

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

2013/14 standardisation training pack

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**GCSE Drama Unit 1/5DR01 and Unit 2/5DR02
Drama Exploration/Exploring Play Texts
2013/14 Standardisation Training Pack**

Introduction

This 2013/14 standardisation training pack contains documentary responses and responses to Live Performance for use in centre standardisation training in the 2013/14 academic year. The play-text being explored in Unit 2 is *Our Country's Good*. Marks and moderator comments will be available online for you to check your marking once the standardisation training events begin to run.

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 will be available online.

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 and 5DR02 moderator but offers teacher-assessors the opportunity to mark four students for Paper 02 of each unit. Teacher comments have been supplied 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 2013/14.

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-assessor's marks may have been adjusted.
- Record comments as appropriate on the Paper 02 Standardisation record form or on the work.
- 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.

UNIT 1/5DR01

Unit 1/5DR01 Record of Work

LESSON ONE

Pupils given individual characters on cards and use hotseating in pairs to develop them (10 minutes); then create an extended role play of a busy market town (20 minutes) sustaining character through voice, movement, spoken word; all have an instruction to complete - one pupil instructed to take another away as unobtrusively as possible; role play continues; teacher stops class and discusses who saw disappearance - why did they do nothing?

Community discussion in character of who may be guilty, and why. What will they do about it? Continue role play (5 minutes).

Create still images of reactions and actions – watch and evaluate (10 minutes)

SELF-STUDY – s/c/h research disappearances in South America

LESSON TWO

Read extract from 'Death and the Maiden' by Ariel Dorfman, Paulina 'My maiden name.....so soft, so – nice' (p38 Hick Hern Books); discuss content (10 minutes)

Pupils use strategies of: cross-cutting, narration, role play plus mediums of space, levels, voice to explore and present the abduction and start of the interrogation in a non-naturalistic manner (30 minutes).

Watch and evaluate (10 minutes)

NON-ASSESSED – watch extracts from the film (select carefully, it is 18 rating)

SELF-STUDY – research life and music of Ruben Blades

LESSONS THREE AND FOUR

Read aloud the poem *Desapariciones* by Rubén Blades and discuss cultural elements (15 minutes). In groups, explore then prepare a presentation of the poem using the strategies of: role play, still image, narration; and mediums of: voice, space and spoken word; and elements of: plot, climax and contrast (55 minutes)

Emphasis on the particular stories and re-ordering words if necessary to create impact
Recorded music by Blades in the background.

Watch and evaluate (20 minutes)

LESSON FIVE

Three photos related to the theme of disappearances – discussed, then displayed (5 minutes)

Groups explore the stories behind the images, using role play, mime, voice (15 minutes)

Watch and discuss (10 minutes)

Use hotseating to develop the characters further, then continue the exploration and evaluate the impact of hotseating (15 minutes)

NON-ASSESSED – read extracts from the novel TALKING IN WHISPERS by James Watson, and create class poem from those.

LESSON SIX

Reread the poem 'Talking in Whispers' and discuss s/c/h/p elements from novel (5 minutes).

Explore the poem, and use still image, narration, voice and movement to create a presentation, with a focus on the element of rhythm (25 minutes).

Watch and evaluate (15 minutes)

NON-ASSESSED

Watch the DVD of GHOST DANCES by Christopher Bruce, danced by Ballet Rambert. Discuss the impact of choreography, repetition etc, and the importance of the music used.

LESSON SEVEN

Using the recorded music of pipes of the Andes as background sound, groups create a physical representation of the s/c/h/p impacts of disappearances, with a focus on the cycle being endlessly repeated, and being inescapable. Groups use: sound, space, levels, movement, mime, gestures, conventions (30 minutes)

Watch and discuss (15 minutes)

NON-ASSESSED

Watch on DVD the song THE ART OF THE POSSIBLE from Evita, and discuss the use of choreography to create an impact.

LESSON EIGHT

Groups adapt a children's rhyme to distort the convention and represent disappearances, selecting strategies and mediums to emphasise the climax (15 minutes)

Watch and evaluate (15 minutes)

Use feedback to develop and explore further (15 minutes)

Centre Name	XXX	Centre No.	XXX	Centre Use Only	
Student Name	Candidate A	Student No.	XXX	Practical Exploration (6 hours – Paper 01)	/40
5DR01 - Unit 1 Drama Exploration	Edexcel CONTROLLED ASSESSMENT RECORD CARD GCSE DRAMA JUNE 2013			Documentary Response (Paper 02)	/20
				TOTAL	/60
TEACHER-EXAMINER COMMENTS					
Practical Exploration (Paper 01):					
N/A					
Documentary Response (Paper 02):					
A fluent and confident evaluation which shows confident understanding – how it was enhanced by practical work. Many examples of work of others as well as herself. Sustained analysis of the strategies and mediums with detail and subject drama terminology. Well structured.					
AUTHENTICATION					
Student's declaration:				WORD COUNT	
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.				Documentary Response	
				2,013 <small>2,000 words maximum</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:		

Candidate A

Disappearances

For Unit 1, we explored the theme of disappearances. When we explored the strategies of role play, the whole class created a scene of a busy high street in a town. I played a middle aged woman in the market buying groceries, bargaining with shop keepers at small stores. I had one hand across my chest and the other rubbing my chin to show that I was thinking about meals and food, as a married woman would. My facial expression was calculating and thoughtful as I decided about appropriate prices and quality of food. I used hopeful, persuasive tones to bargain with the shop keepers. I met neighbours on the street and stopped to have friendly conversation, gossiping about overpriced products and acquiring about their children. I thought my role play worked well as the scene seemed realistic and natural.

As we were busy, we were unaware that XXXX had been taken, had 'disappeared', this really gave me an idea of how unnoticeable and insignificant it was for someone to be taken away in open light. When I found out about this incidence, I ran around hurriedly murmuring to my neighbours with a worried tone and scared facial expression. I didn't want to shout or attract peoples attention as I was also afraid of being taken, I thought that I showed my concern well, but could've used a bit more movement and voice to show my distressed and alarmed state better.

We then went on to explore the idea of the development of the characters after six months, and the different strategies still carried about by different status and types of people in the village, XXXX, XXXX and I relied on faith, and knelt on the steps praying for the safe return of XXXX, my head was down, my eyes were closed and hands together. My voice was worried and I used a frightful whispering tone to show my worry. This strategy helped me understand how different methods affect different people, for example, praying would have helped the women mentally, whilst undercover planning or going to the police would have helped other people and also how after six months, XXXX had still not returned and the helplessness of the inhabitants of the small town.

I thought that XXXX did very well in this exploration; he remained in character all through the scene, as the fish shop keeper. He used a very effective accent and really showed his enthusiasm of his fish which I thought added to the whole scene in general, as his loud calling voice made the market seem more realistic and believable.

We then used an extract of a script to explore how people are kidnapped so unnoticeably. Our group took on the script quite literally and decided to use it to create still image, role play, flashbacks and use narration and cross cutting to explore. I was acting as the character Paulina Sales in the past, and I was being kidnapped whilst XXXX read out the script also acting as Paulina Sales but in the present, as the 'gun' was held against my back, I kept my body very still and my eyes were darting in both directions to shot that I was too scared to turn around and face the kidnappers, I trembled my body to make my fear more prominent, I thought that I could've used a bit more movement and facial expression to really show how scared I was of what was going to happen to me. As we moved on to 'organs that I had been studying in anatomy class', we used a flashback which I thought was very effective, I was now in a 'classroom' making notes of a lecture, my facial expression was much more happy and interested here and my legs were crossed to show that I was relaxed, this I thought created a contrast to when I was getting kidnapped, we also used a cross cutting technique where I was 'in the classroom' and XXXX was being interviewed by XXXX in the present. The bottom part of the script expresses what Paulina thought she should have done to attempt to escape: 'call out your name so people know who is', we then acted this part out again with the kidnappers holding a 'gun' against my back but this time I shouted out my name: I used a loud tone of voice with a panicked edge to show my feelings, and I was taken away to resemble kidnap. I thought that this exercise really helped us as a group to understand more about how helpless and overpowered these innocent people were in these situations. It also showed me how simple it was to just take someone away with the addition of guns and weapons. It also helped

me understand that for these people, the only attempt in survival or rescue is to shout out their name, as a last plea of hope to inform others about their identity.

I thought that XXXX's group did very well in this exploration. They also used a narrator; XXXX who was sitting at a higher level than XXXX (who was role playing Paulina Salas), I thought that this use of levels also increased the helplessness of Paulina and gave the effect that she was trapped and couldn't escape the higher authorities. He said 'Call out your name' very strongly and urgently as if ordering XXXX to say it, I thought that this was excellent as it really showed the regret that Paulina was feeling on how easy she submitted to the kidnappers. XXXX and XXXX who were the kidnappers, had no facial expressions, they looked like empty beings that were just there to serve their purpose of kidnapping with no emotions, their movements was forced and violent, I thought that this was very effective and also made the idea of a disappearance seem more horrific and disturbing.

We then went on to using the song 'The Missing' by Ruben Blades to explore the theme disappearances, we chose verses from the song that we thought would be the most effective to work with, for the first verse, I was acting as the narrator, I was walking around worriedly, looking around nervously, gripping XXXX's hand tightly and asking in a high pitched voice if she'd 'seen my husband'. XXXX was standing on a chair behind us to show as a Government agent the dominance he had over everybody else. XXXX and XXXX were doing a cross section on the other side of the stage showing my husband being shot in secrecy. This verse helped me understand how hopeless relatives and relationships of the disappeared person were when someone had just randomly vanished and how they just had to accept the facts. It also helped me understand how other people are equally as helpless and can't do anything and how these people are taken away silently and murdered wordlessly. I thought that I could have used a bit more body movement and facial expression to really express my concern and pain for my loved one.

We then did the verse that started with 'Last night I heard explosions...' for this scene XXXX was acting as my sister and we were huddled together on the stairs, me with my arms around her to show a protective older sister, our facial expressions were also very frightened, I turned my head away from the loud sounds and curled closer to XXXX with every explosion. I thought we did this scene very effectively as we used the medium of sounds to really show the dreadful noises that these people were experiencing, XXXX and XXXX used weights and chairs to create large banging noises representing explosions and used their voices to create 'moans, begging, the echo of boots and beating of doors'. This really added to the sound scrape making it seem realistic, and helped me understand how scary it would have been for people to experience these shocking sounds, and what they felt like in times like these.

I thought that XXXX's group did very well in their exploration; they took on a symbolic approach and used gestures and voice to show their understanding really well. A bit that really stood out for me was where they used levels and XXXX was going through each of them asking questions about his lost son. They stood with little emotion, like statues and when he pointed at their faces, asking urgently they didn't twitch or move, this showed the fact that they had no knowledge of the whereabouts of his son and that they couldn't or wouldn't do anything to help, as they don't know anything and that they themselves were also scared of being involved, as this gives a risk of them being taken too.

Another exploration that stood out for me was in XXXX's group, they used the last line of the song 'Each time out thoughts bring them back' to show a flashback of their missing ones, which really showed me how their thoughts were constantly with their lost ones and also helped me understand again the helplessness people would have been feeling in these situations.

I thought that our group could've thought more about the meaning of the song, and the feelings the composer was having when he wrote it, and used this knowledge to do a more detailed and emotional exploration of the song with a more symbolic approach, more exaggerated facial expressions and movement.

We then continued to explore disappearance using a poem called 'talking in whispers'. My group read through the poem several times and decided that the most prominent and centre line was 'talking in whispers' which appears as the first line in each stanza of the poem. We therefore focused our exploration on the idea that people talked quietly to avoid attention or being noticed. XXXX was sat on the chair at the side, representing one who had been taken. XXXX and XXXX stood on a high level and they murmured 'talking in whispers' quietly whilst XXXX and I turned round hissing 'keep your voice down'. XXXX then walked to us pushing us aside to move through, and we surrounded him like a barrier, he then said using a desperate tone 'Who is my friend' and we turned away to act like we didn't know him. This part of the exploration helped me understand how fear can get to you mentally, and how it can make you feel like you are all alone on the world, unable to trust and how it can start making you suspicious of your closest friends and family.

XXXX then sat down saying 'before I have to hide...' and XXXX and XXXX whispered to each other 'talking in whispers' showing that they were discussing XXXX and I ran up the stairs repeating 'keep you voice down'. XXXX, XXXX and I, now in a formation line, started chanting 'talking in whispers' louder and louder, building up the tension, this ended with XXXX, now multi-rolling as a corrupt agent, planting XXXX strongly on the chair that was used at the start of the exploration. Then XXXX, me and XXXX turned round saying the lines 'my friend has been taken' and placed our arms on each other's shoulders showing that we understand, our exploration ended with XXXX repeating 'talking in whispers' and XXXX shooting him by saying 'keep your voice down'.

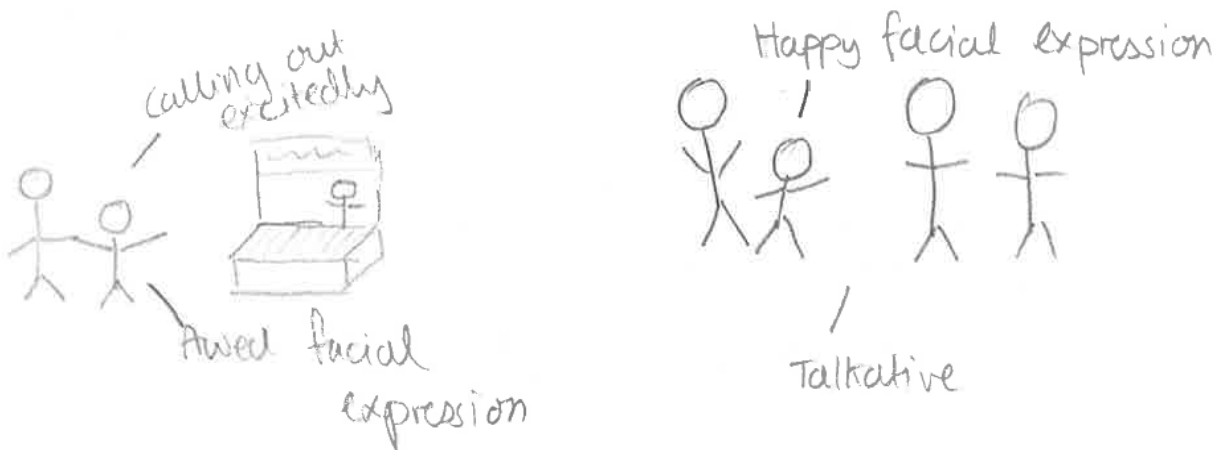
I thought our repetitive statements of 'talking in whispers' and 'keep your voice down' was really effective this exploration helped me understand what it is like living in constant fear, and how people can never speak out and are always trapped in a 'cage'. Also, how they have no sense of security. I thought that XXXX acted very well in his role creating a convincing and realistic character, I thought that he expressed his feelings really well with his voice and tone.

The lessons in which we explored disappearances really helped me understand people's emotions and desperation in such situations and gave me a greater depth of understanding towards drama strategies and mediums.

Centre Name	XXX	Centre No.	XXX	Centre Use Only	
Student Name	Candidate B	Student No.	XXX	Practical Exploration (6 hours – Paper 01)	/40
5DR01 - Unit 1 Drama Exploration	Edexcel CONTROLLED ASSESSMENT RECORD CARD GCSE DRAMA JUNE 2013			Documentary Response (Paper 02)	/20
				TOTAL	/60
				TEACHER-EXAMINER COMMENTS	
Practical Exploration (Paper 01):					
N/A					
Documentary Response (Paper 02):					
Fluent and thorough notes, which show a secure understanding of the way in which exercises informed and developed ideas. Evaluative elements mentioned and diagrams used vary well and complement analysis. Mature and focused.					
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	
				1,518 <small>2,000 words maximum</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:					

Disappearances

In this lesson, we experimented with the strategy of Role-play by using mediums such as voice, facial expressions and words. To create the environment of a large, bustling market in a town square, we all adapted our own, different personas which we maintained as we interacted with other people and their own individual scenarios. I chose to be a young boy, and partnered up with XXXX who played my mother. This presented us the opportunity to work with the relationship and be able to communicate and interact with each other. I quickly created my own unique character so everything I did had meaning to it. My character was an excited young boy who dragged his mother through the market in order to find something he likes. He was very impatient and always wanted things immediately as well as being very talkative to friends and family. As a close, tight knit community, I tried to act as though I was an acquaintance or a friend to everyone by interacting with as many people as I possibly could. I chose three specific moments to act out, the first was dragging my mother to a fish stall calling out excitedly. The second was me at the stall muttering excitedly to the stall owner with an awed facial expressions, staring at the array of fish at the stall. The third moment was when we bumped into friends at the market. I have a happy expression on my face (important, as it gave no indication whatsoever that something bad was about to happen/happening. The lack of foreshadowing only supports the spontaneity and randomness of the disappearances). I was very talkative in our conversation and wouldn't stay silent for long. Responses from the other actors showed that I was very popular among relatives/friends. All the above helped us understand the fluidity of life in the town and how the disappearances went almost unchallenged. However, this is not to say that they went unnoticed. We tried very hard to create the 'façade' that life was carrying on unnoticed, but in our mannerisms, it was evident that there was something wrong. For example, we would never stay in the same place for fear of being dragged into unwanted trouble. This heightened sense of paranoia in fear of 'disappearing' gave us an underlying contextual story to work upon, with our every move, expression and word tinged with a sense of dread and fear. When the person 'disappeared', news spread quickly due to the tight knit community. All of the above helped us understand the theme as it showed us just how powerful the government was, and how much of a grip they had on people's lives in the town. To evaluate, I found this lessons very enlightening to explore the context of our theme and how other people were affected by the disappearances.



Our second lesson consisted of using symbolic ideas in order to enhance our understanding of the political machinations that happened while Argentina underwent the period of 'disappearances'. Firstly, we watched a live performance of the song "The Art of the Possible" from the musical, Evita. The song was used as the foundation for our piece. To symbolise the disappearance, we used things such as children's games to create an unusual link between something as childish and naive as games, and dark, evil things such as government brutality – a strange paradox almost meant to poke fun at the stupidity and childishness of political paranoia. In our first scene, we sat around in a circle playing snap. When one of us lost, they

dragged their chair to the other side of the stage and stood upon it with their heads bowed showing submission. The second game was Jenga. Yet again, when XXXX lost the game she dragged her chair next to XXXX's and stood upon it. The third game was snakes and ladders and the process was repeated when I lost. It then turns out that the remaining two children had been working together to get rid of us, and turn to each other shaking hands. This symbolised government corruption and intelligence, how one could never be too sure who was working for who and if their friends were in fact spies. XXXX was one of the conspirators, then walked past the three of us who were on the chairs, playing rock paper scissors with each one. As he won, those of us who were on the chairs jumped on to the floor, as though we had been hanged at the gallows.

The simplicity of the game made the whole scenario all the more haunting. Personally, I tried to make my facial expressions as childish as possible. When I won, I would grin mischievously and when I ultimately lost the game, I sulked to the side with a grimace. I think this lesson really emphasised just how effective and random the disappearances were, and that they affected everyone somehow, someway. It also showed us, contextually, that people would never have been able to trust anyone; not even their own friends and family, for fear that they were indeed spies, or that somebody was overhearing. This constant sense of paranoia helped us to understand the plight that most commoners were going through and the frustration at not being able to do anything about it.

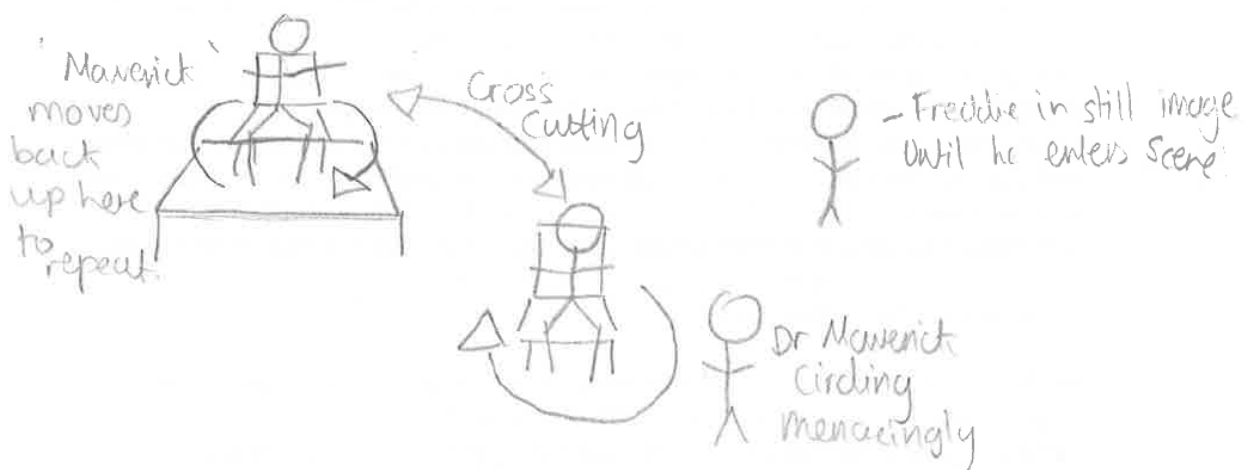
In this lesson, our group wanted to explore the effect of disappearance on a community and how on everyone in the community. We created a set stage where we could base all of our movements upon. We used three chairs to form a park bench which was set in a town square. Everybody in the group constantly moved to show the cyclic movement of life and to symbolise that life never stopped. Much of the action was centred upon the 'park bench' whilst other members of the group adapted characters such as shop owners and stall holders to fill the set and create a vibrant environment showing activity and life progressing unhindered and undisturbed. XXXX played the part of a young girl who skipped happily through the bustling scene, interacting with many of the stalls, e.g accepting a balloon from a stall owner. She sits down on a bench where I am sat at the other end. XXXX played the girl's father who XXXX interacted with on her journey through the scene. This created a sense of naivety and the audience were unsuspecting as to what would eventually happen. The unexpectedness of it correlated well with what would have happened in real life. After whispering something into XXXX's ear, I hunched over to hear (of course over-emphasising every move so the audience were clear as to what was happening. I had a devious facial expression complemented by a silent snigger as I heard what they were saying. This set me apart from the rest of the happy scene and turned attention to myself. I then whisper into XXXX's ear and we all disperse from the scene. XXXX then returns, repeating everything she had just done, only to find that all of the stall owners were gone. This was very important as a very melancholic, foreboding mood had just been created. The 'cyclic' movements symbolising time were exactly the same, except there were no stallholders to show that she had been abandoned by everyone.

I think this scene showed us that the disappearances were affected by everyone, and that no one was safe from government onslaught. I think the abandoning was very important as well; that when it was common knowledge that the girl was being targeted, everyone forgot about her, as though she had never existed. The sense that no one was helping each other when they all needed help the most was very impactful on us.

In this lesson, we explored the dark recess of the government, and what happened after the disappearances. This gave us insight into the horror and torture that occurred after a person was kidnapped. The illlusiveness of the ordeal that these poor men, women and children was especially haunting as many of them had no idea where they were, who they were speaking to or what was eventually going to happen to them. We thought that portraying this very symbolically would have an effect on the audience without detracting from the reality of the scene. We used two platforms upon which parallel scenes were being acted out. I took on the role of an elusive man called Dr Maverick. I tried to create a visual image of Maverick; a pal, sickly looking man, and I decided to use a very quiet voice to add to the haunting scene. I

circled XXXX, who mutters incoherent phrases ad-libbing whilst I tried to symbolise the cyclic movement of time becoming almost nothing in the darkness of the room hidden from all humanity. I repeated the phrase "My name is Dr Maverick" signifying the repetitive interviews and tortures that the person would have to go through. This helped me understand that the torturer was no more than a name to the person; not a human but a name. We decided that the boys would pass the role of Maverick onto different people to symbolise that Maverick was merely a personification of the torturer and that many 'Dr's' held the title of Dr Maverick more like a species rather than a personal name. This also highlighted the fact that the torturer was more animalistic than human. After each "My name is Dr Maverick"; I stopped and pushed her head into her knees to show that I was torturing her by drowning her. The bloodcurdling silence, rather than shouting or screaming added to the terrifying, electrifying scene that we tried to produce in order to simply highlight the devastating horror simple people would have had to go through. The cycle breaks when XXXX screams after being stabbed, her facial expression contorted in agony. Mine however was merely blank; no satisfaction, no disgust – nothing.

This whole scene was completely different to everything we had done before. Through mediums of space, levels, set, movement and voice we created a scene that portrayed the horror of torture to a terrifying level. Still images were also used during particular torture sequences to show how the person felt at the time; that all time stopped and that no one would come to help whilst trapped in this time warped bubble. Exploring the mind of the Torturer was also very effective and we did this in our next lesson in order to understand more clearly.



By hot-seating in our particular characters, I could explore the character a lot more. With the idea that 'no one is born evil', I tried to understand what would drive an intelligent man like the doctor to perform such evil with such willingness and lack of remorse? What would drive a man to do so? Did he have a personal vendetta? How had he changed since becoming a torturer? One of the questions was "What do you do". Of course, I knew what would happen to me if I gave a straightforward answer and I tried to imagine the doctor having been changed into a new man since his employment by the government. I portrayed him as being illusive and secretive; creepy and mysterious. "I am a doctor working with the government. I can't tell you any more than that": I had a sly smile whilst I said it to highlight nu cunning. My posture was crooked to make me look almost insect-like. I explained how the government were impressed by my expertise of human anatomy; cleverly hinting at my secret profession. This game like 'hinting' truly highlighted what a monster the doctor had become.

In conclusion, the lessons above have made me sympathise with the people who were directly or indirectly affected by the disappearances, and by exploring the governments side of the story as well, we could truly explore in depth the darkness of human nature.

Centre Name	XXX	Centre No.	XXX	Centre Use Only				
Student Name	Candidate C	Student No.	XXX	Practical Exploration (6 hours – Paper 01)	/40			
5DR01 - Unit 1 Drama Exploration	Edexcel CONTROLLED ASSESSMENT RECORD CARD GCSE DRAMA JUNE 2013			Documentary Response (Paper 02)	/20			
				TOTAL	/60			
				TEACHER-EXAMINER COMMENTS				
Practical Exploration (Paper 01): N/A								
Documentary Response (Paper 02): Slightly short response but was some clearly developed ideas and places and demonstrates how skill and understanding was improved through the practical process. Some examples of own work and that of others, with details. Generally fluent and has focus.								
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"> <tr> <th>WORD COUNT</th> </tr> <tr> <td>Documentary Response</td> </tr> <tr> <td style="text-align: center;">1,538 <small>2,000 words maximum</small></td> </tr> </table>		WORD COUNT	Documentary Response	1,538 <small>2,000 words maximum</small>
WORD COUNT								
Documentary Response								
1,538 <small>2,000 words maximum</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: _____								

Disappearances

In the first lesson we looked at many different mediums of drama and a few strategies. It was the first lesson in studying disappearances Miss asked us to create a typical market square scene on a Saturday. We created a pub scene where we had a few playing pool others sitting at the bar, we all tried to create a calm relaxed atmosphere like it was a warm lazy afternoon. The rest of the group completed the market town atmosphere by creating a chaotic stall selling fish with the salesman being quiet enthusiastic as you would expect. There was also a few gossiping in the streets. Firstly we did a still image I froze mid pool shot, I added a different level as I was bending over to play my shot and I had a smile on my face as I had to portray someone having a good time playing pool with his mates. We then used sound to create an atmosphere and as we were all having our separate conversations you could hear the sound of everyones voices mashed up to create the general conversation sound. I thought this sound was really effective because it made the market scene sound realistic. As the government was corrupt and random disappearances were happening all over Argentina I had to take XXXX to recreate these disappearances in our market space. I had to do this as discretely as possible using good movement so as little people would realise. So I took crouched down to drop below eyeline and out the back of the stage the quickest route. I did this almost unnoticed and definitely unchallenged. News travelled within the community and I came back as the victims dad I had a worried face expression and my movement portrayed a desperate man. You didn't know who you could trust so I used a scared voice. I mimed a walking stick and acted as though I had difficulty walking by doing this it gave the impression that I was helpless old man and there was nothing I could do about the situation. XXXX and XXXX really added to the bar scene as XXXX was convincing in playing a guy at his local just having a quiet pint and XXXX made the whole scene work well as he kept the conversation ticking as the barman.

When we looked at torture we used mime, facial expressions, movement and space. As we were using mime and could not express our feelings through words so facial expressions were really important and had to show every emotion through the face expressions I used.

My group of XXXX, XXXX and me chose to use symbolic movement instead of naturalistic as symbolic would be more emotional. We used a series of movements in our piece we tried to carry out the movements as smoothly and efficiently as possible. In our piece will all at some stage was being tortured. As I was the first to be tortured I tried to show through my movement and facial expression a man who was mentally and physically drained. To start our piece XXXX dragged me onto the stage and dropped me onto the seat I thought this was a good start to the piece as leaves the audience suspicious of where I've come from why I'm here. He ended the time period of me being tortured by throwing me off and XXXX kicking me, I had to go from this position of no importance and mentally distraught to being angry and aggressive and showing this aggression by clenching my fists and tensing my whole body. To end XXXX's time as being tortured I had to punch him a couple of times and as we were using mime I had to beat my chest to resemble the impact of the punching. With XXXX we chose to use rape as a lot of the people that disappeared were being raped. XXXX was sitting on the seat and to signify rape XXXX would push XXXX off the seat and into me then I would push her back onto the seat we did this to show some contrast from the other two demonstrations of torture. XXXX's group also resembled torture well as they used good cross cutting and role play but it was effective because there facial expressions and voice was very effective and dramatic. The cross cutting worked well as there were 2 points of focus within the piece.

When we looked at the poem "the missing" by Ruben Blades we had to decide which 3 of the 6 versus we were going to use in our piece. In the 2nd verse we used cross cutting where we had XXXX as the brother of his missing sister describing the moment to me as the policeman. This was one focus point while the other focus point was XXXX, XXXX and XXXX acting our what actually happened during the disappearance. My body language and movement during this piece was unenthusiastic and bored I showed this by being slouched in my seat and as I took down notes. After XXXX delivered his information I looked up and said to him "I'm sorry

there's nothing I can do" I said this to portray the helplessness of the police and how they were uninterested in disappearances. I thought XXXX's voice was good as you could feel the panic and worriedness in it. This piece helped understand how ineffective the police were in dealing with disappearances.

In the next verse we used sound me and XXXX concentrated on sound effects as XXXX and XXXX would read the scene out loud. XXXX was a little girl describing the what she had heard to her mum. She said "last night I heard explosions at this point I dropped a heavy object onto the floor making a loud thud by doing this it gave the audience a feel of flashbacks from the little girl or her mum imagining it when she said "Grake's screeching" I made a screeching sound with my shoe I thought this was effective as it sounded exactly as a tyre would sliding across the tarmac. XXXX was added to the piece by also doing an effective natural sound effect, XXXX described "The echo of the boots in the street and to replicate this XXXX stamped on the ground to create a loud but echoy thud.

We decided to come all together at the end of the last verse we ended it quite symbolic by saying the last line all together this gave the audience the idea that the community are together and united no matter what the government do.

When we looked at the poem "Talking In Whispers" my group of XXXX, XXXX, XXXX and XXXX decided to put together a piece which involved a lot of sound, levels, movement and voice. The first line was "Talking in whispers" said by XXXX and XXXX. Me and XXXX who were standing in front of them looked over our shoulder and in a hushed voice whispered "keep your voices down". I thought this was a good start to the play as it made the audience aware of the seriousness of the disappearances in the country. As the poem went on the tempo picked up to a crescendo at the end. The group was fluent and by studying this poem it helped me understand everything the argentineans did they could be watched and even their best friends could be working for the other side. I thought XXXX used good voice for this piece as she changed her voice from a whispered subtle one and when she said "keep your voice down" to a loud dramatic voice later on in the poem when she said "my son has been taken".

In lesson 6 we looked at creating our own disappearance. In this lesson movement was key and we made our piece around it. Firstly, it was salesmen in the streets of argentina I had to bring all the enthusiasm and energy they would have. I showed this in my movement by moving my hands all over the place and being very loud. I go from an Argentinean salesman to a dad as I go from in the back of space to sitting down on a chair in the middle. I have to change my movement and facial expression as I was worried for my child, XXXX plays the child role well as she skips round from stall to stall just like a little girl would. We could of made this lesson clearer as there was a change in many of the roles and nothing clear like a prop to show that.

I thought XXXX's group in this lesson was good as they created a puppet and controlled, I thought this really summed up the governments attitude towards the civilians of the country.

These lessons helped me understand and learn more on disappearances. It made me more aware of how many took place and why it was so easy for the government to carry them out. In the lesson we also looked at what happens after they get taken. The lessons gave me an idea of the emotions of the victims and also there families.

Centre Name	XXX	Centre No.	XXX	Centre Use Only				
Student Name	Candidate D	Student No.	XXX	Practical Exploration (6 hours – Paper 01)	/40			
5DR01 - Unit 1 Drama Exploration	Edexcel CONTROLLED ASSESSMENT RECORD CARD GCSE DRAMA JUNE 2013			Documentary Response (Paper 02)	/20			
				TOTAL	/60			
				TEACHER-EXAMINER COMMENTS				
Practical Exploration (Paper 01): N/A								
Documentary Response (Paper 02): Quite short and some points quite heavily narrative; but does make some evaluative comments and connections. Understands U/C/L elements and how the process developed his understanding.								
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"> <tr> <th>WORD COUNT</th> </tr> <tr> <td>Documentary Response</td> </tr> <tr> <td style="text-align: center;">1,709 <small>2,000 words maximum</small></td> </tr> </table>		WORD COUNT	Documentary Response	1,709 <small>2,000 words maximum</small>
WORD COUNT								
Documentary Response								
1,709 <small>2,000 words maximum</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:					

Candidate D

Disappearances

In lesson 1 we did disappearances and one student was taken and we were to act out a small town in South America. In this lesson I acted as the same person but different age. I first was a child that was rude and annoying. To this character I shouted and behaved badly by shouting and having a tantrum and running off and stamping my feet and punching them and having a real go at anyone who annoyed me. XXXX was acting as mom and I had to hold her hand to show that I was still small, also whenever I was naughty and rude she would tell me off by threatening not to buy me a toy, by saying that I was going to get a spanking when we got home. Also her facial expressions were very angry looking and quit scary and help my gaze so that I got the message not to misbehave.

When I acted as the second character I was a little more mature showing that I was older but still young. I showed this be helping to carry stuff and help out mom and was more polite to the people we met. Also I didn't hold hands any more to show that I was old enough to walk by myself. When we were walking around visiting the different stalls I tried to eat the stuff that was offered to me but if I didn't like it I as polite and said that it wasn't my favourite fruit. Once we went to the chapel to pray for the people who went missing. Also as this character I tried to sneak into a bar and have a drink but mom grabbed me out of there and gave me a harsh row and how I was very naughty and how I should never leave her side in the market.

I could have improved my character by talking a little bit simpler maybe using bad grammar and running off. Also I could have been a little bit more mischievous and naughty. Something that would have helped my character would be if other students were children as well, then we could run around and shout and play games with each other. This would have made my character stand out more whilst roleplaying.

As I said earlier that within the lesson we were roleplaying and one of the students was taken and they didn't shout or anything and nobody noticed that they were gone. Through the role playing it gave me a better understanding of how easy it was to go missing and for nobody to notice that something has gone wrong. Whilst we were still roleplaying some of the other people were praying and only one person was saying how the government was corrupt but that student was still taken away.

The still images helped me to understand disappearances by showing me how happy everyone was but how a few people were sad and praying and looking miserable. The stall keepers looked competitive trying to sell their goods against other market stall sellers The still image used was when I was the youngest child and I was pouring pomegranate juice onto the market stall table because I didn't like it.

The three other people who did role play were XXXX, XXXX, XXXX. XXXX was acting as a market stall keeper and was shouting out the good deals and pieces of fruit. When my character went to him we argued showing that he didn't like me to much and I was rude back. His facial expressions showed that he was appalled by my behaviour. Also he was interested in XXXX who was acting as my mom so XXXX was nice to her but mean to me.

XXXX's character was my mom. She showed me that she was my mom by holding my hand and using simple language when she spoke to me. Also when I was rude she would turn to me and have a fierce face and spoke to me harshly. When I played as the slightly older kid she stopped using simple language and gave me stuff to hold and carrie the shopping for her. When I was the older version of the child I was with my mom a lot less because I would go to the bar. And at one point she went in there and dragged me out saying how bad things would happen to me if I went to that bar.

XXXX's character was a more elderly market stall keeper that worked with XXXX. XXXX portrayed a very nice and kind old man. Even though I was rude to him saying that his fruit

was disgusting he laughed and said stuff like he is only young when my mom was giving me a stern talking to.

These people helped me the most by showing me that even though people would disappear life goes on and people are still happy until someone they knew and loved disappears then they turn frantic and desperate to help and search for loved ones that have gone missing/taken.

In lesson 2 we looked at poem called The Missing by Ruben Blades. We only did the second stanza because each group had a certain one to do. The one we did was about someone looking for her sister. We acted this out by XXXX being a policeman and me being the person looking for the sister. I read XXXX the poem as if I was telling him what had happened. When I did that XXXX and XXXX were acting it out so that the audience could get a better understanding of what happened to the sister. Acting out the poem really helped understand how kidnapping could happen very quickly and without warning. Also when I finished saying the poem to XXXX (the policeman) he said there's nothing that he can do i.e indicating that he was corrupt and wouldn't lift a finger to help.

After that we swapped groups and did a different poem. I was with XXXX, XXXX, XXXX, XXXX.

We then did two stanzas of the poem talking in whispers. The first one we did was when we were all walking and XXXX was saying the first stanza. When she was saying her line we acted them out so if she said "walking with caution" the rest of us walked close together and XXXX was walking silently next and in-between us. To show that she didn't want to be seen in a public area. This helped me understand that if people were suspicious of being against the government they had to be careful of what they did and how they travelled. When she said the last line we all closed in on her to add effect to what she said then we opened up to a new stanza which was about speaking out and telling the world about what is happening. When we were surrounding her from the first stanza she read the first line and then we didn't do anything but when she said "but now I must shout" we all parted as if we were keeping her down. This showed me that people really do care about what is happening. When she read out this stanza she shouted it to make a point that it is happening and it is real and has to stop.

In lesson five each group got a picture of something that had to do with torture and loneliness. I was in a group with XXXX, XXXX and XXXX. What we did to show our picture was XXXX was the victim sitting in a chair and I was circling her and every time I went past her I shoved her head down to show I was drowning her and asking for information. When I left XXXX was circling her say my name is dr maverick and that he wants to help her only if she gives him information. But XXXX was saying that she didn't know anything. After XXXX left XXXX came on and acted as if time had run out for her and he was fed up. The way he did this was he spoke to her nicely but was very sly as well. When he asked for information he burned a cigarette in to her and she screamed and also he stabbed her and covered her mouth so the scream was muted.). Another thing about this scene was I working with really good actors and when it came to XXXX and XXXX's scene I actually felt that I was there and even though it was acting it really spooked me so this really opened my eyes to how badly some people were tortured and how bad the conditions were. And even when they are in pain they can't express themselves (this was shown when XXXX stabbed XXXX and had his hand over her mouth).

In lesson 7 we were in groups and the groups were me, XXXX, XXXX and XXXX. We acted as small children and what we did was we played games like small children such as what's the time Mr Wolf and rock paper scissors etc. Do but when one of us lost they were taken away. But we still continued and played games and even though children were taken away we didn't pay attention and continued until there was one last child when this happened he looked around and said "where's everybody gone" and then we all surrounded him. This showed me that other adults and protester children were abducted and taken away and used as bargaining chips and used as hostages and these would be used against the targeted people.

Summery

Doing disappearances was very good experience not only for acting but for general knowledge of what we were doing. Doing the role-play was the best part because it was the easiest way for us to understand what life would be like for those who fear their lives. Also doing the poems helped me to see what it was like from someone who hand first-hand experience with what happened. It also showed me that there wasn't a lot of people could do and most people ended up praying or moving on with their lives.

Unit 1/5DR01 Paper 02 Standardisation record form
(to accompany Unit 1 Documentary Responses)

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

UNIT 2/5DR02

Unit 2/5DR02 Record of Work

The play-text being explored, is *Our Country's Good*.

Self-study – research transportation

LESSON 1 SCENES 1/2/3

Task 1

Pupils create still image of convicts on board ship, then use voice to create soundscape of the sea. Teacher speaks the opening words. Thought tracking used to develop convict reaction

Pupils given single phrase from scene 1 to say aloud in turn. Repeat, adding thought tracking for reaction to one another's words.

Discussion of impact of scene

Task 2

Pupils create still image of an aborigine; use movement in mime to give a sense of stalking prey; still image on seeing the ship; thought tracking in response.

Discussion of emotion of character. Compare with the words of scene 2, and repeat exercise.

Task 3

Groups of 4 read the opening of scene 3, and discuss status of the officers.

Pupils create still images for the opening of the scene, considering levels in particular.

Task 4

Discussion of multi-role within the play. Pupils create still image/movement as: convict; aborigine; officer. Show contrasts between them.

Evaluate the way that the process informed understanding

LESSON 2 THE CONVICTS' STORIES

Task 1

Groups of 5 use the strategies of narration and mime in order to explore Sideway's story – cutting text if necessary, but ensuring the main elements are retold.

Evaluate the way that the process informed understanding.

Task 2

Groups of 5 use the strategy of still image in order to explore Liz's story – analysing text to select 6 pivotal moments.

Evaluate the way that the process informed understanding.

Task 3

Groups of 5 use the strategy of role play in order to explore Ketch's story, considering particularly the appropriate selection of words and actions.

Evaluate the way that the process informed understanding.

Task 4

Groups of 3 use role play to develop characterisation for the 3 convicts to have a conversation on the ship, and use words appropriate for the character. Decide through conversation, the status of each.

Watch DVD 'Mary Bryant.....'

LESSON 3 HARRY AND DUCKLING**Task 1**

In pairs, remind yourselves of Act 1 Scene 4

Use hotseating to explore the characters – ask questions closely based on the text. Select words carefully to be appropriate.

Discussion of how this informs characterisation

Task 2

Change partners, select an extract and prepare it, using what you have learned – in 4s, watch and evaluate

Task 3

In groups of 4, remind yourselves of Act 1, Scene 7

Two pupils use role play to explore the scene, but pause after each speech, while two pupils use thought tracking to explore the sub-text and emotions

Watch and evaluate – discuss the characters

LESSON 4 HARRY BREWER**Task 1**

In groups of 3, remind yourselves of Act 2, scene 3

Explore the presentation of Harry's speech, using 1 pupil for each of: Harry Brewer, Handy Baker, Thomas Barrett. Use spoken word/voice/movement/space to create impact

Watch and evaluate

Task 2

Individually, explore the monologue by using spoken word/voice/movement/space to create impact

Small groups watch one another and evaluate

LESSON 5 DESIGN

Task 1

Discussion of minimal set/props to emulate the sense of transportation and minimal resources.

Groups of 5 use mediums of set (items provided), props (items provided), space to create opening still images for 6 scenes, considering scene names and opening words:

- 1.1 The Voyage Out
- 1.3 Punishment
- 1.7 Harry and Duckling go Rowing
- 1.9 Ralph Clark Tries to Kiss his Dear Wife's Picture
- 2.4 The Aborigine Muses on the Meaning of Dreams
- 2.11 Backstage

Watch and evaluate a selection

Task 2

Discussion of mediums of light and sound – add to 3 of the images, especially as symbols for mood/location etc.

Watch and evaluate a selection

Task 3

Discussion of Brechtian elements and each group add narrator or sign to one scene

Watch and evaluate

LESSON 6 THE ABORIGINE

Task 1

1.2 In groups of 5, use movement and soundscape to set the scene, then still image to mark the moment. Select one speaker for the words, considering voice to create impact/emotion to mark climax of the scene

Watch and evaluate

Task 2

2.4 Change groups, use role play to share the lines and create impact of the spoken word by use of voice and movement to develop characterisation

Watch and evaluate

Task 3

2.7 Change groups, explore the impact of this scene by using choral speech and/or repetition to create a sense of superstition/mythology through the spoken word.

Watch and evaluate

Task 4

2.11 Change groups, use movement and physicalisation to explore the impact of this scene, using a narrator. Explore ways of marking the moment of the final words

Watch and evaluate

Change groups, use masks and movement to explore a way of showing the impact of civilisation on the aborigine culture. Build to a climax

Watch and evaluate

LESSON 6 RALPH CLARK

Task 1

1.4 In groups of 5, create 5 still images to reflect the words of Clark's diary

Watch and evaluate

Task 2

1.9 In pairs, use the stage directions to create mirror movements for Ralph, with one reading his thoughts to his wife and one reading the Bible extracts

Discuss what this shows about him

Task 3

2.9 In groups of 4, use the stage directions for 2 to act out the scene using role play, and 2 to chorally share the words which are spoken from The Recruiting Officer

Discuss what this shows about him

LESSON 7 DUOLOGUES

Task 1

In pairs, use voice and movement to create convincing role play of 2 characters in one extract. Consider the impact of the spoken word

Watch and evaluate

Task 2

Join another group, and explore characters further by the use of cross-cutting to show the contrasts between the 2 scenes.

Consider changes in status, and add off-text elements if these will enhance this contrast

Watch and evaluate

LESSON 8 THE POWER OF THE PLAY

Task 1

In groups of 5, create a still image, then role play the 5 characters from the opening scene of the play – watch and discuss

Task 2

In the same groups, create a still image and role play improvisation based on the text of the final scene of the play – watch and discuss

Task 3

Pupils regroup by character, and explore changes in their role. Share ideas for voice/movement/mimes to show changes in status.

Create a group thought-track of the character to show this progression.

Task 4

Groups combine to cross-cut between the 2 scenes

Self study of the journey of one character

LESSON 10 ACT 2 SCENE 11**Task 1**

In groups of 12, use role play to develop the final scene of the play, considering still image/voice/movement/spoken word/space/levels/contrasts.

Consider how to show the backstage area, character status, elements of sub-plot etc

Are there any significant moments? – explore ways of marking the moment

Watch and evaluate

Task 2

In groups of 4, create an off-text improvisation of 4 characters before the performance. Consider the spoken word, information from the scenes, progression through the play etc

Discussion of how this enhances understanding of the scene itself

LESSON 11 MONOLOGUES**Task 1**

Explore a monologue from one character

Consider voice – pause, pace, volume, tone, accent; movement – gestures, stillness, facial expression; space – levels, area, audience; in order to create your intended characterisation

Watch and evaluate

Task 2

In pairs, use hotseating in order to further develop the role play, focusing closely on events in the monologue

Task 3

Individually create a short monologue/extended thought track to show your character's reaction to the experience of transportation and the new world

Task 4

Discussion of multi-role by an actor to present 2 contrasting roles – officer and convict
Share ideas in pairs in order to create individual still images as an officer then a convict.

Centre Name	XXX	Centre No.	XXX	Centre Use Only							
Student Name	Candidate A	Student No.	XXX	Practical Exploration (6 hours - Paper 01)	/30						
5DR02 - Unit 2 Exploring Play Texts	Edexcel CONTROLLED ASSESSMENT RECORD CARD GCSE DRAMA JUNE 2013		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):											
Documentary Evidence (Paper 02): Formed and detailed analysis with a clear understanding of the way in which practical work develops textual awareness. Details relevant, analysis apparent.											
Response to Live Performance (Paper 02): Well focused, fluent, clear detail and examples. Understands use of mediums of drama and evaluated with confidence and clarity.											
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> <tr> <th>Documentary Response</th> <th>Response to Live Performance</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">965 <small>1,000 words max</small></td> <td style="text-align: center;">1,742 <small>2,000 words max</small></td> </tr> </tbody> </table>			WORD COUNT		Documentary Response	Response to Live Performance	965 <small>1,000 words max</small>	1,742 <small>2,000 words max</small>
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Signature:			Date:								

Candidate A: Documentary response

We used many different aspects of drama in our exploration of *Our Country's Good*. One aspect that was focused on was "hot seating". As the character of Harry, I was asked questions by XXXX who played Ralph. Harry is an officer, so I changed the way I speak to be very clear and well spoken, I also made sure I stood up straight as unlike the prisoners on the ship, the officers were expected to be well presented. I took Harry's mind set in that he was sympathetic towards the convicts, and always tried not to be too strict towards them. By putting myself in place of Harry, I learnt about his past and I was able to understand why he was so over protective of Duckling, and why he treated others as he did.

When we became aborigines, we used a different strategy of drama. We used still images to portray the reactions that we, as aborigines, had to the arrival of the ships onto the Island. When I prepared my still image, I crept around near the floor as this would make my character more difficult to spot. I also held a spear up in preparation and it helped me understand that not only would the aborigines be afraid of animals, but also of the people who had just arrived. As the aborigines would have never seen any ships before, I made myself to look confused and scared by my facial expressions. When I saw the ship, I would hide behind something and point out as to bring attention to it to anyone around me, but I would be too scared to approach it. For props for this scene, we simply used chairs and cloths to create bushes that the aborigines could hide behind and would crouch past to have cover.

When we explored the use of soundscapes in drama, we were given a number of scenes to recreate with the addition of voice and also an explanation as to what lights we would use during the scene. On *The Voyage Out* scene, we did not use any props but huddled together on the floor to represent the convicts on their journey. We all made gentle sounds of the sea to show that we were on a ship, and decided that the best lighting would be a deep blue – not only because it would represent water, but also because it could be interpreted as a representation of the emotion of sadness. In *The Aboriginal Sees* scene, we used blocks and chairs as props to represent the bushes and trees that would have been heavily prevalent in the forest, and our characters would sneak around the props quietly. I decided that a bright, florescent green light would have helped the audience to picture our characters being in a forest. During the *Harry and Duckling Go Rowing* scene, we used a large blanket as a backdrop. The chairs were made to look like a boat by having them face each other and the soundscape we made was that of a gentle river. Finally, we create the *Ralph Clark Tries* scene. We assembled the blankets into a tent and had Ralph Clarke inside, crying. Due to the emotion in the scene, we again decided that a dark blue would help portray the way the character was feeling to the audience and create a real atmosphere.

When we explored the use of movement, mime and gesture within the play, we looked at how just the way you move could tell a lot about your character. For example, we looked at the differences between as officer, a convict, and an aborigine. When I walked as an officer I made sure I was physically standing straight. I decided that an officer would also speak very angrily because that would show that he was a figure of authority, and helped me understand why the convicts would be so afraid of him. As a convict, I was sitting around candles for warmth. I curled up or huddled up to other people to keep myself warm as this would show just how cold and neglected the convicts were. Also I would occasionally rock back and forth to show the confusion and anxiety of the convicts because I felt this would be the reaction of someone who was trapped in such a place for so long. When I became an aborigine, I walked in a way which could be seen as very primitive, almost like apes, and crept silently through the bushes with my weapons drawn. This helped me understand how differently the aborigines would have been to people coming from Britain as they lived very different lives and acted in very different ways.

During the narration of the *Sideway* monologue, I acted out the character of Sideway and depicted him walking down a busy street and pick pocketing others as they walked by. I walked about the stage while eyeing everyone who walked past as this would give the impression to the audience that my character was doing something he shouldn't. When I stole

from someone, I would distract them first before reaching over to their pocket and taking a wallet or a watch. I think that XXXX acted well when I stole from him; he made it look as if he hadn't noticed a thing and continued to present himself as a rich character who was staring into the windows of shops.

Throughout our exploration of *Our Country's Good*, I learned about the contrast between the way that the convicts and the officers lived, and the way that they were treated. Using the various elements of drama, I was able to highlight parts of the play and examine their impacts on both the audience and the rest of the play.

Candidate A: Response to live performance

'Our Country's Good' – Evaluation of a live performance

On the 2nd October 2012 we visited the Aberystwyth Arts Centre to begin our evaluation of a live performance, in this case "Our Country's Good" based on *The Playmaker* by Thomas Keneally.

Before the play began, we could observe the set used for the play. The set involved a platform shaped like Australia, and was raised in the middle used to represent the ship. The floor was beach coloured, which I assumed would help during the aborigine scenes, as was the case. The set was generally non-naturalistic and quite minimalistic with simple themes. There was a large backdrop showing the vast ocean behind the set.

The opening scene was very interesting and engaging, which is a good way to get the audience involved quickly. It began with a scene depicting the convict Robert Sideway, played by Dominic Thorburn was counting out the amount of lashes that Sideway was receiving. "Forty-seven... Forty-Eight..." The graphic nature of the scene presented harsh realism and set the scene for this dark period of the play.

During transitions between different scenes, different techniques were also used. Instead of just a black out, the effect used was a slowly fading blackout that never became completely dark, but left the stage in a weak aurora of light, in limbo until the next scene. As well as a blackout, the backdrop may change and before the blackout, the characters often went into a still image. On some occasions, an actor may come out of character and walk to the front of the stage and act as a narrator, announcing the name of the scene. The actor would then leave to go back into the scene. The combination of these techniques is very effective and allows the play to flow well from scene to scene. Also, the transitions are long enough to allow a costume change between scenes and which usually goes unnoticed, which only emphasises how well the scenes flow into each other.

The transition to a particular Act 1 scene involved a swift change backdrop, we are the audience could now see a backdrop depicting the undisturbed hills of Australia and the stage was filled with a healthy yellow glow. The medium of light in this particular scene was extremely helpful in engaging the audience in the location of the scene. The sun-yellow glow that flooded the stage which was surrounded by the sound of insects and birds gave the depicted atmosphere a sense of realism. An aborigine, played by Damola Adelaja, hung from the set as if it were a tree and talked of this strange ship that was approaching in the horizon. He had painted body, and wore simple cloth for clothing. The presentation of this character gave the Australia scene a sense of authenticity, and although the set was quite minimalistic, it was quite believable. Costuming in this play was very good, and each character was dressed in their role suitability. The costume changes were efficient and only took a few seconds when on stage. The officers wore red or blue jackets and a wig for authentic effect. The convicts wore rags and were often seen wearing chains or ropes. Their clothes were dirty and looked worn, and the characters were often seen hunched over in pain.

As well as the sounds of insects and wildlife, other sounds were used in other scenes. This medium is important in creating an atmosphere, and helps the actors to engage in their respective scenes. For example, in the rowing scene between Harry Brewer and Duckling, the audience could hear the sounds of the ocean. The sound of moving water played a in time as the actor in the ores of the rowing boat. In the scene in which the officers are shooting the bird, a sound effect depicting a gunshot is used, it startles the audience. Not just pre-recorded sounds were used however, there were a few live sound effects such as off stage screaming which could present a very chilling atmosphere.

Many elements used in the play which the director had chosen were particularly effective. For example, during the first scenes there is a moment involving the convicts talking of how horrible life is on the ship, each saying a line. The way it was done involved the actors swaying

in time with each other, it also involved choral speaking and shared lines. The actors said the lines slowly, and with real fear in their voice which created a very believable scene of scared convicts being transported away. Another scene which was brought to life well was the first scene, the whipping scene. The character of Ralph Clark played by Dominic Thorburn was standing at the side of the stage counting as Robert Sideway, played by Matthew Needham was being whipped. The scene brought harsh realism as the other convicts who lay motionless at centre stage winced in fear every time the loud lash of the whip broke contact off stage. Robert Clark struggled to mouth the words as he reached 'fifty', counting aloud with guilt in his voice, and an officer ran across the stage before landing his arm with the whip at the end of it, full force into the back of Sideway. Sideway was then dragged and dumped at the front of the stage, blood seeping through his once white shirt. This was certainly an opening scene that succeeded in getting the audience's attention. The opening scene to Act 2 was also very intriguing, in that it too got the audience's attention. As we were seated, we could only hear the sounds of ringing and clanging chains, which gave the impression of walking prisoners making their way gingerly forward. This scene gave a chilling atmosphere.

Multi-rolling played a large part in *Our Country's Good*. Some actors played up to three or even four characters. The actor Ian Redford played four characters, all of different ages. He portrayed each character very differently, which made the characters extremely defined and memorable.

Another interesting example of the director's interpretation was how the characters were developing throughout the play. At the beginning, characters such as Liz who were very moody and unwelcoming at the start of the play, could be seen developing into enthusiastic characters who engaged in the production of the play. One particular example of Liz becoming more of a friendly character during the final scene, just before the characters go on stage, in which Liz takes water to Ketch in such a way that symbolises forgiveness and redemption. The development of character also appears in characters such as Ralph. As time goes on and he spends many hours with the convicts during the practicing of the play, he sees the convicts more as friends instead of his previous opinion that they were unworthy criminals. The same could be said for many of the officers, who are heard cheering, laughing and celebrating during the scene at the end depicting the convicts performing the play. The play "The recruiting officer" which the convicts perform involves dressing up in officers clothing. This means that the convicts would have changed from their dirty, ragged cloths to clean, officer attire. None of the officers seemed to mind, and Ralph also enjoyed their portrayal of the officer characters. This shows how much more respect the authoritative figures had for the convicts than they had at the start of the play. The convicts have universally warmed as characters, and perhaps got used to the fact that they are stuck there in Australia, and many were making the most of it.

Some props were used particularly well in the play, and were very effective. Although some props were not needed, many were used to enhance the impact the story had on the audience. The whip, for example, was not seen hitting anyone on stage at any point however its presence was a constant reminder to both the audience and the convicts of how painful the experience of being deported to Australia was. The whip was used in one instance to hit someone offstage. Although they could not be seen, the whip could be heard hitting someone with an excruciating sound, following by a deafening scream of pain. This adds a real sense of atmosphere to this very serious scene in the play. Other, more story orientated props also seemed appropriate, such as the locket containing the photo of Ralph's wife. This was kept by Ralph at all times and was used as a constant reminder of his life back in England. Another scene in which props are used very well is the scene involving Harry and Duckling going rowing. The medium of sound is used to complement the oars used in the scene as they are synchronised with the movement of the oars. This makes the scene more believable in that Harry is interacting with the environment, so it is likely that the audience feel more immersed in the scene, as I did. This, accompanied with the dark blue aurora glow of the lights that flooded the stage created a tranquil scene that seemed very natural. I would imagine that the director intended for this sense to occur.

Another aspect of drama that was used at points during the performance was make-up. The convicts had dirty skin due to a lack of washing, which seemed appropriate as they had been stuck in cells for a number of weeks. Other examples where make-up was used was with the aborigine characters. They had traditional paint on their faces, which added to the authenticity of the performance, as you could believe what was playing out in front of you due to the overall look of the actors and the set they were on. One other particular use of make-up which also involved the aborigines was when they had small pox. The alien humans who settled in Australia brought with them many viruses, which in turn slowly but surely wiped out the natives with diseases there body has yet learnt to cope with. The fact that this is included in the play makes me believe even more so in its true background, and again, the authenticity of the entire performance.

In conclusion, a lot of very different elements and mediums were used in the performance that, when combined and used in the way that they were by the director, created an excellent performance which engaged the audience via a realistic interpretation of the deportation of convicts to Australia.

Centre Name	XXX	Centre No.	XXX	Centre Use Only		
Student Name	Candidate B	Student No.	XXX	Practical Exploration (6 hours - Paper 01)	/30	
5DR02 - Unit 2 Exploring Play Texts	Edexcel CONTROLLED ASSESSMENT RECORD CARD GCSE DRAMA JUNE 2013		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):

Documentary Evidence (Paper 02):

Clear and relevant analysis embedded in the practical work and its way of informing textual understanding. Analysis well documented.

Response to Live Performance (Paper 02):

Really clear understanding of production values, plenty of specific examples and details, with mediums of drama fluently evaluated.

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
972 <small>1,000 words max</small>	1,749 <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:

Candidate B: Documentary response

On the first lesson we explored, by using the medium of drama, the voyage out. In this lesson I used the mime to portrait a convict on the ship out to Australia. I achieved this by creating a character that was afraid and lonely; this was resembled by pointing my hand up. This was to show that the convict was turning to god in his hour of need. My other hand was placed on the floor to support to my body, to show that the boat would have been rocking. My body language was very low and mainly compressed, with my knees bent and my back arched downwards. Apart from using my body language, facial expressions could also be used. I decided that a very sad, unsecure face was appropriate to show the convict. After we had created out still images, we then moved on to use the medium of sound, to explore the convict further. I quoted

"Nameless, in this stinking hole of hell"



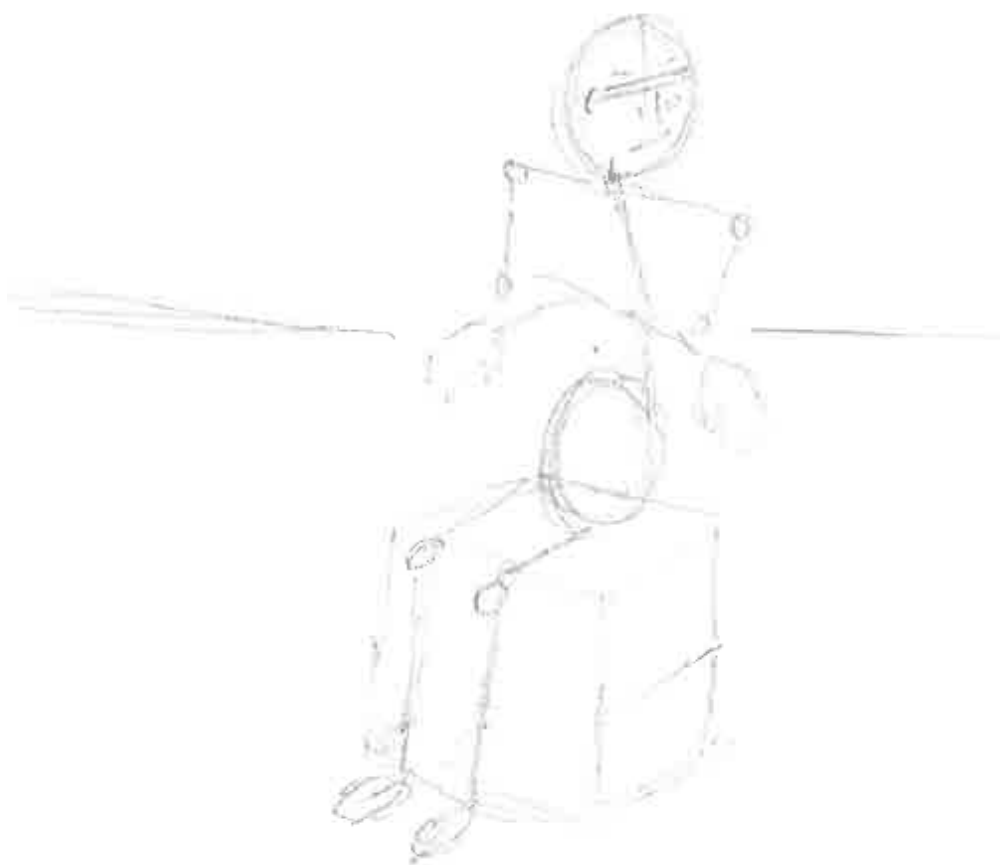
I said this phrase with emphasis on Nameless and hell; this was to show that a convict was worthless and had no real meaning or hope. This exercise helped us to understand the conditions that the convicts would have experienced, and the emotions they would have felt as they were whisked away to a new land, and a new life. Not knowing what the future would hold.

Afterwards we then decided to explore the movement of the aborigines, and how they reacted to the disturbance of their land, by British forces. To create the aborigines, three sequences were created. One conveying a I decided that by moving there low to the ground, and miming holding a spear, would convey the impression that natives flabbergasted by the arrivals of these vast ships on the water. By looking around at others in the class, I could see that as they moved around the room, with very sharp and angered facial expressions, they conveyed the image that the natives were curious of the British, however they were determined to hold their ground. By using the medium of movement and mime, it assisted me to understand the reaction the natives would have felt, about the intrusion of their homes, and how they expressed that this was something they should best leave alone.

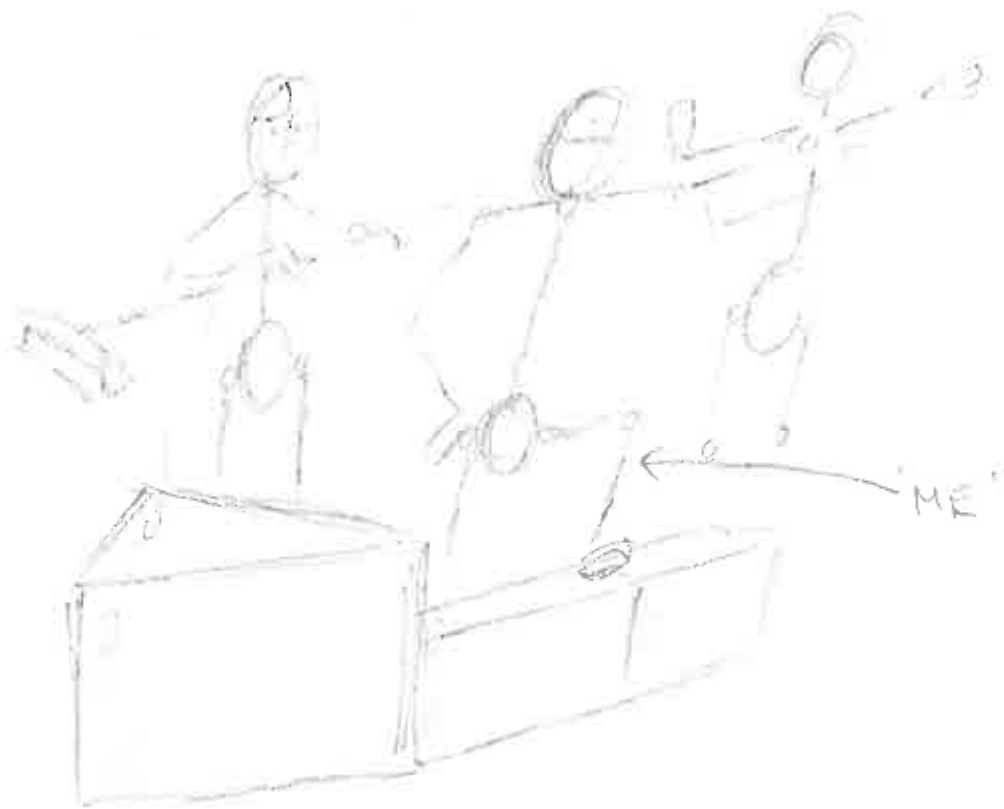
Harry begins to hallucinate and see the victims of his past. When playing the character of Handy baker, a victim of Harry, I used the medium of movement and voice to explore the scene. By creating a very eery character, with wind like movement this was beneficial to show that I was an image of Harry's imagination. In addition this also helped me understand why these character would be haunting Harry. This created a very ghost like character, I improved this character by using very distinct facial expression, which support the text well. My voice was also an important factor, by using a cockney accent helped me to separate the character I was playing, from Handy and Thomas brewer, to show that this was to represent Harry's life before he arrived in Australia. As well I had to adapt my voice to the text, to emphasise certain

like “my body hanging, Death is a horrible thing”, this helped me to understand why Harry Brewer would have been haunted by his past.

When playing Duckling, in scene 7 in which she and Harry go rowing, I learnt more about her character. We decided to explore this scene by using the process of thought tracking. We acted the scene first, and between each other’s lines we would say our thought tracking. I decided Duckling would produce a negative and angered emotion towards Harry. I portrayed this anger by using crossed elbows to show my anger, and continually looking away from Harry, with a sharp facial expression of irritation towards Harry. This scene helped me to understand why Harry reacts the way he does towards Duckling, and why he continues to discriminate her actions towards other men, however he still wishes to dominant over her. As well it helped me to understand the relationship between the two of them, and helped me to understand why Duckling reacts the way she did to Harry’s death.



Finally we explored several scenes by using the medium of levels, props and set. In addition we discussed what type of lighting and sound scape we would have while performing the scene. In the scene called “The Authorities discuss”. I decided that by using a large triangle block, as the mass of the ship, and two smaller rectangular blocks as the end of the ship. It was decided that that I should be the person that looks for birds, in which the generals would shoot. I created this character by using the medium of Mime, with my arm pointing up into the sky, to indicate that I was pointing a bird. The rest of my group used a brush as a gun, and another person decided to hold the brush, to show that he was trying to stop the gun. The one who held the gun showed a facial expression of anger. This action helped me to understand how the rest of the play develops, and a bond is created between the higher, military statuses of the generals and the convicts. The action of holding the gun resembles the contrast in opinions. This also gave the opinion that some believed that the convicts have come over here to begin a new life.



Through the 6 hour exploration, using a variety of strategies and mediums helped me to understand the social statuses between the convicts and the officers. It also helped me to show how the aborigines reacted to the arrival of the British, and to show what effect they would have on their life later in the play.

Candidate B: Response to live performance

Evaluation of a live performance

On the second of October 2012, we traveled to Aberystwyth Arts Centre to see the production of "Our Country's Good" a production about the story and development of convicts and officers, on the British colonies in Australia, putting on a production of the "Recruiting Officer".

By entering the theater, the stage clearly showed the story line of, and views of the play. The set was cleverly designed to include all features of the play, the land and the ship. The dramatic medium of set was accomplished by having a large wooden stage in the middle of the set, easily moveable, alongside with large back drops which were easily transformed from the background, a tent for certain scene. Showing a clear transition from scene to scene. In addition at the front of the set the cost line of the beach was cut out like the cost line of Australia, which gave a clear emphasis of Australia and the story line. Overall I believed this set was a minimalistic set, which had great influence on the overall performance.

The medium of sound, helped to create an even more realistic atmosphere for the production, and I believe the sound designer "Smith" used sound cleverly in this production, for instances when there was no live acting on stage, sound effects were added, such as wild animals, Australian native instruments. I believe this helped to keep the attention of the audience. However secondly it helped to give a smooth, clear transition from scene to scene. Sound was also used cleverly, when there were live acting on stage, such as in the last scene, when the convicts and Ralph prepare to put on the production, behind stage, sounds of people murmuring and applauding were added, and this gave the clear impression and the atmosphere of being behind stage.

Along with the medium of lighting, the lighting clearly followed to help give an even greater, clear understanding of the surroundings of the play. For example bright, full yellow lighting covered the stage, when the convicts rehearsed the play, and this gave an understanding of the surrounding, and the convicts, of bright, warm Australia to during the 18th century. Another affective moment, when lighting was red was in the scene when Ralph and Mary congregated on the beach, an image of a moon was projected in the background, this helped to create a more loving, emotional scene, as well as clearly showing the surrounding area, and the period of day.

As the designer, Guy used the medium of costume to present the social contract between the convicts and the officers, as well as the contrast between the characters, and clearly shows the multi rolling. The costume for the convicts consisted of the ragged clothes, dirty colours, and sometimes with the chains. This clearly stated the social status of the convicts during the 18th century. The costume of the officers consisted of red jackets with brass buttons, with shoes and wigs, and this clearly showed the era, and how men of great wealth portrayed their status. However one moment when costume clearly showed the development of the confidence of convicts. This was shown in the last scene, where the convicts, began to wear the clothes of the officers, with wigs and shoes, and the character of Mary, who now dressed as a lady with a full long dress and shoes. And by doing so it clearly shows how the production has given the convicts confidence as well as closing the gap between the officers and the convicts. During this era this would have been extremely rare.

I believe the directors Stafford-Clark, interpretation of certain scene gave a memorable look on the performance, a certain scene where I believe the directors interpretation proved to be most effective, was at the very last scene before final black out, the director made Liz Morden carry a glass of water across to the nervous Keith Freeman. I believe this clearly showed the redemption Liz had now made with Ketch, who previously was about to hang the convict. In addition this interpretation exposed how the convicts are no longer lonely or isolated, however they are now a community, and the bonds of friendship have been grown between one another. Another scene where the directors interpretation of the play was incredible effective as at the very beginning of the play, when Ralph counted the lashes the convict had,

and the way in which the convicts get beaten by the lash running across the stage. In addition to the live sound effect on stage, of the screaming. This proved the true emotion of Ralph, and how he tried to hide his emotion, as well as the screaming of convicts gives up the true feeling and the soundscape of the convict's ship.

The medium of props in many circumstances seemed to be simple, however of great importance, showing certain emotions and views of certain characters. An affective moment when a prop is used in the Second Act, when the convicts were rehearsing, and the character Liz was acting like a lady, she uses a branch with leaves upon it, and this is used as a fan, and this was affective as a prop. For it was so simple however it causes the character to act as the character from the R.O. and it gives the contrast between the convict, and the upperclass lady and the character Liz is a hard character, so it is difficult for her to act as lady, proving to be interesting. In addition another prop which I feel was affective, was the cane which Major R. Ross carries with him in this scene. This cane, which the convicts are afraid of, this cane resembles the power that Major Ross has, and it is interesting to see how the convicts react towards the major. And proves to be most affective, as it clearly shows how much terror has over the convicts, and the strong opposition he has towards the play.

In my opinion the actress "O'Reilly" playing the character "Liz" gave a brilliant interpretation of the character, and clearly had an effect on how the character developed and evolved by the production. The actress gave a clear view of the character at her first encountering the way in which she used the medium of movement, by using a masculine, heavy shouldered walk, with a heavy walk which gave the impression that Liz was a hard woman, who didn't take no for an answer. She also presents this character through the medium of voice and facial expression. She used a Hackney, deep controlling voice, which echoed in the theater. And when she attempts to act as, she spoke rediculously quickly and the pronunciation not as clear, and this was interesting, as it gave us the clear view that at this time a majority of people, and convicts in the 18th century didn't understand the way in which to act, as theater was for those who could afford it. In addition the facial expression "O'Reilly" uses to create "Liz" is important, so she uses a heavy, pushed down and frowned facial expression. However when she is questioned for her acting, she pulls a face which causes the character to question the question they just asked "Liz". And this certainly shows the powerful emotion Liz has on other characters. Another moment when O'Reilly performed and had an important way to portray Liz, was in the two scenes where she told us, the audience her life story as well as when she is in front of the court to judge her verdict, as O'Reilly creates a side of the character Liz in which we have not seen before, she creates this in the way she speaks, still with her cockney voice, however much more of a whisper and subtle and this I believe causes us to feel much sympathetic towards the character Liz, where before she portrayed strong independence. Different medium of drama such as movement and gesture help to create this important factor. O'Reilly has a lower, less proud posture, and her body language is far more enclosed and softer than before, showing us the development of the character Liz. By the way in which O'Reilly uses her different mediums of drama, to present this.

Adeiaja, who played the three different parts of aboriginal, Tench and Black Ceaser, used the strategies and mediums of drama excellent to show contrast between the three different characters.

When playing the aboriginal he used his movement and gesture well. Climbing onto the rafts and using his hands to look as if he is looking into the distance and this has the effect of truly showing the emotions of the aboriginal, how curious they were when the British invaded their habitat. As well he shows anxiousness through his facial expression, he has a tense, large eyes to show expressions of anxiety. And this is clearly in these mediums of drama and portrays the views and thoughts in which the aborigines would have been thinking in the 18th century when the British arrived.

When the character, Adeiaja plays the captain, his voice is used much clearer, than the other two characters. His pronunciation was much more clear and this was done to show the social position of the captain during the 18th century. As well as his voice the medium of

movement was affective to portray the captain with his strong posture straight back, among side his sharp and struck facial expression which clearly showed the status of the officer and these mediums were most affective in the scene when officers and captains were discussing their opinion on the convicts production. Thirdly when the actor played the character of the "Black Ceaser" when in the scene in wich he begged Ralph Clark to be in the production. And his body movement proved to be important, by bending his back, as if bowing had the impression he was lower than the others, and he showed respect towards other convicts. However the medium of drama which proved to be most important to show "Black Ceaser" was his voice. He did a African/French accent and he spoke over the top and had an effect to show his heritage in the island of Madascascar, and how he longed for home and how it created contrast between the characters.

Overall I believe the dramatic mediums where used correctly and effectively to express historical attitudes and aspects of the play.

Centre Name	XXX	Centre No.	XXX	Centre Use Only	
Student Name	Candidate C	Student No.	XXX	Practical Exploration (6 hours - Paper 01)	/30
5DR02 - Unit 2 Exploring Play Texts		Edexcel CONTROLLED ASSESSMENT RECORD CARD GCSE DRAMA JUNE 2013		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):

Documentary Evidence (Paper 02):

Commentary documents textual understanding, with links between practical work and events in play. Some moments of analysis, but not well developed.

Response to Live Performance (Paper 02):

Quite reliant on retelling the story in parts, but does demonstrate a relevant understanding of the impact of mediums of drama. Some details developed.

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
870 <small>1,000 words max</small>	1,082 <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:

Candidate C: Documentary response

firstly we looked at “the voyage out” we showed this through still image. I was lying down curled up to show being cold scared and bored. Having my eyes closed showed fear about what is to come and not knowing what is happening around me, the fear in my eyes and facial expression was showing pain. I showed being cold by having my hand around my leg. I also showed being upset not knowing what’s going to happen to me by having a sad and horrified facial expression this helped me understand the horrific situation the convicts were in. We then all had to say different lines to show different situations of the convicts my line was “something you’ve eaten long ago” I said this in a quiet voice because the convicts have no energy to talk, while rubbing my stomach. The reason I did this was to show hunger and pain coming from within. This helped me understand the pain they went through only being allowed very small amounts of food. It also helped enhance my understanding that the whole group was also doing their own individual still images, as this gave me a sense of what actually might have been going through people’s minds and the fact as a class we were all in this situation together and having this is most probably the same back then for the convicts.

We then looked at a few different still images to show the aborigines hunting just before they notice the huge ship coming towards them. I was showing good use of levels by staying low while in the still image, I had to improvise having a bow and arrow, my facial expression showed me concentrating looking around for food! Then came the ship from a far, I showed confusion and anxiousness. Once again with everyone else in the class room doing the same extract it gave me the sense of how it must have felt as a community seeing this unknown object appear over the horizon getting closer. This exercise helped the play even more because back in the 19th century people hadn’t come across things like that.

We also looked at the officers going hunting as part of their luxury daily life. In the group was XXXX, XXXX, XXXX and myself within this group I thought that XXXX showed the presence of an officer very well by using good strategies of still image, her facial expressions really showed that too. This really helped me understand the officers role in the play more and how they control everything the convicts do because of their status in society. In the still images we as the officers are out firing and an argument erupts within the group and the group separated this gave me a greater understanding on how the officers are unappreciative about those privileges they had whereas the convicts would kill for the privileges the officers have.

When we explored the scene with Harry and his visits from the dead, I played Harry with XXXX being the visits from the dead. We used minimalistic set with only one chair to show a confined area with that feeling of having nothing. This helped me understand how Harry’s past experiences have had an effect on him. The further into the speech you get the louder and more upset Harry gets. I thought that XXXX showed the visits from the dead well by using the medium of voice very well, also using a good use of movement. Right at the start of the speech Harry says “Duckling! Duckling!” this is showing us about how when Harry is in trouble his way of getting out of it is to call for “duckling”. This also helped me understand how Harry is an insecure character in the play. Finally this phrase “go away, Harry, go away” is showing us what goes around comes around, Harry got this innocent man Harry Baker killed and now Harry is back to haunt him.

In “Harry and Duckling go rowing” my partner and I used thought tracking to express how we thought the characters would react towards each other. The words we decided on from what we already knew about the character gave off a negative atmosphere. This gave me a clear understanding about the difficult relationship. Duckling is independent and doesn’t like Harry is constantly obsessed with her. She feels Harry is standing in her way by basically watching her all the time. On the other hand I can see why Harry would be oblivious to it. You can see by his actions Harry is having a hard time dealing with Duckling as Duckling doesn’t understand the feeling he has for her.

This exercise helped me understand both characters in more depth. This also helped me understand how Duckling is insensitive and blunt towards Harry’s feelings. The way we spoke

to each other helped me realise the relationship between the two and how they truly felt about each other.

As a whole, these exercises aided me in really understanding what this play is all about, and how the convicts must have felt transported around like animals. And how the situation of the convicts would have changed not only the way they see other people but the whole outlook on life itself. By playing the role of officers gave me a feel of the power and influence they had on the convicts lives and helped me understand the emotions different characters go through.

Candidate C: Response to live performance

I am writing an evaluation on a live performance of our country's good which I saw at Aberystwyth art centre, the set and space was minimalistic which was a good choice in that what was on stage is all that was needed and also because it this is set back in 18 century minimalistic is suitable, some of the set was moved on and off including a table and chair which Ralph was writing on. The floor was in the colour of sand and shaped like Australia that made me feel more involved with the performance. There were a few different backdrops used to again involve us as the audience. The stage was well spaced and there was a box in the middle of the stage which had many uses such as in the first scene where the convicts sitting in the background, scared of what was to come also was used in the rehearsals as a seat or to give someone authority over the other by being at a different level and for the officers in their meetings for their drinks etc.

The lights were used in different ways some to set a scared scene when the convicts where on stage also powerful strong lighting when officers came on the sound effects where live mostly improvisation by wind noises and waves crashing. The transitions were smooth and efficient in the way of dimmed blackouts, changing the backdrops for different scenes and still images throughout the blackout that was effective because it helps as audience to feel involved. The best transition of the performance was in the beginning of act 2 when they were chained up, the transition was fast and there was live soundscape throughout the blackout and throughout the scene of the chains clanging and facial expressions showing tiredness, scared and horrified of what is going to happen to them they were wearing dirty clothing with no shoes there feet and skin of the body and face filthy that was very effective because it is showing the audience what it was like back then and getting us involved once again like we were there.

The costumes used differ in that at the start of the performance the convicts wearing their dirty wrags, greasy dirty hair and their filthy skin and feet, as actors and actresses they showed their low status live very well in that they walked around low to the ground, body hunched an upset horrified facial expression not knowing their next more or what will happen to them at any point on the other hand the officers are very proud and power, wear bright coloured jackets to show authority and wigs as back in those days if you wore a wig you are noticed highly, and shiny shoes. They walk with posture and show that they are high in society, whenever they appear on stage with the convict present the convicts become scare and horrified because of the officer's presence and the fact that the convicts know if they step out of line they will get whipped and there is nothing they can do about it this helps me understand what it was like back then and how the officers have so much power over the convicts, the actors showed that fantastically mostly the convicts by being jumpy and very shaky.

The props used throughout the play were used very cleverly and effective. Right from the start of the play in the first scene ketch freeman was an officer in the back round of the scene running across the stage with a whip to beat sideway who was off the stage and every time freeman whipped sideway he screamed at the top of his voice so the whole audience could hear the pain he was going through this was very effective because us as the audience couldn't see what was going on behind the set so thought travel through your head and imagined what was happening. Another prop used very well was the cane for most of the officers as there walking around on stage giving a strong presence, showing their power over the convicts once again. One of the props I don't believe they used to it full potential was the string to measure for the hanging of Liz Morden they could have measured up more convincingly and more like it would have been back in that era. All in all there weren't many props but they were very effective.

The main character I focused on was marry because she showed development throughout the play and showed the audience how the convicts developed and grew in confidence, at the start of the play marry being very controlled and scared by liz. As the play progressed marry started to grow in confidence. By the second scene she was acting and getting on with life as a convicted. By this stage not being controlled by liz and started almost demanding people

around while rehearsing this helps me understand how the convicted changed as they got used to life on the ship it's not just marry it's all the convicts but especially marry. Mary's facial expression and the way she spoke changed dramatically from the beginning to end! Her facial expressions were superb, her expressions were clear in what she was showing. Her movement and the way she showed her low status by being hunched over and scared, as for her movements she a very insecure character and showed that well by her movement once again helping me along with other things such as her voice, facial expressions and gestures.

Ralph Clarke another stand out because as an officer you're supposed to be mean to the convicts but not Ralph he gave them a lifeline with this performance. Most parts of his acting are fantastic the main ones being his voice in the way he controlled the convicts and also standing up to the other officer who weren't wanting the performance to go on. His facial expression helped me by him being very enthusiastic towards the play. The way he moved ensured me that he was still high in status by him walking with his chin high and slightly looking over the convicts when he needed to. He used gesture to teach the convicts how to act made me understand how uneducated the convicts are. His acting was most helpful to me mostly his voice and facial expressions were the most helpful because it just contributed to the performance considerably.

Centre Name	XXX	Centre No.	XXX	Centre Use Only	
Student Name	Candidate D	Student No.	XXX	Practical Exploration (6 hours - Paper 01)	/30
5DR02 - Unit 2 Exploring Play Texts		Edexcel CONTROLLED ASSESSMENT RECORD CARD GCSE DRAMA JUNE 2013		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):

Documentary Evidence (Paper 02):

Quite fluent, and fully appreciative of the way in which practical exercises involved understanding plenty of references to the work of others. A bit short.

Response to Live Performance (Paper 02):

Very short, but has focus and although clear understanding is apparent, there is little development of exploration. Recognises drama medium and impact

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.

Signature:

Date:

WORD COUNT

Documentary Response	Response to Live Performance
598 <small>1,000 words max</small>	816 <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:

Candidate D: Documentary response

When studying Our Country's Good there were many Practices we performed to help understand and expand our knowledge of the play.

This resulted in a series of monologues, still images, Role play, and narrations which was all relevant to a greater understanding of the play.

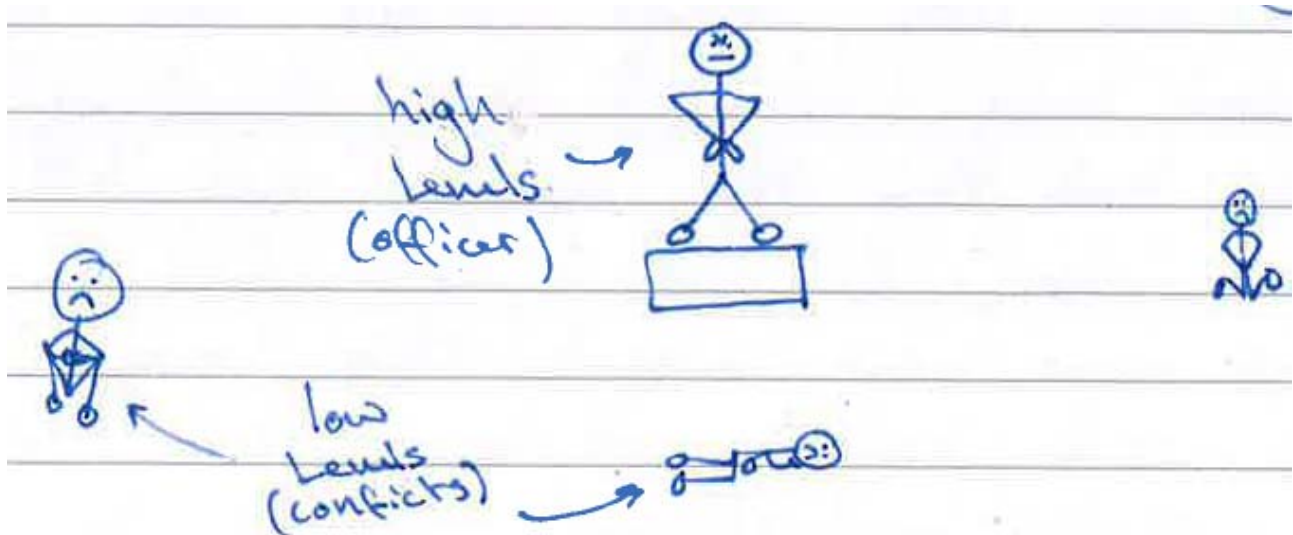
In our Second Lesson we had to create a Set of four still images with a monologue in image lasting for about 20-30 seconds. These images when used to help understand the story of Liz. Our First image was us gathering around a dead body while I am checking his pulse. XXXX had the role of Loz and told the audience 'how unsafe the world is and unfair the trials are.' 'This man was innocent'. This image explained to me and hopefully others of how society was then. Unfair and Unjust.

XXXX had quite a soft sympathetic voice when explaining what the world that she knew was. But Raised her voice and made discreet eye contact with the audience, Protesting his innocence. Listening to the way XXXX portrayed the monologue helped me understand the true emotion of Liz.

One other still image that we did was the Convicts on the ship. I acted as one of the convicts. I showed this by isolating myself to explain the loneliness that the convicts had while aboard I also curled up into a ball. This helped to understand the coldness of the place.

In this still image we managed to use the Medium of levels and space. In the image we had an officer with us. He stood with his arms behind his back and chest out. Being in this position of the convicts seeing the officer Looming, Watching over us made me understand the helplessness the convicts went through. Also how powerless you feel, knowing that any wrong move and you would be touched as they did not care about the convicts. As far as they were concerned, the convicts were already dead.

The medium of space was very powerful at portraying the isolation, loneliness and sadness that the convicts had. This was shown by spreading them apart.



In another lesson we had to create the character of the aborigine and when asked to explore the thoughts and feelings of the aborigine when seeing the ship coming into land, as the aborigine I crouched down behind some chairs (as if they were shrub in the forest).



This showed me the fear they must have had seeing these 'things' coming straight towards them. 'Clouds bilowing from upright ones The confusion must have been terrifying.

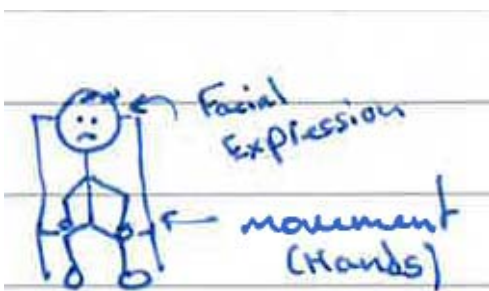
Others in the Class did very interesting still images of the reaction of seeing the ships. XXXX for example grabed a broom and puffing out his chest making himself as big as possible with the broom as a weapon.



This was very interesting as it helped me understand other forms o fear that the aborigines must have had. It also explains that they had such low tech and where simple people.

We where also asked to use hot seating to explore this extractat of the play. I blieve that XXXX was very good at acting the aborigine. He was able to use his voice and Language to imitate the native acsent.

When asking him questions his facial expression and hand movements told me when he was angrey, sad or agatated.



The questions ask range from; 'How did you react when you first saw the ship?' to 'How did they react to your presants?'

I chosed these questions as I believed that the answers would give me a greater understanding of everyones reactions.

Candidate D: Response to live performance

I am going to review/evaluate the play 'Our Contry's Good'.

It is a play about the convicts that are being shipped over to Australia and how one officer was trying to keep their hopes alive, he was planning to get them to act in a play called the 'recruiting officer'. He wanted them to forget what they were and give them someone else to be.

This is what I thought about the production of the play in the Aberystwyth Arts Studio. Throughout the play they kept changing the set to suit the scene best. They would change the set while we were watching them, (there was a blackout when the scene would change.) As the start there was a big map of Australia, I think that this worked well because it captured the audience's attention as soon as we came in. They also had a landscape showing that they were outside. What I found clever was when an officer was in a tent they grabbed a corner and pinned it back to make it look like the entrance of the tent. It was simple and an effective way of showing it as though the play people kept entering the tent through it. One other background was the Union flag that was shown at the end. This brings me to talk about the way they used the space.

In the final scene they show us as if they were backstage of the performance with the 'Union flag' as the curtains that will open to start the play. This was showing that what they were thinking before the performance and I believe that they used the 'Union flag' to give them happiness because that was their country which they should be proud of.

Throughout the play there was a block in the centre of the stage. This block was showing all sorts of movement/feelings/mood and if someone was more superior than the other. E.g. When Ross came into where they were rehearsing and the convicts all scampered off the block and started cowering, as Ross stood on the block (which some of them were sitting.) and ending up higher than them. I believe this shows authority. The set was all minimalistic only having that block as the main feature, everything else was brought on/off.

They were very good at showing the change that what the play did to the convict. At the start Liz was shown very isolated, her clothes were plain/had original colours, her hair was greasy and not tied back. She was dirty. The actress showed her emotions well using facial expression. Her eyes were sad as if she was confused about what was happening to her. The dress along with the make-up and her ability to act made it a very convincing picture for me to understand her emotions.

At the end of the play the convicts are now dressed as the character within the play they are doing. Liz is now wearing a smart dress with bright colours, she is clean and her hair is tied back in a bun. Her facial expression is much more confident and she is about to go stage to show her face in front of a lot of people. Which she never would have done at the start. I believe that this is a fantastic way the O'Reilly has shown what Liz has been through on her journey and I understand her because of it.

I found that the way the directors directed the play was very good. For example the actor playing 'Shitty Meg' was a man to try and make the character extra unattractive this also adds a bit of humour to the scene. I thought that in doing this a very smart way to keep the audience's attention. But still keep their mind on track of the story. Also right at the start of the play Clark was standing at the front of the stage, counting. He counted up one everytime an officer ran across the stage and swiped sideways offstage. This grabbed my attention right at the beginning. Dominic Thorburn spoke in a very monotone way to suit the mood. You could hear the screams of Sidway everytime he got hit. Personally this scene was extremely good. I felt as if I was one of the convicts there! And that I was next!

Another scene I found really affective was when Ralph Clark was writing in his journal. Ralph was in a tent. (Which you could tell by the way they pinned back the curtain.) The props they

used when simple. There was a table, a candle (lit), Pen, book/journal and a chair which he sat on. The lighting was only a spot light on him and the glow from the candle. All that along with the sound effects of the other officer talking outside of the tent or an owl really set the scene.

Unit 2/5DR02 Paper 02 Standardisation record form
 (to accompany Unit 2 Documentary Evidence)

<i>Student</i>	<i>My marks</i>			<i>Edexcel Agreed marks</i>			<i>My Comments</i>
	DR/10	RLP /20	TOTAL /30	DR/10	RLP /20	TOTAL /30	
Candidate A/ 02							
Candidate B/ 02							
Candidate C/ 02							

	<i>My marks</i>			<i>Edexcel Agreed marks</i>			<i>My Comments</i>
	DR/10	RLP /20	TOTAL /30	DR/10	RLP /20	TOTAL /30	
<i>Student</i>							
Candidate D/ 02							
General Notes about the Documentary Responses							
General Notes about the Responses to Live Performance							