

GCSE

Drama Example Materials

Candidate Four

Edexcel  
GCSE 2009  
Unit 1: Drama Exploration

(approx 1500 words)

**Reflection – How was the theme of loneliness and isolation shown through the stimulus materials? How did we explore this practically?**

The extract from “Little Miss Sunshine” was effective in showing both the stunning and more sinister undertones of the world of beauty. On the outside, the typical ‘beauty queens’ preparing for the pageant seemed happy but cool- ready to go out and give an all star performance. However the truth may be that these little girls are trapped in a grown up world; they are made to look much older than they are and thrust into the limelight, all for the attainment of ‘beauty’. No matter how much rehearsing they endure with all their trainers, these girls are on their own when they step on stage, and they alone have to bear the immense pressures that pulling off a successful show brings. Olive was a representation of the other side of beauty, the imperfections that every person possesses. When she first stepped on stage she appeared quite isolated, however as her performance developed and her family joined her we could see that it was really the other girls that were isolated, they were lacking what she had; a normal young girl’s life.

In the first part of the session we were exploring stereotypical beauty. We improvised a catwalk, with poses at each end of it to show our confidence and contentment with our own beauty. The poses included playing with our hair, applying make-up and wearing a new item of clothing. We then used a song by the pussycat dolls as a sound-track which enhanced the strut that we were walking with. Then we repeated this same activity to a distorted version of the same track to represent the ‘ugly’ side of beauty. The second time around our characters had to change to adapt to the distortion of the track; our catwalk had to go wrong.

We then went on to improvise an exaggerated advert ‘selling’ the idea of beauty to gullible parents like those who had already entered their daughters in child beauty pageant or who aspired to do so. We used song, exaggerated characterisation and stereotype and choral speaking to create the reality of the advert – in order to convey the intended message that beauty is potentially isolating and dangerous, the advert had to seem almost hyper-real and the characters needed to be grotesque and larger than life.

The next task was the creation of a beauty machine which converted an ‘ugly’ or less attractive child into someone physically perfect. We created a conveyor belt played by Cad to transport the beauty victim (played by me) along a line of physical theatre machines who were beautifying and improving the customer. When we developed this task, (like the catwalk, the machine had to ‘go wrong’) we took a more frantic and exaggerated approach to creating the machine and I made my physical, facial and vocal reactions respond to this. We chose to finish the cross-cutting of the two tasks with my character lying on the floor, showing her crushed dreams and low status as the rest of the group threateningly used choral speaking with the line “You’ll never be beautiful!” The way we built up to this climax highlighted the increasing isolation of my character as I embarked on my journey to an unattainable level of beauty.

And the Hotel Room held only him

ALARM CLOCK

Physical theatre is used by our group to tell the story of the man's alarm ringing. Each member of our group makes up an important component of the Alarm Clock.

Hannah is on her knees with her arms in place as the hand of the clock. I am standing above in order to be the cuckoo and Catherine and Jess have their arms in an arch over her to give the the clock a round shape.



I used sound by being the cuckoo of the clock; ascending in volume to resemble an annoying noise that won't stop until you wake up. Hannah made a 'tick-tock' sound as she moved her arms to represent the clock hands. Catherine and Jess made buzzing noises, symbolising the vibrations you hear from an alarm sounding and rattling on a table.

We all used synchronised body movement to signify the tremors of the alarm going off. Hannah's arms moved in sequence like the arms of a clock. When her arms met at the top (12 o'clock), they triggered the sound. My arms popped in and out to represent the cuckoo alerting the sleeper and acknowledging the time. Catherine, Jess and Hannah wobbled their hands to show the sound waves of the alarm ringing. Was it effective

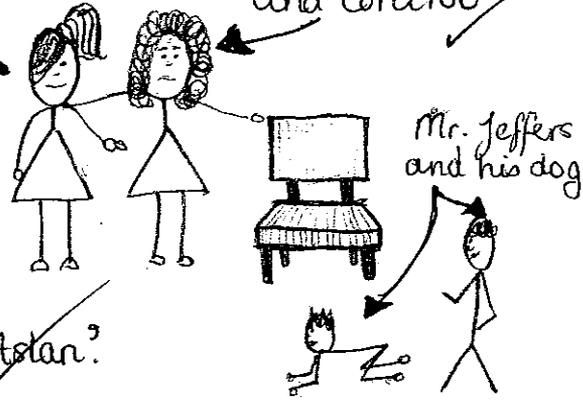
**Lost Person's Area: Evaluation of Drama Medium and Strategies**

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| <p>6</p> <p>Sneaky eyes and fake smile to show the bad hiding beneath the innocent child</p> <p>Manic eyes and sinister smiles to express that we are evil characters.</p> <p>Threatening poses to suggest that we are violent and intent to use weapons to do damage.</p> <p>Stiff body and stressed facial expression to show fear. Querying tone, confused as he wonders what has provoked the attack</p> | <p>Anthony is about to be stabbed by two of Aoife's minions. Andy will kill him 'For Narnia!' Anthony is confused, he presses <b>rewind</b> to try and find out how it all started.</p> |
| <p>1</p> <p>Childish voice used to represent age; pronunciation of certain consonants are incorrect.</p> <p>Silly, extravagant game like movements replicating primary school actions.</p> <p>Very expressive faces as the truth is easy to read on one so young; excitement, having fun, boredom etc.</p>   | <p>Little girls are playing in a primary school playground. They get bored with their games and send Aoife to the classroom cupboard to get a skipping rope.</p>                        |
| <p>2</p> <p>Physical theatre - boys become the cupboard. How?</p> <p>She looks around in surprise and wonder - big eyes and an 'O' shaped mouth to express her shock and intrigue.</p> <p>heavily detail</p>   | <p>Aoife goes into the classroom and into the wrong cupboard first, and then through the second cupboard to what she believed was 'Narnia', but what actually was a High School.</p>    |

**Lost Person's Area: Evaluation of Drama Medium and Strategies**

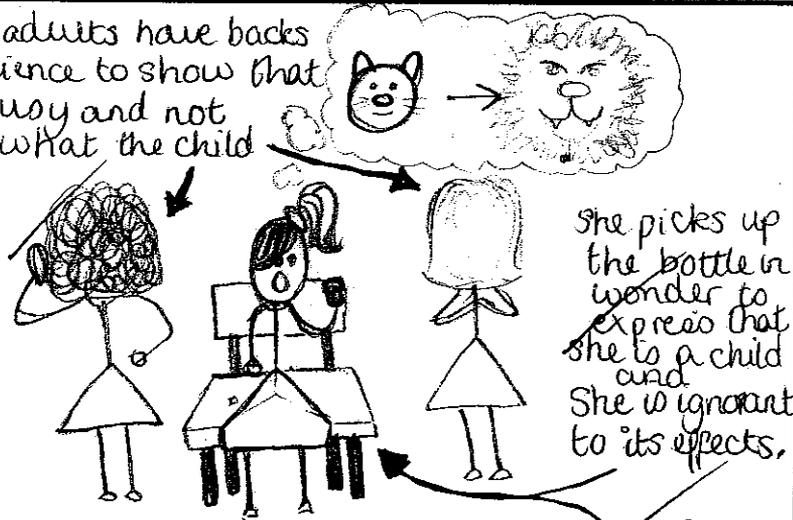
3 Wears a furrowed brow as she is worried about the lost and delusional girl. She leads Aoife gently by the shoulder to show concern and control

Neutral facial expression as she is unaware of the strangeness of her situation. She points excitedly and her eyes light up as she spots 'Peter + Aslan'.



A nice teacher finds her and takes her to matron. On the way the litter girl sees Mr. Jeffers and his dog, and thinks its Peter and Aslan.

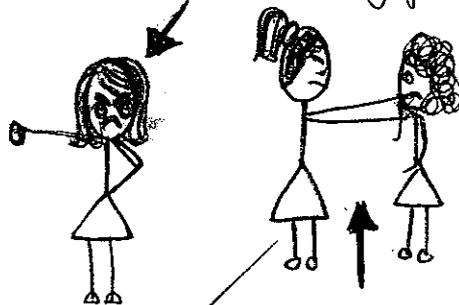
4 Occupied adults have backs to the audience to show that they are busy and not aware of what the child is doing.



She ingests the contents of the bottle with an inquisitive expression. This shows that she is exploring something new.

While matron and the teacher aren't looking, the girl sees a cat that turns into Aslan due to her imagination. She overdoses on pills that matron left unattended- and turns EVIL.

5 'Heil Aoife' pose. Straight back and arm, legs together to represent that she is part of an army; strong, serious and ready for battle.



Aoife is holding my shoulders to give the impression that she has power over me. She looks into my eyes piercingly and I shake my body. This shows that I have been overtaken by her glare and so become another member of her army.

Aoife patrols the school for people who on their own and with her evil powers she creates and army. She turns against teachers and hatches a plan to kill Anthony, who is the head.

## **Lost Person's Area:**

### **Evaluation of elements - linear/ non-linear structure**

In comparison to the linear performance, our non-linear piece was much more interesting to watch. We started with our last episode which was when Anthony was about to be stabbed. This added intrigue to our performance as it made the audience wonder how we got to that situation. The key part of our non-linear structure was our rewind sequence. It was an out of the ordinary way to get back to the beginning and it added an element of humour. Also it allowed the audience some time to try and work out what our play was about, which increased suspense as they tried to piece together the story in their minds. We then worked forward normally from the start. Our non-linear order was more engaging because the odd chronology opens up the imagination of the audience. As they develop ideas for the possibilities of the story, they become more involved in our performance!

## Moderator's Commentary - Unit 1 Documentary Response

*Note to centres: The Moderator commentary is to support centres. Teacher-Assessors are not expected to replicate in this level of detail.*

### Candidate Four

The candidate's work is structured by stimulus materials. Her first section (p.1) reflects effectively on the stimulus explored in the recorded session, making perceptive links between this and the theme of loneliness and isolation. Excellent links are made with the elements used, for example the final comment about the character's "increasing isolation" which shows at this point an excellent understanding of the effects created and of the group's intentions. Her comments are analytical and very clear, for example, the comments about the catwalk task but these tend to take a summative approach. It is when making links between the idea of loneliness and the way this was explored that her work is at its strongest within this task.

The physical theatre/ annotation task (p.2) shows a detailed level of understanding of how the Drama medium of space and posture were used to create the alarm clock through physical theatre. There is a good summary of the importance of each member of the group and some excellent comments regarding the way that movement was used to represent vibration and sound physically. Although the diagram has no intrinsic assessment value, it does helpfully illustrate the candidate's analysis of the task. The teacher's handwritten question "Was it effective?" highlights the lack of focus on evaluation in this part of the documentary response. Much of the storyboarding task (p.3-4) is devoted to narrative which while informative, has no intrinsic assessment value. The annotation of the diagrams are helpful, and there is some excellent understanding of how facial expression, movement and gesture were used within the tasks although this is not always consistently excellent. The final evaluation of the non-linear structure (p.5) is helpful and shows an evaluative approach, (for example the comment about opening up the imagination to engage) although some of the comments were a little general.

Overall, this was an inconsistent documentary response and therefore rather a challenge to mark. There is a clear sense of understanding and a sophisticated use of language although there could be a greater focus on Drama vocabulary. The candidate's documentation is analytical and we are able to visualise her own practical work from reading the documentary response but there is a lack of focus on the ideas explored within the unit. At approximately 500 words below the word limit for this unit, there is a sense that this candidate could have done more to explore the theme in connection with the drama medium, strategies and elements. Clearly, the candidate has the potential to achieve highly in this element of the course but this potential has not been fully realised by her final documentary response to this unit.

The candidate was assessed as a mid Level 2 for this piece of Documentary response.