

Online Support for Centre Assessors (OSCA)

Reference Material: Exemplar 3

GCSE in Drama

5DR02 – Exploring Play Texts

Issued: 2011/12

PREFACE

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Notes on the Exemplar

Please note that:

- The original portfolio work has been reformatted and condensed to reduce the file size and document downloading time.
- The portfolio exercises are original candidate work and may contain grammatical errors and spelling mistakes.
- Some items may have been removed altogether, please refer to the notes by the Principal Moderator for specific references.

Principal Moderator's Notes on the Exemplar:

It must be emphasised that these examples of student work are from a real centre and students and, as such, are neither exemplar materials, nor examples of "perfect" work. The publication of these materials is intended to give centres an idea of how students were able to meet the criteria for Outstanding and Excellent in 2011. It must be made clear that although these students would have gained either A or A* in 2011, the commentary below refers to the Assessment Criteria level rather than grades. Grade boundaries for all subjects are set each year based on the achievement of the cohort however the Assessment criteria and therefore the Standard remain constant. It is also worth noting that although these were students working at a very high level of achievement, and there is one 'full marks' piece of work, this student gained full marks for her Documentary Response but not for her Response to Live Performance or Practical Exploration. This reflects the rigorous nature of Edexcel Drama GCSE where, in line with other subjects at this level, 'full marks' students are very much the exception. This will not affect the number of A and A* grades awarded.

Centre Name		Centre No.		Centre Use Only	
Student Name	Harpavan	Student No.		Practical Exploration (6 hours - Paper 01)	26 / 30
5DR02 - Unit 2 Exploring Play Texts	Edexcel	CONTROLLED ASSESSMENT RECORD CARD	GCSE DRAMA JUNE 2012	Documentary Evidence (Paper 02)	10 / 10
				Response to Live Performance (Paper 02)	19 / 20
				Paper 02 SUB TOTAL	29 / 30
				TOTAL	55 / 60

TEACHER-EXAMINER COMMENTS

Practical Exploration (Paper 01):

Pavan demonstrated an exemplary sense of knowledge of the text her exploration was always highly creative and committed. For example as the Moon, she created the interpretation of an innocent child controlled by fate which was highly effective.

Documentary Evidence (Paper 02):

Her analysis of the exploration process revealed understanding beyond expectations, including a very clear sense of her personal journey and her connections to the characterisation through the drama, for example her evaluation of how her understanding of the Bride developed over the six hours.

Response to Live Performance (Paper 02):

This was a coherent, analytical evaluation of the performance of *The Crucible*, brimming with extremely well justified comments. The evaluation covers all aspects of the performance and demonstrates a Quality of Written communication which clearly meets the criteria for Outstanding, despite being drafted in sections rather than continuous prose.

AUTHENTICATION

Student's declaration:

I declare that I have produced the work involved without external assistance apart from any which is acceptable under the scheme of assessment. I declare that I have accurately entered the correct word count in the above "Word Count" box.

Signature:

Date:

WORD COUNT

Documentary Response	Response to Live Performance
998 <small>1,000 words max</small>	1998 <small>2,000 words max</small>

Teacher-Examiner's declaration:

I declare that the student's activities have been kept under regular supervision and that, to the best of my knowledge, no assistance has been given apart from any which is acceptable under the scheme of assessment and has been identified and recorded, and that the final submission has been produced under controlled conditions.

Signature:

Date:

Documentary Response - How did the practical exploration enhance your understanding of the play *Blood Wedding*?

Lorca wanted his audience to understand and feel Duende when watching '*Blood Wedding*.' I understand Duende to be an indescribable feeling you get when you hear something or see something performed that moves you in ways which you cannot explain. Lorca insisted that Duende was something intrinsically linked with Spanish culture; '*Throughout the ages Spain has been moved by the Duende, for it is a land of ancient music and dance where the Duende squeezes the lemons of dawn - a land of death.*' After exploring '*Blood wedding*' in our class, I believed that I experienced Duende. I also understood far more the fiery culture of Andalucía with the elements of heat, religion and social pressure to behave correctly. Therefore I think it was essential to practically explore '*Blood Wedding*' as it enhanced my understanding of it hugely.



We created a freeze marking the moment Leonardo came to visit the Bride. We used different levels, with me on one knee in order to symbolise marriage, it also meant I could look into Clementine's eyes with desire and urgency. To show the contradictions in the Bride's mind, Clementine both looked away and clutched my arm simultaneously. The tension in her fingers showed her lust and need for Leonardo, but the delicate way she covered her face represented her weakness in not committing herself to him. This contradiction was also made clear through the use of thought tracking as Clementine said, '*I want you, but I cannot.*' Her soft and cracking vocals contrasted with the strong way I held her.

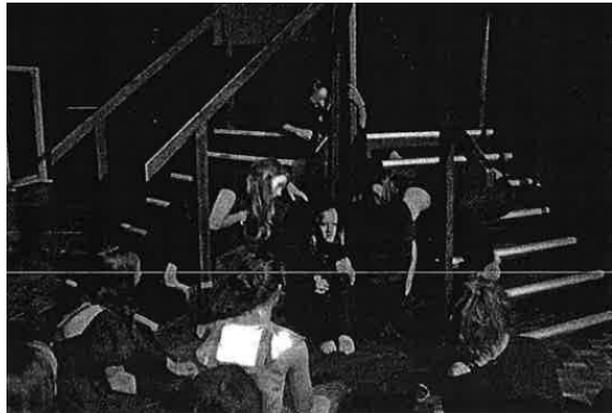
This mime helped me understand the restraints constricting the bride, the fact she loves Leonardo but she must support her father, and the fact that she does not hate the Bridegroom, but cannot face spending the rest of her life with him.



Using Act 3, Scene 1 we created an interpretation of the woodcutter scene with emphasis on surrealism. We created a surreal nature through use of musical instruments; claves and a kettle drum, which I played onstage as the Moon. The instruments set the tempo – giving opportunity to create a climax with the drum becoming louder, faster and more intense as the Beggarwoman entered the scene, taking strong and powerful steps. It

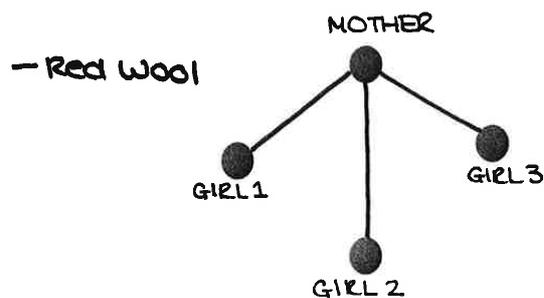
also created a feeling of fate, as the characters moved to the drum beats. I felt the Moon was powerful, because she represented destiny - I contrasted this by

playing the moon as weak, delicate and childlike. I moved my hands carefully and looked down with despair while clutching my white shirt; helping me to understand the Bride more. In the scene where she meets the Bridegroom, she is unwilling to compromise - previous to this task I saw this as selfish, yet afterwards I understood her struggle in not having control of her destiny. We used recorded sounds of a tree crashing in conjunction with the twitchy and agitated movements of the woodcutters. This showed the constraints of society in the way the woodcutters felt trapped and surrounded by the noise. The prop of talcum powder was used to create a 'mist' showing how passion had clouded Leonardo and the Bride from making clear decisions. The element of clouded judgement was portrayed by another group through green lighting, it added to the 'forest' feel of the piece while also acting as a distraction not enabling the characters to think clearly.



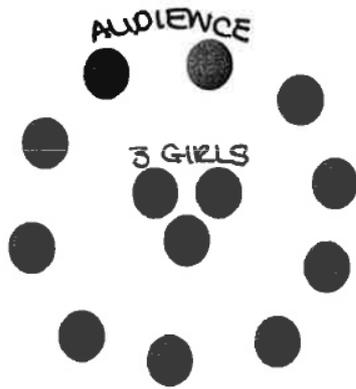
Overall, we utilised contrast in our piece to show the confusion over what is right and what is wrong. For instance, the moon was childlike. Yet Alice played the Beggarwoman as sexualised; her movements were fluid and her vocals were powerful and breathy.

Finally, we created a montage of Blood Wedding, using Act 3 Scene 2 and red wool as a physical motif to connect the piece. It symbolised innocence, as it was a 'child's toy' when the girls were playing with it; also violence as it was like blood on the mother's hands; and it was like a weapon in the way it tied the mother up. Our staging was vital in expressing our feelings towards the play.



Each girl had a piece of red wool. I played the Mother and held on to the end of each piece. As they moved around me I became wrapped in the wool, showing the mothers pain in being suffocated by her own actions.

We communicated the childlike qualities of the girls, through their sing-song vocals and circular movements which made them look like they were dancing. We used soft vocals but with smirking facial expressions and sharp movements to mock the Bride's naivety in running away with Leonardo. My central position marked the way the mother was the source of all that had happened. In the end I forced myself out of the wool violently showing the mother's anger towards her isolation. When I talked about losing everything, I smiled, yet my body language was defeated as my shoulders were slumped and I stared in pain at the floor.



The staging of Katie's group was also effective. The three girls sat with their backs towards each other in the middle, each repeating their lines showing the element of gossip. As a member of the audience, it was effective dramatically, as I only saw Katie's excited facial expressions fully. I could sense the tone of the other characters from their vocals. The element of the unknown and only seeing one angle also made me understand how the bride must've felt on her wedding day walking down the aisle, not fully being able to see the facial expression of those watching.

What changed most during this whole process were my feelings towards the Bride. I found it difficult to empathise with her at first, as I found her weak and frustrating for her lack of ability to make a decision. Yet I gained more sympathy as I further understood the culture of Catholic Andalucía - the Bride's situation became more relatable, a choice between following her head or the passion in her heart. I did not agree with the Bride's decision but I understood her torment and pain in finally choosing to follow her love.

The Crucible - Evaluation

On the 16th June 2010, I went to see a production of Arthur Miller's 'The Crucible' at The Open Air Theatre in Regents Park, directed by Timothy Sheader. I enjoyed the production mainly because Sheader's version looked at the play from a different perspective to the view I had developed. The main difference being that when reading and studying the play, I felt that the actions of the Girls of the village may have been true. I understood that much of it was not, yet during the 'Yellow Bird' moment in particular I felt that they meant what they said. However, Sheader made it clear in his production that the stories were fabricated and fictitious through the use of humour. This element of the play also lightened some of the more sombre, serious messages.

Set

The set was simplistic, allowing the actors to interpret it as they wanted. Although it was naturalistic, in the sense that included a dining table and a fire, the outdoor setting gave it an ethereal, magical quality. The audience and actors were enclosed in the surrounding trees, which linked well to the pre-story of The Crucible. The height of the stage allowed the characters to look down on the audience, providing key moments for development in the play. For instance, when Tituba is fabricating her story of being bewitched by the Devil, her confused facial expressions are conveyed only to the audience, who also see the reactions of the other cast members as they hang on to her every word.

Links can be made between the set and the characters in it. For instance Proctor's home was cold and wooden, the only source of warmth was a fire, possibly representative of Abigail. Suggesting that although she had been fired, she remained in John's mind. Throughout the scene in Proctor's house Abigail watched from the back on a tree stump, further stating Abigail was still much a part of John's home life.

Another key moment where the staging was particularly effective was the scene where Elizabeth was brought into the courtroom and questioned about her husband's relationship with Abigail. The positioning of John and Elizabeth meant the audience did not know where to look as they were trying to gauge the thoughts of all the characters. This use of staging created tension, which was vital for such an important dramatic development.



Lighting

The lighting got naturally darker as the play progressed, which linked to the darker more serious turn the plot was taking. In the second act, the shadow of Danforth was spread across the trees. It clearly established his authority and enhanced his commanding presence that was already developed through his vocals and stance. The stage lighting, however, was used to great effect in certain key moments particularly the final moment of the play. As Elizabeth Proctor gave her thoughts on the death of her husband, a yellow tinted light was shone on her face. Although this was needed to show dawn breaking, it also highlighted the tone of redemption. It illustrated Proctor dying a new man, and the emergence of a new era. It was symbolic of fire and Proctor's story living on, proving the versatility of the story, as it still has relevance today.

Another example of effective lighting was used when Abigail realised her plan to force her relationship with Proctor had failed. She was surrounded by all the other girls lying onstage, yet she stood alone and as she cried, a subtle spotlight was used to highlight her face. This emphasised her isolation, linking to the back-story of her parents' murder.

Sound

The play opened with the entire cast singing choral music, accentuating that the majority of their lives were enclosed and determined by religion. Yet, as they sang overlapping giggles emerged from the girls of village, which began to drown out the music - this immediately showed elements of rebellion against the church, and gaps in the community. It was important to start the play with such an obvious and loud introduction as the setting of the stage did not allow for a curtain to be pulled back or a dramatic change in lighting.

Certain atmospheric music was used at key climatic points during the play to add to the suspense and build on dramatic tension. Recorded sounds were used to give a sense of naturalism, and one got a sense of there actually being a world beyond what we saw on stage. This sound was cleverly paired with the use of staging, as some scenes took place off stage with only the sound being

audible. The outdoor element of the play meant that the audience could hear the wind in the trees which set a sinister and ominous tone.

Costume

The costume communicated a sense of period within the play and was often reflective of personality and status.

- PUTNAM, wore emerald, showed his authority
- ABIGAIL, wore red, illustrated passion, lust and desire

When proctor accused Abigail of being a whore, her white bonnet fell to the floor and her hair was opened, reflecting her loss of innocence. White bonnets were worn by all of the girls, which created a feeling of mass movement as the girls were used to change the set. It caught the eye of the audience as the white also stood out against the darker and duller colours used on some of the other characters. In the Courtroom, when the girls were copying Mary Warren, they shed their clothes and therefore restrictions. It was like they were losing their inhibitions, and becoming more sexualised as their corsets became more exposed. Suggesting they were forced to wear costumes by society, and this was their way of breaking free from it.

In the final moments of play Paris was shown wearing a white hat as he walked around the Prison, giving him an element of lunacy. It showed how far the character had fallen since his 'authority' at the beginning of the play.

Director's concept

Unlike many interpretations of the Crucible, Timothy Sheader decided to introduce a more comedic element in order to emphasis the absurdity of the situation. As I mentioned, in the play, there were moments where I felt what the Girls of the village were doing could have been true. However it was apparent throughout Sheader's production that their stories were fabricated and their reactions were also fictitious. It was not the idea of the devil that was frightening in the performance; it was the reactions of the villagers as we saw them believe the lies that were being fed to them. The Crucible is still applicable today, and Sheader highlighted that throughout time, humans have been easily influenced with a need to follow the crowd.

The Comedy also showed how ridiculous members of the court - who were supposed to be rational, god-fearing people, were behaving. For instance when Mary Warren, played by Bettrys Jones, confesses that her previous appearances in court were all made up, the officials ask her to faint on the spot to prove that she was acting before. The audience find themselves laughing as Mary Warren, with her eyes pressed tightly together and her fists clenched groans with frustration as she attempts to faint. The rest of the court leans towards her and stares animatedly, until she opens one eye to see their reactions and confirm that she cannot do it. Sheader utilised moments such as this in order to show just how much humans can often not deal with change.

Sheader chose to focus on some of the more minor characters in play. For instance both Cheever and Herrick had roles where they made significant contributions to the movement of the plot. The effect of this felt like even the members of the Village who had had nothing to do with religion or the Town's

court before, now had decided to help prosecute the accused. It stressed the subtext of Moral Panic, the fear of God was so intense, and need to be 'good' was so strong they were willing to change their lives completely to achieve this.

Furthermore, Abigail Williams did not play the major role I assumed she would have. Sheader chose to use her more as a vehicle in order to focus on the moral journey of John Proctor, where he looked at the prospect of Redemption. Abigail played the part of temptation, and acted like a spoilt, insecure child. Through previous exploration of the play, I had looked at the idea of Abigail as a victim of circumstance, but Sheader did not look at this aspect. Instead Abigail was malicious and conniving, which was a necessary contrast to the Good of Elizabeth Proctor, for instance.

I think one of Sheader's most powerful and interesting decisions is to keep the Girls of the court onstage. They sat on tree stumps in silence as they reacted to what was happening in front of them. As the play unfolded, becoming more dark and sinister, we were reminded of the cause of such anguish. The whole event was caused by 15 young girls, who had managed to turn an entire community on its head. It emphasised how easy it is to get swept along and also the power the girls had in numbers.

Performance

The style of the majority of the actors was naturalistic, with the Girls bringing a more surreal tone. All of the actors used American accents to further enhance their believability and remain true to the play.

Christopher Fulford, as reverend Parris began the play by leading his church choir through a hymn. His religious zeal was communicated through his strong stance and hand gestures. As the play progressed we followed his downward spiral to insanity as his gestures became more frantic and the pitch of his voice began to fluctuate more.

This was a strong contrast to Oliver Ford Davies as Deputy-Governor Danforth. Throughout, his deep gravelly voice and slow strong movements and gestures were consistent. At the beginning of the play, I saw Paris as a strong member of the community with weighty authority. Yet as the situation in court became more serious, Fulford clearly conveyed Paris' lack of ability to cope with pressure. As a comparison, the audience looked to Danforth - Oliver Ford Davies remained strong.

Anni Domingo as Tituba was strong and lively. She gestured and spoke with animation, and her strong Barbados accent provided a refreshing contrast. In the final section of the play, when she was in her cell, she continued to speak with excitement and conviction about moving to Barbados with the devil. When reading the play, I saw this as Tituba's descent to insanity. Yet through Domingo's portrayal I saw this as an ability to fight back. It was comedic and light, and an important moment in the production. Because although the play was becoming very sinister, Tituba provided hope. Even though she had been jailed, Domingo showed Tituba would not let her culture or personality be taken away.

Conclusion

The play stayed with me for a long time after I had seen it as I found the moral undertone Shearer focused on to be particularly hard hitting. It was shocking to see the way in which 'god-fearing' humans so easily turned on their own neighbours and friends.

In the play, I think the most poignant moment for me was the conversation that took place between Elizabeth and John Proctor in their house. Shearer's staging of Emma Cunniffe, (Elizabeth Proctor) and Patrick O'Kane (John Proctor) was extremely effective. They were moved around each other, almost like a dance. Although it was fluid, in terms of the directions they were going, the audience could feel the tension in the room as they avoided each other. Their actual movements were rigid and uncomfortable, and this perfectly communicated what life had been like in their household since John's affair. I believe this scene was integral for the audience, in terms of piecing the play together, and it was executed superbly.

Moderator Commentary
Harpavan - Documentary Evidence: *Blood Wedding*

Although this Documentary Response does begin with some factual information about the playwright and the play which is not *strictly* relevant, the student does very quickly draw this sense of context back to her own experience in the practical exploration, summarising her learning throughout as a starting point for her evaluation. Although this is largely a continuous prose response, the student has chosen to use several images from the exploration to illustrate the evaluation; while no marks are deducted for including these, they are irrelevant to the quality of the evaluation itself. There are also a number of helpful supporting diagrams.

The student has chosen to focus her evaluation of the work on the tasks that linked to the character of the Bride and this kind of selective approach allows depth to the chosen tasks but also communicates a sense of breadth to the evaluation, and creates a picture of the student's experience over the 6 hours. The evaluation of the still image task (p.1) showed instant appreciation of the way the medium was used within this strategy to explore the relationship between Leonardo and the Bride, connecting at a high level to examples of her own work and that of her partner. The student smoothly links this evaluation of medium with her perceptive understanding of both characters, fully connected to the drama exploration.

The use of form and style is evaluated in the next task (p.1-2) which analyses the surrealist interpretation of the woodcutter scene with an especially detailed understanding of how pace and tempo-rhythm were used to explore tension and climax. The evaluative examples show a very high level understanding of the way the candidate's own group approached this task, with supportive connections to the other group's interpretation and a very helpfully specific cross-reference to another student's interpretation of the beggar-woman. The evaluation of the final task (p.2-3) focuses on both the work of this student's group and of her own work within that grouping, communicating a subtle and sophisticated understanding of how the idea of contrast was explored. There are some references to audience/ staging in the evaluation of another group's response but these minor vocabulary issues do not detract from the way that the student's evaluation of the choices made changed her understanding of that moment in the play.

The evaluation ends with a return to the idea of the student's journey (p.3) developing the ideas established at the beginning of the evaluation. While this chosen approach is by no means a 'blue print' for an Outstanding piece of work, the student's response within her chosen structure has resulted in a piece of work where full marks are fully justified.

10 /10

Moderator Commentary

Harpavan - Response to Live Performance: *The Crucible*

The student has chosen to break her evaluation up using sub-headings which is a permissible approach but does not, of itself, guarantee both the depth and breadth of understanding required for Level 1 (Outstanding) achievement. As for this student's Documentary Response, the use of photographs and diagrams is noted. Typically of many Responses to Live Performance, the evaluation begins with a sentence establishing details about the chosen production. Quickly however, the student moves onto introducing both her personal response and the ideas that the director chose to emphasise, albeit with a slight ambiguity to her statements.

The first section (set) is comprehensive rather than episodic in terms of the way the use and impact of set is evaluated. This impact was explored through lucid evaluation of specific moments from the production, with helpful supporting diagrams for example, to support the evaluation of the courtroom scene (p.4). Sections on Lighting and Sound showed a very high level of understanding; although there were fewer supporting examples here, these were concise, articulate and showed an advanced understanding of the way that the theatrical medium had enhanced the experience for the audience, for example the evaluation of how the use of recorded sound created reality for the audience (p.4-5). The evaluation of costume was slightly briefer but there was still a sense of depth to the understanding, for example the comments analysing the link between society's expectations and the girls' shedding of their costumes (p.5).

The student then moves on to consider the performance in terms of the directorial intentions, linking back to the ideas established in her introduction and developing these with a sense of immediacy to the supportive examples, such as the moment of the audience/ court reaction to Mary Warren's inability to deal with change, seamlessly evaluated in terms of the director's choices. Similarly the evaluation of the girls' presence on stage shows a very mature understanding of theatrical choices and the impact these choices created (p.6). The evaluation of 'performance' considers the work of specific actors, once again, supported by concise, articulate examples of their work at specific moments within the production. Examples were once more slickly evaluated for example the analysis of Tituba's speech (p.6). It was noted that there was a strong grasp of the actors as separate from the characters particularly in this section, supported by confident use of their names.

The conclusion focussed on the impact created by the production for this student and offers one final example, as well an articulate personal response to the production. The Quality of Written Communication is of an exceptionally high level, despite several examples of slightly awkward phrasing, the work meets the criteria for the highest level of achievement, as does the quality of the evaluation.

19 /20