

**GCSE Drama Unit 1/5DR01 and Unit 2/5DR02
Drama Exploration/Exploring Play Texts**

2015 standardisation training pack

Contents	1
Introduction	2
Unit 1/5DR01	
Unit 1/5DR01 Record of work	4
Unit 1/5DR01 Documentary responses	8
Unit 1/5DR01 Forms	
Video/DVD sample time sheet	19
Sample session record card	20
Sample session standardisation record form (DVD)	21
Sample session record form (documentary response)	22
Unit 2/5DR02	
Unit 2/5DR02 Record of work	23
Unit 2/5DR02 Documentary responses	25
Unit 2/5DR02 Forms	
Video/DVD sample time sheet	43
Sample session record card	44
Sample session standardisation record form (DVD)	45
Sample session record form (documentary response)	46

**GCSE Drama Unit 1/5DR01 and Unit 2/5DR02
Drama Exploration/Exploring Play Texts
2015 Standardisation Training Pack**

Introduction

This 2015 standardisation training pack contains documentary responses and moderator commentary for the practical sessions that you can link to online. The pack is for use in centre standardisation training and at Edexcel training events in the 2014/15 academic year.

How to use this pack

This pack is intended to be used in centres for standardisation and internal moderation purposes. It is not intended to be an exemplar pack of the best way to approach the units but is an example of how one centre chose to approach the units, which has been offered to centres as an opportunity for training. In larger centres, this might take the form of a group standardisation exercise and in small centres, it may be an individual exercise, or one where teacher-assessors from different centres might choose to meet and work together. In all cases, the pack is to be used to test teacher-assessors' understanding of the national standard based on students who are entirely unknown to them, and who can therefore be marked objectively.

You will notice that there are no marks attached to any of the forms in the pack. Marks and commentaries are available online now. The documents are called 5DR01 Standardisation Pack Moderation Commentary for centres 2015 and 5DR02 Standardisation Pack Moderation Commentary for centres 2015.

The purpose of supplying centres with a set of materials without marks is to ensure that what centres complete with this pack is a first line marking rather than a moderation exercise, to mirror the first line marking of students in centres for each unit. For this reason, the pack is not a full sample of work as would be received by a 5DR01/02 moderator but offers teachers the opportunity to mark five students for Paper 01 of each unit and three students for Paper 02 of each unit. Teacher comments have been supplied for all papers but need not be reviewed prior to the marking exercise. It must be emphasised that this pack is the real work of actual GCSE students from a previous series of the examination and has not been adapted or amended in any way. The centre –which must remain anonymous – is to be thanked for their efforts in providing the various permissions required, and for allowing their students' work to be used to support the Edexcel GCSE Drama specification in 2014/15.

Where to start

- Begin with either unit – there is no set order as each unit is intended to be marked discretely from the other, as is the case with actual Units 1/5DR01 and 2/5DR02.
- It is essential to start the process by reviewing the Record of Work to gain an overview of the 6 hour exploration tasks undertaken by students.
- Before beginning to read each Documentary response, decide whether you are going to use the teacher-assessor comments on the D1a/ D2a Assessment form to help you or whether you prefer to mark the work completely 'cold'. Remember that the teacher's marks may have been adjusted.
- Record comments as appropriate on the Paper 02 Standardisation record form or on the work.
- Before beginning the Paper 01 moderation, read through the teacher identification comments about each of the five sample students that you will be marking. These can be found on the Sample session standardisation record form as well as on the D1c/D2c.
- Once again, decide whether you prefer to use the teacher-assessor comments on D1c/D2c Assessment form to help you or whether you prefer to mark the work completely 'cold'. Record comments as appropriate on the Sample session standardisation record form or on rough paper.
- Note that the rank order in which candidates are listed on both forms will not change.
- Keep your notes safe until the marks and comments are available online or until you attend your standardisation event.

UNIT 1/5DR01

Unit 1/5DR01 Record of Work

6 hours Practical Exploration of the theme 'Persecution'

Hour 1

Lesson objective

- To respond to a variety of stimulus material on the word persecution, creating interesting and thought-provoking drama.

Stimulus

- Pictures of families– visual extract

Content

- Dramatic response to the word 'Persecution'
- Picture stimulus of various families. Still images of Nazi pictures

Practical activities

Role play that explored some form of persecution to explore responses to persecution in a practical way. Encourages students to use contrasts to explore this theme (contrast between a happy family, a Jewish family pre and post war etc.).

Explorative strategies

- Still image
- Role play

Drama medium

- Voice
- Space and levels (in your still images)
- Movement, mime, gesture

Drama elements

- Contrasts

Hour 2

Lesson objective

- To create a character who lives in an occupied country using role-play, hot-seating, still images and thought-tracking.

Stimulus

- List of rules for Jewish people – visual extract

Content

- Creating characters that live in an occupied country through still image and thought-tracking. 'Typical Sunday afternoon' role-play.

Practical activities

In small groups the class created still images of a typical Jewish family. This was then extended to create a role-play of a typical Sunday afternoon to encourage students to consider their immediate preconceptions when we discuss a 'typical Jewish family'. This encouraged students to consider life before the Holocaust for Jewish families.

Explorative strategies

- Still image
- Thought-tracking
- Role play

Drama medium

- Voice (pitch, stress, accent, tone)
- Space and levels (in your still images)

Drama elements

- Characterisation

Hour 3

Lesson objective

- To use role-play and non-naturalistic techniques to explore how it would feel to be forced to move away from your family and town.

Stimulus

- Letter – text extract

Content

- ‘I received this in the post this morning’ role-plays in response to the letter stimulus.
- Mime showing family leaving home.

Practical activities

Whole class improvisation, abstract dramatization of receiving the letter through a spontaneous improvisation. The letter that was given to students instructed their family to attend a labour camp. The mime they created showed the family leaving home.

Explorative strategies

- Thought-tracking
- Role play

Drama medium

- Voice (pitch, stress, accent, tone)
- Movement, mime and gesture
- Music

Drama elements

- Rhythm, pace and tempo (the pace during your role-play and improvisation)

Hour 4

Lesson objective

- To explore the circumstances and history of Anne Frank’s life through still images, thought-tracking and mime.

Stimulus

- Anne Frank’s Diary – text extract

Content

- Anne Frank – still images and role-play of family hiding

Practical activities

Still images and through-tracking 6 months in hiding, role-play with mark-the-moment. This task was introduced through a spontaneous improvisation of the of the class in small groups playing Anne Frank and her family in hiding. TIR as postman who knocked at the door. Students showed their reactions to hearing the knock.

Explorative strategies

- Still image
- Role-play
- Marking the moment
- Thought-tracking

Drama medium

- Voice
- Space and levels (in your still images)
- Movement, mime and gesture

Drama elements

- Characterisation
- Contrasts

Hour 5

Lesson objective

- To empathise with how life would have been in a concentration camp through role-play and characterisation.

Content

- Role-plays using character cards (with various different jobs within camp)

Practical activities

Students created role-plays of typical concentration camp jobs to explore daily life in a concentration camp.

Explorative strategies

- Role-play

Drama medium

- Students selected various techniques to use

Drama elements

- Students selected various techniques to use

Hour 6

Lesson objective

- To use a variety of dramatic techniques to explore the consequences of being in a concentration camp.

Content

- TIR as a survivor of concentration camp
- Flash-backs and dream pieces of a concentration camp survivor

Practical activities

Whole class drama in concentration camp imagining the camp has been liberated. Students were thought-tracked to develop responses. Students hot-seated each other in pairs to encourage them to consider life after the liberation. What long term effects would this have on a person/family? Abstract/dream sequences from the German soldier's point of view.

Explorative strategies

- Role-play

Drama medium

- Voice
- Movement, mime and gesture

Drama elements

- Forms (slow motion etc.)

Centre Name	XXX	Centre No.	XXX	Centre Use Only	
Student Name	Candidate F	Student No.	XXX	Practical Exploration (6 hours – Paper 01)	/40
5DR01 - Unit 1 Drama Exploration	Edexcel CONTROLLED ASSESSMENT RECORD CARD GCSE DRAMA		Documentary Response (Paper 02)	/20	
			TOTAL	/60	
			TEACHER-EXAMINER COMMENTS		
Practical Exploration (Paper 01): N/A					
Documentary Response (Paper 02): XXX documentary response sits firmly in Band 1. She analyses each task in specific detail, clearly explaining how the practical activities developed her understanding of the theme. A real strength of this work is her clear and coherent style of writing. Her appreciation of the work of others is outstanding and all her points are fully justified.					
AUTHENTICATION					
Student's declaration: I declare that I have produced the work involved without external assistance apart from any which is acceptable under the scheme of assessment. I declare that I have accurately entered the correct word count in the above "Word Count" box.				WORD COUNT	
				Documentary Response 2,000 2000 words maximum	
Signature:				Date:	
Teacher-Examiner's declaration: I declare that the student's activities have been kept under regular supervision and that, to the best of my knowledge, no assistance has been given apart from any which is acceptable under the scheme of assessment and has been identified and recorded, and that the final submission has been produced under controlled conditions.					
Signature:				Date:	

Candidate F: 'Persecution' Documentary Response

In the first lesson, we explored the theme of persecution using photographs of families from different cultures. We found that despite their ethnicities, the pictures were all similar down to the difference in status between the older and younger generations. This made me realise that although we are all from different backgrounds, each family unit is predominantly the same. Therefore, when looking at our second stimulus of photos of Nazis murdering Jews, it struck me how unjust their persecution was, as they were no different to other people in Germany.

This enabled us to create five still images based on persecution. In our first still image, XXX stood on a chair above the rest of us. Her higher level demonstrated that she had a higher status portraying Hitler, which she emphasised by using the rigid gesture of a salute and furrowed brows. Meanwhile, we stood dispersed around XXX with very contrasting body language to we were from very different backgrounds. For example I used very timid closed body language and hunched posture to portray a scared young child. In the next still image, I altered my hunched posture to mirror XXX's and moved in a neutral manner to stand next to her. One by one each person apart from XXX did the same, until we stood in a line with neutral facial expressions. Our sever body language contrasted greatly with XXX's, who sat hunched in the corner far away from the rest of us, representing the terrified Jewish people. Through the contrast and proxemics we intended to communicate how the Jews were the minority in pre-war Germany, and how the fear of Hitler's actions led the 'normal' German people to join Hitler's majority.

Through this task I enhanced my understanding of persecution as it made me realise how it takes courage to stand up for unjustly persecuted people. The Germans were a mass population but very few Germans stood up for them. Instead they were brainwashed by Hitler as he as a powerful opposing figure. Through looking at the photographs, it was clear the Jews were just normal people, and the German population probably knew this too, yet they became programmed by Hitler to disagree. This can be related to 21st century life, as even today persecuted people are seen as the minority in society. In many ways the media acts as our Hitler, as provides us with a negative mind set about people who may have done nothing wrong, but are persecuted as a result.

In the Second Workshop, we explored persecution by focusing on the family of Anne Frank, who went into hiding during World War Two. Our stimulus was her diary, and this helped us to develop our understanding of persecution as gave further insight into the feelings of someone in that position. Firstly, our group did two still images joint together by movement, to symbolise how time in the annexe had an effect on their lives. In the first still image, XXX and I played Anne and Peter with an initial negative relationship, communicated to the audience by positioning our bodies away from each other and using closed body language. I used a negative facial expression by curling my lip and scrunching my face to represent my boredom. In the same scene, the adults played XXX and XXX were fairly content and used relaxed body language to communicate their peacefulness.

Our transition between the scenes was a mime in cannon. Each set of characters took it in turns to move to their new position which was meant to represent how time had gone. The result of doing this in cannon meant that the audience focused on how time had affected their relationships rather than their own feelings. XXX and I altered our bodies towards each other to show how we had become closer, and our open body language mirrored our thriving friendship. In contrast, the adults altered their relaxed positions by standing up and tensing their posture to show their anger. XXX clenched her teeth to contrast with her earlier smile and signify her broken relationship. Through this, I developed my understanding of persecution, as learnt how the repercussions of it can affect relationships. The parents relationship demonstrated how living in confined conditions can lead people to become sick of each other, yet less obviously I learn that sometimes it could also bring people closer together.

We further explored persecution by doing a thought-track. This took place at the moment when the Franks head a knock at the annexe. I played Anne, and so reading her diary entry helped me to empathise with her, and informed me of the sheer terror she felt. I said 'I feel so

numb, what's happening?' in a low volume, no tone voice to demonstrate complete shock. To bring this emotion to life, our group did an improvised role play for the moment that the family heard the knock. At the sound of the knock, we completely changed our body language and facial expressions to mirror the complete changes in their lives. At the crucial moment, every performer in the scene stiffened their body language and froze for several seconds to mark the moment. Through this, we attempted to communicate how that moment changed their lives as they knew it.

In the third workshop, we performed role plays that used the stimulus of conditions in the concentration camps to show how they impacted the prisoner's lives. XXX's group effectively presented the effect that this had on the family unit. XXX effectively used gesture to play a strict Nazi soldier, by putting her hands behind her back in an authoritative manner. She showed her superiority by standing up straight at the moment when the Jews passed her. This was effective at communicating her sense of authority and pride at her position, as it contrasted greatly to the Jews that passed her – played by XXX, XXX and XXX – who had slumped postures and used the protective gesture of clutching their chests. Personally, I felt that the groups use of close proxemics was effective at emphasising the contrast in between the two social groups, making me understand more about how Jews had an extremely low status, thus why they were persecuted against.

The group used an anti-climax to great dramatic effect. Tension was built up in the scene through XXX's use of voice, as she repeatedly screamed the word 'mama' in a loud volume, distressed tone of voice. Her increasing volume increased the suspense, hinting at a climax. Her high pitch as well as her use of spoken language through the word 'mama' made the audience feel more on edge and concerned for the character, as suggested her innocent nature: the word mama is associated with a child. Both the building of tension and the audience attachment to the characters meant that when ultimately nothing happened, it created an anti-climax. This was clarified with the silence of the actor's, which provided a sense of relief for the audience and characters alike. This was outstanding at conveying how doomed the victims of persecution are. Despite the fact that nothing happened this time, it evidently would do in the future, and while many anti-climaxes could follow, there would inevitably be a climax of terror some point in the future.

Yet how the piece most effectively communicated issues about persecution was through the use of movement, as the characters travelled through the aisle and around the audience while 'marching' for the Nazi guards. This deepened my own feelings on the issue, as much like the Jews in the performance were made to parade among the audience, real Jews would have been made to humiliate themselves in front of an audience in Germany. The moment when XXX tripped over was symbolic of the vulnerability and humiliation victims of persecution suffer, and doing this among an audience helped me to empathise with them. It made me think about the way we treat supposed criminals today, and how persecuting them in such a public manner and humiliating them is almost as bad as the punishment itself.

In the fourth workshop, we did a role play of a typical day for the workers inside a concentration camp, using the stimulus of work slips describing the different jobs endured. We split the role play into two main sections – before and after we had started our jobs – which was established by a mark the moment. In the first half, to emphasise that it was our first day, we used jovial tones of voices and open body language and smiles to show how we had no idea of the terrors in store. Through our spoken language we used phrases such as 'you're lucky' while complaining about our various jobs to show our naivety and insensitivity. We went about our jobs in mime, spaced equally along the stage so the audience could see us clearly. XXX and I played gravediggers, and used wide mouthed, graphic facial expressions to convey our shock and disgust. We used very delicate movement such as tiptoeing around the bodies to show our respect, and lifted the bodies together carefully. This was my idea, as I felt that the heavy load we had to share mirrored the heavy emotional experience we were having, and how the only way to solve it was to work together.

This behaviour was interrupted by our mark the moment, where we used a still image. We froze in our wide eyed and shocked positions to provide a contrast with our blank facial

expressions in the second half. To enhance this, XXX said in a neutral tone of voice 'one month later', the effect being that the audience could see the complete transformation of character in a short space of time. When we continued, we completely transformed our body language; instead of standing up cautiously, we sat slumped on the floor, facing away from each other in complete silence. We continued this transformation into our mime, where we went about the same jobs as before but in a different manner. XXX and I moved quickly, casually slumping the bodies over our shoulders with a blank facial expression as though we had become numb to the pain. We did this independently, and through this I discovered how the workers gave up on the battle of trying to work together, and became robotic and damaged as a result.

Overall I felt that the mark the moment was effective at conveying the tragedy of the concentration camp workers, and how they had to accept the treacherous activities as part of life. XXX's idea to mirror the scenes before and after the mark the moment was extraordinary at establishing the contrast in their behaviour, and enlightened me on how working in such an environment literally corrupted their happiness. This in turn helped me to understand how the persecutors were not always as guilty as they seemed. The unhappiness demonstrated by their characterisation revealed to me how they were just as badly affected by persecution as the victims. To enhance the performance further, I think we could have used music to create a melancholic, mirroring their tragedy.

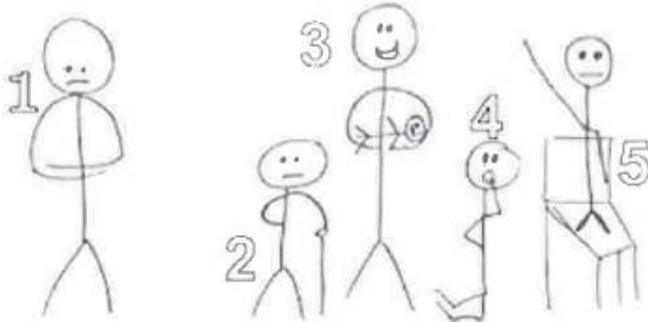
To conclude, I have greatly developed my views on persecution through the workshops, as they have helped me to empathise with the victims and understand how drastic an effect persecution has on people's lives. Surprisingly, I am not able to feel more respect for the persecutors themselves. Although I will never feel this for figures like Hitler, through looking at the effects of the Nazi regime on the worker's lives, I have managed to shatter my illusion of good and bad in people. Workshop Six in particular helped me to understand that some German civilians may have been affected badly too, and would not necessarily have enjoyed what they were doing. So overall, I have discovered the unjustness of persecution. Both the public torment of the victims and robotic hypnotism of the persecutors undermines their positions as independent human beings: persecution affects everyone in society.

Centre Name	XXX	Centre No.	XXX	Centre Use Only	
Student Name	Candidate G	Student No.	XXX	Practical Exploration (6 hours – Paper 01)	/40
5DR01 - Unit 1 Drama Exploration	Edexcel CONTROLLED ASSESSMENT RECORD CARD GCSE DRAMA			Documentary Response (Paper 02)	/20
				TOTAL	/60
				TEACHER-EXAMINER COMMENTS	
Practical Exploration (Paper 01): N/A					
Documentary Response (Paper 02): XXX's written work was excellent and a strong band two response. She gave clear and coherent examples of her practical work and demonstrated a strong understanding of drama mediums and strategies. There is a firm sense that she is embedded with evaluation of others. She justifies her practical work well and it is evident that the practical work has impacted her understanding of 'Persecution'.					
AUTHENTICATION					
Student's declaration: I declare that I have produced the work involved without external assistance apart from any which is acceptable under the scheme of assessment. I declare that I have accurately entered the correct word count in the above "Word Count" box.				WORD COUNT	
				Documentary Response	
				1,895 2000 words maximum	
Signature: Date:					
Teacher-Examiner's declaration: I declare that the student's activities have been kept under regular supervision and that, to the best of my knowledge, no assistance has been given apart from any which is acceptable under the scheme of assessment and has been identified and recorded, and that the final submission has been produced under controlled conditions.					
Signature: Date:					

'Persecution' Documentary Response

Workshop 1

We were looking at 'Family Life' and were given a stimulus to three images, a picture of a Nazi sign, Hitler and men in a concentration camp. We then had to create 5 still images in response to those pictures. Our first still image looked like this...



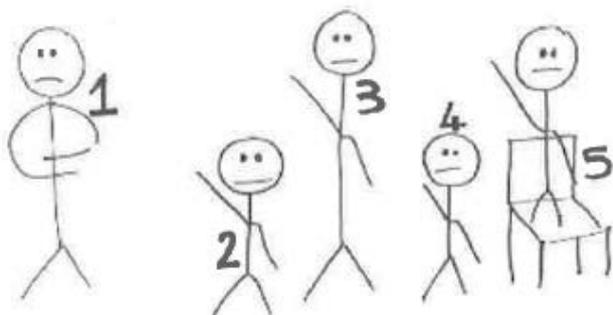
Person 1's body language is hunched over and closed to show that she was vulnerable and alone connoting that she has nobody; she also had her arms folded to imply the emotions of sadness and neglect. Her negative body language implied she wasn't going to let anyone talk to her. Her facial expressions were reflecting sadness, through her frowning and pursing her lips. We used proxemics to show that she was the minority and was separate to everyone else.

Person 2 was very close to the ground to portray a low status, she had a hunched over back, this body language suggested an old character. She had closer proxemics than person 1 so they were two contrasting characters magnifying that person two wasn't neglected and was part of a community.

Person 3 was a woman holding a baby, she had open body language and her facial expressions reflected a joyful, loving character with a lot of hope, she did this by having a big smile on her face and wide eyes to portray her joy innocence and excitement.

Person 4's body language was open, but her being on the ground shows that she wasn't very important. She was looking up at the ceiling to show her youth, vulnerability and innocence. The gesture of sucking her thumb connotes that she was only a young child.

Person 5 was standing up on a chair; straight away this implies a very high status and importance. She had her arm out straight in front of me; this was how the Nazis stood in WW2. She had an open body language and her facial expressions were very concentrated she did this through frowning, connoting that she was a very serious person.



Person 1 in this final still image was very hunched over this body language was contrasting to everyone else's, she also used proxemics to portray the contrast, and to show that she was different to everyone else, she was representing the minority, that weren't Nazis. She had closed body language to show that she was scared, and intimidated because everyone else in the group made her feel disheartened and neglected, she showed this through her facial expressions, for example she didn't make her contact with anyone else and she screwed up her face.

Everyone else in this still image looked the same as each other to build up to a climax at the end of the piece. We all had open body language, magnifying our status and authority; we all made the Nazi action with our arm to portray a strong community. This enhanced my understanding of the theme of community as it allowed me to understand how people worked together to get what they wanted whether this was good or bad they worked in a tight unit supporting one another, this was shown through the mirrored body language in the final still image.

Workshop 2

We had a stimulus of a list of rules that were put in place by the Nazi government for all Jews to follow. In the workshop the task was to create two role-plays, one of a Jewish family before the new rules were put in place and a second role-play of the same Jewish family whilst the rules were in place.

The drama mediums used in the first scene were space and levels, by having the children on the floor and the parents sitting on the chairs, this showed that the parents had authority in the family. We used the medium of space effectively by having very close proxemics to portray that we were a close family. These were used imaginatively because we decided not to have any dialogue but just use our bodies to show our relationship.

We used the drama mediums of movement in the second scene effectively by, mobbing slowly to show how fed up we were but throughout the piece our movement slowly increased that mirrored our emotions, because as time went on we got angrier and more agitated. We also used voice effectively and imaginatively in this scene using spoken language like, 'I hate these new rules.' And 'But we never come in this early' to show that we thought the new rules very unfair.

To communicate the themes and issue in both scenes we used the medium of voice, XXX's voice was very stern when she was talking about going to the synagogue, for example she said 'hurry up we need to be at the Synagogue in half an hour.' Showing that she takes her faith very seriously. The issues were that normal Jewish families were being penalised for believing in the religion that the Nazi's didn't like.

I used the drama mediums of body language and facial expressions to show my characterisation because my facial expressions were happy and calm at the start, I did this by smiling and having a relaxed face also my body language was very open to show that I was confident and happy with the situation that I was in. But in the second scene I was very upset and angry I showed this by having a scrunched up face and I screwed up my eyes, I also had very closed body language to portray that I was on edge. I used my facial expression and body language to show contrast between the two different scenes. We also used contrasting spoken language, for example in the first scene; 'Please can you all come down for dinner.' And in the second scene; 'Get inside now children!' to show the audience how the new rules affected Jewish families. The main idea that I contributed was in the second scene, I thought that we could make a character start to question her faith, because it was her faith that was targeted, this would also engage the audience and make them question their own faith.

This helped my understanding of the issues that Jews faced because I was able to go deep into a typical Jewish families life and experience how, ordinary peoples lives were turned upside down by the Nazis, it helped me to understand the severity of the issues and troubles Jewish people had to deal with at that time how it effected their every day lives.

Workshop 3

We were asked to create a piece of drama using the explorative strategy of role-play. We were evaluating different groups. XXX and XXX were playing the children and were excited by the idea of going somewhere new because all kids love and adventure; they portrayed this by having a fast pace when they spoke.

In the second scene XXX and XXX had a contrasting opinion on whether they wanted to go to the labour camp or not. They found out that their grandad played by XXX didn't want to go to the labour camp, spoken language was used to show how they were feeling; 'Grandad aren't you coming?' and 'Well if grandad isn't coming then I'm not either'. When this happened their

movement slowed down completely they weren't excited anymore, they portrayed this change in emotion by having a really slow pace when they spoke, their facial expressions were suggesting sadness they showed this by pursing their lips and looking down, giving nobody and eye contact. XXX's body language was signifying her displeasure when she found out that he wasn't coming, she did this by holding her head down and putting both of her hands together as though she was praying for him to change his mind.

At the end of the performance XXX looked very lonely as he was looking down at the floor and had very closed body language insinuating that he was scared. The Nazi police then took him away, his facial expressions portrayed regret. In the final moment XXX gave out a large sigh suggesting that he knew he made the wrong decision.

This developed my understanding of the issues that Jewish people faced when they were told that they had to go to labour camps, because by looking at all the characters emotions and contrasting opinions it enhanced my understanding and made me sympathise with the characters, as it realised that the decision they had to make was vital, and impossible to make.

Workshop 4

The stimulus was an extract from Anne Frank's diary. We marked the moment by all freezing in a still image during the mime, when we heard the second knock on the door. We thought this was a perfect time to do it because it signified that it wasn't any workers or a coincidence it showed the audience that this could be it, someone was looking for them, it was also when it really hit the Frank family that they were going to be taken away, so it triggered a very scared atmosphere within hiding. We communicated the theme of the Nazi's terrorising the Jews, as they weren't going to stop until they were found.

I was playing Margot and in the thought I said, 'Maybe it's just the workers?' My line was said in a very slow paced optimistic tone and in a low volume, it showed that I wanted to believe that we would be ok but deep down I knew that someone was going to find us. I said a weary, high-pitched tone because I wanted to sound as though I was staying positive and I didn't want to give up hope, when really I was extremely frightened.

This helped us to explore the themes and issues because for the first time I started to put myself in their shoes and realised how terrifying it would have been. It also helped me to realise how much courage and bravery all Jews would have had, they were going to die in the end anyway but they never gave up hope and the Frank family are a perfect example to show positivity, hope and belief.

Workshop 5

The stimulus for this workshop was a piece of paper with a typical job that a Jew was given, my piece of paper said that I had to clean up all the dead bodies and clean the floors on the gas chamber.

We worked very well as a group because we all contributed many ideas, one of my ideas was to do two different role plays, one when the Jews were first given their jobs and another several months later, but when they were still doing the same jobs.

Everyone in the group used amazing facial expressions such as raising their eyebrows and screwing up their faces to portray how disgusted they were. This helped me to reflect on the themes and issues of how horrific the Jews' labour was, and how they had to put up with such terrible living and working conditions, it enhanced my understanding of life in a concentration camp and how awful their lives were.

We used music at the start to enhance the piece because it engaged the audience and made them feel emotionally engaged with the piece and made them try to understand what they were feeling at the time.

Centre Name	XXX	Centre No.	XXX	Centre Use Only							
Student Name	Candidate H	Student No.	XXX	Practical Exploration (6 hours – Paper 01)	/40						
5DR01 - Unit 1 Drama Exploration	Edexcel CONTROLLED ASSESSMENT RECORD CARD GCSE DRAMA			Documentary Response (Paper 02)	/20						
				TOTAL	/60						
				TEACHER-EXAMINER COMMENTS							
Practical Exploration (Paper 01): N/A											
Documentary Response (Paper 02): XXX demonstrated a good understanding in his documentary response. Although some of his comments are not fully developed, he definitely provides a clear explanation of how each task developed his understanding of the key themes and issues. His writing is clear and coherent and he makes critical judgements of the elements and mediums he used. He clearly explains his own personal contribution to the process and evaluated the work of other to a 'good' level.											
AUTHENTICATION											
Student's declaration: I declare that I have produced the work involved without external assistance apart from any which is acceptable under the scheme of assessment. I declare that I have accurately entered the correct word count in the above "Word Count" box.				<table border="1"> <thead> <tr> <th colspan="2">WORD COUNT</th> </tr> </thead> <tbody> <tr> <td>Documentary Response</td> <td>1,627</td> </tr> <tr> <td></td> <td>2,000 words maximum</td> </tr> </tbody> </table>		WORD COUNT		Documentary Response	1,627		2,000 words maximum
WORD COUNT											
Documentary Response	1,627										
	2,000 words maximum										
Signature: _____ Date: _____ Teacher-Examiner's declaration: I declare that the student's activities have been kept under regular supervision and that, to the best of my knowledge, no assistance has been given apart from any which is acceptable under the scheme of assessment and has been identified and recorded, and that the final submission has been produced under controlled conditions.											
Signature: _____ Date: _____											

Documentary Response – Persecution

Family Life

We had to create and perform still images based on 'family life' and persecution using space and levels and using the drama element of contrast. We were put into groups of four or five, in my group with me was XXX, XXX, XXX and XXX. Our first still image was of a happy Jewish family before the Nazi's hated the Jewish people. We were huddled closely together as a family and the two parents (XXX and I) were standing up behind the three children (XXX, XXX, XXX). Our facial expressions showed happiness as we were all smiling and XXX and I had our body language also showed out love for the children as we had our hands on the children's shoulders. XXX knelt down in front of me and XXX and in between the two girls to show the parents were superior to the children, and the older brother XXX has a higher status to his two younger sisters XXX and XXX. This created a nice use of levels which we were told to try and include in our still images.

In our second still image we used the drama element of contrast to show a clear change of scenes. XXX and I were playing Nazi's who had just killed three Jewish people. XXX was lying face down on the floor facing away from us and XXX and XXX were also lying down with their body language spread out to show it was a massacre. XXX and I were standing behind the dead bodies standing side by side saluting to show respect/honour for the Nazi's leader, Adolf Hitler this use of level shows dominance of the Nazi's over the Jews. Also standing behind the dead bodies with a straight body position shows the superiority Nazi's have over the Jewish people.

By doing these still images I now understand how venerable the Jewish people were to the Nazi's because the Nazi's had complete power and control over the Jews and how badly their life's were ruined by the Nazi's. by looking at the still images I now appreciate that it's a sensitive topic because it ruins so many peoples life's.

Life as we know it

We had to create and perform a role play based on the end of life as we know it. The stimulus was the list of rules given to the Jewish people by the Nazi's, in our first scene we were sitting at the table as a family (XXX, XXX, XXX and I) before the rules were given out. It was a nice happy dinner with everyone getting along; you could see this through the use of the drama medium of voice. For example; our voices were soft to show compassion towards each other and to indicate that there was a calm atmosphere. However in our second scene based on after the rules were declared to the Jews, there was a very tense atmosphere and everyone was on edge because they were restricted. To show this we used voice and contrast between the two scenes. Our voice in scene two was different from in scene one because me and XXX acting as the parents were screaming at the children (XXX and XXX) because we loved them and screamed a lot because we were protective over the kids and didn't want them to break the rules and get in trouble so we had to show a lot of discipline in scene two which we didn't have to do in the first scene. I really liked in our two scenes the space and levels we used because we started with the parents sitting inside the house and the children standing outside the house, then XXX took the kids inside where we were all stood up having an argument. If I could improve on thing about our performance was if I used voice more confidently and shouted louder to show my anger more clearly.

This role played helped enhance my understanding of the word persecution through thinking about how the Jewish community were restricted from doing the things they like to do by Nazi's just because they were Jewish. The Nazi's created a set of rules that Jews had to follow or it would result in immediate arrest. They had to wear a yellow Star of David pinned to their clothing to show that they were Jewish, they couldn't run a business and they had to be in the house by eight o'clock. When I heard these rules it really made me feel sorry for the Jewish people that they were forced to live like this with no choice for no reason, It was unfair and it frustrated me that people actually had to abide by these strict rules, like any person they should have freedom and equality like everybody else.

Ann Frank

This workshop was based on the information on Ann Frank and the diary entry. This workshop was called 'in hiding' and I was put into a group of five along with XXX, XXX, XXX and XXX. In this lesson we used the drama strategy mark the moment in a still image to show XXX as the mother telling off the children, this was a key moment in our role play because it shows the impact the Nazi's have on the Jewish family's life. I was Ann Frank's father, XXX was the mother XXX was Ann Frank. We used the drama medium of space and levels in the performance we were all sat down except XXX until a loud banging on the other side of the door started. No one made a sound to show we were all scared and we held the mark the moment for approximately 5 seconds to show it was a key moment in our mini role play. The drama medium of mime and gesture helped my understanding of what the family went through for such a long period of time because practicing the role play and performing it involved being quiet throughout which made me think that's what it was for them except it was for over a year they had to stay in silence for the majority of the day every day of the week.

In this lesson we had to do through tracking in character, as the dad my thought track was 'what are we going to do?' This reflected on the time period when the Jews were hunted and sent to concentration camps but my family was in hiding and we didn't know how long this would last. I delivered the line at a slow pace and used a low pitch to show that we were in a bad situation in the long run; if I had screamed this line in a fast pace it would have been more dramatic to show we were in danger at that exact moment however my character was thinking about the future for his family.

Goodbye

In workshop 5 we were put into groups of five or six and were told we had to perform using the explorative strategy of role play based on 'conditions in the camps' using the drama element of either climax or anti-climax.

I put forward the idea of using the explorative strategy of mark the moment at the end of our climax performance, the Jews (XXX, XXX, XXX, XXX) were being separated by their age by the Nazi's at the concentration camps (XXX and myself). XXX playing the husband doesn't want to be separated from his wife XXX and refuses to obey the Nazi's, he starts an argument with the guards and as a result, XXX shoots him in the head in front of his wife. After XXX is shot and the wife XXX and the two guards are looking down at the dead body. That is where we chose to mark the moment with a still image.

One group I evaluated was XXX's group. This group's performance was very powerful because they experimented with the actor-audience relationship. By positioning the audience in groups with a space running down the middle and on the outsides of where we were seated, was really effective because when they were walking around the room in between the members of the audience it made us feel like we were their actually witnessing the people being treated badly in the labour camps. Another thing that worked well in their performance was the use of voice; they used voice well when XXX and XXX who were the guards screamed at XXX and XXX who were the Jews. The guards adopted deep loud and commanding tones of voice, making me feel the fear the Jews would have felt.

A day in the life of a concentration camp

We were put into groups of four and five and I was in a group with XXX, XXX and XXX. We were given a different character each and had to perform the drama element of role play for each. One idea I contributed for my group was in the third role play when I shout at XXX and XXX gets scared so when it's her turn to talk to me (playing a guard at the concentration camp) XXX (as the Jew) ran away. Another idea I put forward was the Jewish people whose soups were poisoned, had to cough for effect to show the pain and discomfort they were in before they died from poison. In our role plays we used the drama medium of voice to show the suffering that took place at the concentration camps. We used voice when they I as they guard screamed at the Jews to command them to do as I say and when XXX cried with terror when she saw the dead bodies in the graveyard scene.

Centre Name	SCHOOL 2	Centre No.	
Unit Number	5DR01	Level	GCSE

GCSE Drama Unit One – Summer 2014

VIDEO/DVD SAMPLE TIME SHEET

This form must be sent to your Moderator with the other material for Unit I.

Unit No.	1	Theme/Topic/Issue	PERSECUTION
-----------------	----------	--------------------------	--------------------

Time	Activity
	Prior to the assessed part of the session, students had created a whole class drama representing a typical day in a concentration camp – extended to include improvised reactions to the liberation of the camp by the British army
	They then went on to create a whole class tableaux with thought-tracking of the survivor’s experiences
00.00	Student introductions and candidate numbers. Students are wearing T-shirts with their candidate numbers on
00.40	Students move into hot-seating task, using the work done immediately before the filmed session as the basis of their characters’ ideas
12.00	Students share hot-seating task. One student played a journalist and the other a survivor. They then switched roles so that they had the experience of both.
18.00	In groups students create an abstract role play to represent the experience of a survivor
42.00	Students begin to share work in progress
50.00 approx	End of session

Teacher-Examiner’s declaration:

I confirm that I have checked the quality of the DVD/video(s) and noted any issues above. All candidate introductions are clearly filmed at the start of each recorded session. I understand that by signing the declaration I agree to our work being used to support Professional Development, Online Support and Training of both Centre-Assessors and Edexcel Moderators. I agree to the use of personal information, including our image if featured in the recording, by the Awarding Body Edexcel, part of Pearson Education Ltd for the purposes of development or training, examiner support, centre assessment of learner material. All personal details will be kept in accordance with the Data Protection Act 1998.

Name of standardising Teacher-Examiner (PRINT)	Signature	Date

Centre Name	SCHOOL 2	Centre No.	
Unit Number	5DR01	Level	GCSE

GCSE Drama Unit One – Summer 2014

SAMPLE SESSION RECORD CARD

This form must be sent to your Moderator with the other material for the Unit.

	Student No.	Student Name	Student Description (e.g. red shirt)	Teacher-Examiner Comments and mark
1 TOP	1 st on intro	CANDIDATE A	Long Blonde Hair, works with candidate B in task 1 and candidate E in 2 nd task	A highly focussed and imaginative student with a very strong grasp of the theme shown through her use of characterisation and Drama form. Both her hot-seating work and the ensemble response clearly demonstrated this high level understanding through her use of the drama medium. /40
2	14 th intro	CANDIDATE B	Brown haired female with pinned up and pulled back from face Works with Candidate A in 1 st task	A very engaged and imaginative student whose work demonstrated a clear grasp of the idea of persecution both in pair work and her group response. Her collaboration on the hot-seating was especially pleasing as was her use of the Drama medium here. /40
3	10 th intro	CANDIDATE C	Thin boy, tall, brown hair with side fringe	An imaginative student whose response to the stimulus showed very clear understanding in this session. He used the drama medium with precision when creating characters and emotions in both tasks. /40
4	4 th intro	CANDIDATE D	Black hair with fringe.	A student who was able to contribute ideas and content consistently and who created some interesting although slightly uneven characters in response to the stimulus material, showing a very secure grasp of the theme through her use of the medium. /40
5 BOTTOM	6 th intro	CANDIDATE E	Dark haired boy works with candidate A in task 2	A supportive student who contributed solidly although at a lower level than some of the students with whom he worked. His use of the medium showed control and understanding for example in the puppet/ dream work shared. /40

Teacher-Examiner's declaration:

I confirm that I have checked the quality of the DVD/video(s) and noted any issues above. All candidate introductions are clearly filmed at the start of each recorded session. I understand that by signing the declaration I agree to our work being used to support Professional Development, Online Support and Training of both Centre-Assessors and Edexcel Moderators. I agree to the use of personal information, including our image if featured in the recording, by the Awarding Body Edexcel, part of Pearson Education Ltd for the purposes of development or training, examiner support, centre assessment of learner material. All personal details will be kept in accordance with the Data Protection Act 1998.

Name of standardising Teacher-Examiner (PRINT)	Signature	Date

Unit 1/5DR01 Paper 01 Standardisation record form

(to accompany Unit 1 Practical session)

<i>Student</i>	<i>My Mark</i> /20	<i>Edexcel Agreed Mark</i> /20	<i>My Comments</i>
Candidate A/ 01			
Candidate B/ 01			
Candidate C/ 01			
Candidate D/ 01			
Candidate E/ 01			
General Notes about the Documentary Responses			

Unit 1/5DR01 Paper 02 Standardisation record form

(to accompany Unit 1 Documentary response)

<i>Student</i>	<i>My Mark</i> <i>/20</i>	<i>Edexcel Agreed Mark</i> <i>/20</i>	<i>My Comments</i>
Candidate F/ 01			
Candidate G/ 01			
Candidate H/ 01			
General Notes about the Documentary Responses			

UNIT 2/5DR02

Unit 2/5DR02 Record of Work

Exploration of a complete play text *Too Much Punch for Judy* by Mark Wheeler

NB: The text was read before the assessed work began. Tasks during the 6 hour assessment were differentiated in terms of outcome and more complex challenges were provided within the structure for more able students.

Intro) Warm up, vocal and physical (relax students and get fully prepared for work)

1A) Show students two drink drive adverts. After each one students evaluate what is good about these adverts - what are the good '**Elements**' (**Action/Plot/Contrast**- which make them effective and why) -They made notes to go towards their final controlled coursework.

1B) Recap all story, themes, plot, characters etc. then read pages **23-24**, the description of the crash, discuss their responses to it and ideas they may have for staging it. They wrote these down onto the scripts as they could be used in their coursework response.

1C) Pairs - Students create a series of images (**freeze frames**) which show the accident in various stages, added music to this; ask students which music they would add to gain their responses, also what is the impact of adding **music** considering contemporary relevance.

- Just before losing control - fun
- At the time control is lost
- Realisation of impact
- Impact

Watch and evaluate -they should highlight the how the **elements** are used in others and their own work and the impact this has on the work – **contrast** was the major aspect and they highlighted how this was made effective through the **drama skills**. Also they should made comments on how the **music** affects the piece.

Re-affirm with them what the **elements/mediums** add to the scene and why they are effective. Also what the impact of using a **freeze frame** is, how does this help communicate the crash and help an audiences understanding.

1D) Then asked to add a **plot change** (if able). Practically work on this.

Then ask questions about how does this impact on the portrayal of the freeze frames and also what is the dramatic effect of this.

2 hour session

2) Now in Groups of 4- Students must create a **soundscape** to go with the series of images or which lead into the first image. Ask them to consider structure of the sounds and how this represents the crash - also key questions on what the impact will be on the audience.

2A) Then work practically on creating this in their groups.

2B) Get each to listen to the soundscapes and consider the positives of each and why they are effective. Get each to make notes upon this and how this is a good use of **explorative strategy** within the scene.

2C) Next they are to then think about their audience response to crash and combining their first images with the soundscape. They should incorporate some **Brechtain Narration** they should think carefully about the message being conveyed.

2D) Give time to discuss and create

They must then attempt to use any explorative strategies and mediums at their disposal to present this event - it must not be simply an enactment of the crash (incorporate all the exercises from the last two lessons that they have just done). Possible **forms** and **mediums** to use are:

- Music
- Lights
- Set
- Synchronised movement
- Slow motion
- Freeze
- Soundscape
- Split scene
- Thoughts aloud/monologues
- Flash back/forward
- Rewind
- Narration/news report
- Consider practitioner influences

During this process stop them to make notes on how they are using at least **four explorative strategies** and two **mediums**; they must have this as this will go towards their controlled coursework. They need to make sure the link it to understanding the effect it will have.

2E) Ask them to show their work and evaluate themselves afterwards, making notes on this and the effect of their work and why it had that effect.

2 hour session

3) Read the final part of the extract (**pages 26-28**), students as they read are to write their responses to the extract and specifically the **elements** within it such as **Action/Plot** and the different thoughts and feelings of Duncan.

Then ask students to pick four specific points within Duncan's monologue and create **four specific freeze frames** that show a range of his emotions. This can be done as if you're there or as you recollecting it. Students work individually on this and perform individually.

Watch and evaluate others and highlight how a range of **elements** have been used and how these help your understanding of Duncan's character.

They are then in groups of four to recreate this **monologue** each taking on different emotions within the extract.

They are to create a monologue **performance** of this extract (share it out so that some students take page 26, some take page 27 and the last third take page 28 - this way they are doing different stages and it isn't too long for them. Also, you can watch them in groups of three following straight on from each other!).

They can use the photocopied extract and add in extra stage directions i.e. physical expressions and movement. It is not to be performed exactly as stated in script - make it separate and your own. Consider not only **explorative strategies (forms)** but also **mediums** and **elements** of drama as this is the development section and they will complete coursework on it!

2 hour session

Centre Name	XXX	Centre No.	XXX	Centre Use Only	
Student Name	Candidate F	Student No.	XXX	Practical Exploration (6 hours - Paper 01)	/30
5DR02 - Unit 2 Exploring Play Texts	Edexcel CONTROLLED ASSESSMENT RECORD CARD GCSE DRAMA		Documentary Evidence (Paper 02)	/10	
			Response to Live Performance (Paper 02)	/20	
			Paper 02 SUB TOTAL	/30	
			TOTAL	/60	
TEACHER-EXAMINER COMMENTS					
Practical Exploration (Paper 01): N/A					
Documentary Evidence (Paper 02): Excellent evaluation, clear understanding of character, genre, style and practitioner awareness. Confident application of dramatic terms. Perceptive in evaluation and a really great piece of work tracking XXX's overall understanding.					
Response to Live Performance (Paper 02): Understands genre, style and plot – examples provided and results analysed. Relates to modern context. Excellent evaluation some informed and critical judgements. Occasional minor errors.					
AUTHENTICATION					
Student's declaration: I declare that I have produced the work involved without external assistance apart from any which is acceptable under the scheme of assessment. I declare that I have accurately entered the correct word count in the above "Word Count" box.				WORD COUNT	
				Documentary Response 998 <small>1,000 words max</small>	Response to Live Performance 1,976 <small>2,000 words max</small>
Signature: _____				Date: _____	
Teacher-Examiner's declaration: I declare that the student's activities have been kept under regular supervision and that, to the best of my knowledge, no assistance has been given apart from any which is acceptable under the scheme of assessment and has been identified and recorded, and that the final submission has been produced under controlled conditions.					
Signature: _____				Date: _____	

Documentary Response

Response to 'Too much punch for Judy' by Mark Wheeler

The play that I studied for this exam is 'Too much Punch for Judy' by Mark Wheeler. This play is about drink driving. The style of this play is gritty realism; this play was made to show people the results of drink driving. The genre of this play is tragedy. To show gritty realism, we showed how dreadful and grotesque crashes can be by using Artaud's *Theatre of Cruelty* which aims to shock people into not doing something, it also adds to Wheeler's message about drink driving and how it can affect you and others around you. The parts running up to the crash are the most shocking for me as it shows how tragedy and fun can become so close in such a short space of time.

When we looked at the crash we looked at before during and after. We did this by showing four different freeze frames. The two freeze frames that contrast most are the first and last. In the first free frame XXX and I were all laughing and joking with our posture really relaxed, in the last freeze frame I acted with a neutral face and a slouched physicality to show the death of Jo, XXX was knelt down on the floor. This showed levels, and how Judy went from a high status being the driver to a low one, made up of guilt of Jo's death. The effect of the plot was to show how quickly it could go from good to bad. The music that we used were 'You got the love' by Florence and the Machine. We used this so that a modern audience would understand the effect that it was meant to have. The lyrics of 'You got the love' add a sense of dramatic irony to that scene. As it was if Jo was saying I put my life in Judy's hands, I know that I can count on you. The lighting that we used went from very bright and colourful to represent happiness and fun to very dark and dingy to show the death of Jo. This makes it look like they were getting closer to death itself throughout the performance. The effect of these freeze frames was to scar the audience, as of Artaud's *Theatre of Cruelty*.

When we looked at the crash we presented it in a more interactive way. The soundscapes were to show the lead up to the crash, with this we wanted to unnerve and shock the audience. In the other group XXX and XXX were saying 'trust' and 'faith'. They started saying it slow and in a whisper. They built up in speed and volume until they reached a climax and the crash happened. These words were to show how each of the girls felt before the crash. The group also used two others to be playing Judy and Jo as if the crash was taking place at that moment. So that XXX and XXX were playing the ghosts of themselves revisiting the crash later on in life. Audience placement helped the audience see it from all angles as if they were pedestrian's passing by in the street. To show this we were placed either side of the group that was performing. The effect left me wondering what they could have been going through just before the crash.

We then looked at what happened afterwards, using the eyewitness Duncan. I think that Duncan's monologue showed the shock and terror of an innocent bystander in a horrific circumstance. We see this as there are lots of emotions trying to show themselves throughout his monologue. The horrific injuries he sees while helping with the crash are adding to the gritty realism. XXX, was portraying desperation and urgency in his freeze frame, used facial expressions of closed eyes and gritted teeth to show that he was trying to get the car door open. He was also slightly leant back to show that he was using his own body weight to get the car door open. This added tension as nobody knew if he would get the door open. Another freeze frame was one that was portraying shock. He did this by bowing his head as if reliving what he a just seen. His posture was slouched as if he was exhausted form what had just happened. His hands were clutching a glass to show he had tried to drink away what had happened. We explored this part of the script by using Stanislavski's Emotion Memory this is where Stanislavski taught his actors to look back into their past and use memories of their emotions to help them portray emotions that certain scenes require. This helped me portray emotive scenes in a realistic manner. It also helped me understand the physical side with gestures, stances and the way I talked. I think that multi-rolling in the freeze frames helped a lot as you got to see the contrast between two different emotions with the same person acting them.

After I had finished the workshop my understanding of the emotions have developed. I have learnt how to use emotion memory. After exploring the script my understanding of the crash has improved as well as why Mark Wheeler wrote the play. After completing this script and write up, I would not drink drive or get in a car with someone who was. This is because I am now more informed about the consequences of drink driving and how easy it is to do as you may think that you are under the limit when you are way above it. Also the fact that you cannot do anything to speed up the time it takes to be sober, and that many go to work the next morning still over the limit. Also the drink driving adverts had a big effect as they showed what could happen without warning. You could crash and kill anyone nearby be it people in the car with you or people passing by.

Response to Live Performance

Live Theatre Evaluation

We went to see 'Journey's End'. This play was written by R.C. Sherriff in 1928. My first impression about the performance was that the detail that had gone into the costume and stage. You could see on the stage quite clearly all the things that might have been lying around inside a dugout, like lamps, maps and numerous instruments for writing and drawing. The costume that the actors were wearing really grabbed my attention as soon as the curtain first went up. The style of costume was to set the tone for the rest of the play.

To understand the performance you must have understood what the plot was about. The plot was about a group of five officers stationed in a support trench in occupied France. One of these officers is Raleigh; he has just joined up to the army fresh out of school. He is keen to make a good impression on the commanding officer of this station Captain Stanhope, who is a family friend and an old school captain. Although some of the officers do not know it yet, Raleigh is the heart of this stationed group, and they come to realise this throughout the play. While I was watching the play I saw that the style used in the play was Stanislavski's Naturalism. Stanislavski's Naturalism is all about real life emotions and people would really react if put in certain circumstances. Unlike other styles such as Artaud's style; I think that naturalism was used very well, from what I saw in the performance. While watching the play I could see that there were two main genres these were tragedy and comedy. Tragedy was in the play mainly from the middle onwards started off when Osborne was killed in the raid on the German trench, through many of the other soldiers eyes he was just a minor casualty in a major win over the Germans, but to Raleigh he was more of a father figure and it really struck him hard when the cold reality of him being dead was realised. Comedy was shown from many of the characters throughout the performance, but the main source that I could see it coming from was Trotter. Trotter's comedy made the mood of everyone around him lighten, as it took their minds off the trouble that had burrowed its way in throughout their stay in the dugout. I think that the comedy part of this play was to show how soldiers in the war took their minds off whatever was happening around them. Comedies mix with tragedy make a brilliant combination throughout the play, as once the group of officers got to their most happy point in the performance. Tragedy would bring back the cold and very reality of the war, with the death of one of the officers as we saw with the way it affected people when Osborne died.

It was important to know some of the history behind this play to get the best experience out of it. This is because if you did not have much understanding about it then you would not understand some of the reasons why young men fresh out of school would join up to the army. Or some of the language used by the soldiers inside the dugout like whizz-bangs and other terminology used by the armed forces. I think that the impact that this play would have on our society theirs is that war is not glorious and that the realistic side of it is that it is inhumane for the people that have to fight and the ones that were unfortunate enough to get killed in it.

The performance was made better through the explorative strategies used throughout the play. The two main strategies used that I could see were soundscapes and freeze frames. In the soundscapes they used explosions these were used when there was either a change of scenery or they had all left the trench like when the Germans attacked the English trench. The effect of this was it gave us something to use to imagine what was happening on the outside of the dugout. This gives us more options with was we want to see. We are not bound by what they can do on the stage at this point; we can do whatever we think needs to be placed in at this point. I think this was well used as they did not have time to change the stage which would of made us lose our point in the play because a scene change of such magnitude that would have had to of happened would of taken a while to perform. The freeze frame that consisted of the cast standing in front of a screen showing the million names of the soldiers that died during World War One that was used at the end of the performance was very well thought through. It gave us a moment to reflect on what happened throughout the play but is also gave a few minutes silence for those that lost their lives in was throughout the generations. I thought that this showed great respect to the fallen who fought in past and present wars.

The elements of drama in this play were really important as they added to the overall performance. For example the actor who played Raleigh had the biggest transformation throughout the performance in my eyes; I think that this is because of the way Captain Stanhope responded to him when he first entered the dugout, also through the post-traumatic stress and the fact that he has seen a close friend die right in front of him, made it show very clearly how much he has grown up as a character. The transformation was made even clearer through the way that he started at the beginning of the performance, this is because of the gestures and the way that he stood, which was very upright and ready to do anything that would please his superior's. He was very full of life and very happy with very clear expressions when he first entered. But throughout the play you could see the energy go from him as did his clear expressions. The effect of this is that it shows how war ages man. The actor who played Captain Stanhope had a big transformation throughout the play, I think that this is due to the amount of drink that he had throughout the performance and also the post-traumatic stress that he had had imposed on him as a result of the war. For example at the start of the play he was relaxed with the behaviour of the officers, he showed this by chatting and having a laugh with them all, this was shown through friendly facial expressions, postures and vocal tones. But as the play progressed the amount of drink and the post-traumatic stress made him more and more on edge until he would snap with shouting fits at the other officers, in these fits his vocal tones would go from quiet to very loud as well as his posture which would change to a very in your face one. The effect of this is a man who is struggling to cope with the drink and the war imposed on him.

The medium of costume was important to show when the play was set, and to show the contrasting emotions of each of the characters. For example all the soldiers were wearing what we think is the traditional clothing fabric jackets and trousers, walking sticks, helmets boots and gasmasks. When Raleigh came in covered we knew from that very moment that he was not himself, this is because all he did was sit down and shake which was not anything like what we had seen him do throughout the rest of the performance. The costume helped tell the story because when this play was set chemical warfare was used so they needed to have gas masks, throughout the play we saw the soldiers putting gas masks on as if preparing for the worst even though every time they entered the dugout they said it had been quiet out there. The costume also tells us of the status of the soldiers, the officers had a much more tanned costume while the private had a darker coloured costume.

The staging in the play was very well used as it showed where the men spent so much time. When I first walked into the theatre the first thing that I noticed about the stage was how dim it was as it was as it was nothing like I expected. I was expecting to be seeing the trench overlooking no man's land, so seeing this really made me think about what was going to happen in this play. This helped show how time and setting because at this time there were no electrical lights and so this made the dugout dimmer because candles are no way near as bright as our electric lights today. The fact that they did not change the stage to show the outside world, and just leaving the doorway helped us to imagine what lay beyond the doorway; this was brilliant because it meant that that we could imagine far greater things that they can perform on the stage. The effect of the smoke machine was used during the periods of which the actors were off the stage and while the soundscapes were happening. The smoke machine would start up once the soundscape was a few seconds in. It helped the audience incorporate both the soundscape and the use of the smoke machine to tell what was happening while the actors were off stage.

The medium of music was used at the end of the play. The music that was played during the freeze frame was the last post. I knew that as soon as the music was played with the freeze frame that the soldiers had died during the final defence of their trenches, this is because the last post is used to honour the fallen from wars throughout the generations, this gives us time to think about what has happened during the performance and also to honour the dead as well. During the performance because not much music was used when it was finally used it made a huge difference although that this music was not played loud but the fact that it had been so quiet this clear bit of music at the end really grabbed our attention to something that is very important.

Another effective medium used during the performance was that of lighting. The effect that lighting had on the play was very noticeable; the mix of electrical and normal lights had a good effect at showing us what a dugout would look like from the inside. We could see that the play was progressing because at the entrance to the dugout the light that was there kept on changing to show the progression from night to day, they did this by varying the brightness of the light as well as the colour to show the right time of day.

I think that this play is one of the best that I have ever seen. I liked their use of explorative strategies such as the way Raleigh was characterised was brilliant his transformation from school boy to soldier was noticeable and very well performed. The medium of costume was very good. When Raleigh came in after the raid covered in blood and shaking he did not need to speak for us to know what was wrong as his actions and clothes spoke volumes for him. R.C. Sheriff's use of Stanislavski's naturalism gave a very good representation of what life would have been like in the trenches. Overall I think that this play was well directed and performed.

Centre Name	XXX	Centre No.	XXX	Centre Use Only	
Student Name	Candidate G	Student No.	XXX	Practical Exploration (6 hours - Paper 01)	/30
5DR02 - Unit 2 Exploring Play Texts		Edexcel CONTROLLED ASSESSMENT RECORD CARD GCSE DRAMA		Documentary Evidence (Paper 02)	/10
				Response to Live Performance (Paper 02)	/20
				Paper 02 SUB TOTAL	/30
				TOTAL	/60
TEACHER-EXAMINER COMMENTS					
Practical Exploration (Paper 01): N/A					
Documentary Evidence (Paper 02): XXX shows an excellent understanding of mediums/elements/strategies in relation to the text. He evaluates throughout and writes in enough detail to get a sense of scene created.					
Response to Live Performance (Paper 02): Some superb comments informed and critical – QWC minor errors wide range of production values discussed. Useful exemplar provided. Aware of audience response, relates to modern context.					
AUTHENTICATION					
Student's declaration: I declare that I have produced the work involved without external assistance apart from any which is acceptable under the scheme of assessment. I declare that I have accurately entered the correct word count in the above "Word Count" box.				WORD COUNT	
				Documentary Response 1,015 <small>1,000 words max</small>	Response to Live Performance 1,984 <small>2,000 words max</small>
Signature:				Date:	
Teacher-Examiner's declaration: I declare that the student's activities have been kept under regular supervision and that, to the best of my knowledge, no assistance has been given apart from any which is acceptable under the scheme of assessment and has been identified and recorded, and that the final submission has been produced under controlled conditions.					
Signature:				Date:	

Documentary Response: 'Too Much Punch for Judy' by Mark Wheeler

We've been studying the play 'Too Much Punch for Judy' by Mark Wheeler that highlights drink-driving in society. We talked about the main styles and genres present in the play. Gritty realism shows the true horror of the crash; also, because Mark Wheeler created the play based on the information given by the characters, the play takes a documentary format. The main genre in the play is tragedy; due to Jo's death. Section three was a part of the play that impacted me hugely. We explored the script using aspects of Artaud's '*Theatre of Cruelty*' as mediums like sound and lighting bombarded the audience whilst informing them about drink-driving.

To understand the crash more, we looked at events before/during and after. In our first two freeze frames, Judy doesn't change her body language or facial expression to show she's unaware of what's happening her posture is relaxed and her body language's confident because of the alcohol; she was therefore in a strong and tall upright position, rather than a slouched position which would have also represented the fact she was drunk. We represented the alcohol by having her left hand outstretch to show she's holding a can of lager. Jo's arms around Judy's shoulder in the first freeze frame using proxemics to represent their closeness. In freeze frame two she realised they're losing control of the car and she physically separates herself from Jo to signify their separation. In freeze frame three, Jo's holding onto the car door, her facial expression shows dead and her posture is very uneasy to illustrate fear, whilst looking away from Jo shows their further separation. Judy's turning the wheel in an overly-dramatic manner so her head's slightly tilted in the same direction as the car but her eyes are shut to demonstrate her fear. In freeze frame four, the staging was crucial because Jo and Judy are now on opposite sides of the stage to show the contrast in their positioning from the first freeze frame to represent the effects of drink-driving. Jo's lying down, her outstretched arms represent her lack of control but Judy's knelt position using levels to show status. Judy's staring at Jo and her regretful facial expression paints the picture of her mistake. The atmosphere in freeze frames one and four show the contrasts in emotions. In one, the comfortable laid back atmosphere quickly ceases and by four the regret and hopelessness is shown. The effect's quite moving because the text it shows how close fun and tragedy can be. 'You've got the love' by Florence and the Machines was a very effective song to choose as the pace of the song helps demonstrate changes in atmosphere. The lighting played a crucial part in the overall scene as it enhanced the performance. The lighting starts soft, lighter colours are then replaced by red lighting signifying the tragedy creating tension. It helped enhance my understanding of the text and also character relationship which was explored through proxemics.

We used soundscapes to present our interpretations of the crash. Choral speech was incorporated well to remind the audience of the words used before the accident. The constant reminder of the alcohol related conversation created an eerie atmosphere enhanced by blue lighting. Counting's incorporated to represent a heartbeat. As their heartbeats quicken, the pitch and pace of the counting increased and on the moment of impact the counting ceased. Audience placement was used to maximise the complexity of the scene as the audience saw everything from different angles. The use of mediums enhanced the overall convincingness of the performance as it showed a lot of different aspects of the scene with a limited amount of resources. They were also immersed in the action provoking visceral reactions. The activity helped me gain a better understanding of how to create fear in a then literal way, I learnt about the importance of varying vocal tones such as to create a successful soundscape.

Duncan was the key witness in the accident, so we decided to look at his character. I was quite disappointed with the speed in which he attended to the victim as I felt he used his neighbours as a scapegoat to hide his laziness. The monologue was more realistic because we were re-enacting it in the same way in which it'd happened. By taking our lines from the script itself, multi-rolling became a lot easier. In one freeze frame, Duncan attempts to open the driver's door. His hands are clenched which signified the amount of strength he's using. His eyes were closed and he's looking away from the car to represent his squeamishness to the situation. In another, we see Duncan immediately after the crash. He's sitting on a chair yet looking

towards the crash scene. His facial expression's blank because of the images from the crash and because Duncan's reliving the trauma. Multi-rolling was an effective way of portraying Duncan because it allowed us to show a variety of emotions. By giving everyone a purpose, it helped them focus on one aspect of the performance and gain a better understanding of Stanislavski's '*emotion memory*'. *Emotion memory* is used in order to portray a certain emotion as convincingly as possible. In order to be able to get that emotion across, you remind yourself of a memory in which you felt that particular emotion, you then try to relive that moment but in the context of the performance in which you're doing. Two contrasting emotions were anger and fear, these emotions helped us symbolise two crucial emotions Duncan experience. The only negative of the performance was the staging, we didn't show Duncan physically which may have enhanced our roles further.

Throughout the workshop, we were taught more about developing, sustaining, and establishing characters. My understanding of portraying emotions of characters has increased, and my understanding of *emotion memory* also increased. This was mainly down to the fact that I'd not used *emotion memory* in my acting before so it was good experimenting with it.

Response to a Live Theatre Evaluation

Title: Journeys End
Playwright: R.C. Sheriff

I was very impressed with the Journey's End performance. I've only been to the theatre a couple of times so the staging and characterisation was particularly impressive to me. Research before the play was key to understanding and gave me greater knowledge of what I was about to see. The story's about a group of soldiers that are fighting in trench warfare in World War One. We see them quarrel, discuss and give us an insight into the lives of the soldiers, who're waiting for a big battle, they'd been waiting for months for it to happen but they'd received information from a 'Hun' about the day. They'd been told that the battle would be at dawn on the Thursday so the play is the lead up to the battle. It shows us that not all the soldiers are the same and what their views of war were and their feelings about risking their lives for their country.

Throughout the play, the language and acting used led me to believe that the style being demonstrated was Stanislavski's naturalism. I could tell from the characterisation, the actors didn't over or under act but instead took the roles of their characters and they also didn't separate themselves from the character. It was obvious to me that the two main genres were comedy and tragedy, this was mainly down to there being a lot of humour throughout the play as well as there being loss of life which brought about the element of tragedy. Mason and Trotter stood out for me as the two soldiers that gave the play the element of comedy, Mason was a soldier and cook but he demonstrated his lack of food knowledge when he was preparing a meal and realised he'd got the wrong dessert. Up until then he had been led to believe he'd purchased pineapple chunks which he was expecting to serve for dessert, matters were made worse when he realised it wasn't the fact he'd bought the wrong fruit. His facial expressions gave the impression that he was a jolly fellow and his gestures showed his friendliness and warmth towards his comrades. The effect of the humour, tragedy used in naturalism helped me gain a better understanding of the play because I think that made the play more believable and realistic. There's obviously the on-going fight against terrorism in the Middle East and although some reporters try to help us gain a better understanding of what it's like to serve out there, the play taught me all army personnel are just normal men and women like ourselves that have just been put in a different situation to ones we'd find ourselves in. It also made me aware of the physical, mental and emotional sufferings that soldiers endure today. Barely any of the soldiers return completely unharmed and also if they had come home unharmed, they'd be seen as the people that didn't play an important role in the war effort because they've got nothing to show for it.

The storyline was enhanced greater through the use of explorative strategies, although there was a lack of explorative strategies due to the naturalistic performance, two that stood out for me were the freeze frame at the end of the play and the soundscape used at the end of the play. The freeze frame at the end of the performance was a sort of silence in respect of the soldiers who fought in the war but also a chance for the audience to reflect on what we'd seen. I also definitely felt the board behind the soldiers with a list of names of people who'd died in the war was a nice touch to the play because it also reminded us of the great number of losses suffered. I think the soundscape was used as a substitute to music because although at the end there was the tune of the Last Post, the atmosphere at the end was effectively portrayed when the soundscape seemed to be coming from everywhere making it feel as if there was no way out and made me feel trapped, a lot like how the soldiers would have felt in battle. The climax seemed to be invisible because the sounds didn't increase or decrease in pace or pitch so I was never sure when the noise would cease, a lot like the soldiers being unsure of when gunfire would cease and the war itself.

Elements of drama were of huge significance in the play because it aided to the atmosphere, there were contrasts in the personalities of the soldiers which added to the tension because you were never sure if the soldiers would get along. Hibbert was probably the soldier in the trench that featured the least throughout the play although in the scene in which he tries to confront

Stanhope, we see that there are two sides to his character. In the moment leading up to this event, he seems shy and seems to respect Stanhope a lot, and just does as he's told. The pitch of the conversation changes when Hibbert complains of having neuroglia. His facial expression gives the anxious yet expectant look that something's going to happen. You see the fear in his eyes but on the other hand, you see the anger, disgust and frustration through Stanhope's facial expressions and his speech that was influential. When Stanhope approaches Hibbert, he walks with purpose and you can tell that he's unhappy because he's raised his voice. The fact that Stanhope corners Hibbert as well shows his ruthlessness towards Hibbert and the shock and fright shown in Hibbert's facial expression shows the respect he has for Stanhope. When Stanhope points the gun towards Hibbert, he didn't give anything away in his gestures so I was unaware of what was going to happen but the moment in which Stanhope and Hibbert are staring at each other was really realistic because none of their facial expressions showed any fear and they didn't lose focus as well which added to the overall atmosphere.

Costumes were a simple yet effective medium used to show the setting of the time in which they were fighting. The helmets showed the setting and time of the play as it was plain. It had no special features to it and was basically just something to protect your head. Not all soldiers wore the same clothing and I think that showed the divide in status. Stanhope being the leader had a nicer uniform than Raleigh who had no war experience. Gas masks were the main piece of costumes that drew my attention throughout the play, the fact that every time the soldiers left the trench they'd never forget the masks made me realise how dangerous it was fighting. Obviously gas was used in the war as a weapon and I think the soldiers were obviously made fully aware of the risks of not having a gas mask on them and this I think made them value their gas masks further. Every time they were called out of their trench, they'd always go straight to their bunks at which point they'd put their gas masks on and then they'd put their backpacks on.

Staging was massive to the overall effect of helping the audience imagine their wartime accommodation; I think they achieved this effect. The first thing I noticed when I arrived in the theatre was the two candles burning in centre stage. As the play progressed, I realised that there was always at least one candle on the table throughout the entirety of the performance and the play was almost centred on the lighting of the candles. I think it added to the homely atmosphere that was created in the trench because although Trotter made reference to the fact that 144 circles which he'd colour in every hour represented the six day period in which they were in this trench. Stanhope holds a gun to Hibbert's head and when Stanhope overpowers Raleigh are the two best examples in which Stanhope acts as the alpha male. Centre stage there was a table; it was the focal point of everything, from meals, to invasion plans, to card games. To the left and right of the centre of the table, there were 2 candles; there was also beds at downstage left, upstage and centre stage right. The beds were cramped into minimal space and the table took up a lot of the room so there was limited space in which you could move around. The beds also had a blanket and pillow so most of the content on the bed was from inside the soldiers' backpacks. The cramped effect showed the fact that there was limited resources for the soldiers and that they basically had to make do with what they were given. Smoke Machine usage I think was effective, the fact that it stopped us seeing anything on stage, helped add to the effect of tension and atmosphere together with the soundscape because we couldn't see the actual battle, it helped me imagine what may or may not have been happening. In order to get a proper idea of what they battle may or may not have looked like, you have to really put yourself into the character of the soldiers.

At the end of the play, music was used to help add atmosphere to the play. Last Post I think was an effective song to pick as it is recognised as a war hymn so the music was relevant to the play. The Last Post at the end with the soldiers in a freeze frame with the names of dead soldiers behind them gave me time to reflect on the performance but also reflect on war in general because of the fact that there were so many names, it just reminded me of the price that people pay for us. I think that the use of little music helped make the play more powerful and harrowing. R.C. Sheriff had fought in the war and his play sends out an anti-war message to the audience, when it was written those audiences wouldn't have had as much knowledge on wars unlike us because the news covers it in a lot of detail.

Another of the mediums that was used effectively was lighting. Although some performances can be too complicated with their lighting arrangement, I think the director chose their lighting well because it was simple yet effective. There was light coming from the door in the day that shone through the trench and at night when the door was shut, the light and the candles lit up the trench. It had a realistic effect as it looked all very real and made sense, there was not lighting that wouldn't be there in real life. As the play drew nearer to its finale, the lighting grew dimmer which showed the fact that the battle was getting closer. Also, as the battle progressed, the lights faded more and more, and because of the smoke machine, the audience were forced to use the soundscape to help them imagine what was happening.

I enjoyed the play a lot. The way in which they used explorative strategy's to aid the mediums and elements were very impressive. Their naturalistic portrayal of the world war one play was very well done and I especially like the way in which the table was used as the focal point of the whole performance. I would have liked to have seen more discussion amongst the characters especially from Hibbert but when they did have discussions, they were usually drunk which I found quite funny to listen to. I think that the fact the play was written by a war veteran meant it was more factual rather than something that someone had imagined.

Centre Name	XXX	Centre No.	XXX	Centre Use Only		
Student Name	Candidate H	Student No.	XXX	Practical Exploration (6 hours - Paper 01)	/30	
5DR02 - Unit 2 Exploring Play Texts	Edexcel CONTROLLED ASSESSMENT RECORD CARD GCSE DRAMA		Documentary Evidence (Paper 02)	/10		
			Response to Live Performance (Paper 02)	/20		
			Paper 02 SUB TOTAL			/30
			TOTAL			/60
TEACHER-EXAMINER COMMENTS						
Practical Exploration (Paper 01): N/A						
Documentary Evidence (Paper 02): Author awareness evident here and strong audience awareness throughout exploration. Specific terminology used accurately and with ease. Evaluates both own and work of others. Practitioner awareness and knowledge is outstanding. Well done!						
Response to Live Performance (Paper 02): Outstanding evaluation. Clearly passionate about performance and confident in using specific terminology with ease. Well researched and exemplars are detailed and relevant discussing a wide range of production values. Superb. Well done!						
AUTHENTICATION						
Student's declaration: I declare that I have produced the work involved without external assistance apart from any which is acceptable under the scheme of assessment. I declare that I have accurately entered the correct word count in the above "Word Count" box.				WORD COUNT		
				Documentary Response	Response to Live Performance	
Signature: _____ Date: _____				996 <small>1,000 words max</small>	1996 <small>2,000 words max</small>	
				Teacher-Examiner's declaration: I declare that the student's activities have been kept under regular supervision and that, to the best of my knowledge, no assistance has been given apart from any which is acceptable under the scheme of assessment and has been identified and recorded, and that the final submission has been produced under controlled conditions.		
Signature: _____				Date: _____		

Documentary Evidence: Response to 'Too Much Punch for Judy' by Mark Wheeler

We have been studying 'Too Much Punch for Judy' by Mark Wheeler which is based on a real drink drive accident. The style of the play is gritty realism. We describe it as 'gritty' because it presents an accurate presentation of the true horror of the crash; however, it allows room for abstract interpretation. The genres are tragedy, as it is hard hitting, designed to upset the viewer, and also documentary drama. This is because the words have been said and the events happened, however, it has been dramatized for maximum impact. The part that had most impact on me when Jo and Judy thought they could get away with drink driving, because their ignorance frustrates me.

To increase our understanding of the crash, we studied the build-up. To explore it, we used freeze frames. We used four frames – fun, losing control, realisation and impact. This showed the stages of their 'fall from grace'. For fun, we created a pub scene within the car. The faces of Jo and Judy were grotesque in their enjoyment showing that they were unaware of the danger, with wide eyes looking out to the audience. The tall posture of Jo and Judy demonstrated how high they felt and the over confidence given by alcohol. We contrasted this with the realisation of impact in which we were in the same location. Judy reached out to protect Jo, realising what she had done. This created an air of guilt. Jo was still standing in a contoured position, demonstrating physical control, whereas Judy was kneeling. This portrayed status – Jo was untouchable by the mistakes of Judy. Jo was looking out to the audience with a neutral face – the lack of fear showed how it wasn't her fault; however Judy covered her eyes with one hand in shame.

When we added the music, 'You got the Love' by Florence and the Machine, it had an eerie effect. The lyric 'I know I can count on you' created dramatic irony as it becomes clear Jo couldn't count on Judy. Secondly, we can imagine the scene of the crash being in silence apart from the car radio. We used lighting with the colours getting darker as they descend into darkness. Red was used to represent blood and fear whereas white represented the blinding light of the crash.

Breaking down the build-up made it easy to relate to the emotions and portrayed the crash in a simple but effective way. It also enhanced my understanding of staging the crash. Then we looked at presenting the crash in a more interactive way through soundscape. We decided to bombard the audience with abstract sounds and prose through Artaud's 'Theatre of Cruelty', to make the audience experience the horror of what's onstage and to reinforce Wheeler's drink driving message.

The other group used counting from 1 to 50. This created tension and a surprisingly terrifying atmosphere. It was used throughout almost like a measure of time. They also used a high pitched siren to create a similar atmosphere to the night of the crash. Due to its pitch, it transcended other sounds. We placed one actor behind the audience to make engine noises, which unnerved the audience. These slowly faded out as the other actors in front faded in up to an almost unbearable volume to create a horrific atmosphere to frighten the audience. This created the illusion of movement.

Doing the soundscape has developed my understanding of Artaud's theories. I now know how to shock and bombard an audience to show the cruelty of an event. For the aftermath of the crash and emotions involved, we used a combination of a monologue and freeze frames to show the emotions of Duncan. When I first read the monologue, in which Duncan arrived at the scene to investigate and assist. I realised it had potential for interpretation. We chose different segments of the script for the emotions we chose; anger, confusion and contemplation, crossfading between different actors.

One freeze frame that was particularly effective was fear. The actor was trying to open the car while fearing the contents. He showed this through a dynamic posture and with tension all over his body, while turning his head away. He screwed up his face for protection. A contrasting freeze frame used shock. The actor was seated, which created a power play – he was someone with power, but with little energy. His facial expression was neutral but showed

so much through Stanislavski's emotion memory in which we relate to a time in our past and remembered how we felt and link that into our performance.

For the monologues, we picked out hard hitting lines. To apply an objective, we used emotion memory and we remembered what we wanted at that time. We then put this into the script, and we used postures, gestures and expression we have used in real life, for example, a stern, defined expression to show anger that we have derived from the past.

Confusion was a purpose we applied to the monologues. To show this, the actor had a low volume in his vocals to show lack of clarity and a high pitch and slow pace to show the actor was questioning the motives of those involved and the events he had witnessed.

Using multi-rolling, was very helpful because it allowed us to display the emotions going on below a person's appearance. We clarified multirole by using choral speech at some points of the monologue.

After the workshop and the exploration, my understanding of how to stage the crash has improved. I now have a variety of techniques I can use to display emotions and events in an interactive way. It also helped me to have a wider understanding of characterisation.

In the future, I will be very careful to avoid drink driving as I have been part of a real story. I now appreciate the cruelty of the event and the play has helped my understanding of the issue.

Evaluation of a Live Theatre Performance – Journey's End

I saw Journey's End at the XXX. David Grindley's adaption of R.C. Sheriff's look into a dugout housing English officers during the First World War presents a naturalistic and relatable presentation of outstanding acting, excellent staging and a shocking yet moving plot line. I felt this was about the production because of the original use of stage, lights and effects combined with the excellent cast and use of harrowing social narration.

The plot line of Journey's End was easy to follow which helped us to focus not on the events, but the points and changes made by the events. The play is set during the First World War in 1918, in the reserve line of trenches in Saint-Quentin, Aisne before and during the final German offensive. The story details how five officers prepare for the attack and their changing personalities. Raleigh, a newly recruited officer, and old friend of Stanhope, attempt to integrate himself into life in the dugout. Stanhope does not take kindly to his hero worship at first but we see this relationship develop throughout. Hibbert has trouble coping with the horrors of war, but this helps Stanhope to overcome his personal fears. Near the end of the play, a raid is ordered to gain intelligence about the forthcoming attack. Osborne, a father-like figure, dies in the raid and this causes conflict within the dugout which carries through to the attack in which Raleigh, having been killed in the battle, is mourned by Stanhope. The play ends with a simple but moving 'curtain call' in which the element of music is used, as the cast stand in formation in front of a war memorial.

As I had a few ideas beforehand in terms of style, it was easy to pick out the aspects of naturalism, in the production. The course of events was believable, and tension, often created by the use of silence, was very naturalistic. The language and accents were consistent with each other and their background and there was no attempt to break the fourth wall. When horror and sadness were introduced, it was as accurate to real life situations as possible as it was not over the top and was juxtaposed with elements of comedy. However, while the play was not in Brechtian style, there was strong points made about war which reminded me of Brecht's use of theatre as a social tool.

I felt that the genre fell into a couple of categories, but mainly tragedy, as there was an overwhelming sense of sympathy for the men created by the horrific conditions we saw. There were moments of raw revelation as we began to connect to the characters. The destructive sounds in the background and the degrading of the men built up a tragic atmosphere. However, there were moments of bleak but brilliant comedy which almost the play more tragic and believable, because jokes would be made on a daily basis to keep spirits high. The horrific state of affair involving food and drink was made clear by Private Mason, seemingly deployed simply as a device of comedy.

The juxtaposition of these themes and genres and the social points made reinforced the naturalistic style of the play. We were able to relate to characters when we realised how similar we were to the soldiers being portrayed. The way in which the tragic and pitiful elements were presented had a hard hitting effect – rather than being over the top and emphasising the horror, it demonstrates the futility of war and its parasitic nature. For example, we see the progression of Osborne, a character who seems in control of himself, who changes into a shanking wreck, struggling to light his pipe just before the raid. The points made are timeless and are relevant in every era.

The historical context of the piece was very important in understanding everything the playwright wanted to say. R.C. Sheriff, author of the play, was a captain in WW1 of the 9th East Surrey Regiment. He was wounded near Ypres in 1917 and the play is based on his experiences of youth in war (he was still young while serving). His time serving in the war also help him to make poignant and relevant points and statements, for example, about uncaring generals who care not about the men as individuals, but for success in battles and raids. He also talks about the futility of war. During the play, Osborne says that one minute, the Germans were allowing them to rescue someone from no-one's land, the next; they had opened fire once more, which further illustrated the idiocy of the conflict.

The entertaining and socially challenging plot line was made much more effective through the use of explorative strategies. The soundscape at the end of the play, to demonstrate the horrific destruction taking place, alongside the slowly lowering gauze, was very important to enhance the sensory experience and to help us understand the terror the soldiers would be experiencing. As the play drew to a close the almost unbearably loud sounds of death and mortar fire bombarded us and engaged us in the action. I believe that Grindley, theatrically, wanted to create a sense of tension and a dark atmosphere and because of this, we identified with the soldiers in a horrific way. The sounds created an imminence of death within war and that the soldiers' resistance was futile. The fact that no actors were present onstage created more tension – we almost knew what had happened but wanted to be sure.

Journey's End made incredible use of silence, and what others may call its greatest weakness, I would argue that it created poignancy unmatched by any other technique. Gaps would often be left between lines, conversations and pieces of action, sometimes with no-one on stage. The atmosphere was built up and made very heavy by the sense of awkwardness and this created natural tension, but it also made a point about the nature of conflict. It was as if war had run the soldiers dry, taking every last ounce of personality away from them. The silence also drew out the action and therefore made a reflective atmosphere with slow pace for us to consider the ideas put forward.

The plot was kept alive in our minds by the professional use of elements of drama for the purposes of entertainment but also to enhance the social narration used throughout. The progression of characters and their relationship shown through the technique of the actors was essential in displaying the way that war can be life changing. First, focusing on the character of Raleigh, who, at the beginning of the piece, is naïve in his approach to war. His reliance on role models and relationships shines through, because when Stanhope and he drift further apart, his whole persona collapses. The acting of XXX, who plays Raleigh, gets this through very well, using eye contact and facial expressions to embody these changes. Towards the start of the play, he is always attempting to make eye contact with Stanhope with a hopeful and awestruck expression, however, as the performance moved on, culminating just before the attack, Raleigh started to look less to Stanhope, losing his eye contact, looking more to Stanhope in disgust rather than the love he used to show and starting to become independent.

The opposite is true for the character of Stanhope. Through his conversation with Hibbert about their mutual fear of war, Stanhope begins to become more open to Raleigh. His posture is very important as it suggests his state of mind. If in a bent and leaning posture, the audience immediately knew he was drunk. His vocals, especially while drunk are often coarse and stammering which helps us appreciate the way in which the promising individual has been morphed by war. Even while drunk, his posture, facial expression and eye contact create a believable sense of Stanhope's closeness to some and alienation from others. Proxemics were used effectively, especially with Stanhope. Those who were often separated from him were often positioned at a distance which made their encounters ever more awkward whereas people such as Osborne and Hibbert were placed next to him, or at a close distance to suggest closeness between the men.

Costume was very effective at taking us back to WW1 but also to create links and divides in the dugout. Unity and camaraderie were created by moments of friendship and agreement, subtly backed up by the fact they were all wearing the same thing. However, when there were moments of disagreement, it created a sheer contrast.

When Raleigh first arrived at the dugout, he was in pristine condition and his uniform was smooth and very clean. However, he arrived to find that the other men's clothing was in a worse condition, creased, dirty and well worn, sometimes covered in blood. Throughout the play, Raleigh's uniform becomes like this, showing how war transforms innocent, youthful people into traumatised individuals.

The set was effective in showing time and setting. When we first walking in, a huge curtain showing Lord Kitchener's propaganda campaign got us immediately focused on WW1 but also

created an eerie irony – the play was based around the horrors of war yet this man was responsible for the men being in their respective situations.

The semiotics of the main stage showed us a tightly packed living area, with all the actions based around one room. It almost came across as claustrophobic, emphasising the suffering of the men even while resting but also emphasised the proxemics used to develop the characters, which to me made the simple set a success.

I felt that a little pool of water, positioned at bottom stage right, was an effective use of staging. It was so subtle, and not essential to the story, but it was brilliant to see the set designers taking detail to a whole new level. It sounded different when it was walked upon and the positioning of this in relation to their eating space made me think about the mind-set of the soldiers, because they did not think twice about the puddle, but if that was in our kitchen it would be very different.

The element of music was used most notable at the end of the production. As the men lined up in front of the war monument, the last post sounded, and a shocking silence fell on the theatre as we appreciated the comments made, but it also prompted us to reflect on real life war casualties. The way it was only used one however was more effective than the element itself, making it shocking and varied from the rest piece creating a more harrowing and tense atmosphere.

While the use of lighting was mostly generic and visually dull, its character and progression was very strong. The colour and wavering fashion of the lighting made it appear to be coming from oil lamps and the way in which the light got dimmer as the play carried on was characteristic of oil lamps but also suggested that the men were getting even closer to death and that their character and persona was getting darker and darker.

My standout moment was when Raleigh returned from the raid back to the dugout. His physical presence dominated the stage, physically and mentally writhing about in his own skin, while managing to avoid eye contact to display his detachment from the rest of the cast. Overall, I think the naturalistic, poignant and theatrically precise nature of the performance meant that I enjoyed every moment of the piece, while feeling moved at moment throughout created by the effective used of expression and proxemics.

Many people see the horror and scale of WW1 as incomparable to any modern day conflict; however Sheriff's timeless commentary on war and human nature encourages society to take a step back and see such atrocities in a different light, which for me was the strongest part of the piece.

Centre Name	SCHOOL 2	Centre No.	
Unit Number	5DR02	Level	GCSE

GCSE Drama Unit Two – Summer 2014

VIDEO/DVD SAMPLE TIME SHEET

This form must be sent to your Moderator with the other material for Unit I.

Unit No.	2	Theme/Topic/Issue	Too much Punch for Judy, Mark Wheeler
-----------------	---	--------------------------	---------------------------------------

Time	Activity
00.00	Card numbers and initial responses to task
06.00	Working on freeze frames
15.00	Medium (music and responses)
19.00	Perfecting freezes
24.00	Performance and analysis
36.00	Intro final activity (soundscape)
53.00	Mini performance of soundscape
58.00	End of session

Teacher-Examiner’s declaration:

I confirm that I have checked the quality of the DVD/video(s) and noted any issues above. All candidate introductions are clearly filmed at the start of each recorded session. I understand that by signing the declaration I agree to our work being used to support Professional Development, Online Support and Training of both Centre-Assessors and Edexcel Moderators. I agree to the use of personal information, including our image if featured in the recording, by the Awarding Body Edexcel, part of Pearson Education Ltd for the purposes of development or training, examiner support, centre assessment of learner material. All personal details will be kept in accordance with the Data Protection Act 1998.

Name of standardising Teacher-Examiner (PRINT)	Signature	Date

Centre Name	SCHOOL 2	Centre No.	
Unit Number	5DR02	Level	GCSE

GCSE Drama Unit Two – Summer 2014

SAMPLE SESSION RECORD CARD

This form must be sent to your Moderator with the other material for the Unit.

	Student No.	Student Name	Student Description (e.g. red shirt)	Teacher-Examiner Comments and mark
1 TOP	1 st on intro	CANDIDATE A	Short sleeved grey t-shirt (orange strip on sleeves)	Actively engaged – fluent strategies, confident application – leads group. Outstanding understanding of extract. /40
2	14 th intro	CANDIDATE B	Grey Fitch t-shirt	Perceptive and accurate with creative ideas – collaboration and involvement is superb. /40
3	10 th intro	CANDIDATE C	School uniform	Confident – engaged – creative – outstanding directs others in groups. Outstanding understanding – some superb comments reveal knowledge. /40
4	4 th intro	CANDIDATE D	Small boy – blue bright McEnzie t-shirt	Always engaged – excellent understanding of text and strategies and mediums. /40
5 BOTTOM	6 th intro	CANDIDATE E	Tall blonde hair and black t-shirt	Offers ideas – particularly when working in groups. Engaged and clearly understands how to explore extract in a creative manner. /40

Teacher-Examiner’s declaration:

I confirm that I have checked the quality of the DVD/video(s) and noted any issues above. All candidate introductions are clearly filmed at the start of each recorded session. I understand that by signing the declaration I agree to our work being used to support Professional Development, Online Support and Training of both Centre-Assessors and Edexcel Moderators. I agree to the use of personal information, including our image if featured in the recording, by the Awarding Body Edexcel, part of Pearson Education Ltd for the purposes of development or training, examiner support, centre assessment of learner material. All personal details will be kept in accordance with the Data Protection Act 1998.

Name of standardising Teacher-Examiner (PRINT)	Signature	Date

Unit 2/5DR02 Paper 01 Standardisation record form

(to accompany Unit 2 Practical session)

<i>Student</i>	<i>My Mark</i> /20	<i>Edexcel Agreed Mark</i> /20	<i>My Comments</i>
Candidate A/ 01			
Candidate B/ 01			
Candidate C/ 01			
Candidate D/ 01			
Candidate E/ 01			
General Notes about the Documentary Responses			

Unit 2/5DR02 Paper 02 Standardisation record form

(to accompany Unit 2 Documentary response)

<i>Student</i>	<i>My Mark</i>		<i>Edexcel Agreed Mark</i>		<i>My Comments</i>
	<i>DR</i> /10	<i>RLE</i> /20	<i>DR</i> /10	<i>RLE</i> /20	
Candidate F/ 01					
Candidate G/ 01					
Candidate H/ 01					
General Notes about the Documentary Responses					
General Notes about the Responses to Live Performance					