Takeaway Pack

Portfolio 1:

Lighting Designer

Level 4

Isobel's Portfolio - Lighting Designer

Component 1: To This Day

Final lighting design incorporating grid plans and a lantern schedule that indicates the use of at least four different lighting states.

1 – What is your initial response to the stimuli and what were the intentions of the piece?

The group and I were given a stimulus of a poem 'To This Day', representing the issue of bullying amongst young children. It made me realise how rumours can continue spiralling until they transform into something that stays with you forever, haunting you on life's journey in the form of mental illness. This made me feel appalled at how uneducated some children are on differences, as I believe they are what makes us unique individuals. Once we had listened to this poem multiple times to ensure our understanding, the group and I started by writing down important words, highlighting key themes in the poem that could help us in creating a performance to depict our chosen topic. Specific themes included bullying and harassment to present how small minded children can be towards others. I wanted to be able to create a tense atmosphere using a variation in colours of lights that would keep the audience constantly on edge as it is a tough topic. I aimed to use darker and colder colours like blue to achieve this because I want the audience to notice the harsh reality of what society is like to those who stand out. I also want the audience to walk away feeling impacted by the performance, with a new understanding of how to treat others. Our ideas changed throughout, at first we planned to do the performance mainly on drug abuse and later we decided on a problem within a family. However inspired by the stimulus, these ideas developed into devising four separate stories with each character to their own. Together they would explore the issues of drug abuse, body image, transphobia and ignorance towards those with disabilities. After finally having a basis to work around and adapt, I immediately began thinking of lighting ideas that could help make the performance an effective piece. Pink and blue lighting represents the battle between genders, conveying the inner conflict a transgender person may experience. A lighter shade of pink was used to portray gender ideals and femininity, as well as red and blue to create a cold atmosphere with bursts of anger a person dealing with a drug problem might feel. The main

message within the piece is that society has become so fake that the truth actually bothers people.

2 – What work did your group do in order to explore the stimuli and start to create your piece?

Our creation process began by listening to the poem and mind mapping the key themes we found within it, giving us several ideas to choose from that we could use as a base for our piece. Some of the themes we picked out included mental illness, bullying and differences so we decided to narrow them down to just one main topic to focus on and build around. After that we spent a lesson discussing the stimuli by covering the societal issue of bullying and also explored the consequences of being a victim, until we came up with some ideas as a group that altered as the weeks progressed. First of all we focussed on a problem within a family, where one sibling was involved in drug abuse creating conflict inside the home. We used hot seating to gain an understanding of each character and their different backgrounds. Listening to each of their stories helped me come up with several lighting ideas. I thought a character who has faced many issues in their lifetime would be associated with the colour red to convey their anger at the world. Later, we decided a change was necessary as our lack of knowledge on the matter meant we didn't have enough material to make it last the whole duration of the 20 minutes. Next we made mental illness the main focus and created a chair duet to portray a young girl's battle with depression. I tried out the smoke machine to depict how she felt suffocated by society however despite being an effective metaphor, we still weren't satisfied with the results of the performance. We thought we would benefit from another listen to the stimuli, this time we decided to select four themes, one for each character.

We ended up choosing:

- drug abuse

- body image
- ignorance towards those with disabilities
- transphobia

Our original idea of drug abuse remained which meant we already had a storyline for Libby's character. This was helpful as it meant we could focus on the other three. During this time I used the computer to educate myself on these issues and other members of the group shared their experiences, this helped me think of lighting ideas. I thought the storyline of a boy facing transphobia could feature different shades of pink and blue as they are often thought of as feminine and masculine colours. The juxtaposition between the two colours could represent the inner conflict a transgender person may face through gender euphoria and body dysmorphia. On top of this, I experimented with different strobe lights to find the desired speed for when the characters use choral speaking. I wanted a gradual increase in pace of the flash to raise the intensity and get our message across in the best way possible.

3 – What were some of the significant moments during the development process and when rehearsing and refining your work?

During the opening scene of our performance, I thought it would be a good idea to place the spotlight on each actor as they recite the main message in the story, 'society has become so fake that the truth actually bothers people'. Instantly drawing the audience's attention to the moral in this way highlights the importance of the lesson the actors are trying to depict. Every time each of the character's short stories have been completed, they all join back in the line and the chanting starts again. Repetition of the message reminds us as an audience that society has created these issues. It acts as an educational opportunity for the audience as there may be problems discussed here that they hadn't heard of or unknowingly turned a blind eye to.

After this, when the actors begin to break out of line and form a circle to exclaim their message louder, I suggested using a strobe light for this, where the severity of the flash would increase as the performers gradually got louder. This painted an image of a broken society as the flickering flash looked like broken glass shattering. On top of this, the white

flash being swallowed by darkness is symbolic of the victim's hope being lost to their societal problem. In most cases, white is often the symbol of hope,usually associated with heaven and innocence. Therefore the possessive darkness dominating the stage every second represents the character quickly losing themselves. As a result of the strobe, I will need to give a health and safety warning to the audience as some members may be sensitive to the flashing lights.

Later on, when covering the issue of homelessness, we aimed to depict violence on the streets to convey the level of vulnerability a homeless person may face exposed out in the open. When our homeless character becomes victim to an unmotivated attack, I decided to introduce a red light each time a punch was thrown at the unfortunate character. Red washed the stage every time the group of attackers brutally struck, depicting flares of anger in the offender's mind. As well as this, red is also of the same colour as blood, which in a real life experience will likely have been shed, therefore a sense of realism is added making the performance seem more genuine by emphasizing the characters mental and physical pain. Hopefully, this will make the audience feel agered at the sight of these events, as it shows they are emotionally invested in our story and can sympathise with the characters involved.

4 – How did you consider genre, structure, character, form, style, and language throughout the process?

Genre As soon as we settled on an idea to develop, it became apparent almost immediately that the nature of our performance would be serious as it covers many formal topics and depicts how we as a society have let down certain groups of people.

Structure We created a cyclical structure within the performance, where the play both opens and closes with the same repeated phrase 'society has become so fake that the truth actually bothers people'. This particular message is echoed all throughout the performance too, with each character's short storyline being brought to an end with the actors lining up and chanting the phrase repeatedly. To emphasise this effect, I created a blackout to dramatise it. Also, the darkness gave the actors time to relocate themselves in the following scene and in the meantime our

audience has the opportunity to reflect on what they just saw and use this short moment to educate themselves on topics discussed. We aimed to leave the audience impacted by our performance and brainstormed ideas of ways to do so until we were pleased with the final outcome of this structural technique.

Character Techniques including mapping and hot seating also played a huge part in understanding our characters' background and personality. As a group we asked the actors questions who replied in the role of the character they would be portraying. This gave us an idea of the character's age, name and more deeply, revealed facts about their background and perspective on life after events that had happened previously. Because our overall performance covers the four issues of transphobia, homelessness, body image and ignorance towards those with disabilities, we thought that to get the message across in the best possible way each character would face these issues directly as a transgender boy, homeless person, young girl facing problems with her body image, and an autistic person. The performance would follow each character through a day in their life, exposing the struggles they face on a daily basis after we as a society let them slip through the cracks. I used a variation of colours that helped with this, for example blue was a main feature due to the majority of the play involving people's personal problems which were rather upsetting most of the time. However, when people were complimenting a character struggling with body image, an almost rose gold glow shone over her after being told she was beautiful for the first time in a really long time. This positive and bright colour represented her radiating positivity, an emotion she had grown not used to feeling.

Form Due to the characters meeting back up at the end of each short story, they needed a way to transition cleanly from their scene back into a line. Therefore, I decided to turn all of the lights off at once, creating a

black out to give the actors time to reposition themselves in a straight line ready for the opening of the next story.

Style Physical theatre played a small part in our performance, as the actors came together to form automatic doors when depicting transphobia in public bathrooms. To complement this, I decided to have a blue light on the men's bathroom when Jake walked into it and switch it to pink while he went to the women's bathroom, as I thought that using the stereotypical colours that represent men and women would help the audience differentiate between the who the two bathrooms were for, supported by the signs stuck to the actors' backs.However, in moments where physical theatre became too difficult to create a realistic interpretation of an object, props became a big feature in our performance. Objects including a book, chair, flag and mask were used at different times during the piece to help create our educational piece.

Language Mainly, the characters communicated using colloquial language to imply the realism of a general conversation between youths, however a more formal tone was introduced during all monologues performed throughout the piece to highlight the important message of each story, as well as the news report on homelessness to imply a more serious tone which would indirectly tell the audience they need to listen.

5 – How effective was your contribution to the final performance?

Introducing a new character also opened many doors for lighting and costume ideas. Each character wears a plain white t-shirt, but being homeless may restrict a person from having access to clean clothes. Therefore, to help with this realistic look I contributed the idea that the costume designer should stain the top using coffee and dirt to make it appear worn and dated. In addition to this, we tied up the t-shirt using an elastic band to hold it in place causing it to obtain many creases. The costume designer and I also cooperated to use lights that would not be absorbed by the colour of costumes. Due to this, black

hoodies were disallowed from the performance as you could only see the different colours on the actors' faces instead of their whole bodies. This was a problem because it meant that the costumes weren't as visible, and neither were the lights as a result of the overpowering black.

Costumes were used to enhance performance on a deeper scale. Plain white t-shirts acted as a canvas for the costume designer to create tops that revealed personal hints to our audience about the characters and what they may be about to face during the piece. For example, Sophie had two colours displayed on her costume, a white T-shirt and markings in black pen. For Sophie, her character struggled immensely with body image, therefore I helped to decide her costume would feature surgical markings to look as if she was about to have plastic surgery on almost everything on the upper half of her body. This design was added to depict her vulnerability and many insecurities which, we learn later in her monologue, are okay to have.

Similarly, Jake's costume also possessed the colours black and white. Transphobic words including 'it's just biology' featured on his top in bold black hand writing. It was my suggestion to convey harmful words that have been spoken to his character and also portray that the hurtful impact of those words never really leave you. These were written in black as it is a colour representing loss and hopelessness, further implying Jake's feelings after hearing them. The innocent white of the t-shirt juxtaposes with the overwhelming black and because these colours are completely opposite, it shows the fight for Jake to be seen and heard by everyone.

I believe my role within the performance was significant because I had the task of opening the performance with lights. Slowly illuminating the first actor in line, the main light doubled as a spotlight during many moments. This includes the opening scenes of each short story, as well as the opening of the performance as a whole. It symbolised the beginning of our piece, on top of acting as a queue for the first actor on stage to speak the message 'society has become so fake that the truth actually bothers people'. The main light then continues to travel smoothly along the line, following each individual actor as they repeat the chant. It does this by forming a circular beam of light that engulfs whoever's turn it is to talk, effectively emphasising what they have to say as it reels in the audience's attention. I believe this had a positive impact on our overall performance as it highlighted the main point we aimed to convey.

Within the final short story of the piece, Selena talks about finally taking off the mask and being herself. Originally, I planned to build around this, using a range of different colours to emphasise this pivotal moment. I thought about using purples, greens and yellows as a few of the colours to metaphorically depict her true colours shining through. Unfortunately I was unable to do this, as I had to hold the main light in place for her whilst she spoke therefore I wouldn't have had enough hands or time to multitask in order to achieve this. In a future performance, I will ask the costume designer or one of my peers to hold the light in place for me whilst I turn on the rest of the colourful lights, as I faced this same issue

during Jake's story too and feel this could've enhanced our performance if it had been done as I'd initially hoped.

6 – Were you successful in what you set out to achieve?

During the performance, our audience is taken on a journey through four different short storylines. with one, a character is presented struggling with body image brought on by society's impossible beauty standards. As they stand in front of a mirror, with other actors pointing out their unique features seen as 'flaws', I thought it would be an interesting idea to use a pink spotlight on this performer. The colour pink stereotypically representing femininity emphasises how young girls are valued for their beauty, the soft glow also implying fragility depicting how easy one small comment can hurt someone, even without intending to. Seconds later this colour makes a drastic transition into blue because I thought it would match well with the surgical theme of masks and gloves slowly entering the scene. One characteristic of water is that it is of the colour blue, therefore on top of this, a metaphor of drowning was created by the blue light, as the girl fails to live up to society's expectations of how she should look and the sinking feeling of never being good enough sets in.

Conversion therapy is a cruel and torturous way of trying to change a person's sexual orientation or gender identity, and it is a very serious matter discussed within our performance. Therefore, when jake is left alone on his birthday after meeting with transphobic friends, a cold blue light fills the stage whilst the audience listens to an audio on people's real life experiences with conversion therapy. This colour helps to convey the harsh reality of this illegal form of therapy and the effect it has on people involved, by creating an upsetting tone. It was hoped the audience would have formed an emotional connection to our characters from watching the piece unfold and therefore would experience feeling these emotions with Jake. It is also used as an educational opportunity to preach that no one should be told their identity is something that can be cured.

Also in relation to the conversion therapy, our character visits three therapists during one scene. The first he met with was calm, and spoke in a monotone voice, but they were still trying to enforce their beliefs onto Jake who makes the point that he is fine just as he is. Therefore, a slight red tone of light is visible during the questioning but it is overpowered by the main light which washes the stage. As the second therapist appears, they instantly come across as more stern and their raised voice implies hatred and impatience. The intensifying colour shows growing anger within all characters on the stage, and by the time it gets to therapist number three's turn, both them and Jake are shouting at each other at the top of their lungs whilst the red light is at the maximum intensity. By now the main light is completely devoured by the burning red, the actors's loud voices in addition to the red

glow perfectly portray the explosion of tension which had been heating up throughout the entirety of the scene.

To improve my contribution towards the final piece, I would've liked to use pink and blue lights during the scene depicting internalised transphobia in public places. Originally, I planned to have a pink light cover the female bathroom doors, which were created through physical theatre, as I thought the colour pink stereotypically associated with femininity would help the audience differentiate between the two gendered facilities. The blue light would also help the audience recognise which bathroom was for men. This would highlight Jake's loneliness after being denied access to both of them and having to use the disabled bathroom despite not having a disability. Although from my point of view the 'masculine' and 'feminine' colours would've complemented this scene well, I did not have enough time to alter the colour and position of each light in the short time it took for the character to swiftly visit each bathroom. Therefore, as a group we decided toilet signs should be taped to the actors' backs instead, which also made the physical theatre look more realistic as the actors resembled doors better.

During the rehearsal and development process our intentions as a group were constantly changing, leading to our group making a drastic last minute change to one of the characters where their whole storyline shifted from a focus of drug abuse to the topic of homelessness. Both are serious issues within our society that we felt needed to be addressed during our performance, however due to each character having an individual storyline, we could only select one for libby to portray. Therefore, despite having the idea of drug abuse since the beginning of creating our piece, we decided homelessness would be the better option because it was something we already knew lots about and could weave this knowledge into the final performance at short notice. Lockdown had a great negative impact on the homeless people of Britain therefore after hearing stories and looking at statistics on the news, it didn't take long to build up a storyline for this character. Overall, I think this change was a good decision for the final piece as it allowed the actors to perform more confidently knowing what they were sharing were concrete facts.

Form, style and genre were of great importance to our piece. We wanted our message to be taken seriously by the audience and used the characters involved as a mouthpiece for

Grid Plans

Isobel (Lighting Designer) - Moderation Commentary

Lighting candidate.

Q1 Intention for performance is clear – also starts to mention colour choices in the lighting in question 1 “Pink and blue lighting to represent the battle between genders”. Colour mentioned often but the portfolio as a whole is lacking in specific technical terminology for a lighting design: lantern types/Gels / intensity/ intended effects/symbolic/naturalistic etc.

Q2 colours to represent characters and use of strobe lighting.

Q3 use of spotlight justified. There is an audience focus.

Q4 does link lighting to each area in the question, although lacks in analysis and evaluation.

Qu 5 section crossed out – was this the teacher’s decision or the students? More analysis and evaluation of their own skill in the performance would strengthen this question.

Cue sheet submitted but no grid plan. Supporting docs would benefit from detail about which equipment is creating the effect – it is not clear. There are no marks for this, but it would be an E9 comment in terms of pointing the teacher assessor towards the grid in the specification.

This work is generally secure, but not sustained as the centre’s mark of 24 would suggest. This work is over the word count – which means part of question 6 should not be assessed.

For both AO1 and AO2 the work would be mid-level 4:

A01: 22 marks
A04: 11 marks

Total: 33 marks

Portfolio 2:

Costume Designer

Level 4

Rachel's Portfolio – Costume Designer

Component 1: To This Day

Final costume designs for two characters in the production, incorporating hair, makeup and mask considerations if appropriate.

1 – What is your initial response to the stimuli and what were the intentions of the piece?
Our group was given a stimulus of the poem "to this day" which conveys a compelling story of different individuals struggling with different means of bullying. My first impression was that it had a dominant theme of how everyone had different repercussions later in life but everything they wen through was from a source of bullying. We, as a group, went through many different ideas of what it could be about. Our first idea was based on 'It affects them too' In which the performance was going to be on the rebound of illness on family members. Our second idea was going to be on the effects of peer pressure. Finally we concluded we would use the idea of different societal issues. Each person would have different problem and their own story • Libby- drug abuse • Jake-transphobia • Selena- mistreatment of autism • Sophie- Body standards This gave me the initial idea of making everyone's costume come from the same thing but have differences that revolved around their backstory. My final structure of the costumes was going to be a white T-Shirt, symbolising how everyone starts out pure but with the issues caused by society they are damaged by certain things they cannot control

eg, disabilities or being transgender. I want this to make the audience think about how words can affect people and hopefully make them think about what they say before they say it.My target audience will be anyone in my class who are struggling with the given issues. I would really either, love for them to see that dealing with serious issues is not always pretty but everyone goes through something.

Everyone's costume bases

- Libby- worn white shirt, stained, ripped, stretched
- Jake-Bandages drawn on covering the chest area
- Selena- patronising things such as, ABC's, numbers and the question, "Do you understand?"
- Sophie-plastic surgery marks drawn on

2 – What work did your group do in order to explore the stimuli and start to create your piece?

Our creation process started with watching the poem being read out, we then as a group had a large piece of paper and while listening we wrote down out initial thoughts, some of these included:

- Butterfly effect
- Illness
- Bullying
- Mental health
- Beauty standards.

When we first went over these notes we established our play would be about the overshadowing of siblings to someone with a chronic

illness, "It affects them too ". This gave me a basic concept on the type of play it would be and basic structure of how i wanted the costumes to impact the scene as a whole however, i at this stage had no idea on how many characters there would be or what type of costumes i would need. We later 'hot seated' the characters and decided that we would have 3 sisters, the oldest having the illness, the middle experiencing the overshadowing and the youngest who would be getting the excess attention not being given to the oldest. This process allowed me to create the original bases for the costumes as now had the ages for each of the characters. After two weeks of work we came to the conclusion that this idea wouldn't work as it had a personal connection to one of the actors and they felt they couldn proform it.

After this we changed our idea to surrounding peer pressure, in this we did an improvised 2 minute performance, this gave me a really good basis on where the story was going to head and structures for costumes. This idea didn't go on for very long and unfortunately we decided that ultimately it wasn't heading anywhere and we had to ditch the idea.

Finally we came up with the idea of 4 different stories all about society. The general moral of the story was how everyone starts off pure and the things they are exposed to or things they have to deal with change how they act or are perceived by others. This gave me the thought of giving everyone the same bases, a white shirt, but individual differences that associate with their stories. With this idea it was easier to come up with costumes as i didn't need to know or

understand the character i only needed to know the general concept of their story.

3 – What were some of the significant moments during the development process and when rehearsing and refining your work?

Our major significant moment was when we decided our final storyline, 4 issues in society. This was a tough decision to make as we had many ideas about what it could be on but we eventually came to the conclusion that this would be the easiest and most effective way to go as everyone got to be the main character in their own scene. Throughout the creation process I thought having similar costumes with slight differences to suit the characters would be a good idea as it would add an element of understanding to the different stories as it can show the uniqueness of narratives between characters and the contrasts between them, while also keeping the main characters of the 4 roles separate during their scene. I also believe choosing white t-shirts was an important decision as it allowed for colour absorption through the lights and at the same time allowing for simplicity. As I was designing Jake's costume I worked very closely with him as it's a personal scene too and I didn't want to make him uncomfortable in any way. We came to the agreement that he was comfortable with me mentioning things like offensive things said towards him and body dysmorphia of his chest and hips. During Jake's scene, I also suggested he bring in a 'trans flag' as a prop, this would complement his story and costume well whilst also guiding the audience to the purpose of his scene. I helped Isobel with lights so she could pick out colours and design a lighting script that wouldn't

interrupt the colour or look of my costumes and I wouldn't interrupt her lighting with the silhouettes of the clothes. When deciding the transition between scenes I helped Isobel with picking lighting which was significant as it would have to be consistent and effective which I think we achieved with the strobe light. When I was deciding what to do for Libby's costume as we had a roundabout idea of what she wanted to do (which was an undesirable lifestyle e.g. drugs). I came to the conclusion that I would make a costume which would fit all these choices which were worn and dirty. First Libby decided her issue was going to initially be a drug based scene but eventually came to the conclusion this would be too difficult to do and would take up too much time so we eventually agreed on homelessnes. Sophie's costume for me was the easiest to come up with aas it was a simple yet captivating scene of insequirites. As I was coming up with the idea I saw a scene that brought my attention to the way girls change their bodies to unrealistic standards, plastic surgery. As plastic surgery was a scene in her part I thought that it would fit nicely to give her surgery marks. I don't have to worry about the actor's opinion of the shirt as she expressed she was okay with anything I wanted to do. Designing the costumes, I had to do selenas last as she hadn't decided what she wanted her piece on till far in the creative process. A critical part of the decision was to make something that she was comfortable in, she didn't want me to design it as this didn't feel right so i adapted my creation process and allowed her to design the costume as long as i got to make it and evolve it to her piece.

4 – How did you consider genre, structure, character, form, style, and language throughout the process?

Genre

After watching our stimulus, 'This day' by Shane Koyczan it was almost immediat;y decided as a group we would do a serious/tragedy piece. I believed this would be the easiest genre to create costumes for as there would be a clear message I would have to symbolise.

Structure

When designing the formation of our piece we went through many layouts and structures of our piece such as a natural, chronological organisation or a lifesotry with analepsis but ultimately decided it was the most effective in a 'series' form. In which each character would have their own separate stories they would be the main character of and they would transition to each story. This was extremely helpful to come up with designs for costumes as each character had a separate message they had to put across in their own piece, therefore I had something to base a costume off for everyone adn dint have to worry about things like ages, Culture or role in each costume.

Character

Our 4 characters each have individual societal issues they were portraying. Our first actor, Sophie, is a girl who is seemingly struggling with her body image as a result of society's standards. She is seen struggling with her diet, going for the 'low calorie' option or bullying herself into believing she isnt 'pretty enough', she also goes for plastic surgery which is what i based her costume off, surgery marks. This was

an adequate form of portraying the message and assisting th understanding of her performance. The second, Libby, is a homeless woman suffering at the hands of the crowd's kindness. She can't get anything begging and is consequently starving. I highlighted her suffering with dirt showing the filthy reality of people's morals. The third is a young trans boy, Jake, who is going through all the horrendous irrational problems trans people have to deal with, these include misgendering, body dysmorphia and conversation therapy, his costume is based of his personal areas of body dysmorphia, his hips and chest area which i covered in bandages as he wants to hide them, i also asked him what was one phrase that he heard the most and so i put "It's just biology"on the front of the shirt. Finally the last is a young autistic girl, selena, she is dealing with the problems she personally faces, she goes through problems such as babying, discouragement and 'masking' as a neurodivergent. I decided to create an actual mask to symbolize her masking as well as allow it to be clear to the audience when Selena is masking. As for her costume she designed it herself and wanted it to be halloween themed so i designed it for her based of a drawing she gave me with skeleton,mummy etc.

Form

We decided after going through our final idea that our piece would be more effective or done in a series formation. We have each character start each story in a line and go back to the line at the end of each story. I believed this allowed for good contrast of my costumes as the audience were able to see each one next to each other with no distractions of the scene. It was also helpful for me as a

designer as i could see each costume clearly during practise and see any flaws with the costume from an audience perspective.

Style

As well as deciding our genre straight away we decided quickly we were going to do a symbolic, physical theatre piece as well as it being unnatural. We all collectively agreed that this would allow for audience understanding and would keep the viewers attention drawn because actors would just be talking but drawing the audience in with movements and keeping them hooked. As a costume designer I had to take this into consideration as I had to acknowledge the comfort of my actors and allow them to be relaxed whilst also keeping the costume portraying a message. I overcame this by putting each design on a white shirt. This would not only allow for the contrast as each costume was similar but unique but it was comfortable for the actors to move about effortlessly.

5 – How effective was your contribution to the final performance?

My role in the piece was to design and create each costume for each character, this was a significant role as without the costume the story may have been confusing and the audience may not have gotten the moral of each story. I contributed the idea for isobel to use a pink light for Sophie's mirror scene as it illustrated the 'female ideology of femininity' . During the final performance i helped with costume during the performance , after libby's scene in the line i attached a male toilet sign to libby, a female toilet sign to sophie and a disabled toilet sign to selena, this was to help the scene be understood more and for the audience to understand the lines and

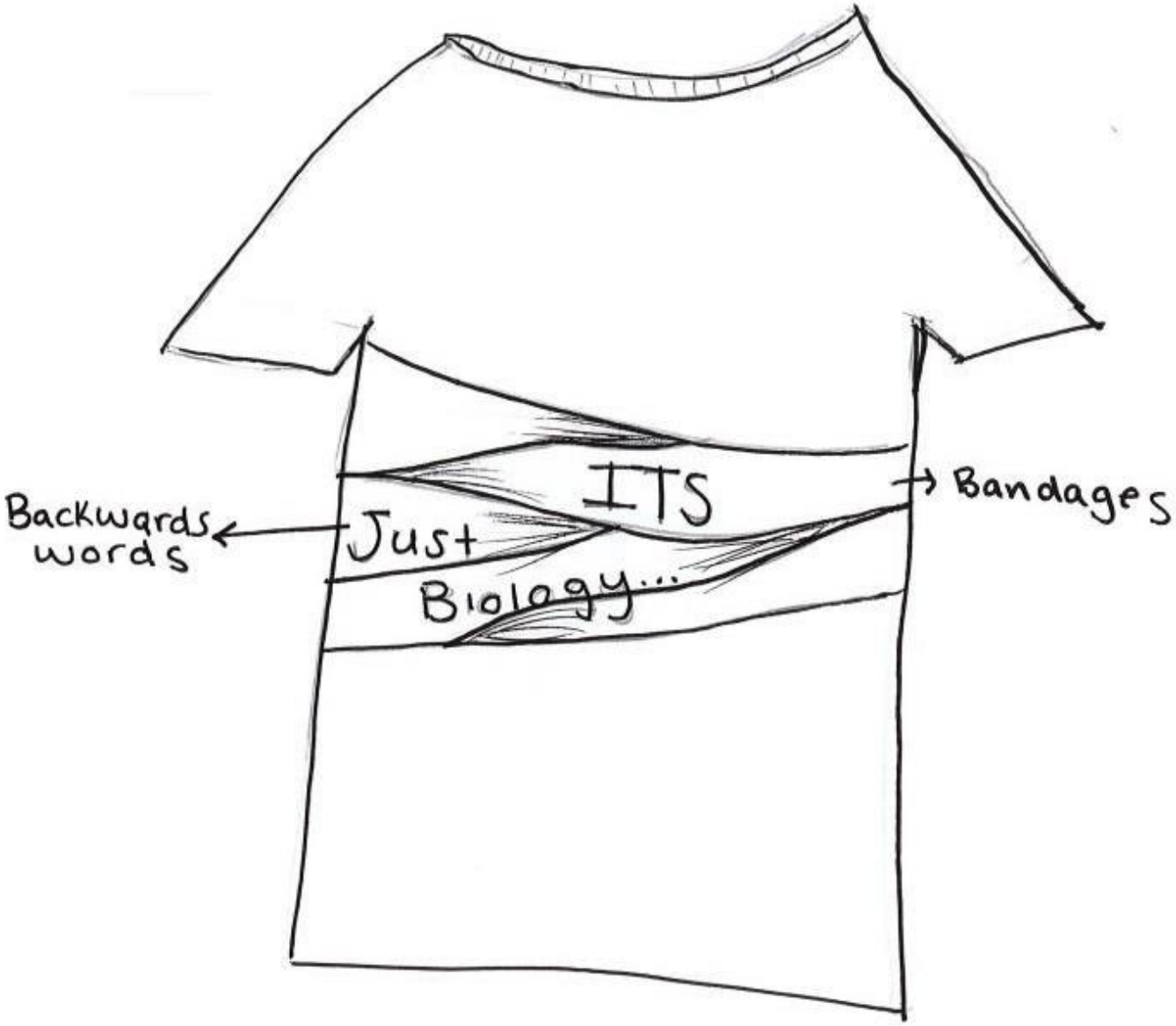
why they would be said in the situation . I believe this was a useful costume idea and was done effectively as it went unnoticed and didn't affect the fluidity of the transition between the stories. To improve my contribution in the final piece i believe it would have been helpful if i could have helped izzy with the lights after doing the stickers as she struggled keeping up with the haste of the scenes however,in the set up we had this would have been difficult to do without getting in view of the camera. When designing Libby's final costume I think it would have been more effective if I dipped the whole t-shirt in tea rather than just areas as it turned out patchy on camera and didn't have the effect I wanted it to have. When deciding how to relay the message of Jake's piece I believe the trans flag was a powerful choice as it was an emotional story and with physical evidence of this message it was successful in creating a sentimental atmosphere.

6 – Were you successful in what you set out to achieve?

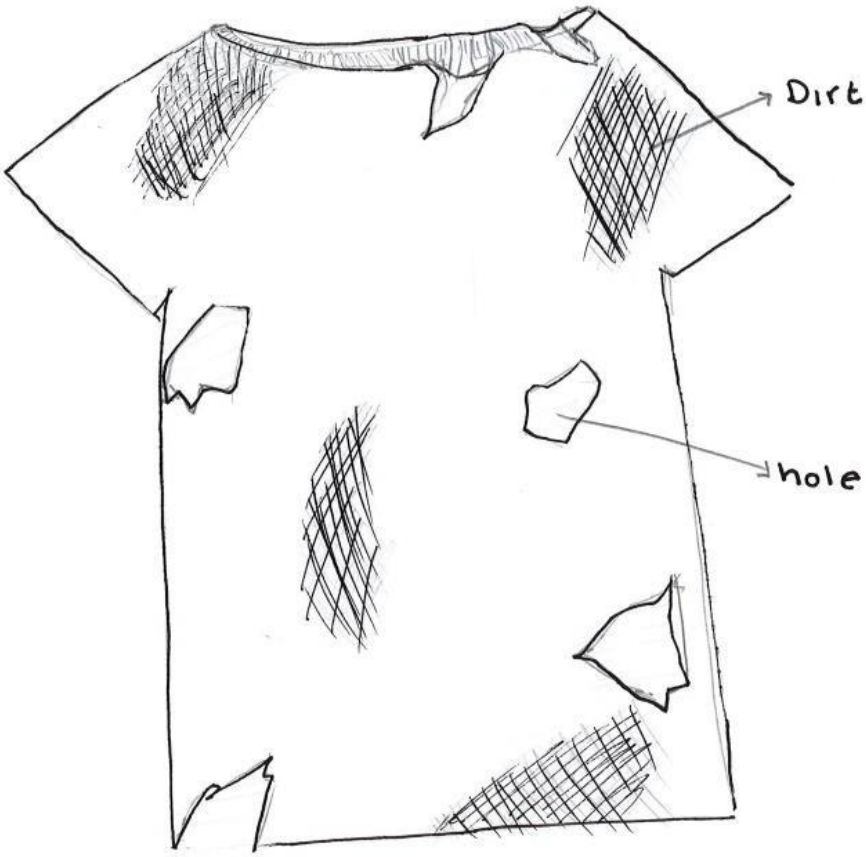
As a costume designer I wanted my costumes to not only look appropriate for the theme but help guide the audience in the characters' story. I believe I achieved this as I think all costumes were appropriate to the theme and were an effective influence in how the audience viewed each individual character. I think this as when performing the final piece the audience were reacting in the way we expected and hoped for. The piece as a whole was aimed to educate the audience and convey the issues society has that could be overlooked. I think we accomplished this as after the piece was performed to a small audience they each mentioned the vague idea

that we had in mind for each of the four stories. Initially i would have liked to design Selena's costume myself in the final piece as it may of helped he story line but this would lead to selena not being as comfortable in her costume and end up not performing as well as she could have, i determine this was the correct way to go as when she was performing in the final piece she looked comfortable and did very well considering the pressure and her previous performance in her practise scenes

Jake's Final Design



Libby final Design



Selena's final Design

Sophie's final Design

Rachel (Costume Designer) - Moderation Commentary

Costume designer.

Q1 Ref to design straight away in Q1 after the intentions for performance “My final structure of the costume was going to be white T-shirts" - this is quite generalised and it is not clear how she will achieve this; however, this is question 1.

Q2 discussed mind mapping and hot seating – there is some mention as to how the hot seating impacted the characters and therefore the costume. More effective in Q3.

Q3 – starting to think more like a designer Links the impact of lighting on costume choices – clearly collaborated with the lighting designer. "White T-shirt & colour absorption”.

Q4 mask creation, style & comfort are mentioned.

Q5 discusses the idea of adding a male toilet sign – but no specifics about HOW, the materials – lacks specifics and again, the technical language of a costume designer. Some improvements suggestion as part of Q5.

Does explain development of ideas and offers some evaluation. Secure, with some more sustained moments.

A01: 18 marks
A04: 9 marks

Total: 27 marks

Portfolio 3:

Lighting Designer

Level 5

Pearson

GCSE Drama: Non-examination assessment (NEA) authentication form (Component 1)

This form must be attached to the front of the candidate's portfolio.

Pearson Edexcel Level 1/Level 2 GCSE (9-1) in Drama			**1DR0/01**
Centre name:		**Centre number:**	
Candidate name:	**Amy**	**Candidate number:**	
Group number *GROUP 2*	**Performance title:** #WeAreOne	**Group size:** 4 Performers 1 Lighting Designer and 1 Costume designer	**Length of performance:** 14 minutes 39 seconds

Portfolio format – Written

Word count/number of minutes: 1,992 (2069 on back includes titles.

Portfolio	**Mark**	**Comments (NB: box expands as you enter text)**
OVERALL TOTAL	**53/60**	
AO1 *Create and develop ideas to communicate meaning*	**26/30**	**Comprehensive explanations of creative intentions for performance. Assured us of drama terminology. Confident engagement with the role of designer; v professional**
AO4 *Analyse and evaluate own work*	**12/15**	**Secure and sustained evaluation and balanced analysis of personal contribution.**
PORTFOLIO TOTAL	**38/45**	
Performance/realisation AO2	**Mark**	**Comments (NB: box expands as you enter text)**
Apply theatrical skills to realise artistic intentions	**15/15**	**Creates an assured design demonstrating accomplished ability and skilful understanding of the role of the designer.**

Brief candidate description (if performing)/Design option selected:

1st Identified. LIGHTING DESIGNER

Please provide a short summary of the devised work and list the stimuli used:

Poem 'Surveillance': Song 'Where is the Love?' Collage of photographs.

Episodic performance that looks at the effects of Social media of 4 different centre characters.

Pearson

Teacher declaration

I declare that the work submitted for assessment has been carried out without assistance other than that which is acceptable according to the rules and demands of the specification.

Teacher-assessor name:			
Teacher-assessor signature:		Date:	12/12/2019

Candidate declaration

I certify that the work submitted for this assessment is my own. I have clearly referenced any sources used in the work. I understand that false declaration is a form of malpractice.

Candidate signature:		Date:	13/12/2019

Additional candidate declaration

By signing this additional declaration you agree to your work being used to support professional development, online support and training of both Centre-Assessors and Pearson Moderators. If you have any concerns please email: drama.assessment@pearson.com

Candidate signature:	Amy	Date:	13/12/2019

GCSE Drama
Component 1
Amy

Performance Title: **#weareone**

What was your initial response to the stimuli and what were the intentions of the piece?

The first stimulus was a mood-board of images. The image of the computer and the telescope connoted lack and invasion of privacy online. The image of the cameras represented being watched. This links to technology taking over. The UK flag showed patriotism and the government. I could include blue gels as this connotes technology.

The second stimulus was two poems. The 'Surveillance' poem was about the danger of the internet. It had themes of narcissism and loneliness because of social media. I could use a spotlight to isolate characters to show detachment from reality. The second poem 'His Leadership' was about corrupt world leaders. It had a focus on class division and the government. I could use dim lighting implying there's no hope or a snap to bright lighting to wake the audience up to reality.

The third stimuli was a music video focused on anti-terrorism and peace. They complained about issues like discrimination, poverty, and power abuse. It was about current issues in the world suggesting a modern theme. I could use bright lighting to connote present-day.

From discussions, we decided the intentions for the piece were: to raise awareness of how reliant we are on technology and how it is damaging to our society. Also, to highlight different people's opinions/experiences of technology in order to become more understanding. We intended to show how people change online and how we can edit our appearance to others online.
clear intentions.

What work did you do in order to explore the stimuli and start to create ideas for the performance?

After discussing the initial ideas for the piece, I researched the main themes of the piece: technology, social media and the government. I created a mood-board with these images.

A significant moment was when the group started to explore their characters using still images. The first was an office scene. After using hot-seating to develop Iona's character, the setting developed into a café. I could use white general cover for the café as it is naturalistic. The second image was a split stage with two people watching a video SR and the other two filming the video SL. This developed into the YouTube scene. I thought of using a white general cover for each side of the stage separately in the scene. This was effective as I could pull the audience's focus to either section. I decided on full intensity lights in this scene because it is a present-day setting so it makes it seem modern. Also, while filming a video you need bright lights in the recording studio. The third still image included people on their phones and one person getting frustrated when no one is paying attention to each other. This developed into the montage scene. Once Amelia was getting frustrated, I used red gels in fresnels to show the angry mood. I intensified the red by removing the general cover from 25% intensity to a red wash only. This was effective as it showed the anger spreading to other characters than just Amelia. Also, for her monologue, I used the profile spot which focused the audience on her, showing how significant it was. In order for Amelia to be fully lit, I used tape at the front of the spot to mark where she should stand. This made the transition smooth and professional. The final image was the Prime Minister surrounded by the Greek Chorus. This inspired the last scene with Ariel's monologue which I again used a profile spotlight to show how important her viewpoint is as it represents the dangers of social

A04

confident drama terminology

GCSE Drama
Component 1
Amy

Performance Title: **#weareone**

media. It creates an eerie atmosphere as it was black around her, showing her isolation from others.

From the still images, I managed to create a rough, first rig plan. This included: white general cover, red washes, blue washes using fresnels and a profile spot. I had 2 red and 2 blue fresnels (a red on the front bar, a red on the back bar and the same with the blues) as well as 6 fresnels for a general cover (3 on the front, 3 on the back) and a profile spot centre stage. I did this because I thought I could create a split stage with one side being a red wash and the other a blue wash. However, I adapted this later because it didn't work with the performance which needed red and blue washes for the full stage.

comprehensive A01

Assured practical creation.

I wanted to include blue in the piece as blue connotes technology, sadness, calmness, control and peace. Red is a contrasting colour which connotes anger, stress, danger, and warning. After learning about the Narcissus story section, I researched paintings of the story. They all included blues and greens. I decided to include green gels and blue gels in fresnels to create green and blue washes. This was effective as it portrayed the fairy-tale feel to the section. A04

What were some of the significant moments during the development process and when rehearsing and refining your work?

Once seeing the first run through of the finished (not polished) performance, I made adaptions to my final rig plan. First, I added green washes because the performance developed to include a section where the Story of Narcissus was portrayed. This is set in a forest so to show the setting, I used a green wash. This was effective as it portrayed the setting to the audience and made them more engrossed in the story. I added 2 extra blue gels in fresnels because 2 gels weren't strong enough for an even blue wash. I needed this because in the Story of Narcissus, there is a part set by the river. The blue wash effectively created a stylised, fairy-tale effect as well as portraying the setting. I also rigged 4 fresnels on the front instead of 3 to get a defined front line and a sharp split stage. I needed a split stage throughout the performance eg. for the YouTube scene, there is two girls watching the video SR and the boy making the video SL. I only needed 2 fresnels on the back as there was enough cover from the front 4 fresnels. The 2 fresnels on the back created backlighting to add shadows and atmosphere. A04

A01 accomplished drama terminology

When rigging the lights, I always wore a hard hat to protect me from injury if a light fell and heat-proof gloves in case the lights had been on so I didn't burn my hands (especially when focusing the lights because the barndoors on the white general cover fresnels get hot). When using the tower, I made sure I put all four brakes on and put the legs out to 45 degrees before climbing it. I made sure someone was spotting me in case I or any equipment fell. H+S

Another significant moment in the development process would be when I was patching for the final rig. Originally, I had the 6 white fresnels twinned. However, I decided to patch each white Fresnel individually. This meant I could light up separate sections of the stage to create an accurate split stage. This gave me more control about which sections of the stage to light.

Also, I was using plugs 2-8 on the front bar. However, I needed to add another blue fresnel as 3 weren't bright enough for a full wash. Therefore, I moved lights 2, 3 and 4 into plugs 1, 2 and 3 so I could rig a fresnel with a blue gel into plug 4. There was a problem with plugs 4 and 5. There was a power surge from the plugs which meant it was too dangerous to use them. These are the two middle plugs on the front which are vital to my rig. In order to make my rig work, we got an extension fitted so it was safe.

GCSE Drama
Component 1
Amy

Performance Title: **#weareone**

How did you consider genre, structure, character, form, style and language throughout the process?

style

Some scenes such as the montage scene were naturalistic. I used general cover and a split stage to match the naturalistic style. The only colour I used was red, which portrayed the angry mood when Amelia smashed Ariel's phone. This heightened and emphasised her frustration. I snapped to a red wash to shock the audience and I slowly faded back to white general cover to show the atmosphere slowly calming down. This was effective as it kept the realistic feel but still helped to show the atmosphere shifting.

AO4

style

Some scenes were Brecht-inspired such as the Narcissus story and the Greek Chorus parts. Once Iona began narrating the story, I faded to a green wash with a hint of white to light the characters' faces. The fade portrayed a fairy-tale feel. This contrasted to the snap to a white wash when Hayden interrupted the story in modern-day time. This relates back to the Brechtian style as Amelia and Ariel interacted with Hayden for comedic effect even though it was breaking the illusion of the split stage separating the two time periods. The snap made sure the audience knew it was a deliberate break of character and it made the moment bigger. It also helps the audience with structure as once the lights faded back to a green wash, it effectively helps them understand the story is moving forward.

character ✓
style ✓
form ✓

structure

Another way the lighting helped with structure would be the repetition of the Greek Chorus parts. Between each character's section, there was a similar Greek Chorus section in between. I repeated the same lighting states and cues which gave the piece consistency: First, I had a dim white wash (intensity 70%) to create an eerie, dated atmosphere which then snapped to a red wash when the 4 characters spoke in unison on the last line. This effectively intensified the atmosphere and made the audience feel tense. It emphasised the language as the red wash portrayed the last line as more aggressive/significant.

AO4

I considered character in my lighting when Iona was on her laptop centre stage in the café scene. This effectively implied how Iona was feeling alone. The fact she was with her laptop alone showed she was totally focused on the reviews she was reading on social media which therefore links back to the central theme of technology taking over throughout the play.

Language

How effective was your contribution to the final performance? Were you successful in what you set out to achieve? Question 5 and 6 addressed together.

For the YouTube scene, I made SR light up separately to SL with a white general cover. Ariel and Iona were SR whereas Hayden and Amelia were SL. On the cue 'let's watch it' I snapped to a white general cover SL. The snap was effective as it pulled the focus instantly, bringing Hayden's exaggerated character to life. The intensity was 100% to feel like a bright recording studio. Once Amelia had exited and Hayden was still, I faded to a SR general cover. This brought the focus back to Ariel and Amelia who came out of their still image after watching the video. The fade was more realistic than the snap which shows we are going back to reality, not an edited, exaggerated version of reality like we find online. This was successful in portraying the intentions of the piece: educating people on how you can change how you appear online.

AO1 comprehensive

AO4

Assured

The last scene was effective. I had general cover along the back of the stage which created backlighting on the Prime Minister who was stood on stage blocks and shadows of the reporters created a sense of apprehension and backed up the fact that the three actors were also the Greek Chorus. This created an eerie atmosphere and made the mood tense. This was a stylised

GCSE Drama
Component 1
Amy

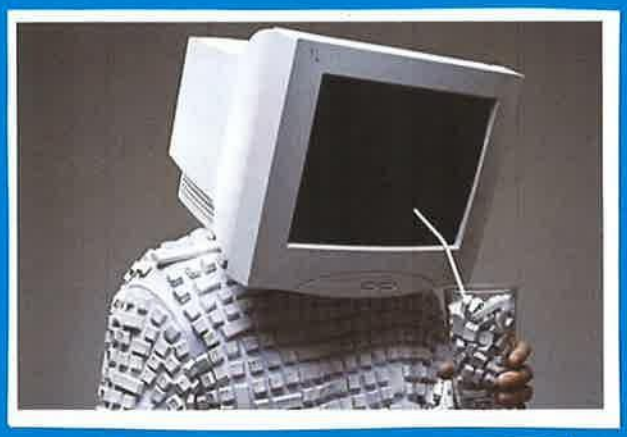
Performance Title: **#weareone**

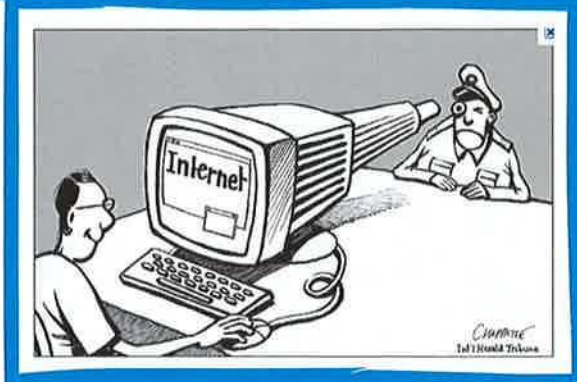
part of the performance as the Greek Chorus suddenly turned to face the audience after grabbing the PM. This symbolised how the PM felt attacked, as if being watched and therefore paranoid. To show these feelings, I snapped to red simultaneously with the actors hitting the floor. This was in time and therefore effective. After this, I faded to a white general cover as the Greek chorus switched characters to being reporters. It was naturalistic to link with the realistic characters. The PM then had a monologue so I snapped to a central spotlight. The snap was effective as it made sure the audience went from watching the busy atmosphere of all the actors being on stage, to focusing straight on Ariel's monologue with a black stage around her. This showed her isolation from the others. It shows how even though social media is supposed to let us reach out for people, it makes us more disconnected. I was successful in what I set out to achieve because this scene was tense and portrayed the overall intentions of the piece eg. how it is damaging to society.

Bring this section back to the intentions for performance

Word count: 2069

87 for titles.

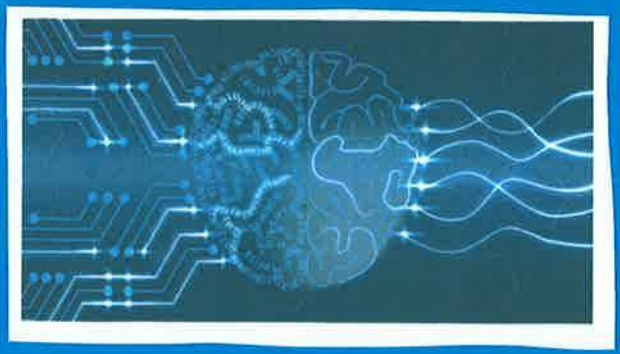


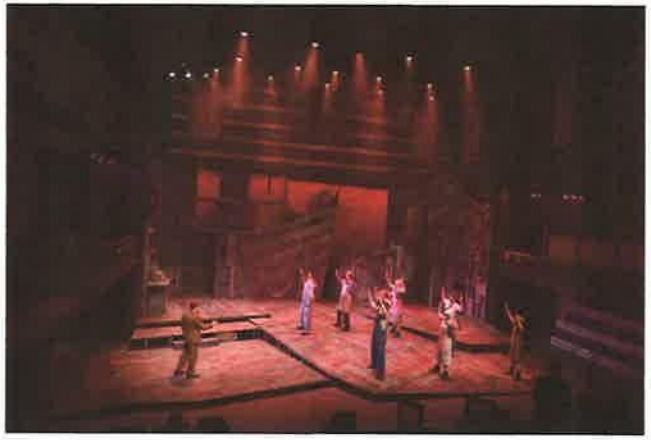

Internet


CONFIDENTIAL


OBEY BUY CONFORM
STAY WORK
ASLEEP WATCH TV
SUBMIT OBEY
DO NOT QUESTION AUTHORITY
OBEY CONFORM
CONSUME
DEPROGRAM YOURSELF AT insd.com


Google





First Run-Through Notes

Amy

1) GC — Stylised - use of red
Flash of colour on the smile? Red? more intense } repeated throughout

2) Café — Snap/fade to white wash — could use just front whites
Natural, busy
Ariel monologue - spot
Iona + ~~Hayden~~ Amelia freezeframe USR
Hayden - spot
Iona sat in spot ~~&~~ and Amelia joins

3) GC

4) YouTube — Split stage 2

SR	SL
Ariel Iona	Hayden Amelia

AI - natural, excited → anger
HA - Stylised, over dramatic, anger

5) Market/Narcissus — Natural market stall
Blue/Green wash when story starts
Lake = blue Death = blue or red, spot?

6) GC

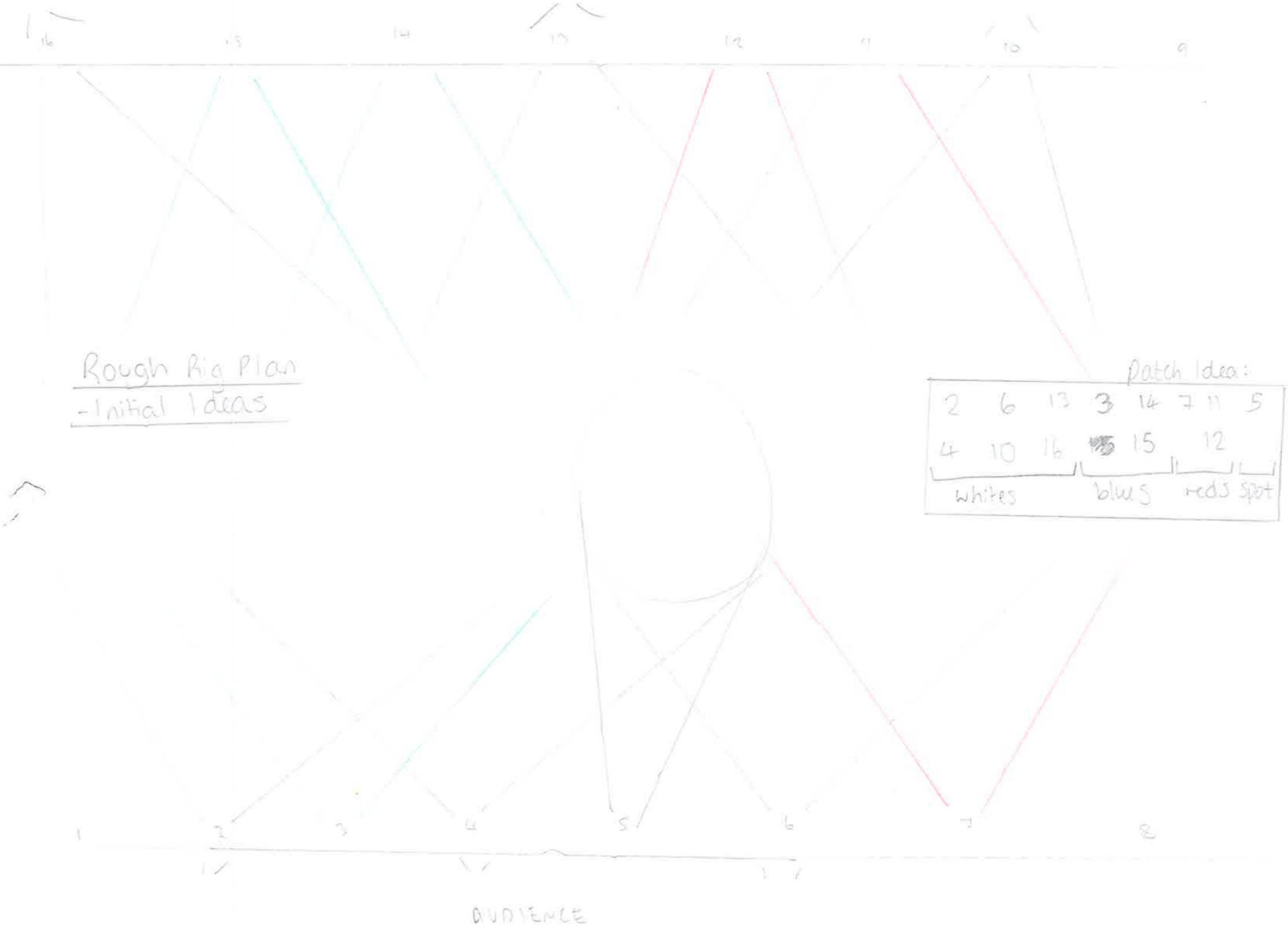
7) Technology — Split stage 4? Anger, fight = red, more intensity
Amelia = narrating → spot
Phone smash → red?

8) GC

9) PM/reporters — Platform at back Ariel on it. Stylised = reporters turn to audience, snap of intense white/colour
Ariel monologue → spot
Chairs x 3 ~~CS~~ CS
Stylised, anger, greek chorus, blue?
We are one image at end
Snap to black / bright light?

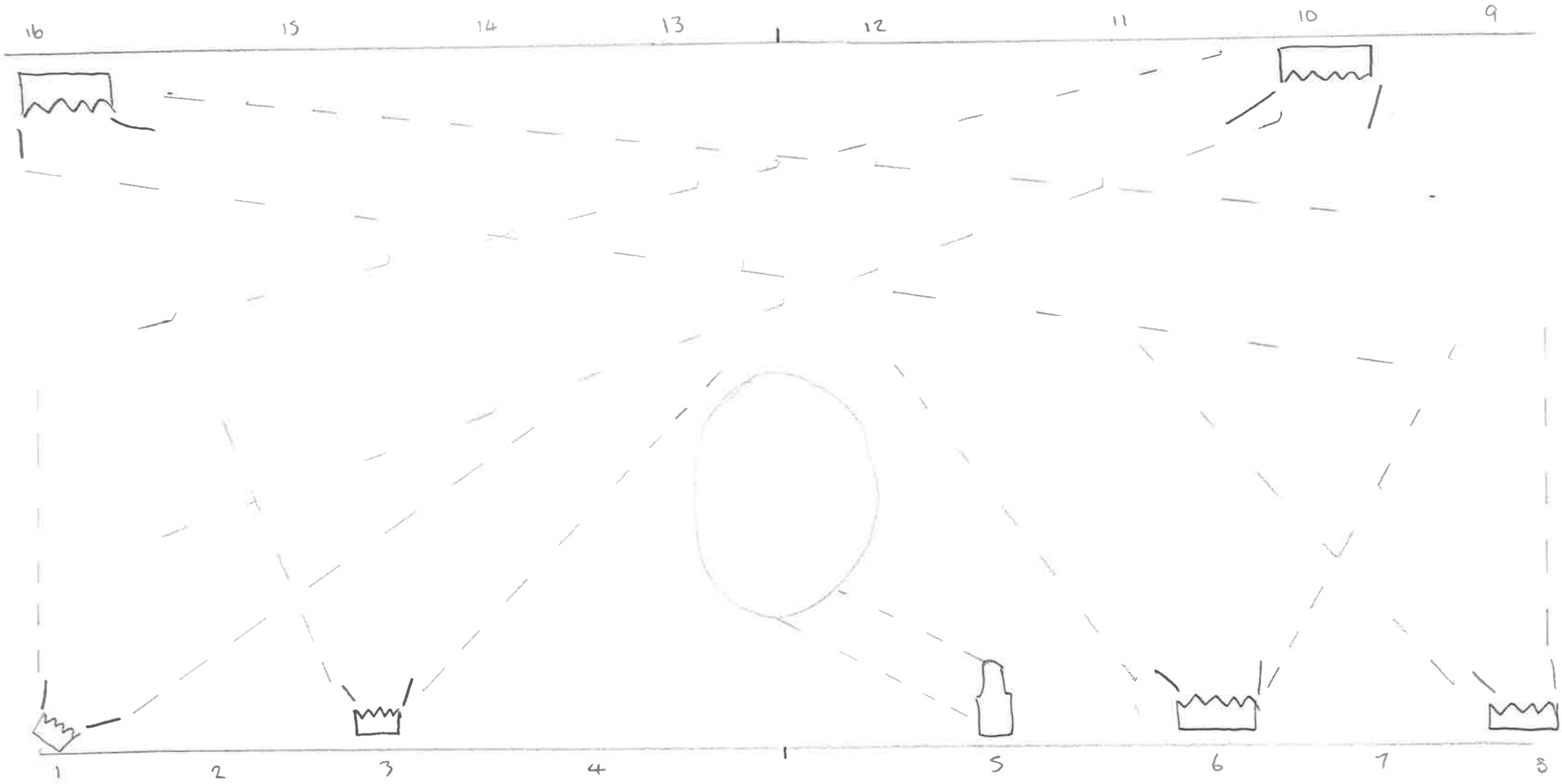
$R = 1 3 1.9

$L = 6 8 10


16
15
14
13
12
11
10
9
Rough Rig Plan
-Initial Ideas
Patch Idea:
2 6 13 3 14 7 11 5
4 10 16 15 12
whites
blues
reds
spot
1
2
3
4
5
6
7
8
AUDIENCE

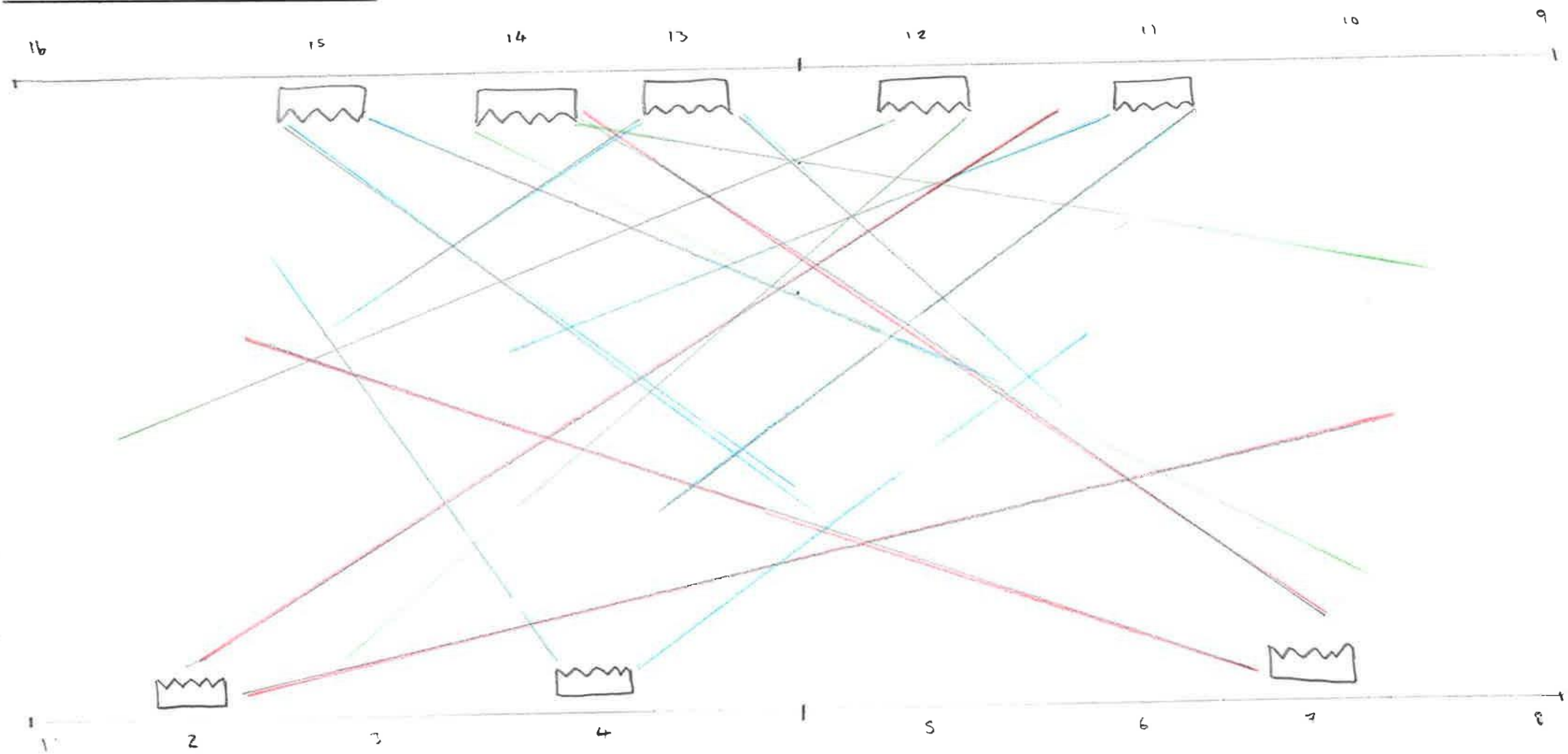
Rig Plan Final Design

- General Cover + Spot



Rig Plan Final Design

- Reds, Blues and Greens



Patch Diagram

Show #WeAreOne Lighting Designer Amy

Dimmer A

1	2	3	4	5	6
1	8	3	6	16	10

Dimmer B

7	8	9	10	11	12
4	13	11	2	12	5
		15	7	14	

① Final Cue Sheets:

Amy

Scene			ie:								
Greek Chorus 1			START						fade		
1	2	3	4	5	6	7	8	9	10	11	12
6	6	6	6	6	6						

Scene			ie								
–			Ariel: 'we know'						snap		
1	2	3	4	5	6	7	8	9	10	11	12
3	3	3	3	3	3				10		

Scene			ie								
Café			move from Greek chorus positions						fade		
1	2	3	4	5	6	7	8	9	10	11	12
10	10	10	10	10	10						

Scene			ie:								
–			'come back tomorrow'						fade		
1	2	3	4	5	6	7	8	9	10	11	12
10		10									

②

Scene Café			ie: 'look at the state of these reviews						snap		
1	2	3	4	5	6	7	8	9	10	11	12
											10

Scene –			ie: 'one star'						fade		
1	2	3	4	5	6	7	8	9	10	11	12
10		10									

Scene –			ie: 'look at this one'						snap		
1	2	3	4	5	6	7	8	9	10	11	12
											10

Scene –			ie: 'Buster'						fade		
1	2	3	4	5	6	7	8	9	10	11	12
10		10									

③

Scene	Cue:	
Bedroom	'there must be a good one'	fade

1	2	3	4	5	6	7	8	9	10	11	12
											10

Scene	Cue:	
Greek Chorus II	'NO'	fade

1	2	3	4	5	6	7	8	9	10	11	12
6	6	6	6	6	6						

Scene	Cue:	
—	Ariel: 'we know'	snap

1	2	3	4	5	6	7	8	9	10	11	12
3	3	3	3	3	3				10		

Scene	Cue:	
YouTube	more from Greek chorus positions	fade

1	2	3	4	5	6	7	8	9	10	11	12
10		10									

④

Scene	Cue	Snap
YouTube	'we need to watch it'	

1	2	3	4	5	6	7	8	9	10	11	12
			10								

Scene	Cue	Snap
–	'I'm calling my manager'	fade

1	2	3	4	5	6	7	8	9	10	11	12
10		10									

Scene	Cue	Snap
Narcissus – market	'smeared makeup' [slap]	fade

1	2	3	4	5	6	7	8	9	10	11	12
7	7	7	7	7	7						

Scene	Cue	Snap
Narcissus – story forest	'let me tell you the story'	fade

1	2	3	4	5	6	7	8	9	10	11	12
3	3	3	3	3	3					5	

(5)

Scene: Narissus - market	Cue: 'instantly in love'	snap

1	2	3	4	5	6	7	8	9	10	11	12
7	7	7	7	7	7						

Scene: Narissus - story forest	Cue: 'sorry'	fade

1	2	3	4	5	6	7	8	9	10	11	12
3	3	3	3	3	3					5	

Scene: Narissus - story lake	Cue: 'Narissus got his punishment'	fade

1	2	3	4	5	6	7	8	9	10	11	12
3	3	3	3	3	3	10	10	10			

Scene: Narissus - Market	Cue: 'was the flower'	~~snap~~ fade

1	2	3	4	5	6	7	8	9	10	11	12
7	7	7	7	7	7						

6

Scene: Greek Chorus III

Cue: 'do you want to do another collab?'

fade

1	2	3	4	5	6	7	8	9	10	11	12
6	6	6	6	6	6						

Scene: —

Cue: Ariel: 'we know'

snap

1	2	3	4	5	6	7	8	9	10	11	12
3	3	3	3	3	3				10		

Scene: Montage

Cue: move from Greek Chorus positions

fade

1	2	3	4	5	6	7	8	9	10	11	12
7	7	7	7	7	7						

Scene: —

Cue: 'get over here'

snap

1	2	3	4	5	6	7	8	9	10	11	12
3	3	3	3	3	3						10

7

Scene:	Cue:	
Montage	'You are a rat'	Snap

1	2	3	4	5	6	7	8	9	10	11	12
3	3	3	3	3	3				10		

Scene:	Cue:	
~~[illegible]~~ Consequences	'It's just people'	fade

1	2	3	4	5	6	7	8	9	10	11	12
											10

Scene:	Cue:	
—	'look at this girl'	fade

1	2	3	4	5	6	7	8	9	10	11	12
10		10									

Scene:	Cue:	
—	'it's just so fake'	fade

1	2	3	4	5	6	7	8	9	10	11	12
											10

8

Scene: Consequences			Cue: 'look at this child'						fade		
1	2	3	4	5	6	7	8	9	10	11	12
			10								

Scene: –			Cue: 'yay'						fade		
1	2	3	4	5	6	7	8	9	10	11	12
											10

Scene: –			Cue: 'How long has this been goingon for?'						fade		
1	2	3	4	5	6	7	8	9	10	11	12
10		10									

Scene: –			Cue: 'don't touch me'						fade		
1	2	3	4	5	6	7	8	9	10	11	12
7	7	7	7	7	7						

ⓐ

Scene: Consequences			Cue: 'no'						Snap		
1	2	3	4	5	6	7	8	9	10	11	12
5	5	5	5	5	5				10		

Scene: —			Cue: 'I'm trying to talk to you' [SMASH]						Snap		
1	2	3	4	5	6	7	8	9	10	11	12
									10		

Scene: Greek Chorus IV			Cue: 'My phone'						fade		
1	2	3	4	5	6	7	8	9	10	11	12
6	6	6	6	6	6						

Scene: —			Cue: Ariel 'we know'						Snap		
1	2	3	4	5	6	7	8	9	10	11	12
3	3	3	3	3	3				10		

(10)

Scene: Prime Minister Cue: 'we are live' ~~fade~~ snap

1	2	3	4	5	6	7	8	9	10	11	12
10	10	10	10	10	10						

Scene: — Cue: 'first of all' fade

1	2	3	4	5	6	7	8	9	10	11	12
		10		10	10						

Scene: — Cue: 'trapped in' snap

1	2	3	4	5	6	7	8	9	10	11	12
4	4		4						10		

Scene: — Cue: 'thank you' fade

1	2	3	4	5	6	7	8	9	10	11	12
10	10	10	10	10	10						

(11)

Scene: Pime Minister | Cue: Silence | Snap

1	2	3	4	5	6	7	8	9	10	11	12
											10

Scene: Greek Chorus finale | Cue: 'what am I going to do' | fade

1	2	3	4	5	6	7	8	9	10	11	12
6	6	6	6	6	6						

Scene: — | Cue: 'can't you help me' | Snap

1	2	3	4	5	6	7	8	9	10	11	12
5	5	5	5	5	5				10		

Scene: End | Cue: #we are one | Snap

1	2	3	4	5	6	7	8	9	10	11	12
									10		

(blackout snap after 2 second pause)

Amy (Lighting Designer) Moderation Commentary

Q1: Straight into stimulus 1 and how Amy feels ‘blue gels’ connote technology (doesn’t matter whether we agree or disagree – clear she is a designer from the start). Stimulus 2 ‘spotlight’ to isolate characters- detached from reality. Clear intentions. Confident engagement.

Q2: Research and mood board. Still images to develop character and then HOW this gave Amy initial ideas for her ‘general cover’ naturalistic lighting. Confident use of terminology. AO4 in this section evaluation comments regarding split stage effect. Practical elements: lighting for the video (bless her to think about the poor moderators). Different intensity of lighting, coloured gels, Fresnel, profile spot – an assured focus on the audience and planning for intentions. Practical skills in role: ‘tape’ on the floor for the spotlight in the monologues. Rig plan – refinements to this later. Assured explanations of her intentions fully rooted in her role as designer.

Q3: Refinements and developments ‘green gels’ for the story of the Narcissus & the forest setting. Blue wash. Very aware of her role; changes made due to her continual reflections and evaluation of the progress being made. Assured and some comprehensive explanations. H&S ‘hard hat, gloves etc. She sounds like a technician and designer. AO4 throughout.

Q4: This is their strongest section as it is comprehensive in explaining the refinements and creative intentions. Token references to language but linked to lighting.

Q5: Q6: These two questions are addressed together as Hannah did for costume design. Comprehensive and assure explanations of intentions for performance. Focus on communicating meaning for an audience and the lighting supporting the intentions. Focused on her skill as lighting designer. Some of the evaluative comments throughout possibly needed to be developed further, not always developed. This section did need to come back to the intentions for performance in more detail.

AO1: Assured explanations with some comprehensive moments.

A01: 26 marks (Low-Level 5)

AO4: Evaluation throughout but not as assured or justified; therefore, more secure and sustained pacing it at the top of level 4

A04: 12 marks (High Level 4)

Total: 38 marks

Portfolio 4

Costume Designer

Level 5

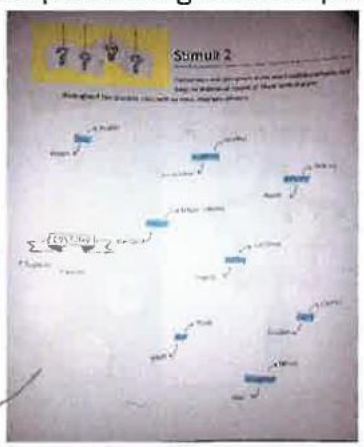
GCSE Drama - Coursework Marker Training 2020

Student F - costume designer portfolio and additional supporting documentation

#we are one

WHAT WERE YOUR INITIAL RESPONSES TO THE STIMULI AND WHAT WERE YOUR INTENTIONS?

For the stimuli, we had poems, pictures and a song. I picked out key words and around them wrote connotations; then I repeated it for the song. From the pictures, I pinpointed colours, patterns and specific images that inspired me.



After looking at the stimuli, the words that stood out the most were:

- Slave
- Mindlessness
- Elite
- Control
- Privacy

For me, these words fit the theme of a dystopian government but also the effect of social media on peoples' lives. I took inspiration from these words as they were versatile and gave me ideas for costume. After discussing some themes and ideas that we came up with were: **the government spying/social media brainwashing**. We got these ideas from "Surveillance". We decided to make the play episodic. Instead of doing one linear play we decided to do miniature plays and to include multi-rolling. As a costume designer, I intended to make costumes that were easily removed to cater to the performance style. The final theme was **"the effects of social media on society**

WHAT DID YOU DO IN ORDER TO EXPLORE THE STIMULI TO CREATE IDEAS?

The final theme was **"the effects of social media on society"**. To develop my understanding I found pictures that had to be relevant to the theme and cohesive; also, they had to inspire me and my group. After finding these images, I put them all onto a moodboard.

Prime Minister Moodboard

The moodboard was used as a reference for my group and I as it shows the themes we discussed: **the government spying on us/social media brainwashing people.** It helped them create scenes/characters as they're powerful images. However, it was useful to me as I entered the design process as I looked for pictures with specific colours.

A devising process that helped was tableaux and thought tracking. This is when all the characters in a freeze frame say their internal monologue. Similarly to hot seating, the thought tracking revealed intricate parts of certain characters' personalities. It was even more useful as it revealed how their outside actions and internal feelings intermingled and worked together. For example, the narcissistic character could've looked friendly and inviting whereas internally he was spiteful.

After considering the intentions of characters, I chose which characters to costume. I chose two characters to focus on, the narcissist and Prime minister. To help create costumes for these characters, I made moodboards -one for each character. I used them as a reference for creating the costumes as they include key colours.

The moodboards show details about the characters' traits and remind me of moments in their story lines. This is especially important as the group decided to do a heavily stylised piece that included multi-rolling. The moodboard can help keep the individual plots straight and most importantly, separate the characters from one another.

Firstly, I drew out some initial designs. For each character, I drew out: two rough designs and two final designs. From my rough designs, I knew what colours I wanted to use. I could see if I wanted naturalistic costumes or more stylised and symbolic designs. As it was an episodic, Brechtian play, I decided to go down the more symbolistic route.

WHAT WERE SOME OF THE SIGNIFICANT MOMENTS DURING THE DEVELPOMENT PROCESS AND WHEN REFINING YOUR WORK?

When designing and developing ideas, I designed costumes bas[illegible]ignificant moments for me, as a designer, were seeing the group refine and act. Watching them hot seat hwlped me to understand the characters. Hot seating is a devising process where one person is asked personal questions whilst remaining in character. It is effective because the person must stay in character to answer; it gives everyone an insight into the character's head. Although I wasn't acting, it was useful to me as I could listen to the character speaking and I got an idea of their personality, how they spoke and other factors of their manner. I contributed by telling the actors how I perceived their character. This was useful to them because it showed them how a fresh set of eyes looked at their characters. It also helped me to understand how the performers wanted their characters to be seen by the audience. This was useful as it generated ideas for costumes.

As the play was heavily stylised and included people playing various characters. To fit this theme I decided to dress the characters in colours that connoted certain personality traits and emotions. For example, the narcissist could've been dressed in greens and reds. Green connotes jealousy and sour feelings whereas red connotes anger, passion and rage. I felt that this combination captured the emotions of the character. This also inspired my Prime Minister design. Her character was stressed, controlled and not up to the job. I thought that reds and pinks would be good colours for her character once combined with black. Pinks are seen as youthful, naïve and inexperienced; once combined with black, which is seen as an overpowering colour, could show that the government (black) was holding her back and trapping her emotions. However, if I chose red, it would show how her stress seeped through cost her everything. The hot seating let me get an insight into the characters' heads and unravelled their psychology.

Another significant moment was watching the group construct the 'government clones' that break up the sections of each play. When I saw them merge into a line, it gave me the idea of using masks. As they were acting as a Greek chorus, I decided that masks would be a good idea. The masks would create anonymity and obfuscate the identities of the performers – which was the goal of the dystopian government. I also used the masks to juxtapose the white bases. Black and white are binary opposites. The white base combined with the black masks created an eerie and macabre atmosphere. I decided to cut out the bottom of the masks so that the actors could project their voices and use facial expressions- however, their eyes would be shadowed, and it would still create the feeling of imprisonment. As plain black would've looked dull onstage, I decided to draw designs on the masks. To stop the designs from looking random and out of place, I decided to stick to a colour theme. As the piece was themed around technology, I decided that I would only use colours from static bars. My thoughts were that if the masks used the same colours in the same linear sequence, they would look like a collective. To create differentiation and diversity I drew separate designs on each mask. To decide what designs I wanted to use, I watched segments of the play. For me, some of the most significant moments were: The Prime Minister's speech, Amelia smashing Ariel's phone and the Greek chorus' lines such as "We save you." and "We love you." All these moments inspired designs and symbols for each mask. However, they had to be simple and legible so that an audience could see them. For each mask I chose a single symbol or design. In the end I ended up with: a crow, an eye, cracks and tears coming out of the eye holes. All these designs have suspicious connotations that, in my opinion, reflect the dark messages of the play.

HOW DID YOU CONSIDER GENRE, STRUCTURE, CHARACTER, FORM, STYLE AND LANGUAGE THROUGHOUT THE PROCESS?

In all the scenes, the period was modern. This meant that sourcing costumes would be much easier. For the Prime Minister, I looked at modern formal wear. I decided on a polyester, black formal jacket with black trousers. For the shirt, I chose a cotton school shirt. I made sure it was cotton so that it would dye, as synthetic materials don't absorb dye. I dyed the shirt pink. This was to show the emotion. Although the clothes I researched were all neutral colours, the bright pink helped show that the performance wasn't naturalistic.

The play was didactic so my costumes varied. In the Narcissist scene, it was comical. Instead of doing a dark costume, I chose a Hawaiian shirt. The shirt was bright and bold which conveyed the lifted atmosphere. However, the Prime Minister was a much darker scene and was a tragedy. I dressed her in dark colours to show this.

The piece was heavily stylised and used the Brechtian technique of Greek Chorus. For this, I made masks. The masks detached the actors from reality as they're not everyday wear. They also helped structure the performance as they were reoccurring. When the actors put the masks on the audience knew that the scene was over it was a new 'episode'.

In the final scene, there was a chair duet. I had to adapt my costume so that she could move freely. I had to do this because it would've affected the structure of the piece. At first, I was setback as Ariel was in the centre, but I had planned for her to wear a pencil skirt. My choices were to redesign the bottom part of my original design or to add shorts/hot pants under the skirt. As the actors spent minimal time off stage, the change was already extremely fast. I decided that adding shorts would've made the change harder and would've slowed down the pace of the scene. I redesigned the costume to fit the quick change and to make the chair duet look neater. Luckily, the costume change was towards the end of the piece and finished the play. This meant that my

costume didn't have to be taken off, so it could include be more complex and could include layering. To make the quick change efficient, I made Ariel wear black trousers under some baggy white trousers. The white trousers covered the black ones for the entire performance but were baggy enough to be easily slipped off in the wings. I made sure that the shirt was big enough to slip on over top of her white t-shirt. To create the illusion of all the buttons being fastened, I pre-fastened the bottom buttons (so that the shirt could be slipped on) and then told her to fasten the top button. I also left the costume behind the curtains (stage right). This saved time and made sure that the pace didn't dip.

Ariel's costume also helped with the language. Her monologue showed stress and fear. To channel this, I dressed her in red. Red connotes stress and leaves an impact on the audience. The colour also helped to show character. This is because of colour connotation. Once I knew the role of a character and their personality I could think of colours to suit them. It is important that the characters are dressed in the right colour otherwise the audience misinterpret their intentions. For instance, you couldn't dress an antagonist in all white as it symbolises purity and innocence, you would want to dress them in darker shades such as black and dark red.

HOW EFFECTIVE WAS YOUR CONTRIBUTION TO THE FINAL PERFORMANCE? WERE YOU SUCCESSFUL IN WHAT YOU SET OUT TO ACHIEVE?

In the masked sections, my masks added to the creepy atmosphere created by the figures. I designed and made four masks. They were identical, except for the symbols. Each mask was hand painted and hand drawn. After drawing and painting the masks, I glossed them with glue. This made the masks look more professional and made them look nicer under the stage lights. I also cut out the bottom portion of each mask. The cut outs allowed the actors to project and use facial expressions. Although their mouths could be seen, most of their face was covered. The anonymity added to the mysterious atmosphere that the actors were striving to achieve. Also, the designs were legible from a distance so the audience could see the symbols and understand the connotations surrounding them. The masks also helped to show the style of the piece. The piece was heavily stylised and was mostly Expressionistic. The masks helped to detach the characters from reality as you don't see people in masks on a day to day basis. In my opinion, my intentions did not change for the masks. From the beginning, I wanted them to contrast the white bases and to follow colour scheme. They looked like my designs and helped to communicate the fear. Although masks were effective, sometimes they weren't practical. If they were put on in a rush, the elastic could tangle round the actors' hair. In the final performance, I asked all the actors with long hair to tie it back. Doing this made it less likely for the masks to get caught. Also, it made the process of removing them quicker. This is important because after each scene the masks had to be put on. If the masks got stuck it would've slowed the pace and ruined the atmosphere.

For the Narcissist's costume, I supported the charade of the character's personality. On the outside, he was kind. However, the side that he presented to his peers was selfish. Putting Hayden in a Hawaiian shirt made the audience think that he was a bright and bubbly character. This is because the colours were bright and the pattern was bold. In the final performance, the costume worked well as it was an open shirt because it was a quick change. The shirt was easily put on and it completely converted the costume. It was important because the change was in the middle of the play- it also had to be removed before the scene ended. I left the shirt in the left side wings, so Hayden could easily grab it. Although the shirt created the intended effect, I would've preferred to have the shirt buttoned up, but Hayden didn't have enough time. Upon reflection, I would've sewn some velcro into the inside of the button strip. This would've enabled Hayden to "button" the shirt up without buttoning it up wrong. Overall, I feel like I communicated the character's intent and personality to the audience. Although I wanted to make changes, they didn't affect how well the character was communicated.

For the Prime Minister, I channelled her emotions through the costume. I used colour connotation and stage lights to my advantage. Under white lights, the shirt looked pink. This connoted the excitement she had- before the government ruined her. However, once she gets involved with the government the lights turn red. This was good because the shirt looked red under the lighting; this showed the stress. This costume was natural compared to the chorus' and made her stand out. She also stood out because she was everyone else was in white. This showed the audience that she was excluded and singled out, this was also emphasised by her not having a mask on. Once the mask was placed on her at the end, she was fully dressed in black. This showed that she had been fully taken over by the government. In the final performance, Ariel was wearing nude heels. Before

she went on and in the tech rehearsal I had to make sure that they weren't slippy and that she could safely walk in them. If not, I would've had to create friction on the bottom of the shoe to eliminate the risk of an injury. When first designing the costume, I intended to use juxtaposition and colour theory to show the emotions of the character. Personally, I feel like I carried out my intention well because the colours matched with Ariel's emotions. For example, in her monologue, she's angry. The red shirt combined with her body language channelled extreme emotion to the audience.

In conclusion, my costumes positively contributed to how the audience perceived the characters. They also effectively boosted the atmosphere- especially with the masks. They created my intended impact which created fear and to emphasise emotion.

2~~100~~ words

Additional supporting documentation

"We Are One" Costume Plot

SCENE ONE ↓ Cafe
Masks (everyone)
Cafe owner, Mum, Dog owner, Germaphobe, Boss Lady
↳ Apron (rest just props) + white base
Masks (everyone)

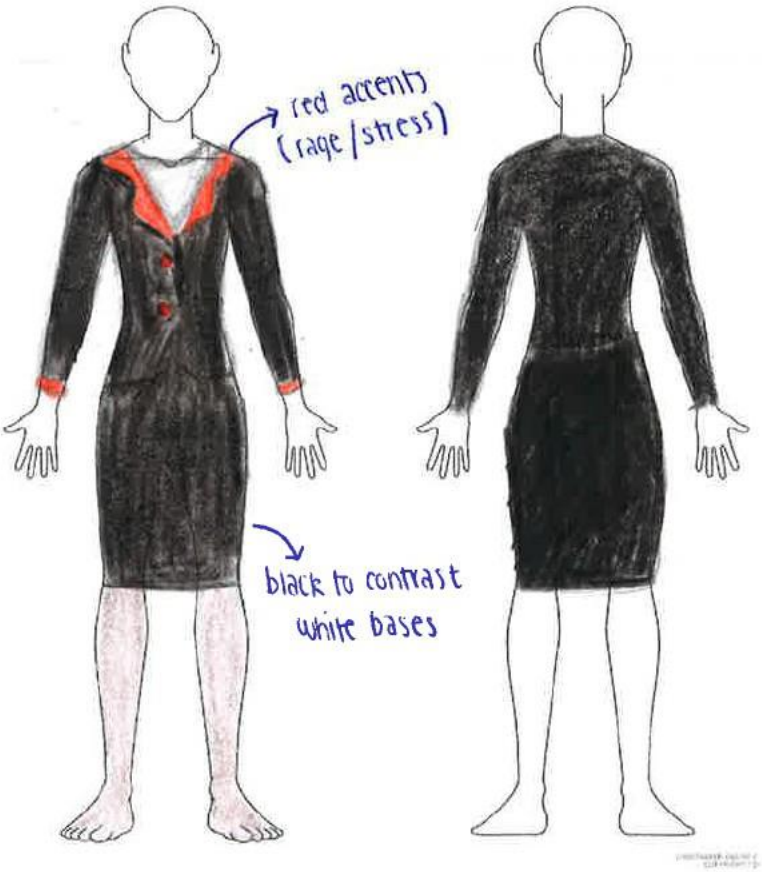
SCENE TWO ↓
↳ Shirt (stage left)
Narcissist, Girl 1, Girl 2, Lottie, flower seller,
Echo, Narcissus + white base
Masks (everyone)

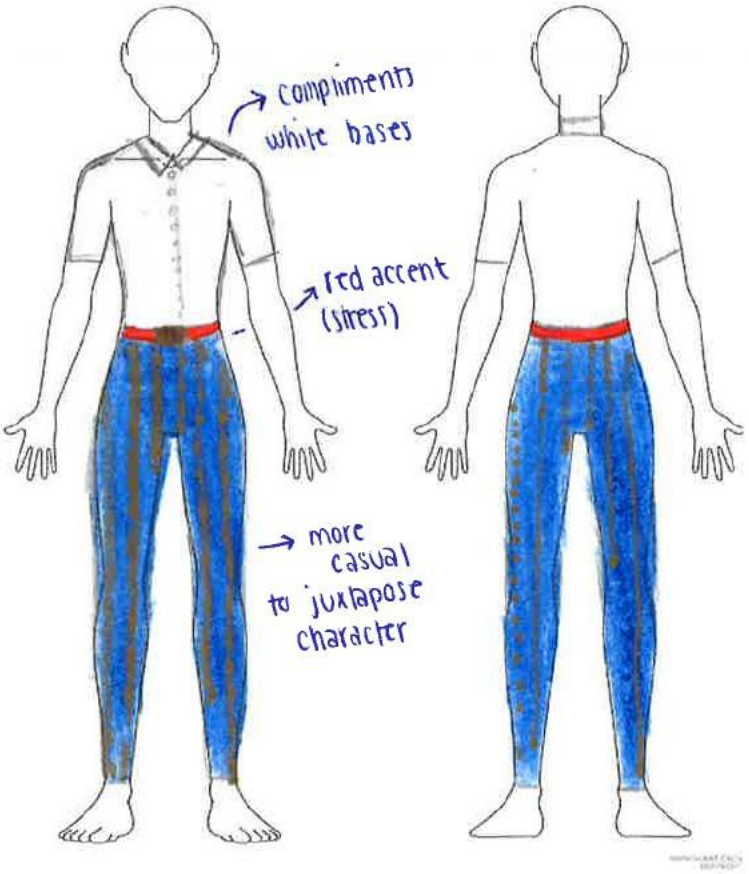
SCENE THREE ↓

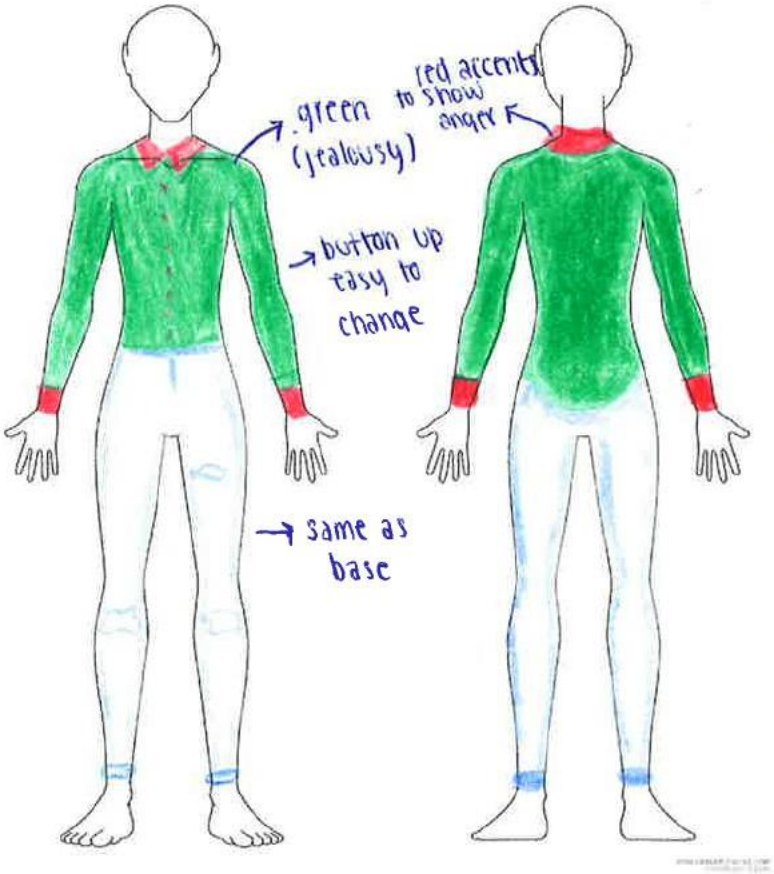
Anti Social media, Multi rolling + white base, Masks

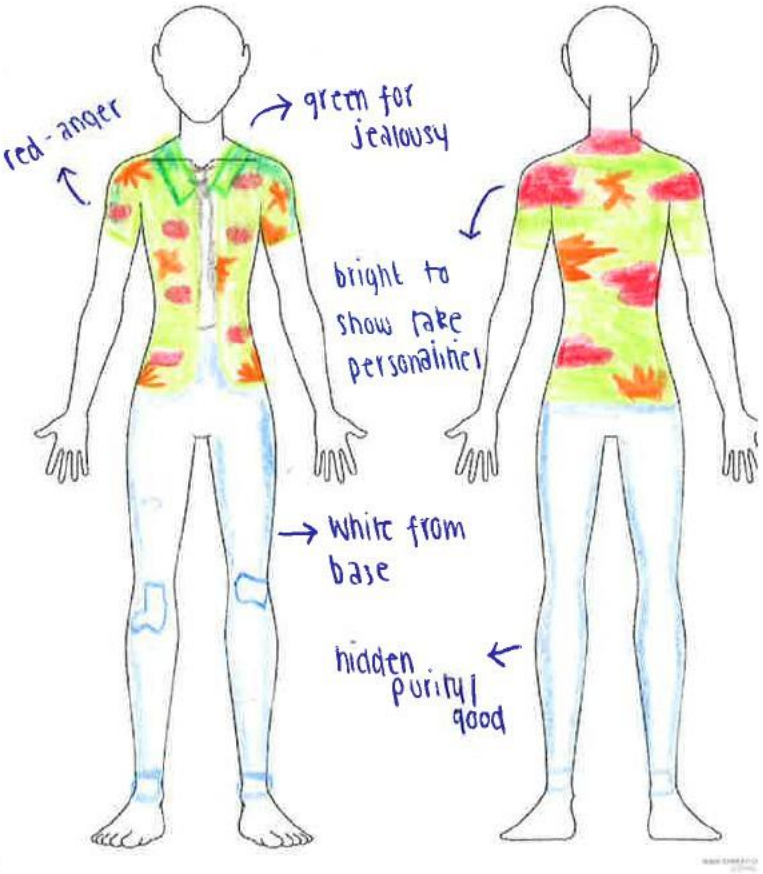
SCENE FOUR ↓
↳ ~~Stou~~ trousers, shirt, jacket, heels
Prime Minister, reporters → government
↳ masks
Masks (everyone)
bases

- All masks follow a colour pattern to show unity.
- Coated in PVA to make a sheen
- Black contrasts white bases


red accents
(rage/stress)
black to contrast
white bases

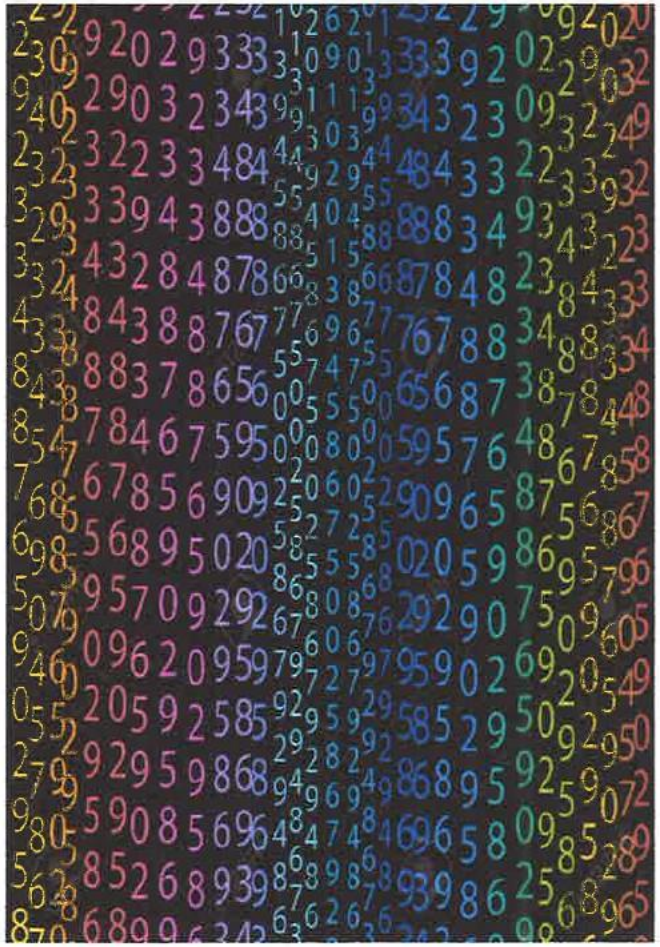

compliments
white bases
red accent
(stress)
more
casual
to juxtapose
character


green
(jealousy)
red accents
to show
anger
button up
easy to
change
same as
base


red - anger
green for
jealousy
bright to
show fake
personalities
white from
base
hidden
purity/
good

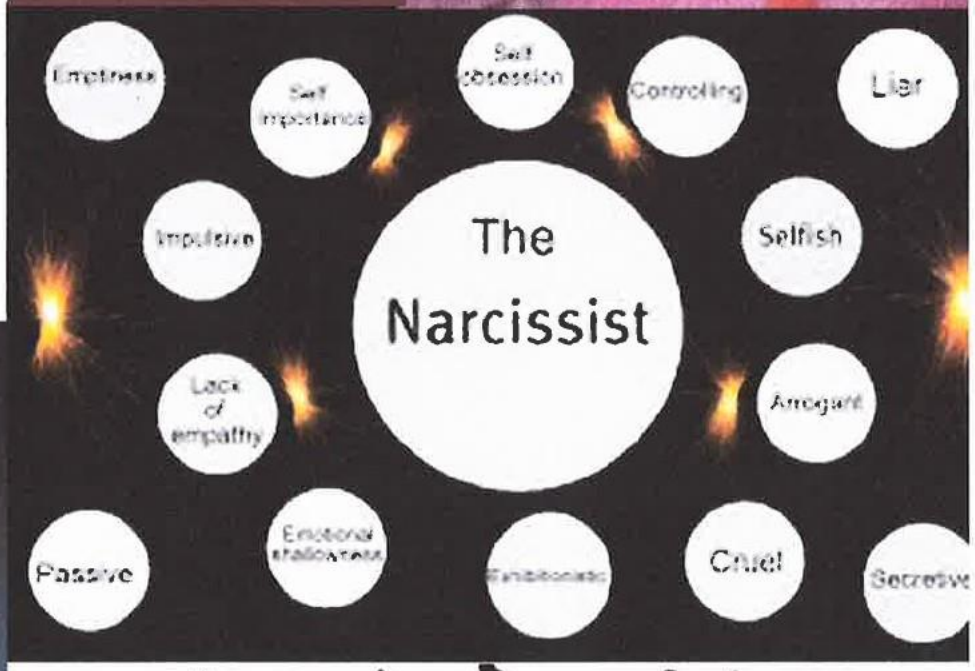

CIA
DISTORTING REALITY
WORLDWIDE
CONSUME!
SENSATIONALISM
SCANDAL!
SEX TAPES!

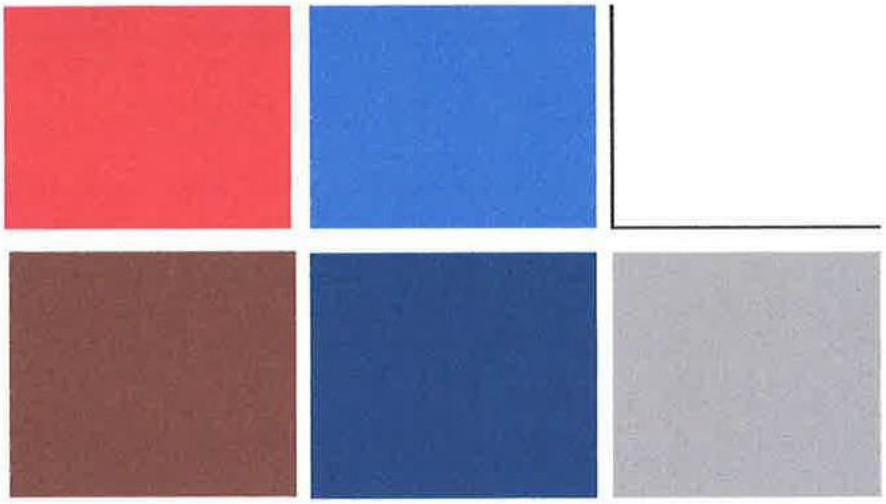

OFF AIR



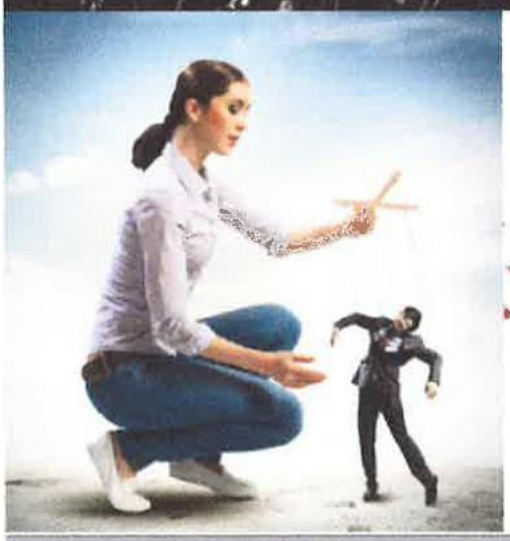

ВКонтакте

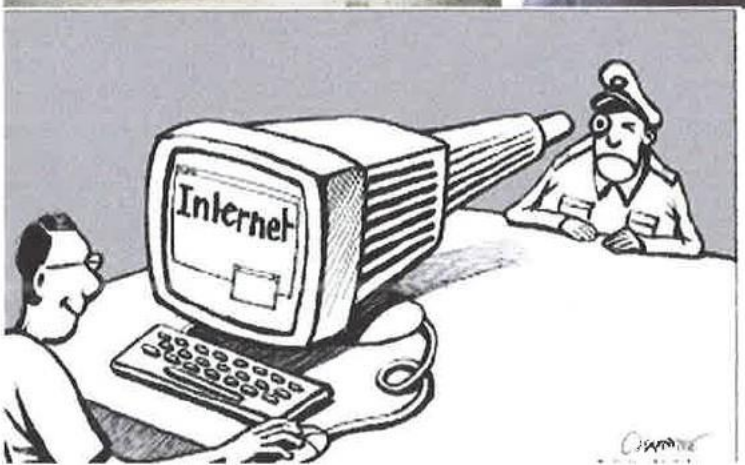
SELF-OBSESSED






NEWS
TV
PRESS
MEDIA




Internet


HERO
IDENTITY
MYSTERIOUS
FEAR
VILLAIN
UNIQUE
different


Pink
- youth - passion
- immature - emotional
Black
- harsh contrasts
white bases - smothers
pink / blocks it
out
magenta / pink
shirt
Black formal
jacket
Black trousers
Nude
heels

changes in colour represent mood swings

- outburst red - anger
- controlling

green - jealousy

- he wants what he can't have

orange - extro-verted

- flamboyant

Hawaiian Shirt

White base underneath -

White washed jeans 'distressed

DESIGN ONE

ED

→ Casts shadows to create an evil vibe
- Taken off to show growth

Black wide brimmed hat

2 chokers (one w/gem) and silver necklace

Green shirt w/red detail

→ green connotes jealousy
- Wants what he can't have

→ red to show short temper and rage
- Outbursts of anger

White ripped jeans (part of base)

→ white shows hidden good / purity

Hannah (Costume Designer)

Q1: Straight into designer mode ‘I pinpointed colour, patterns and specific images that inspired me’ and ‘They were versatile and gave me ideas for costumes’. Confident use of appropriate drama terminology immediately: ‘We decided to make the play episodic’ etc. already addressing Qu. 4 demands for structure. Clear intentions. Confident engagement immediately.

Q2: Mention of mood board and included in additional documentation, not a requirement; however, it illustrates the confident engagement. Nicely links the drama exploration in the studio of tableaux, thought tracking etc. with character intentions and then how this links to Hannah’s costume designs/ symbolic styles etc.

Q3: Hot-seating helped Hannah to understand the characters. Demonstrates confident engagement with the process of collaboration, rehearsal and refinement (bullet point 3 of level is already totally met). She uses ‘useful’ when evaluating so AO4 is there as highlighted by the teacher’s annotations but not always explicitly with ‘effective’ and ‘effectively’ more implicit and possibly at times more sophisticated. Colours for characters mentioned ‘Green- jealousy’. ‘Red – anger, passion and rage’ – Lovely comments on Prime Minister’s costumes; definitely assured and becoming comprehensive in terms of explanations, practical creation, ideas. Masks are also introduced in this section ‘Greek Chorus’ This session is secure and comprehensive links are made to the intentions for the performance and the audience.

Q4: Time period modern; could be more specific but links to ‘polyester black formal jacket and trousers and cotton shirt – more costume designer terminology, with fabrics and materials selected and why. Practical comments regarding ‘cotton’ to absorb the dye rather than synthetic materials. She does repeat herself in this section slightly when referring to the masks. Assured refinements, redesign of costumes to support pace and flow of the performance.

Q5 & Q6: Placed together. Evaluates the final performance. Analysis such as ‘glossed with glue’ due to stage lighting – really does think like a designer. Some mask repetition again, could have allowed for focus on other moments in terms of how the costumes worked in performance. Reflective evaluation: ‘I would have sewn some Velcro into the inside of the button strip’. Health and safety at end – token reference.

Additional Documentation: Everything that should be included and more. This work is over the word count some of the repetition could have been removed to eradicate this issue. Stop moderating at 2000 words.

AO1: Assure and often comprehensive moving this to Mid-Level 5. Really works in roles as designer and meets all of the level 5 bullet point; less repetition and more analysis of different moments with a greater variety of examples would have move this to full marks.

AO1: 28 marks (High Level 5)

AO4: Assured and usually fully balanced and considered analysis and evaluation of the refinements, creative input, developments. Bottom of Level 5 as there was some repetition and some evaluative comments could have been further justified.

AO4: 13 marks (Low Level 5)

Total: 41 marks

Portfolio 5

Performer

Level 5

GCSE Drama - Coursework Marker Training 2020

Performer portfolio

#we are one

What was your initial response to the stimuli and what were the intentions of the piece?
Stimulus one was a collage of photographs - images of people glued to their phone, secret cameras, mirrors, narcissism and illuminati. This sparked thoughts about the danger and fear of social media.

Stimulus two was a poem called 'Surveillance' which developed these ideas further including more ideas such as; vulnerability, generations affected and finally media users – stalkers, catfish.

Our final stimulus was a song 'Where is the Love' by Black Eyed Peas. This song didn't have as big of an impact to our piece, however; we noted down equality, kindness and diversity support. These ideas came together with a final overview. Research was done on narcissism – Greek theatre - contributing to a section in our performance.

Our final intention for the performance was 'social media can be controlling and have dark traits which may go unseen but are always there' – emphasising the danger of technology and how it is impacts society.

What did your group do in order to explore the stimuli and start to create ideas for performance?
Exploring the stimuli was significant for conjuring our piece intention. Firstly, once making notes, we formed still images to help with the structure. The first still image was an office scene. Here, we presented the victim getting brainwashed by technology. Character was developed further with thought tracking.

Secondly, a still image we created was for the Prime Minister/Government scene. The Prime Minister was placed centre stage surrounded by government, overlooking her ominously. Body language was crooked and hunched showing the unknown users of social media.

Another still image we created was a split stage youtuber scene. Stage left was the narcissistic youtuber – filming his video whilst stage right, his fans were reacting. Thought tracking included examples like 'I'm so pretty!' and 'this video is amazing!' Finally, we had the anti-social media scene. This presented the teenager – centre stage – very stressed and overwhelmed (shown by body language e.g. hands on head) surrounded by others on their phones. We included thought tracking like, 'why can't they see – it's brainwashing them!' Doing so, allowed us to plan out the piece and discuss significant moments we need to communicate our intention. In result, our piece presents four main characters to the audience. Each of these have a negative experience with social media which all present the dangers of technology. These characters include an anti-social media high school student, a 'YouTuber' narcissist, a victim (café worker) - going too deep into social media and finally, a Prime Minister – controlled by the government. All of these characters are significant in communicating the intention effectively.

We then moved onto hot seating, exploring the characters and their intentions further. We all played each character, considering different perspectives. Hot seating helped the most as we knew the situations they'd find themselves in. Questions were asked discovering the characters background, thoughts about technology, career, lifestyle and opinions. An example of these questions could be 'where do you work?', 'do you enjoy your job?' and 'how do you feel about social media'. Our victim scene benefited the most, with many interpretations. When I was in the hot-seat for this character, I presented myself as a stereo-typical moody teenager, living with her mum – working in her café. I also mentioned my big interest in social media – presenting her vulnerability to the unknown.

Finally, getting the piece going was improvisation. A scenario was picked for a character and we improvised. Once this was done, we refined it and improved parts we didn't like.

What were some of the significant moments during the development process and when rehearsing and refining your work?
During the devising process, we had many significant moments to communicating our intention. Firstly, a significant moment was the creation of anti-social media. As a group, we knew communicating our intention to the audience

should be at the fore-front of our mind. This scene in particular, is really important for the intention. We set this scene (to begin with) in a high school - students glued to their phones, lack of conversation/awareness and conflict caused by social media. The protagonist, another member of our group, wrote a monologue of her characters feelings towards the internet and media, also expressed through sub-characters to act out the story she is telling. Here, characters used relaxed body language to show their lack of care and knowledge about these dangerous situations on social media. However, they use loud projection and fast pace to show how stressful the media is and trouble is caused from it. The pace and emotion grows and appears as a breaking point for the protagonist. Desperation for others to realise is key and expresses her passion and bravery. This was effective because the audience gathered our intention thoroughly and was very stylised – still images, monologue, multi-role, split-stage.

Secondly, another significant moment was the reporters in our Prime Minister scene. The scene started off quite stylised, including physical theatre to show the reporters battling for information and focus on job. However, this didn't have the right effect. The aim of the reporters was to show a change in personality from social media and absorption. We decided to change the concept - it looked too controlled. So, we created a transformation – reporters to animals. This appeared extremely violent and lively, symbolising this dangerous change. Body language and the speed of our movement was vital including gestures of claws to represent a violent animal. Finally as a 'resolution' of this situation, we had a 'snap out of it' moment shown through shaking of heads and restored normality. Health and safety is important and must be considered. Knowing this, we had made sure that we knew exactly when to move and what our purpose of moving was to make sure no accidents could occur. This was effective because it was showing the impact followers, fame and money – from social media – has on a person, how much it can change them and how absorbed a person can become.

Finally, another significant moment was the creation of the café scene – victim. The scene started off rough and un-polished. Our intention was lost in this scene at first as all we had was the café. Although, due to in-depth improvisation and discussion, we realised that complaints would be made from our customer characters. All of these, have very distinctive personalities and traits – such as – a germaphobe, gluten free customer and dog owner. Tensions rise between these characters shown through shouting – raised voices, frantic hand gestures and angry facial expressions. These acts of improvisation, sparked an idea of online reviews which would then lead the protagonist onto a dangerous path on social media. Due to her frustrations, herself and her mother argue about the state of the café and she is then convinced that there must be a good review somewhere. She sits centre stage in a spotlight to show her isolation firstly, and the darkness around her shows her vulnerability. Towards the end, she starts shouting with panic.

How did you consider genre, structure, character, form, style and language throughout the process?

Our play was performed in episodic structure, all looping around to the main intention – 'social media contains dark areas and can be dangerous/consuming'. Having an episodic structure is effective as it symbolises the isolation and separation from one another because of social media/technology. Our piece was very didactic and informative to the audience, rather than labelled with a specific genre. Despite this, some scenes can be labelled with genres e.g. the narcissist scene can be seen as a comedy. Not only this, we used an episodic structure with four stories to tell. Each story was separated with a Greek chorus/government scene. In terms of language we used unison, we spoke clearly with projected voices, short lines for impact, to show the upfront, guard of the government. Also the repetition of these scenes made sure our intention was gathered. Character was quite a struggle to start with, however, we began using techniques which would vary our characters. The techniques we used was plains of gesture, 1-10 character transformation – 10 being your character and 1 being yourself and leading from certain parts of the body. Of course, we also made sure our voices were at least slightly different through tone, pitch, intonation, mono-tone, etc. These were extremely effective for a variety of reasons. For me personally, completing these characterisation techniques really helped me understand my character and sustain the role. Although our piece had few naturalistic scenes,

although it was mainly Brechtian style with the use of flashbacks, Greek chorus, frantic assembly, split stage, multi-rolling characters .etc. Especially split stage and monologues, it really presents how isolated people become with social media. Contemporary language was the way I spoke the most as this is aimed at younger generations (8-15) and show them the negative side to social media, they need to be careful. I played the main character in the café scene as well as many other in multi-rolling. In terms of techniques, we used, split stage, narration, breaking character intentionally, flashbacks, unison, breaking the fourth wall, physical theatre and frantic assembly.

How effective was your contribution to the final performance?

The final performance contained many moments which were significant to my performance and characterisation as well as the intention – 'social media can be controlling and have dark traits which may go unseen but are always there.'

One of the significant moments from the performance which shows my contribution effectively is within the anti-social media scene. During a multi-rolling character scene, at one point, I was to play a young child. For this, I had to make my characterisation clearly different to the others. I did just that by raising my pitch, fidgety body-language and mood changes (impatient, happy, giggly and excited) which were shown through intonation of my voice, my eyes glued to the iPad – lack of eye contact with others, tapping feet – to show impatience as well as whining tone in my voice as I said 'daddy... are we going home soon?' In terms of facial expressions, I was very smiley at times but also presented a large amount of concentration. This was effective as you could clearly see that I was a younger child who was oblivious to the dangerous situation I was getting myself into. I was to present the younger generation which I believe was achieved and communicated well to the audience.

Another significant point in my contribution was in the victim scene, I played the protagonist – a moody teenager, living with her mum in a café they own. I presented her this way through a use of projection – showing frustration and impatience, frantic hand gestures, body language - leaning on the counters (lack of care), she is very snappy with her mother – interrupts others. She is very lazy and is the cause of the café running down. Her giving up just as things get tough, it shows her lack of strength and vulnerability (presenting the social media dangerous link), she sighs a lot too – showing her lack of energy. The audience will be able to see here, that she is far from interested in her job and almost isolates herself through using social media. This is shown by her research stage – pushing her mother way and losing less focus on her – more to the computer.

Finally, another significant moment was my flower seller character. Playing this role came with lots of energy, she is bubbly, passionate character and enjoys what she does and is skilled. She tries convinving the narcissist to buy a flower, insisting, it's the one for him. She goes into detail about the narcissus story, telling the YouTuber character who's with her. I used a variety of intonation, pace and volume. For example 'she fell instantly in love' with emphasis and volume on 'instantly' intriguing the audience. Her plains of gesture can remain by her head at times, as she is intellectually discussing Greek history. However, she also completes gestures from her chest/heart area – presenting passion. This was effective as the audience was glued to the story and intrigued thoroughly.

Were you successful in what you set out to achieve?

I believe our intention 'social media can be controlling and have dark traits which may go unseen but are always there' was received really well due to multiple scenes.

The first scene which was significant in presenting our intention was the Greek chorus transitions. Movement was stylised, using unison and canon. Individual and group lines were spoken clear and loud towards the audience in a monotonous tone. The purpose was to show the negative effect of social media and how it brain washes people. We see here, clones of one another. Each of the government characters similar and have controlled movement. They

have emotionless voices which shows lack of humanity, robots. This is effective for our intention to be communicated and appear as clones.

The second scene which also had contribution to the intention was the narcissist scene. A pair of best friends are watching a YouTube video of their favourite influencers. However, their friendship turns sour when they argue over which one is better. This clearly shows the detachment from the feeling of others, lack of empathy and presents how social media is pulling friendships apart. We see the detachment from one another and the bitterness people can stoop to, presenting the brainwashed state. This is effective as audience members can relate to this break of friendship, they can sympathise with them but see how the technology is the cause.

Finally, a moment in the Prime Minister scene – the frantic assembly/chair duet. Here, the Prime Minister was physically manipulated by the government through the use of chair duets. This is effective as it really presents our intention of manipulation, brainwashing, dangerous sides to social media and the unknown fear of who could be using or controlling it. Towards the end of the scene, the Prime Minister is covered with a mask of her own which shows she is under this trance along with everyone else. The lines in which the government read e.g. 'We will not let you take the wrong path' presents their threatening control and strict regulations in keeping everyone on tight watch.

Word count- 2087

Iona (Performer Candidate) Moderation Commentary

Q1: Over the word count; however, 87 words in the titles – so back in line. Clear intentions from the stimuli. Research and links to Greek Theatre. Final intention. Concise.

Q2: Still images to support structure, thought tracking to develop character. Links back to intention. AO4 evident. Sustained and secure explanations. Specific hot seating questions and impact on Iona's characterisation.

Q3: Really focused on planning for an audience and their intentions. Confident and accomplished use of terminology. Analysis and evaluation balanced. 'Reporters in Prime minister scene' refinements assured explanations and some comprehensive reasons. H&S. This question moves the work from secure and sustained to assured near bottom of level 5 – will it move higher?

Q4: Explains episodic structure and its effect. Character building techniques. Confident engagement with the process involved in devising- intention at forefront of everything they do. Reflective. Packed with drama terminology confidently used. Does analyse and evaluate; however, could add a bit more justification.

Q5: This section really impacts the AO4 mark and moves it to Level 5. Really focussed on their skill in the final performance. No repetition like in Hannah's portfolio; however, Hannah's evaluation throughout was more assured – so the two approaches balance themselves out.

Q6: Starts with comments on the intention being met then goes on to prove how, where and when- this is an effective approach. Seems like she has divided up all the scenes and decided which question to discuss and analyse them in. Good plan!

AO1: Assured. Some comprehensive sections. Not top of assessment criteria as some moments are assured but not comprehensive- so middle of assessment criteria. A01: 27 marks (Mid-Level 5)

AO4: Assured – Level 5 not consistent enough to be comprehensive and higher – but Q5 is assured.
AO4: 13 marks (Low Level 5)

Total: 40 marks