Mrs. Clennam, although paralysed and a wheelchair user, still runs the family business with the help of her servant Jeremiah Flintwinch and his downtrodden wife Affery. When Arthur learns that Mrs. Clennam has employed Little Dorrit as a seamstress, showing her unusual kindness, he wonders if the young girl might be connected with the mystery of the watch. Suspecting that his mother played a part in the misfortunes of the Dorrits, Arthur follows the girl to the Marshalsea. He vainly tries to inquire about William Dorrit's debt at the poorly run Circumlocution Office and acts as a benefactor to her father and brother. While at the Circumlocution Office Arthur meets the struggling inventor Daniel Doyce, whom he decides to help by becoming his business partner. The grateful Little Dorrit falls in love with Arthur, much to the dismay of the son of the Marshalsea jailer, John Chivery, who has loved her since childhood; Arthur, however, fails to recognize Amy's interest. At last, aided by the indefatigable debt-collector Pancks, Arthur discovers that William Dorrit is the lost heir to a large fortune and he is finally able to pay his way out of prison.

Mr. Dorrit decides that as a now respectable family they should go on a tour of Europe. They travel over the Alps and take up residence for a time in Venice, and finally in Rome, carrying, with the exception of Amy, an air of conceit at their new-found wealth. Eventually after a spell of senility, Mr. Dorrit dies in Rome, and his distraught brother Frederick, a kind hearted musician, who has always stood by him, also passes away. Amy is left alone and returns to London to stay with newly married Fanny and her husband, the foppish Edmund Sparkler.

The fraudulent dealings (similar to a Ponzi scheme) of Mr. Merdle who is Edmund Sparkler's step-father lead to the collapse of Merdle's bank after his suicide, taking with it the savings of both the Dorrits and Arthur Clennam, who is now himself imprisoned in the Marshalsea. While there he is taken ill and is nursed back to health by Amy. The French villain Rigaud, now in London, discovers that Mrs. Clennam has been hiding the fact that Arthur is not her real son and he attempts to blackmail her. Arthur's biological mother was a beautiful young singer with whom his father had gone through a ceremony of sorts before being pressured by his wealthy uncle to marry the present Mrs. Clennam. Mrs. Clennam had agreed to bring up the child on

condition that its mother never see him. After Arthur's real mother had died of grief at being separated from her child and its father, the uncle, stung by remorse, had left a bequest to Arthur's mother and to "the youngest daughter of her patron", a kindly musician who had taught and befriended her—and who happened to be Amy Dorrit's uncle Frederick. As Frederick Dorrit had no daughter, the legacy goes to the youngest daughter of Frederick's brother, who is William Dorrit, Amy's father. Mrs. Clennam has been suppressing her knowledge that Amy is the heiress to an estate. Overcome by passion Mrs. Clennam rises from chair and totters out of her house to reveal the secret to Amy and to beg her forgiveness, which the kind-hearted girl freely grants. Mrs. Clennam then falls down in the street- never to recover the use of her speech or limbs- as the house of Clennam literally collapses before her eyes, killing Rigaud. Rather than hurt Arthur, Amy chooses not to reveal what she has learnt, though this means that she misses her legacy.

However, when Daniel Doyce returns from Turkey a wealthy man, Arthur is released and his fortunes revived, and Arthur and Amy are married.

Like many of Dickens novels, *Little Dorrit* contains numerous subplots. One subplot concerns Arthur Clennam's friends, the kindhearted Meagles. They are upset when their daughter Pet marries an artist called Gowan and when their servant and foster daughter Tattycoram is lured away from them to the sinister Miss Wade, an acquaintance of the criminal Rigaud. Miss Wade hates men and it turns out she is the jilted sweetheart of Gowan.

p321

A Christmas Carol.

The tale begins on Christmas Eve seven years after the death of Ebenezer Scrooge's business partner Jacob Marley. That night seven years later, the ghost of Jacob Marley appears before Scrooge and warns him that his soul will be bearing heavy chains for eternity if he does not change his greedy ways, and also predicts that a series of other ghosts will follow. Three Christmas ghosts visit Scrooge during the course of the night, fulfilling Marley's prophecy. The first, the Ghost of Christmas Past, takes Scrooge to the scenes of his boyhood and youth which stir the old skinflint's gentle and tender side. The second spirit, the Ghost of Christmas Present, takes Scrooge to the home of his nephew Fred to observe his game of Yes and No and to the humble dwelling of his clerk Bob Cratchit to observe his Christmas dinner. The third spirit, the Ghost of Christmas Yet to Come, harrows Scrooge with dire visions of the future if he does not learn and act upon what he has witnessed. Crippled Tiny Tim does not die as the ghost foretold and Scrooge becomes a different man, treating his fellow men with kindness, generosity, and compassion, and gaining a reputation as a man who embodies the spirit of Christmas.

Scrooge's redemption underscores the conservative, individualistic, and patriarchal aspects of Dickens's '*Carol* philosophy' which depended on a more fortunate individual willingly looking after a less fortunate one who had demonstrated his worthiness to receive such attention. Government or other agencies were not called upon to effect change in an economy that created extremes of wealth and poverty but personal moral conscience and individual action in a narrow interpretation of the old forms of 'noblesse oblige' were expected to do so.

Ben Budd

11D

1/22/1

Ebenezer Scrooge Character profile.

Ebenezer Scrooge The protagonist of the novel, who begins the story as a hard-hearted, tight-fisted man of commerce and ends it as a large-hearted, open-handed man for his fellow human beings. He is, while broadly drawn, Scrooge is a more complicated character than some readers and critics give him credit for being; he notes, for instance, Scrooge's "twisted sense of humour" as offering hope for the man's "eventual redemption" The keys to Scrooge's redemption lie in memory and empathy, lessons taught to him by his various ghostly visitors. His famous saying 'Bah Humbug' is said to show his dislike for the Christmas time and festivities. The three ghosts show him the past, present and future. In the past he is shown how he left his fiancée 'Belle'. In the present he is shown how people less fortunate than himself are coping through the holiday and in the future he is shown his own grave.

Ben Budd
11D

WJR 2
502

Musical Influence.

My musical influence for this performance is Johann Sebastian Bach.

Bach's musical style arose from his extraordinary fluency in contrapuntal invention and motivic control, his flair for improvisation at the keyboard, his exposure to South German, North German, Italian and French music, and his apparent devotion to the Lutheran liturgy.

As a musician myself I wish have the same skill level as him even though my Genre differs from his. I wish to be able to improvise on the spot in different styles, this will help me when it come to creating any music for our production, to create something new and exciting to keep the audience on the edge of their seats.

His access to musicians, scores and instruments as a child and a young man, combined with his emerging talent for writing tightly woven music of powerful sonority, appear to have set him on course to develop an eclectic, energetic musical style in which foreign influences were injected into an intensified version of the pre-existing German musical language. Throughout his teens and 20s, his output showed increasing skill in the large-scale organisation of musical ideas, and the enhancement of the Buxtehudian model of improvisatory preludes and counterpoint of limited complexity. The period 1713–14, when a large repertoire of Italian music became available to the Weimar court orchestra, was a turning point. From this time onwards, he appears to have absorbed into his style the Italians' dramatic openings, clear melodic contours, the sharp outlines of their bass lines, greater motoric and rhythmic conciseness, more unified motivic treatment, and more clearly articulated schemes for modulation.

I play a Bass Guitar so bass lines are my area of commitment, I am always looking for ways to improve my performance and techniques when playing, Bach's keen ear for bass lines inspires me to keep trying new things such as a chord or fill in my playing.

There are several more specific features of Bach's style. The notation of Baroque melodic lines tended to assume that composers would write out only the basic framework, and that performers would embellish this framework by inserting ornamental notes and otherwise elaborating on it. Although this practice varied considerably between the schools of European music, Bach was regarded at the time as being on one extreme end of the spectrum, notating most or all of the details of his melodic lines—particularly in his fast movements—thus leaving little for performers to interpolate. This may have assisted his control over the dense contrapuntal textures that he favoured, which allow less leeway for the spontaneous variation of musical lines. Bach's contrapuntal textures tend to be more cumulative than those of Händel and most other composers of the day, who would typically allow a line to drop out after it had been joined by two or three others. Bach's harmony is marked by a tendency to employ brief tonicisation—subtle references to another key that lasts for only a few beats at the longest—particularly of the supertonic, to add colour to his textures.

Ben Budd

11D

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WLL2

Influence in Acting.

My influence in acting for this piece is Andrew Lloyd Webber.

Andrew Lloyd Webber (born 22 March 1948) is an English composer of musical theatre. He started composing at the age of six, and published his first piece at the age of nine.

This really made me think that if he can start composing at that age that I can definitely improve myself in the areas of Music and Drama. Also as I am in a band trying to break through the barrier of showbiz to make it onto the red carpet, if I think that he can make something that good at the age of 9 then maybe I am not pushing myself hard enough.

Lloyd Webber has achieved great popular success, with several musicals that have run for more than a decade both in the West End and on Broadway. He has composed 13 musicals, a song cycle, a set of variations, two film scores, and a Latin Requiem Mass. He has also gained a number of honours, including a knighthood in 1992, followed by a peerage from the British Government for services to Music, six Tony Awards (and 40 nominations), three Grammy Awards (with an additional 60 nominations), an Academy Award (two other nominations), seven Olivier Awards (with 100 nominations), a Golden Globe, and the Kennedy Center Honors in 2006.

All of his successes are an inspiration to me as I would love to be able to have as much success as he has in a much less space of time, if I have half as much honours and repertoire as he has then I will be more than happy.

Several of his songs, notably "The Music of the Night" from The Phantom of the Opera, "I Don't Know How to Love Him" from Jesus Christ Superstar, "Don't Cry for Me, Argentina" from Evita, "Any Dream Will Do" from Joseph and the Amazing Technicolor Dreamcoat and "Memory" from Cats have been widely recorded and were hits outside of their parent musicals. His company, the Really Useful Group, is one of the largest theatre operators in London.

His production company inspires me to make my own organisation in the attempt to have the same influence to other people in future generations.

Ben Budd

11D

0002

Costume Designer.

A costume designer is a person whose responsibility is to design costumes for a film or stage production. He or she is considered part of the "production team", alongside the director, scenic and lighting designers as well as the sound designer. The costume designer might also collaborate with a hair/wig master or a makeup designer. In European theatre the role is somewhat different as the theatre designer will design both costume and scenic elements.

If I decide to help with costume then I will have to talk to hair and make-up so that everything matches and is colour co-ordinated.

Costume designers will typically seek to enhance a character's persona, and/or to create an evolving plot of colour, changing social status or period through the visual design of garments and other means of dressing, distorting and enhancing the body - within the framework of the director's vision.

This is something that will have to be done as the production is not in the 21st century but in

At the same time, the designer must ensure that the designs allow the actor to move in a manner consistent with the historical period and enables the actor to execute the director's blocking of the production without damage to the garments. Additional considerations include the durability and wash ability of garments, particularly in extended runs. The designer must work in consultation with not only the director, but the set and lighting designers to ensure that the overall design of the production works together. The designer needs to possess strong artistic capabilities as well as a thorough knowledge of pattern development, draping, drafting, textiles and costume/fashion history as well as awareness of poise when in period dress, and be sensitive to the creative direction that the performer wants to take his/her character

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Lighting Technicians.

Lighting technicians are involved with rigging and controlling electric lights for art and entertainment venues (theater or live music venues) or in video, television, or film production. In a theater production, lighting technicians work under the lighting designer and master electrician. In video, television, and film productions, lighting technicians work under the direction of the cinematographer and gaffer. In live music, lighting technicians work under the chief lighting technician, who reports to the production manager.

Lighting technicians are responsible for the movement and set up of various pieces of lighting equipment for visual effects. Lighting Technicians may also lay electrical cables, wire fixtures, install color effects or image patterns, focus the lights, and assist in creating effects or programming sequences.

Ben Budd

11D

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WM2
SD2

Stage Management.

Stage management is a sub-discipline of stagecraft.

Stagecraft will be needed for a fluent transition between scenes, which includes lighting, which will be used for different scenes and set for the entire performance.

Although a somewhat fluid line of work, in essence the stage management team (which can consist of a production stage manager, several managers, and any number of production assistants) is responsible for organizing the production, communicating across different disciplines (e.g., between the director and the backstage crew, or the actors and production management), and keeping everything running smoothly. This refers not only to seamless management of the technical aspects of a production, but of the human aspects as well.

The job simply enough is to try and make the show run as smoothly as possible without any interruptions and/or difficulties.

Ben Budd

11D

This is what I can be classed as when it come to clearing set away and changing set and props from on and off stage.

WP2/3

Make up Artists.

Make-up artists apply make-up and style the hair of performers and presenters. They may work in film, television, theatre, on commercials, pop promos, corporate productions, fashion shows and live performances, and photo shoots. Their work plays an important part in creating the right 'look' for a production.

Without Make-up artists then the cast may not look the part to correspond with the theme, I will try and learn the theme to create a look that has the right effect.

The type of make-up used depends on the production. It can range from a contemporary 'natural look' for a television presenter, to period styles for historical dramas, 'casualty' make-up (blood and bruises), or the application of small prosthetics, such as false noses and scars.

This sort of idea will be needed to have the audience seeing what we want them to.

Make-up artists usually work to a brief. For drama productions this may include character and scene breakdowns, and detailed notes and pictures of the look they must create. Depending on the production, their work may include:

- selecting and purchasing supplies
- research and design
- doing 'corrective' make-up and hair tidying for presenters and interviewees
- applying make-up to actors
- fitting hairpieces, bald caps, facial hair and prosthetics
- re-applying make-up when necessary
- keeping careful notes and taking photographs to ensure continuity
- removing products
- carrying out risk assessments and developing procedures to control risks.

This is essential for health and safety.

Make-up artists work closely with performers and presenters, making sure that they are comfortable with their look and checking for any allergies. On larger productions they may be employed as a personal make-up artist, responsible for the look of a principal actor. They also work closely with directors, designers, cinematographers, costume designers and other members of the technical team, and ensure that their work suits the overall production design.

NR3
SD2

My influence in Dancing

Michael Flatley.

This was an achievement especially considering he won it at such an early age.

Flatley was the first American to win the World Irish Dance Championships. He also won numerous All-Ireland Flute Championships.

Flatley received the National Endowment for the Arts' National Heritage Fellowship in 1988 and was named one of National Geographic Society's Living Treasures in 1991 for mastery of a traditional art form by a living person - the youngest person at that time ever to receive this accolade.

Again, I think this is a great accomplishment; I will try to incorporate this kind of mental thinking when dancing.

In May 1989, Flatley set a Guinness Book world record for tapping speed at 28 taps per second; he broke his own record in February 1998, by achieving 35 taps per second. The current record holder is Michael Donnellan, at 40 taps per second. The dancer also received Guinness Book recognition in both 1999 and 2000 for being the highest paid dancer, earning \$1,600,000 per week and for having the highest insurance premium placed on a dancer's legs at \$40,000,000.

This is a brilliant amount of money to receive and would love to have the same sort of income.

In December 2001, Flatley became the first recipient of the Irish Dancing Commission Fellowship award, an honorary degree in Irish dance, and was simultaneously made a Fellow of the American Irish Dance Teachers' Association. Irish America magazine named Flatley Irish American of the Year in March 2003.

In 2004 Flatley received an honorary doctorate degree from University College Dublin and that same year received the prestigious Ellis Island Medal of Honor in New York

On the 3rd June 2007 The Freedom of the City of Cork was conferred on the entertainer at a ceremony in Cork's City Hall. In 2008, he was conferred with the Freedom of the Borough of Sligo at a ceremony in Sligo City Hall.

In 2008 the Variety Club of Ireland presented Flatley with their Entertainer of the Decade Award.

keep

Health And Safety.

The basis of British health and safety law is the Health and Safety at Work etc Act 1974.

The Act sets out the general duties which employers have towards employees and members of the public, and employees have to themselves and to each other.

These duties are qualified in the Act by the principle of 'so far as is reasonably practicable'. In other words, an employer does not have to take measures to avoid or reduce the risk if they are technically impossible or if the time, trouble or cost of the measures would be grossly disproportionate to the risk.

What the law requires here is what good management and common sense would lead employers to do anyway: that is, to look at what the risks are and take sensible measures to tackle them.

Such as mopping up any spillages and putting a wet floor sign by it to inform passer-by's that it is a hazard.

The Management of Health and Safety at Work Regulations 1999 (the Management Regulations) generally make more explicit what employers are required to do to manage health and safety under the Health and Safety at Work Act. Like the Act, they apply to every work activity.

The main requirement on employers is to carry out a risk assessment. Employers with five or more employees need to record the significant findings of the risk assessment.

Risk assessment should be straightforward in a simple workplace such as a typical office. It should only be complicated if it deals with serious hazards such as those on a nuclear power station, a chemical plant, laboratory or an oil rig.

The HSE leaflet five steps to risk assessment will give you more information.

Besides carrying out a risk assessment, employers also need to:

- make arrangements for implementing the health and safety measures identified as necessary by the risk assessment;

To make sure that the clearing away or mending of the possible accident is the correct procedure, e.g. – moving to the nearest fire exit in a sensible manor when the fire alarm rings.

- appoint competent people (often themselves or company colleagues) to help them to implement the arrangements;
- set up emergency procedures;
- provide clear information and training to employees;
- work together with other employers sharing the same workplace.

Other regulations require action in response to particular hazards, or in industries where hazards are particularly high. A list of the main regulations which apply generally is in Appendix 1. Many are not qualified by 'reasonable practicability'.

Prep

European law

In recent years much of Britain's health and safety law has originated in Europe. Proposals from the European Commission may be agreed by Member States, who are then responsible for making them part of their domestic law.

Modern health and safety law in this country, including much of that from Europe, is based on the principle of risk assessment described above.

Action on health and safety: Options

The Health and Safety Commission and its operating arm, the Executive (HSC/E), have spent over twenty years modernizing the structure of health and safety law. Their aims are to protect the health, safety and welfare of employees, and to safeguard others, principally the public, who may be exposed to risks from work Activity.

From fall and injuries that could lead to a lawsuit.

HSC/E consult fully with people affected by their legislative proposals, and adopt various approaches based on assessing and controlling risk (see 'what health and safety law requires').

Among the things that can prompt action from HSC/E are:

- Changes in technologies, industries or risks;
- Evidence of accidents and ill health, plus public concern;
- European Directives.

Documenting all incidents to mark that it does not continue to happen.

Where HSC/E consider action is necessary to supplement existing arrangements, their three main options are:

- Guidance;
- Approved Codes of Practice and
- Regulations.

HSC/E try to take whichever option, or options, allows employers most flexibility and costs them least, while providing proper safeguards for employees and the public.

Ben Budd
11D

Performing arts log - 11/12/09

In today's lesson we had to decide which Novels we would use in our production and who would be playing what characters.

In first lesson we watched the video of both group presentations on our production companies and gave feedback on ourselves and one other person. I decided to do a peer evaluation on Jade Ashton, she spoke in a very clear voice and had a thorough understanding of what she was talking about. She kept eye contact with everyone but did say 'umm' quite a bit in her speech. In second and third lesson we had to discuss what novels we are going to use and what characters we would be using. We chose to use the novels :

- Oliver Twist
- Little Dorrit
- A Christmas Carol

The character we are going to use consist of the following:

Oliver Twist:

- Oliver
- Nancy
- Drunken people as extra's.

Little Dorrit:

- Amy 'Little' Dorrit.
- Arthur

A Christmas Carol:

- Ebenezer Scrooge
- Mr Crachit
- Tiny Tim
- Ghosts of Past, Present and Future.

As for a narrator we will be using Charles dickens on a raised platform to show the contrast between the Novels and reality.

Ben Budd

11D

ptd
w2

ull

Performing Arts log - 18/12/09

In today's lesson we started to put together a performance.

First and second lesson we sat down and talked about how to go about putting this performance together as fluently as possible, we had such ideas as using Charles Dickens as a narrator to tell the stories as others acted it out using mime, voice over and thought tracking, we tried a few idea's but nothing seemed to fit.

When we came back after break we decided to go a different route, we kept Charles Dickens as a narrator but decided to just have him introduce the novel and then to go into it, we tried it and we all liked it so we kept the idea.

We will start with Oliver Twist but shorten the novel and just include the key points, the same will then be done for Little Dorrit and A Christmas Carol.

We assigned characters to everyone, people who were not in were assigned parts to what we thought would fit them, as they were not in they had no choice and had to pick it up when they were in next. I have been assigned the part of Ebenezer Scrooge from A Christmas Carol, I think I will suit this part well as I am very grouchy and will be able to sink into the mind of the character very easily, however I may find it difficult to act scared or worried as I have not done this before, I have always been a comical role but this part needs this element so I will need to work on it to the best of my ability.

Last lesson we were in a computer room working on our portfolio's.

Ben Budd
11D

P+M 2

15

Performing Arts log - 8/1/10

In today lesson we continued to piece together the scene in the performance.

For the first two hours we began with filling in what happened last week to the people who were not in. They seemed to be happy with the progress that had happened thus far and were quick to make suggestions to how we could improve it. We tried and failed these suggestions while trying to add dances and music to the piece. We were working on Oliver Twist during this time, by the end of these two hours and the time from last week we had a few scenes.

During lesson three and four we came back and arguments erupted as some people did not like what was done, this was because suggestions that they had submitted the majority did not want and therefore decided not to have.

Last lesson we came back and talked about where and how we can adjust the performance to fit everything in and keep as many people happy as we can.

Ben Budd
11D

Performing Arts logs - 22/01/10

In today's lesson we started to put together a performance based on the novels we chose last lesson.

During lesson one and two we all sat down together and recapped what happened last lesson before we moved on. We were told who was doing what jobs for the production and who were playing what characters, the final character list is as follows:

- Gabrielle - Charles Dickens - we chose Gabrielle because she has a very clear voice and is of course the main character of the performance.
- Niall - Oliver Twist - Niall has a clear voice and is innocent looking which is exactly what we need for the part of Oliver.
- Jade - Nancy - Jade has a clear voice and can dance which is what we needed as Nancy is in a dancing scene.
- Roxy - Amy 'Little' Dorrit - Roxy has a very clear voice, also she is outgoing and boisterous.
- Joshua - Arthur - Josh strikes you as a classy person, this made him perfect for part he has been given.
- Myself - Scrooge - I have a clear voice and I'm very grumpy at the best of times but can be fun and energetic, this made me on the ball for the part of Scrooge.
- Abigail - Belle - Abigail has a clear voice and is loveable, which is what we needed for the part.
- Christina - Bob Cratchitt - Christina is often quiet and not too outgoing, this fits the part of Bob Cratchitt to the T.
- Bethan - Ghost of Christmas Present - Bethan has a very clear voice and sets a mood of a scene, this fits the role.
- Jemma - Ghost of Christmas Past - Jemma has a clear voice and is lively, this is what we need for the part.
- Leanne - Ghost of Christmas Future - Leanne not often this fits the Ghost of Christmas Future as it says nothing at all.
- Rhianne - Tiny Tim - Rhianne is small and also speaks very little, this made her the right height and has the right mannerisms of Tiny Tim.

In lesson Three and Four we further continued to put together a performance, we decided to start on Oliver Twist as the people who were in were the characters needed for the Scenes. Progress was slow as there were a lot of ideas but not a lot of time. We managed to put a scene together before we went off to lunch.

After lunch we came back to put together a dance choreography based on the scene. We have the start of the dance that fits in with the song 'Oom Pa Pa' from the Novel Oliver Twist.

Overall, I don't think we made as much progress as we should have but I do think when it is finally completed it will be a very good performance.

Ben Budd
11D

ew

Performing Arts log – 29/01/10

In today's lesson we continues to develop the scenes of Oliver and planned to start scene of little Dorrit.

During the first two lessons, we re-capped the scene from last week, I admit I had forgotten my lines but I soon picked then up again. By the end of the first two lessons we had not progressed at all which did not please me as others were just not paying attention and messing about, also when we going to actually add more scene our teacher wanted to see what we had done thus far.

After break we returned and started to work on Little Dorrit, as we had nothing for it so far. The work was slow as we were starting from the beginning and not many of us knew the plot of the story. We had an opening scene plus one other by the end of the two hours. We also had started to learn a dance to add to 'Oliver' scenes, we would be dancing along to 'Oom Pa Pa'. I am not actually involved in the dance however I gave my input and helped with the timing so that everyone was kept in sequence with each other.

Ben Budd
11D

48

part 2

Performing arts logs - 12/3/10

In today's lesson we had to finish Oliver and do as much with Little Dorrit as we could.

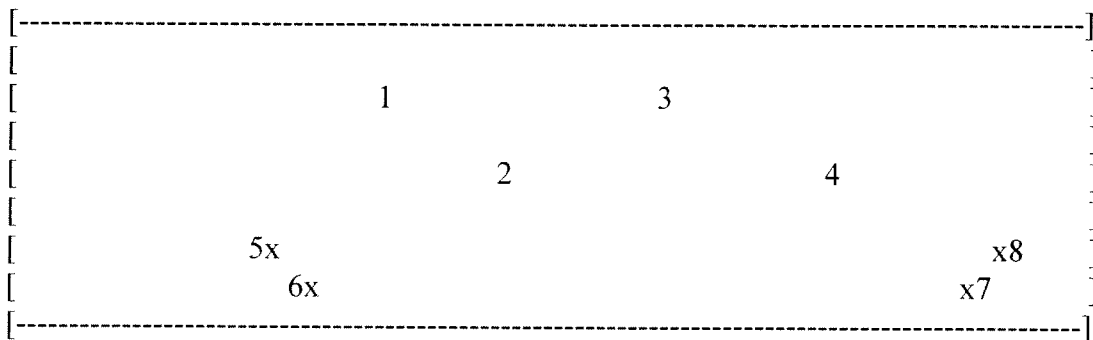
Firstly we had finished the acting elements of Oliver after re-capping what we had already done, this took a while as some of us had forgotten what we had done in previous lessons. Process was slow as usual but the end product was one to be proud of. Today also Jade, Bethan, Joshua and Myself choreographed a dance to fit with the dance of 'Consider yourself' from Oliver as a finale for the Scenes for the Novel Oliver. It consists of simple movement to fit the timing of the music, it also has the element of chair which we jump over while others and laying underneath, it has three sections with a slight repetition.

Key:

- 1 = Bethan
- 2 = Joshua
- 3 = Jade
- 4 = Me
- 5 = Christina
- 6 = Jemma
- 7 = Rhian
- 8 = Leanne
- x = Chair

The sections look like this:

Section 1

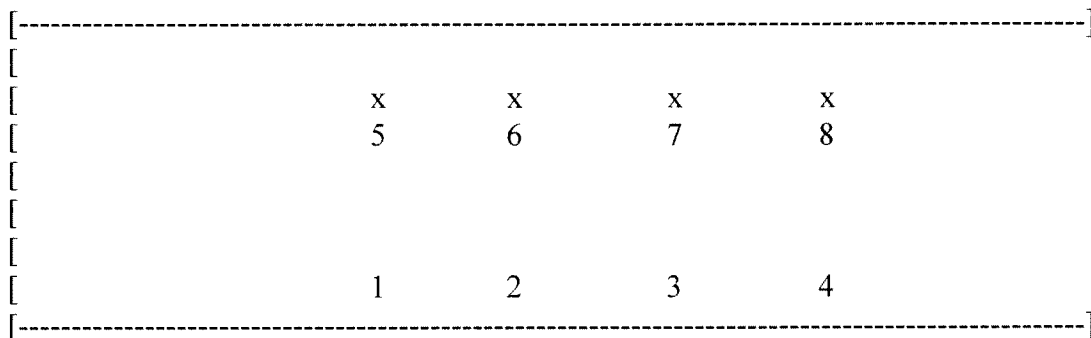


1, 2, 3 and 4 will do a unison performance and then will go to the back.

49

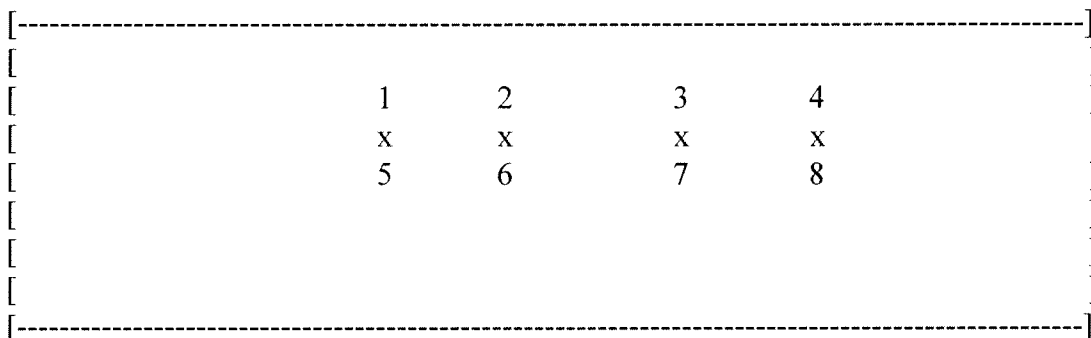
pt 3

Section 2:



1, 2, 3 and 4 have moved to the back, we will be clicking our fingers while 5, 6, 7 and 8 do another unison performance and climb under the chairs.

Section 3:



1, 2, 3 and 4 will jump over the chair and land in a line and repeat a small section we have already performed.

Ben Budd
11D

gd 7

Performing Arts log - 19/4/10

In today's lesson the majority of the group re-capped the dances as there was a member who was not in last week and needed to know the dance as she is in it. I however shifted my responsibilities to helping Niall and Bethan with set and prop design after starting the scenes of A Christmas Carol.

In the first lesson, with the directing of Roxy, begin to compose the scene of A Christmas Carol. Firstly we pulled all the actors/actresses to one place so we knew who was in and who we needed. The first scene begins with two citizens of no importance to the play walk past talking about Christmas and how they have prepared for it, it then goes into a scene where Bob Cratchit, played by Christina, has a small monologue about how his employer Scrooge, played by myself, doesn't pay him enough, he is cold so he tries to put coal onto the fire however Scrooge catches him and shouts at Bob about 'burning his money away' and saying 'I don't pay you to be warm, I pay you to work'. The door knocks from Christmas carollers and Scrooge answers it, he picks up a bucket of water and throws it at them with the famous words of 'Ba humbug', this phrase is one the key elements of A Christmas Carol as it is the famous words that Ebenezer Scrooge says throughout the novel.

The next scene is in Ebenezer Scrooge's home where he is visited by the ghost of his ex business partner 'Jacob Marley', who has come to warn Scrooge that he will be visited by three ghosts tonight and if he does not change his ways that he will end of like Jacob Marley.

For the rest of the day I helped Niall and Bethan with the set and Prop design. I did small things such as untangle the string for to make the bags of money and paint the boxes black for a fire place and tubes brown for logs.

Today I think we have progressed with things very well but as usual the whole class drifts off into their own by the end of the day.

Ben Budd
11D

skd ~

Performing Arts log -26/4/10

In today's lesson we rehearsed over and over again as it is the last day before we break up for the Easter holidays so we wanted to get as much covered as possible, also our teacher wanted to know what we had.

In first lesson we performed for Mrs Rubery, we were not on stage therefore we needed to try to work with the space we had. We had to explain what we were doing as we were doing it, especially when we were meant to have props and sound effects that we had either no made yet or could not find due to unfortunate circumstances. We did not have Gabrielle in today so we had to skip her roles as Charles Dickens, which evidently made the performance a lot shorter that it actually is. Set movement was slow because we had no curtains and we could only move set when the novel was changing.

In second and third lesson, we did the same thing except for Mrs Williams. She gave us feedback on the performance we had performed since it is not fully finished and polished off.

The feedback included:

- Oliver and Fagan scene needed to be longer, I could understand this because it is very short, we go from one dance to another in just a few lines, and not much of the story is told.
- Jemma needs to calm down a little as she is doing a great job, but she does a little too much sometimes and takes the part too far.
- More is needed from Bethan as an actor, she needs to be cheekier and talk almost to the audience in her lines.
- I need to be meaner and more aggressive in my part as Ebenezer Scrooge.

Today I think we did really well, especially considering that it was a half day and not everybody was.

Ben Budd

11D

5/2/09
2

Year 11 GCSE Applied Performing Arts

Teacher Observation: G.Williams – Friday 4th Dec. 2009

Dickens Presentation (Commission)

Group 1:

Ben Budd, Paige Chick, Tina Malik, Christina Mitchell, Jessica Phillips, Niall Newsham, Joshua Parsons, Jade Ashton.

Joshua – good clear voice, projected well and made good eye contact always. Hands out of pockets!

Jess – good clear voice but needed more eye contact

Niall – good research into venues, good voice but lack of eye contact

Ben – good eye contact and voice. Hands out of pockets

Jade - good eye contact and voice and explained use of lighting to depict atmosphere

Tina – good clear voice but lack of eye contact

Paige – good clear voice but lack of eye contact

Christina – good loud clear voice and attempts at eye contact

Overall, very detailed ideas about use of lights, costume and dance for each novel. Target audience considered suitably: good enough idea to be interesting, informative and entertaining. A very good idea for the commission, however, the presentation felt unequal in terms of presentation skills, weighting of individual work/research carried out and confidence in knowledge of subject matter and direction.

ew²

Peer Evaluation – Jade Ashton.

In the Presentation that my group performed to contribute to the ideas of our final performance Jade presented very clearly and was understood fully. She spoke in a very clear voice, to improve she needs to learn to think of what she is going to say before she say's it when improvising because she did stutter often. Jade had a more than thorough understanding of what information she was giving to the listeners. She spoke about what lighting would be used in each individual scene to depict a certain atmosphere that is relevant to what is happening on Stage.

For each scene there was going to be a neutral Victorian Backdrop to increase the fluency within the performance. In the lights Jade talks about using a 'dusky' light to signify the time is one of a previous date. Also Jade talks about using a red light for 'Little Dorrit' and a green light for 'Oliver', this I think is a great Idea to show the contrast and the difference between the different novels.

Jade also touched upon the fact that we were going to use simple costume and props, probably black clothing with flares of bright colours to show the period in which it is going to be set in, also the type of clothing that will be used, for instance:

- Oliver –Scruffy and untidy.
- Little Dorrit – Provocative dresses.
- A Christmas Carol – Thick coats, scarf's and hats.

All of this will be a good idea to show the audience what is happening so they don't get confused and understand what is going on.

Ben Budd

11D

53

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Self Evaluation.

In the presentation that I was involved in, I spoke in a very clear voice and was fully understood by the listening audience. I had a good knowledge of what I was talking about which was the possible venues that we could hold the performance, for example:

- Ely church of Resurrection – We had a thought of this however moving all our set and props to there might be a problem due to how large the set may be, also there may be a problem with lights, as in there might not be any there or not have the correct colours.
- Community Centres – Again a good idea but also again there might be a problem with moving set and/or props. Also the lights may have to be rigged to what we want, furthermore there might not be the room we need to perform dances.
- Sherman theatre – This would be a great place to perform, as there is a lot of space to perform in, more than enough seats for the audience and holding area's for our set and prop however there again is the problem of moving set and props to the location.
- School Hall – The school hall is the ideal place as there is enough room for us to perform and there is no need to move set or props to any other location. There is space for an audience to sit. This is why we decided to hold our performance here, I explained this clearly.

During the presentation I kept eye contact with the listeners, however I stood with my hands in my pockets which did lower my marks but I have learnt from my mistake for further presentations.

Ben Budd
11D

S. Budd

Peer Observation on Ben Budd

When Ben has nothing to do I think he should:

Ben should use his imagination a bit better so that he can adapt his body language and posture when playing Oliver as Oliver should be a small lonely, shy, boy with a little voice.

Be could be more active with helping out with more aspects in performing arts when he is not needed.

This is only as today the main focus of the day was the dances in Oliver twist which Ben is not in.

Although Ben did perform a cartwheel that could be added into a dance for one of his scenes. This was the only energetic and imaginative thing he did all day.

Today Ben mostly was in a world of his own that nobody knew what he was doing.

Christina Mitchell
11R

5

Final Evaluation.

At the start of the Unit we were given the task of designing a production company and forwarding our idea's in a presentation. We started in two groups with different idea's, we presented our idea's to each other via a powerpoint presentation, after discussing the pro's and con's of having two productions we decided to have just one. The name of our Production company is 'Lights On'.

Our brief was to put on a show with the centre piece of it being Charles Dickens, we would have to place our idea's and suggestions around him therefore having the entire production about him. We to perform this piece at the Festival Of Literature. It could include anything relating or involving Charles Dickens, we were given the task to make a performance.

When it came to deciding where our Venue was to be held we had a few idea's, these are a few of them:

1) Ely Church Of The Resurrection - This was a very large place with lots of space for performing in however we would have to move the equipment from the school to the church. Also they might not have the lights up and in the right place for our Performance. For these reasons we decided not have this as our venue.

2) Community Centres - Again might have a lot of space but it is moving our props and set there, also we would have to set up our own lights which might prove to be a problem as we would need to be doing more important things such as rehearsing. We had unanimous vote to not perform here.

3) Sherman Theatre - Sherman theatre would be an ideal place for the venue as it would already have lights up, plenty of space and a large number of seats for the audience. The only problem would be again moving our props and set there without damaging them, this is a very long distance to travel and many of our props are rather large and would need careful handling.

4) School Hall - this place has everything we need, a decent amount of space to perform in, lights that can easily be placed up where we want and there is no need to transport our set or props, for these reasons we decided to hold this as our venue. ✓

For our audience we thought that Charles Dickens is a hard subject to put into a formal language, therefore our target audience is years 6,7 and 8. We have tried to talk in a way that they will be able to understand and also to be able to know what is going on at what times. ✓

At the start of the Unit I wanted to be marked on my Performance skills, targeting my acting. In order for me to achieve the greatest mark possible I have written my own lines so I feel comfortable with what I am saying, this also makes it easier for me to remember my lines while still staying in character and making sure that everything I say is relevant to what is happening. I have rehearsed my lines many times with and without other members of the team. As I am playing two characters I need to make sure that I don't get the lines or emotions mixed up, so I keep the contrast between the two Characters: ✓

1) A very shy and quite boy who just wants to fit in.

While

2) The other is very loud and boisterous, who likes things to go his own way and let others do what they want as long as they don't interrupt him.

In our performance there will be three novels acted out:

1) Narrator - Will introduce each novel and the start and end of the performance.

2) Oliver - In Oliver there are five scenes with three songs and dances included as well.

3) Little Dorrit - This consists of six scenes, this novel has no songs or dances.

4) A Christmas Carol - This Novel has Eleven Scenes with One song and dance included.

We have rehearsed many times, so much to the point where we are getting through it without any problems. We have the first two novels locked down however the third I regret to say is not as good in my opinion, I think we should have rehearsed this one more to make sure we know it like the backs of our hands. Other methods to ensure that the final performance is ready is making sure that props required are ready, however this has been made hard with other performing arts years using our props and equipment while practicing and not returning it to its rightful position.

In this Unit my skills have improved tremendously in regards to acting, I have learnt how to seem quiet but still be able to project my voice so that all of the audience can hear me. I have also improved my dancing skills as I do not feel comfortable dancing however in this performance it is needed of me, therefore I have learnt to dance with a slight grace of fluency while looking up and not at other members of the group who are dancing also.

As a team member I have learned that attending all rehearsals is important otherwise I could have missed important changes. Also I have worked very hard on my voice and projection. My teachers say I can be too quiet and mumble so I rehearsed my lines so I knew them immediately which left me time to practice voice control. Confidence helped me project more which came from lots of rehearsal.

Watching the film of the musical 'Oliver' also helped me get a feel for the time Dickens was writing which helped me understand my characters more. As soon as I put costume on though I felt more confident and more able to play my character. So I've learned that costume really helps me as a performer.

As a team member I think I have brought calmness to the group. I am naturally quite quiet but at times that has been ok when everyone has been arguing. I have been able to be reasonable and people listened to me so we could move things on.

Ben Budd
11D

stud 1

GCSE Applied Performing Arts
Unit 4 - Evaluation

For unit 4 you must provide three observations of your working practices by people you have worked with.

Ask three of your group to complete this evaluation sheet then hand them in with your evaluation of your own contribution to planning, preparation and skills development.

Evaluation of Ben Budd

by Jade Ashtar

Date...23/04/10

1. Were the requirements of the commission met? Give details of how this was done.

YES Ben met all the requirements of the commission by playing the part as Scrooge and he was able to learn all his lines.

2. Was she/he able to work as part of a team? Give examples of this both as a performer/ one other role and as part of a team being aware of the elements required to make the production run smoothly.

YES Ben worked well in a team. He was able to perform with students he never worked with before. He gave ideas of what he wanted in the production.

3. Comment on his/her ability to stick to deadlines and schedules.

Yes. Ben was able to meet all deadlines and come to all rehearsals.

4. Comment on his/her rehearsal practice to allow him/her to perform to the highest possible standard.

Ben rehearsed all the time for him to be able to perform at a high standard.

5. Did he/she observe safe working practices? Give examples of this

Yes, Ben cleared away all equipment so the crews were safe.

6. What are her/his strengths and weaknesses in performance and one other area?

Ben's strengths were that he can perform in character and knows all his lines. His weaknesses are he cannot pick up dance movements very quickly.

GCSE Applied Performing Arts
Unit 4 – Evaluation

Evaluation of Ben Budd

by Rhiann O’Neill

Date: 24th April 2010

1. Was he able to work as part of a team?
Yes Ben was able to work part of a team because he learned all his lines, his dances and also he new when to come on and off stage and where to put the props on stage in between scenes.
2. Comment on his ability to stick to deadline and schedules.
Ben’s ability to stick to deadlines and schedules is good because I does all of his work and he brings them in on time.
3. Comment on his rehearsal practice to allow him to perform to the highest possible standard.
Ben’s rehearsal practice is ok because he usually comes in to practice after school and he practices in school too.
4. Did he observe safe working practices?
Yes Ben did because he new what he was doing and if he made a mess he would clean it up.

5. What are his strengths and weakness in performing arts?
Bens strengths was when he new all of his line and dances and he also new when to put props on and off stage, Bens weakness was he was not clear and loud enough when he was speaking.

ged 2

Evaluation of Ben Budd By Leanne Hallisey

Date: 24/04/2010

Ben was able to work well as part of a team, he performed well in the dance, and while acting. Ben could of helped the others more by helping more with changing the set while backstage, ready for the following scene.

Ben stuck to all performance deadlines, and coursework deadlines. He also stuck to rehearsal schedules at lunch times and after school. He also came back to school after a dentist appointment so he didnt let the team down.

Ben rehearsed through his lines thoroughly, to make sure he knew them, and also through the dance. He also stayed behind after school to make sure he performed to his highest possible standard.

Ben observed safe working practises by making sure the stage was clean and there was no dangerous objects on there. Also Ben made sure that props were put away backstage safely, and out of sight.

Ben is clear and loud when he is speaking his lines, and also knows the dance well. He also uses his expressions well while acting which makes the play much more effective. To improve, Ben needs to make his character stand out and let the audience know he is scrooge.

9/10 3

Teacher Observation – Unit 4 Final Performance

Date: April 2010

Benjamin Budd

Benjamin has shown commitment during this unit. He is a good team player and will help others around him.

His performance skills have continued to develop, in particular his use of facial expression and gesture. He has worked hard to develop his voice projection and movement skills.

He has contributed a lot of ideas to the making of the script and has, as a result developed his character within this.

Benjamin has worked well this term. If he worked to his full potential I'm sure he could achieve excellent results this Year.

J Rubery

(47)

ged 2

Peer Evaluation on Ben Burdell

This year ben has a big responsibility in being the main character in two of the three parts of our production. Ben has had parts in school productions and in other performing arts courses however this is his biggest role. Despite having a main part ben has still been on task and has helped the group in other aspects just as well as he has done before. In this topic, aswell as acting ben also is involved in dances and has even helped to create set and props. I think ben has made an excelent amont of progress this year and has contributed a great amount.

Whilst acting, ben has used a range of skills including, voice project, body language, determination and posture.

b5



GCSE Performing Arts

**Teacher Standardising Meeting
June 2011 Examination**

48803 – commentaries

GCSE Performing Arts - Portfolio Unit 1 Assessment Grid (48803)

Candidate name CAND A	Centre
Candidate Number	Centre number

Assessment requirements

Initial skills level **yes**
 Materials showing research into the performing arts industry **yes**
 Three observations about candidate's working practice **yes**

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark band 5	Mark	Comments
Skills Development				35, 39, 41, 51-53, 61, 62, 65.		6	The candidate fails to identify their skill level at the start of this Unit which is an important audit following the completion of Units 1 and 2. There are no specific targets for improvement but the candidate reflects on the skills developed through practice sessions and has a reasonable understanding of how these skills relate to the requirements of the commission. More attention could have been given to how specific skill areas had improved throughout the Unit.
	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark band 5	Mark	Comments

Planning and research			1 – 11, 15, 20, 29, 30, 45- 46, 49.	16, 17	18, 19, 21, 22, 23, 25, 31, 33	5	There is a substantial amount of evidence for this section- some informative exploration of the pros and cons of local venues and how the initial ideas were developed. There are also lengthy summaries of several of Dickens's texts. Some of this research is very general and it would have been helpful if the candidate had given a clearer idea of how the research influenced the planning / development of the piece. The lesson / rehearsal logs give some evidence of planning for choreography / blocking. Note: the two proposals for the commission are not made clear.
	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark band 5	Mark	Comments
Simulation / practice commission.						14	It is clear from the evidence provided that the candidate has been given ample opportunity to develop ideas practically. No time has been given to any work on a practice commission / simulation which is required for the new specification.
	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark band 5	Mark	Comments
Contextual understanding of work-related aspects			35 -41			5	Evidence for this section is provided through several investigations into the roles and responsibilities of professional production team members. The candidate makes personal reflections on this research but does not relate the understanding sufficiently to the developing commission. No CV is included.
	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark band 5	Mark	Comments

Evaluations of own and others' work			44, 53, 54, 56	46, 48	5	Evaluative evidence includes reflection on possible venues, ongoing comment on the success of practice sessions / rehearsals and critical comment on the development of ideas. More detail and appropriate technical vocabulary could have been included.
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Total Mark

35

Further comments:

The candidate has clearly worked very enthusiastically on the commission. The portfolio gives a record of some of the ideas and context but fails to really give an insight into how the work on the Commission has developed specific skills or how an understanding of work related aspects has really impacted on the production.