

Teacher Resource Bank

GCSE Expressive Arts

42601 Examination Presentation

June 2011 Candidate Exemplars –

Working Processes





Record Sheet for working
processes material
June 2011

GCSE Expressive Arts
Unit 1: Examination Presentation: Practical work in response to set stimuli
(42601)

Centre no:

Candidate no:

Candidate name.... Candidate 1

Area of Study	C universal themes
Art forms chosen	1. Musical Art 2. Visual Art
Stimulus/stimuli used from the Examination Presentation paper	The silence of the night.
Intended audience	Young Adults
Title of presentation	Nocturnal Assassin

If you are working in a group:

Names of other group members	<div>.....</div> <div>.....</div> <div>.....</div> <div>.....</div>
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PTO

Instructions to candidates

- Use this Record Sheet to provide evidence of your working processes in developing your work towards the final presentation. The evidence may be put inside the Record Sheet or be attached to it.
- The kind of evidence you choose to include will depend on the art forms you are working in. It may take the form of:

sketches or experiments with different media
photographs
developmental recordings on CD/DVD
storyboards
plot outlines
cut and paste layouts
mind maps
draft writing
any other appropriate material.

- Continuous writing is not required.
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- When you have completed all your work towards the final presentation, fill in the grid on page 4 listing your inserts/attachments. Number each item with the number given on the grid. Continue on a separate sheet if you have more than 20 items.
- If you are working in a group, give full details of your individual contribution in the box provided on page 3.

Guidelines for candidates

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- how your ideas relate to your chosen stimulus/stimuli
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- how you are exploring and experimenting with skills, processes and techniques in each of your two chosen art forms
- the modifications and refinements made in the progress of your work.

My individual contribution to the group work

Work in progress

- learnt to play the chords for 'Stand by me' on the piano
- practised drawing my artwork

Final presentation

- performed 'stand by me' on the piano
- Drawn the picture of the Owl taking flight

PTO

Inserts/attachments

	Item (e.g. storyboard, sketch, DVD, draft writing)
1	Original Planning sheet
2	First Quick sketch of stairway to heaven
3	Mind map planning...
4	More detailed image
5	first sketch of the Owl idea
6	Order of process
7	Exam information
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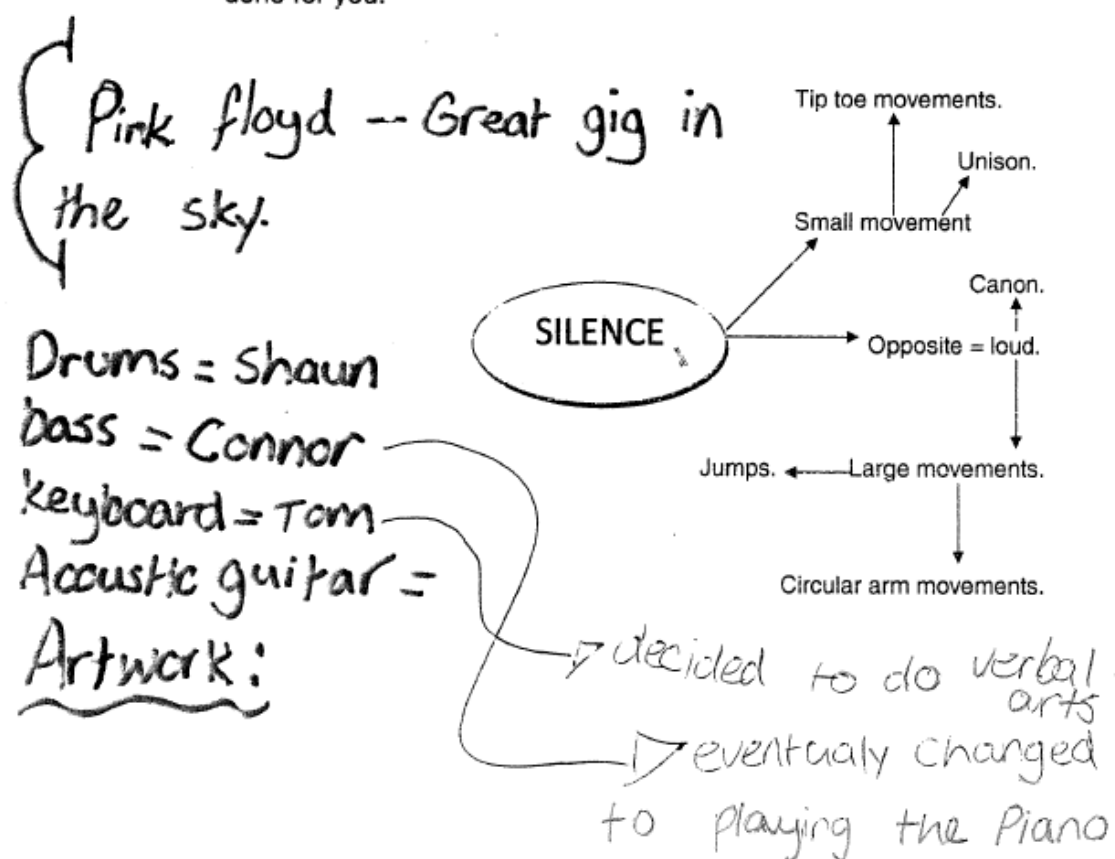
For Examiner's Use		
	Max. mark	Mark awarded
Working processes	40	8
Final presentation	40	
Total	80	

Year 9 Expressive Arts.

Today you are going to start a new theme based on 'SILENCE'.

TASKS:

1. On the following page there are the lyrics to a song called 'The Sound of Silence', by Paul Simon. Read through the lyrics and underline and key words that you think you could choreograph movements for. Examples have already been done for you. You must underline and give dance ideas for at least **10 words** from the lyrics.
2. Mind map below the word 'SILENCE' Examples have already been done for you:



Lyrics to a song called 'The Sound of Silence', by Paul Simon. 1964.

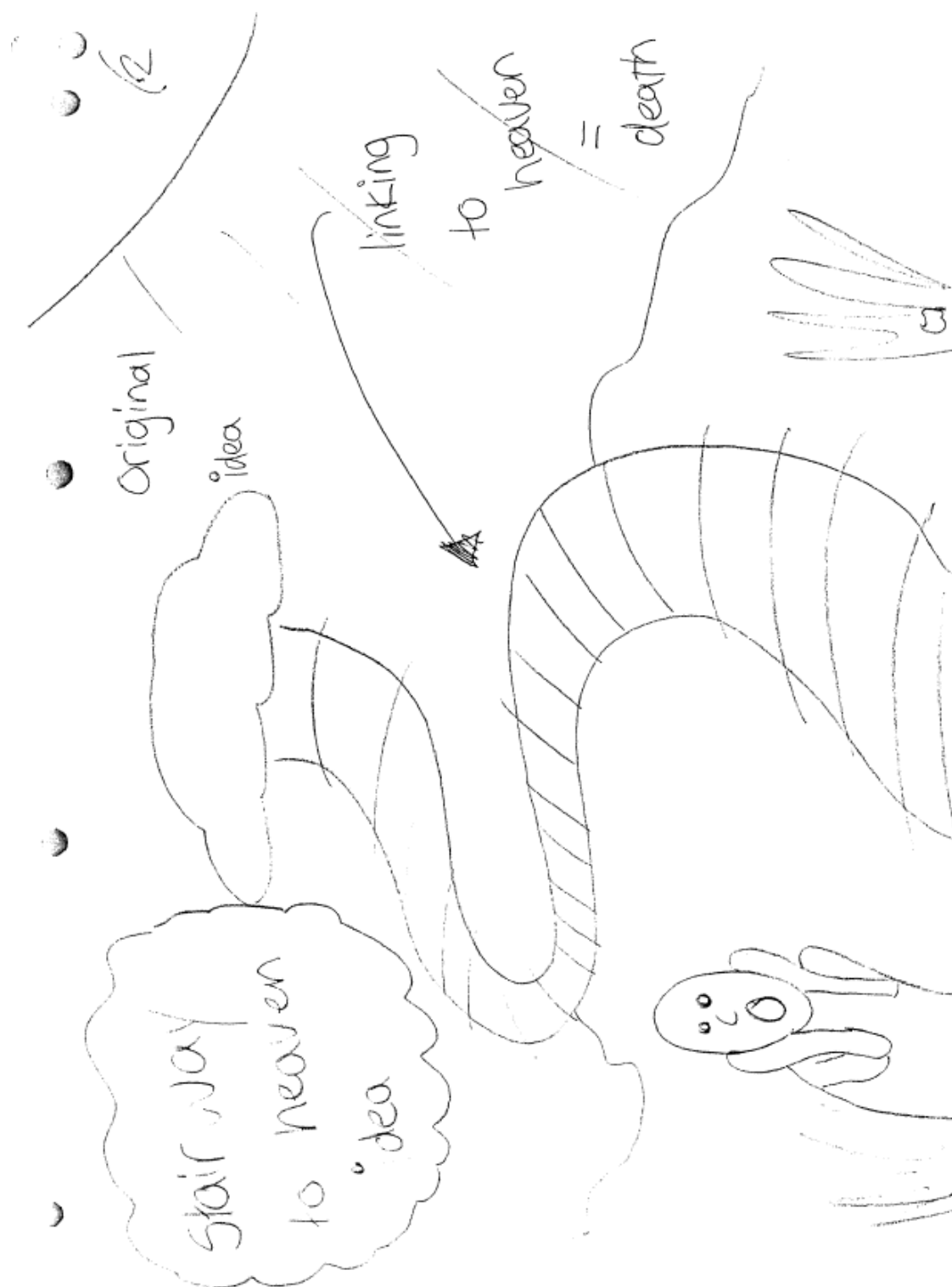
Hello, darkness, my old friend
I've come to talk with you again,
Because a vision softly creeping
Left its seeds while I was sleeping
And the vision that was planted in my brain → Head gestures/hands holding head.
Still remains
Within the sound of silence.

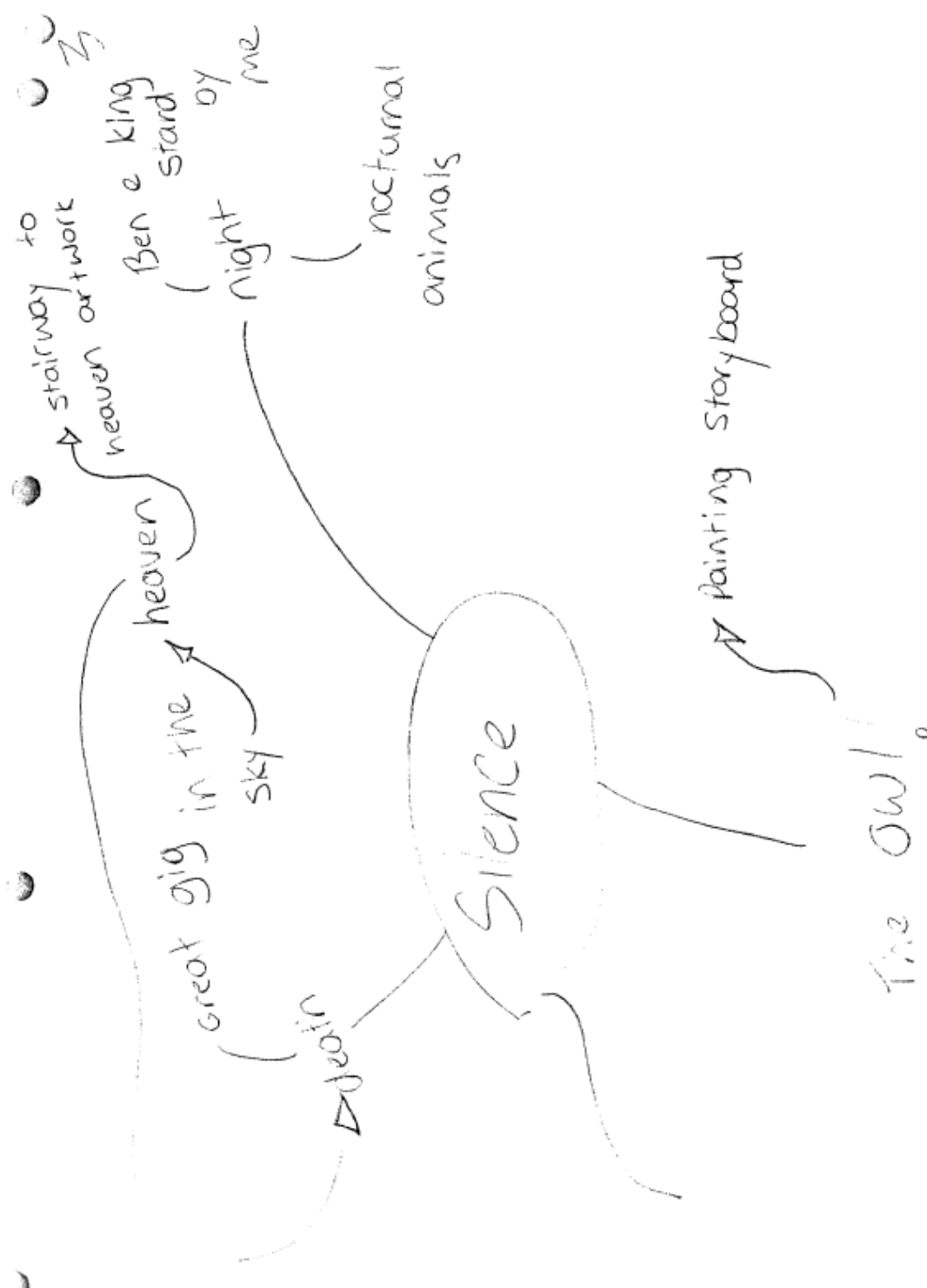
In restless dreams I walked alone *heaven*
Narrow streets of cobblestone.
'Neath the halo of a street lamp
I turned my collar to the cold and damp → Small shivering movements/wrap arms around the body.
When my eyes were stabbed by the flash of a neon light
That split the night
And touched the sound of silence.

And in the naked light I saw
Ten thousand people, maybe more:
People talking without speaking,
People hearing without listening,
People writing songs that voices never share
And no one dare
Disturb the sound of silence.

"Fools", said I, "You do not know
Silence like a cancer grows. → Movement that starts low and grows taller.
Hear my words that I might teach you,
Take my arms that I might reach you."
But my words, like silent raindrops fell,
And echoed in the wells of silence.

And the people bowed and prayed
To the neon god they made. *of death.*
And the sign flashed out its warning,
In the words that it was forming,
And the sign said, "The words of the prophets
are written on the subway walls → 4 dancers could create walls with their bodies.
And tenement halls,
And whispered in the sounds of silence."









Very Quick Owl
Sketch

Order of Process: 6

- One original group idea was the silence of death we had planned to draw a Staircase to heaven and perform the Pink Floyd song "great gig in the sky"
- Then the group had another idea, that we decided to follow
'The Silence of the night'
- Our artwork was based on the nocturnal animal 'the Owl' and
Our Music was our own 'cover' /
'Version Of Beethoven' 'Ben E kings
Stand by me'

EXPRESSIVE ARTS EXAM

1. Names in Group:

- Connor
- David
- Gerard
- Shann

2. How does your work link to the original idea of SILENCE?

- our song 'Great gig in Healey' links into silence as it is based on the silence of death, and we have chosen to focus on the silence of death.
- Our artwork is a stair way to heaven, again death related, and

3. List in order what you are planning to do in the exam time

1. Art work / paintings
2. Music

4. What equipment do you need us to provide? (continue over if necessary)

- | | |
|---------------|------------------|
| • Canvas | • Bass Guitar |
| • paints | • 2 electrics |
| • art pencils | • Drums |
| • Laptop | • Piano/keyboard |

Candidate 1

<i>Assessment criteria</i>	<i>Maximum mark</i>	<i>Mark awarded</i>
Apply skills, processes and techniques, and shape and structure ideas, reviewing, modifying and refining their work as it progresses (AO2)	40	8

Commentary:

- The candidate does identify their input into the visual art on the record sheet, but in their evidence refers to 'we'.
- The candidate attempted a very basic analysis of the song 'The Sound of Silence'.
- The candidate gives several rough drafts for the visual arts, but does not explain this, and briefly outlines the groups' idea and that it changed.
- The candidate has shown restricted ability to develop skills/processes and techniques in the two art forms chosen.
- The candidate mentions what they did in music, but not how they got there, and although we have some rough sketches we do not know what and how they wanted their final piece to look like.
- There is minimal evidence for the exploration of skills and modification of the work in form of the series of sketches.



Record Sheet for working
processes material
June 2011

GCSE Expressive Arts
Unit 1: Examination Presentation: Practical work in response to set stimuli
(42601)

Centre no:

Candidate no:

Candidate name.. Candidate 2

Area of Study	UNIVERSAL THEMES
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Art forms chosen	1. DRAMA 2. ORIGINAL WRITING
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Stimulus/stimuli used from the Examination Presentation paper	Silence "Witnessing to silence."
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Intended audience	Mixed 12-15 year olds. people living in a developed, urban, english speaking country, like Britain.
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Title of presentation	The silence is coming...
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If you are working in a group:

Names of other group members
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PTO

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- the modifications and refinements made in the progress of your work.

My individual contribution to the group work

Work in progress

I drew the mind map about
Silence. Wrote half the
script, scenes 5-8. I made two,
~~three~~ storyboards

Final presentation

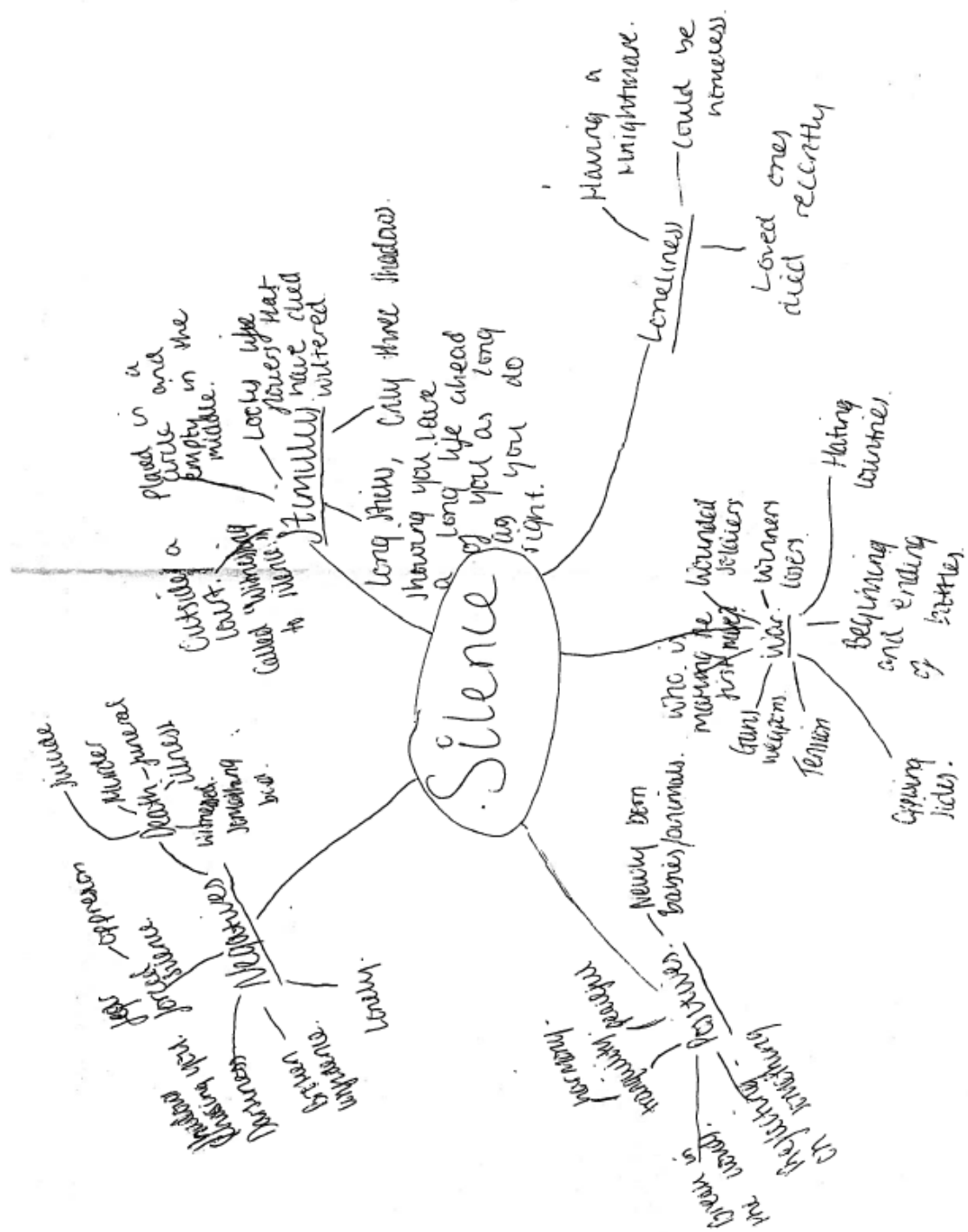
Eric Clapton - Margaret's son - Samuel's brother.
Office worker - scene 5
Personal Assistant - scene 1

PTO

Inserts/attachments

	Item (e.g. storyboard, sketch, DVD, draft writing)
1	Mind map on silence. ^{Group work.}
2	The plan of the scenes.
3	Target audience sheet.
4	Script, scenes 5-8. Draft (1)
5	Own mind map on silence
6	Script, scenes 5-8 Draft (2)
7	Draft of storyboard.
8	Storyboard (1)
9	Storyboard (2)
10	Log (1)
11	Log (2)
12	Log (3)
13	Log (4)
14	Log (5)
15	Review
16	
17	
18	
19	
20	

For Examiner's Use		
	Max. mark	Mark awarded
Working processes	40	17
Final presentation	40	
Total	80	



Scene 1 - Samuel is fired from his job by Mr. Mucken.

Matthew = Samuel Clapton
Adam = Mr. Mucken, (the boss.)
Jenny = George
Callum = Mr. Mucken's personal assistant.
Jack = office worker

Scene 2 - Samuel tells Margaret he is fired.

Matthew = Samuel Clapton
Jack = Margaret Clapton
Callum = Eric Clapton
Adam + George = Eric's friends.

Scene 3 - Jack dies on her death bed.
Margaret inherits £700,000 from Jack's will.

Matthew = Samuel Clapton
Callum = Eric Clapton
Jack = Margaret Clapton
Adam = Jack
George = Phone.

Scene 4 - Eric and Margaret leave in taxi to get to airport, after telling Samuel that they never want to see him again.

Callum = Eric Clapton
Jack = Margaret
Matthew = Samuel Clapton
Adam = Taxi driver
George = Mrs. Mucken

Scene 5 - Samuel is evicted from house.

Matthew = Samuel Clapton
Callum = Phone
George = Secretary

Scene 6 - Samuel goes mad.

Matthew = Samuel Clapton

Callum } 'Corridor'
Adam } = 'thoughts'
George }
Jack }

Scene 7 - Margaret reads the suicide note.

Jack = Margaret Clapton

Scene 8 - Freeze frame of Matthew/Samuel about to jump. Reads monologue

Matthew = Samuel Clapton.

Callum } Matthew's thoughts
Adam }
Jack }
George }

③

Target Audience

Our group decided that our target audience would be ~~10-13~~¹²⁻¹³ year olds that live in a developed, urban, english speaking country, like Britain. These children are from a well-off background and families, so that we are from the same background, and we will know exactly how they are feeling.

We chose this because it shows them the challenges that they will have to face when they are older. This means that we can give them advice on these subjects, and show them how to tackle these challenges.

Choosing this target audience may pose a few challenges. We will adapt our performance so that our audience will understand what we are showing in our drama piece.

(4)

21-3-10

DRAFT

creative writing - script (scene 5-8)

Scene 5 Samuel is at the job centre looking for a new job.

Samuel - Excuse me. Have you got any jobs to do with office work?

● Jeremy - Ummm... (checks papers)... no sorry, the last place went this morning.

Samuel - (clenching his fist and walks out of the job centre.)
(sips to himself.)

How am I ever going to pay for my house now.

● (Enters house, and hears his phone ringing. picks up the phone.)

Samuel - Hello?

Phone - Hello. I am sorry for any inconvenience, but the builders are coming round tomorrow to take the house off your hands.

Scene 6 (Samuel is pacing up and down the corridor, thinking to himself.)

'Corridor thoughts'

(grabs a chair and throws it.)

hits the wall.)

'I don't know what to do in my life anymore...

Scene 7. (Dimmed lights. Margaret reads out the suicide letter slowly, but loudly)

Scene 8. (Freeze frame from Day 1 to end with.) (Leaves it with a cliff hanger; which choice will we make?)

- very clear and concise
= add speech in scene 7

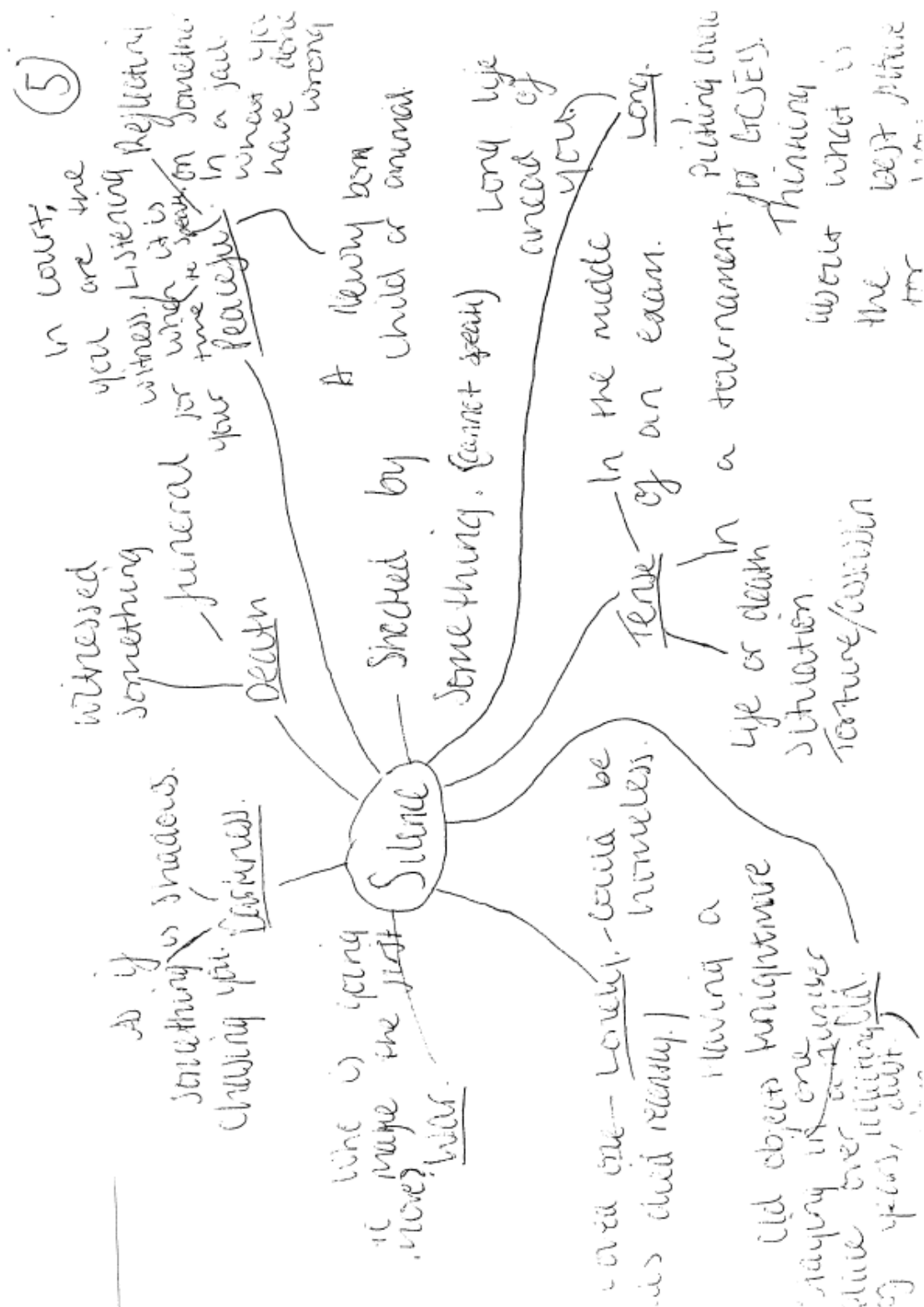
improvement-

Scene 7.

Margaret

'I... I cannot believe I am hearing this. I must find him as soon as possible.

(Steps out house to find Samuel on a building about to jump.



(6)

21.3.10

Draft 2
with
improvements

Creative Writing-Script (Scene 5-8)

Scene 5- (Samuel is out at the job centre,
looking for a new job.)

Samuel- Excuse me, but have you got any
jobs to do with office work?

Secretary- Ummm... (checks papers)... no, sorry the
last place went this morning.

Samuel- (Clenching his fist, he walks out of the
job centre.)

(Says to himself,) 'How am I ever going
to pay for my house now.'

(Enters house and hears the phone
ringing.)

Samuel- Hello?

Phone- Hello, I am sorry for any inconvenience,
but the bailiffs are coming round
tomorrow to take the house off
your hands...

Scene 6- (Samuel is pacing up and down the
corridor, thinking to himself.)

'Corridor thoughts'

(grabs a chair and throws it.
hits the wall.)

Samuel - 'I do not know what to do in my
life anymore...

Scene 7 - (Dimmed lights. Margaret reads out
the suicide letter slowly, but
loudly.)

Scene 7

improvement

Margaret - 'I... I cannot believe I am reading
this. I must find him as soon as
possible.

(Steps out of house to find Samuel
on a building about to jump.

(7)

Story Board

Suicide + Loneliness

Samuel + Margaret

Samuel fired from job
Tells wife

Scene 1 Samuel fired from job (Big argument)

Scene 2 Tells wife (we'll get through it)

Scene 3 Margaret inherits money. Leaves Samuel

Scene 4 Son doesn't want to see him again and goes with Margaret




Scene 5 Evicted from house

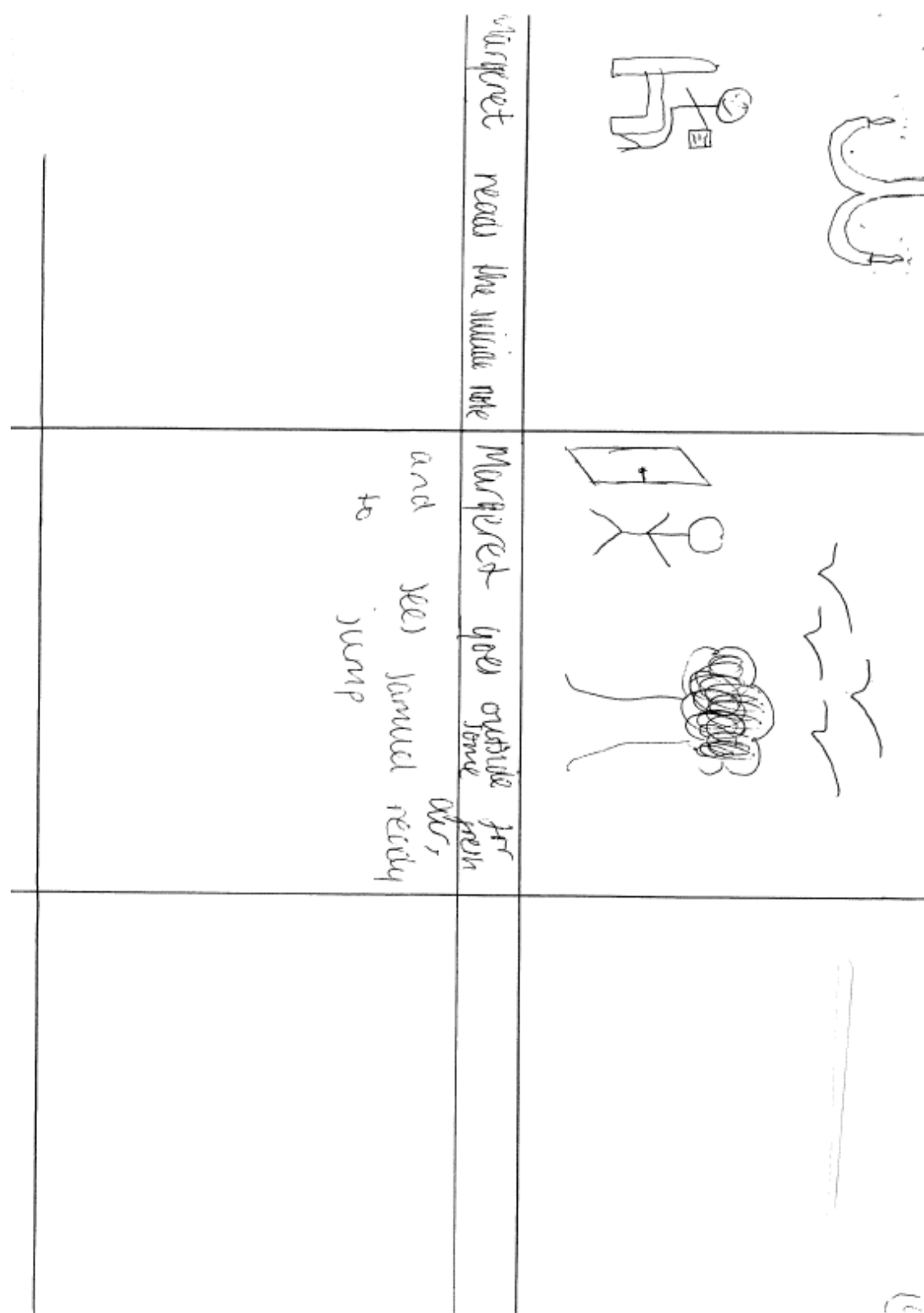
Scene 6 Samuel goes ~~mildly~~ mad

Scene 7 Suicide note

Scene 8 Freeze frame

Monologue

		
<p>Shawel is pacing up and down</p>	<p>Shawel's thoughts are now allowed by someone</p>	<p>Shawel is pacing up and down whilst his thoughts are read out.</p>
<p>Franklin and his bird are</p>	<p>Franklin's thoughts are now read</p>	



(10)

Log ①

Day 1 21.5

The first thing I did was brainstorm my ideas about the word 'silence,' also linking this to the stimulus "witnessing to silence." After this, we put all our ideas together, and put them on an A3 sheet of paper.

Our freeze frame was about one person deciding between two options. Our stimulus for this was suicide, as the person had to choose whether to jump, or not jump. Our freeze was set out like this...



As you can see, two people were stopping him from jumping, whereas the

other people were trying to make him jump. I was trying to make him jump by saying "Jump. You have nothing to lose."

We then did a role play about forced silence. This meant that we were stopped from saying what we wanted. I was forced to be silent, because I had protested against something the soldiers did not want to hear. I was forced to be silent.

11

21.3.11

Log ②

In the afternoon, I put together half of the script, including setting the scene, and the stage direction. These two pieces, including ~~to improve~~ about what I could do better. I have added these improvements into my second draft of my script. Doing the script meant that I could add extra detail to what we were discussing before the script was made.

As well as making the script, I gave a lot of improvements to my partner's work, so that his work was better. I gave him improvements like 'try to use more sophisticated words when you use more detail for your monologue.' This meant he was able to make his work a lot better, and could move on to the other work that he had to do.

I took into account the things that the teacher told me, so that I would get a better mark for my final grade.

Day 2

12

Log. ③

22.3.11

So far today, our group did and practised a variety of different art forms, like;

Freeze Frames - Our stimulus was joined oppression where I created the idea, and put it into practise. There were 3 people covering their mouths, crouching, plus there was two people, one of which me, pointing down at the 3 people. This meant that we used levels, which also showed that the two people higher up had more power than the 3 people crouching down.

Role play - Our stimulus was bullying, and we had one person standing guilty by himself, who was scared. There were four other people, including me, who were in a group. I took a dislike to the quiet person straight away, showing some of characteristics that my character had, e.g., did not like anyone apart from his band of friends.

Split screen - Our stimulus for this was nightmares. On one side there was a person lying in his bed thinking about a boy that he hated. When this boy climbed through the invisible portal, he saw Robert, (the boy he hated) where I was, holding back Robert who had just come out of the hospital. The person got scared and went back through the portal where his mom was, wondering what had happened, so she put him back to bed.

Mime - Our stimulus was forced silence in a different way. There was a burglar who was running from the police. He bumped into me, who was walking with the groceries. I was enraged that he had knocked all my groceries on the floor, so I grabbed him. As the police got close, he pushed me in the way of the baton that was swinging and knocked me cold. This shocking ending showed a dramatic end to the performer.

(12.)

22.3.11

Log 3

Energy and Marking the moment.-

In this piece we used a lot of energy, especially as my character had to be really energetic.

For the rest of the day, I practised our scenes that we had started, so that they were top quality.

13

23.3.11

Day 3 - Log 4

Today, I practised my lines to make sure that they were perfect and familiarised myself with the transitions between scenes. This meant I would know when the lights had to go on and off.

14

27.3.11

Day 4 - Log 5

Today, we practised, and performed our final piece. I created a new part to it in scene 7, where the voices are echoing in Matthew's mind.

My piece went really well, and my emotions that I put in really affected the audience.

I also performed well, by using my voice very loudly and clearly. This means that the audience will know how I am feeling, and they understood what my character was going through.

All in all, my performance was very good, and I feel I put in 100% in making and performing my final piece.

(15)

23.3.11

Review

In my piece, I am using the following areas within drama, and these are:

Voice -

I am trying to project my voice as much as possible so that I am heard really clearly. This also means that I can connect to the audience, and show eye contact.

Use of space -

I think that my use of space is really good as I can come close to the audience, so that it looks like they are actually in the play.

Gesture -

My gesture is alright at the moment, but I feel I can improve this by using more gestures when showing emotion with a character.

Candidate 2

<i>Assessment criteria</i>	<i>Maximum mark</i>	<i>Mark awarded</i>
Apply skills, processes and techniques, and shape and structure ideas, reviewing, modifying and refining their work as it progresses (AO2)	40	17

Commentary:

- The candidate has produced mind maps, a story board and drafts for their original writing as well as evidence of skills used in their project. They filled in contributions made to the group work on the record sheet.
- The candidate has just showed a secure grasp of skills, processes and techniques.
- The candidate considered both art forms in their evidence.
- A range of skills is explored and selections have been made appropriately.
- Refinements have been considered. However, the candidate's final logs are rather descriptive without including any specific information, just generalised judgements.



**Record Sheet for working
processes material
June 2011**

GCSE Expressive Arts

**Unit 1: Examination Presentation: Practical work in response to set stimuli
(42601)**

Centre no:

Candidate no:

Candidate name... Candidate 3

Area of Study	People and Places
Art forms chosen	1. Dance 2. Drama
Stimulus/stimuli used from the Examination Presentation paper	Myth of Osiris, Isis and Set
Intended audience	11+ years
Title of presentation	Egyptian immortality

If you are working in a group:

Names of other group members	<div style="border: 1px solid black; height: 100px; width: 100%;"></div>
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My individual contribution to the group work

Work in progress

developed my character, set,
contributed to dance and drama to
help develop piece.

Final presentation

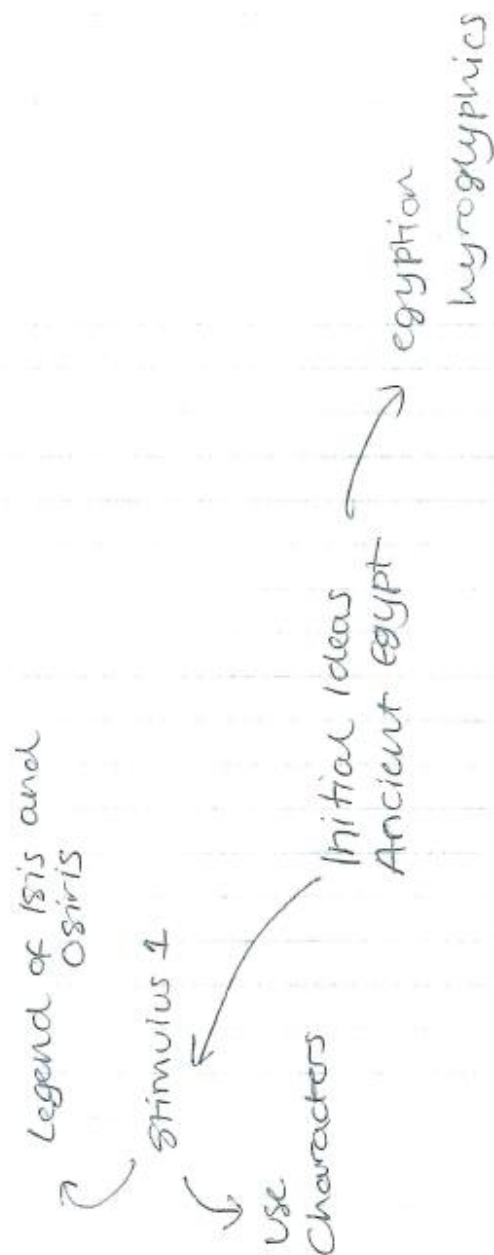
presented my character well on
performance and presented dance and
drama effectively

PTO

Inserts/attachments

	Item (e.g. storyboard, sketch, DVD, draft writing)
1	Pages 1-14: Initial research (myth)
2	- Character research (images)
3	- Creation + development of piece
4	- Changes made
5	
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For Examiner's Use		
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This is the character
of Osiris.

Osiris was an Egyptian god, usually identified as the god of the Afterlife, the underworld and the dead. He is classically depicted as a green-skinned man with a pharaoh's beard, partially mummy-wrapped at the legs, wearing a distinctive crown with two large ostrich feathers at either side, and holding a symbolic crook and flail.

Osiris is
depicted
as a
pharaoh
= Egypt
is like
his idea

Osiris was at times considered the oldest son of the Earth god Geb, and the sky goddess Nut, as well as being brother and husband of Isis. He is described as the 'Lord of love', 'He Who is Permanently Benign and Youthful' and the 'Lord of Silence'. The Kings of Egypt were associated with Osiris in death – as Osiris rose from the dead they would, in union with him, inherit eternal life through a process of imitative magic. By the New Kingdom all people, not just pharaohs, were believed to be associated with Osiris at death if they incurred the costs of the assimilation rituals.

Set was a god of the desert, storms, darkness, chaos and foreigners, the personification of evil.

In art Set was mostly depicted as a fabulous creature, referred to by Egyptologists as the Set Animal or Typhonic beast, known as a Typhon, with a curved snout, square ears, forked tail, and canine body, or sometimes as a human with only the head of the Set animal. It has no complete resemblance to any known creature, although it could be seen as a composite of an armadillo, a donkey, a jackal.

Isis was worshiped as the ideal mother and wife as well as the matron of nature and magic. She was the friend of slaves, sinners, artisans, and the downtrodden, and she listened to the prayers of the wealthy, maidens, aristocrats, and rulers. Isis is the goddess of motherhood, magic and fertility.

The goddess Isis (the mother of Horus) was the first daughter of Geb, god of the Earth, and Nut, the goddess of the Overarching Sky, and was born on the fourth intercalary day. At some time Isis and Hathor had the same headdress. In later myths about Isis, she had a brother, Osiris, who became her husband, and she then was said to have conceived Horus. Isis was instrumental in the resurrection of Osiris when he was murdered by Set. Her magical skills restored his body to life after she gathered the body parts that had been strewn about the earth by Seth. This myth became very important in later Egyptian religious beliefs.

Isis is also known as protector of the dead and goddess of children from whom all beginnings arose. In later times, the Ancient Egyptians believed that the Nile River flooded every year because of her tears of sorrow for her dead husband, Osiris. This occurrence of his death and rebirth was relived each year through rituals.

We thought
that we
could create
a good dance
from the idea of
the river flooding from
Isis' tears.

key

- things we'd like to incorporate in our story
- costume ideas



Set
Grace



Isis
Sam



Osiris
Ella

Symbols

We decided to use symbols on our faces or hand to represent our characters, part of our costume



Adoration (dua) - "Adore"



Akh (akh) - "Effectiveness"



Ankh (ankh) - "Life"



Ba (ba) - "Soul"



Baboon (ian) - "Sun", "Moon"



Basket (nebet) - "All", "Lord"



Bow (iunet, pedjet) - "Enemies"



Brazier (khet) - "Fire"



Cartouche (shenu) - "Sun", "Pharaoh"



Cobra (iafet)

Colors



Djed Column (djed) - "Stability"



Ear (mesedjer) - "Hearing"



Eye of Horus (udjat, wadjet) - "Sun"



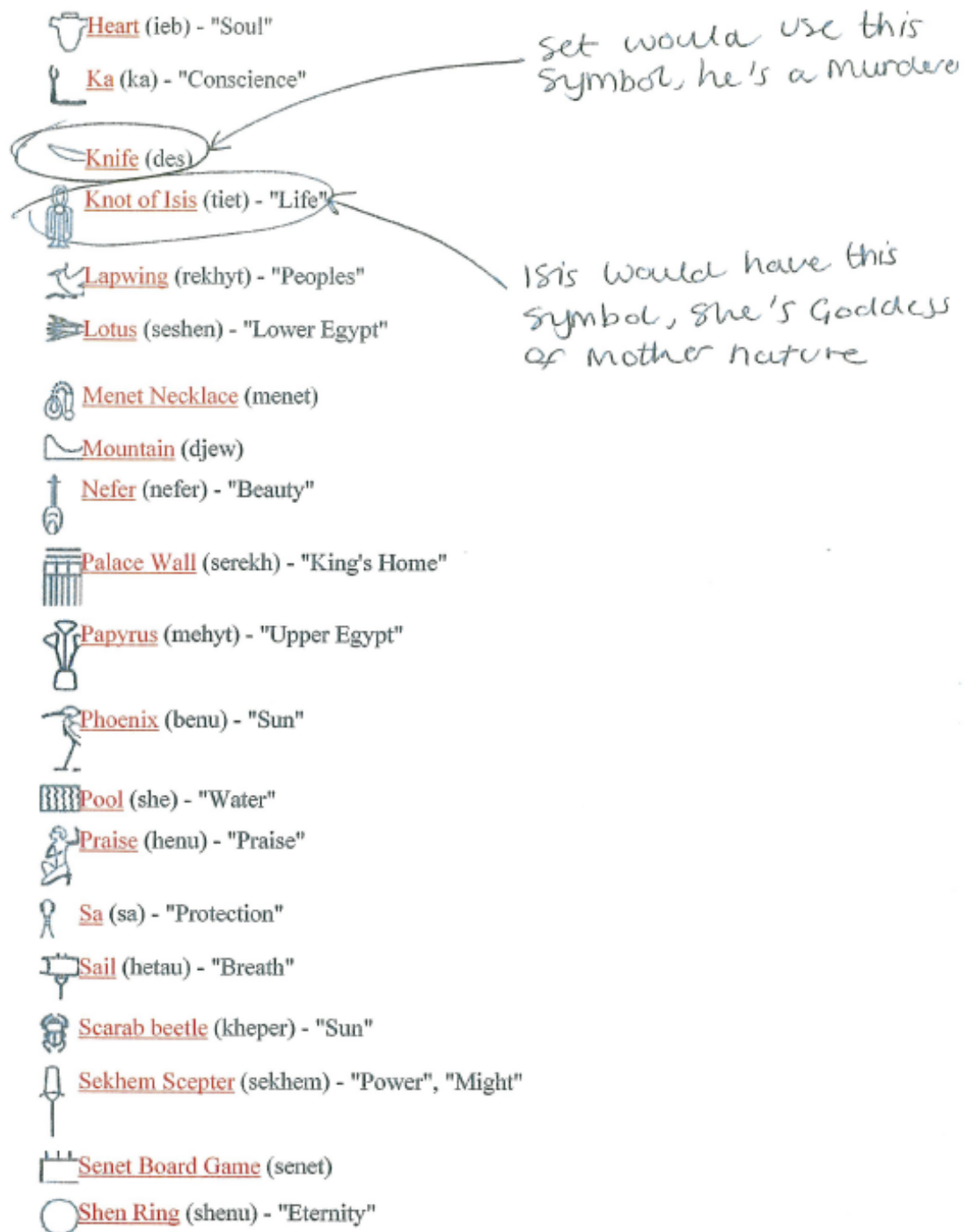
Feather (shut) - "Truth"

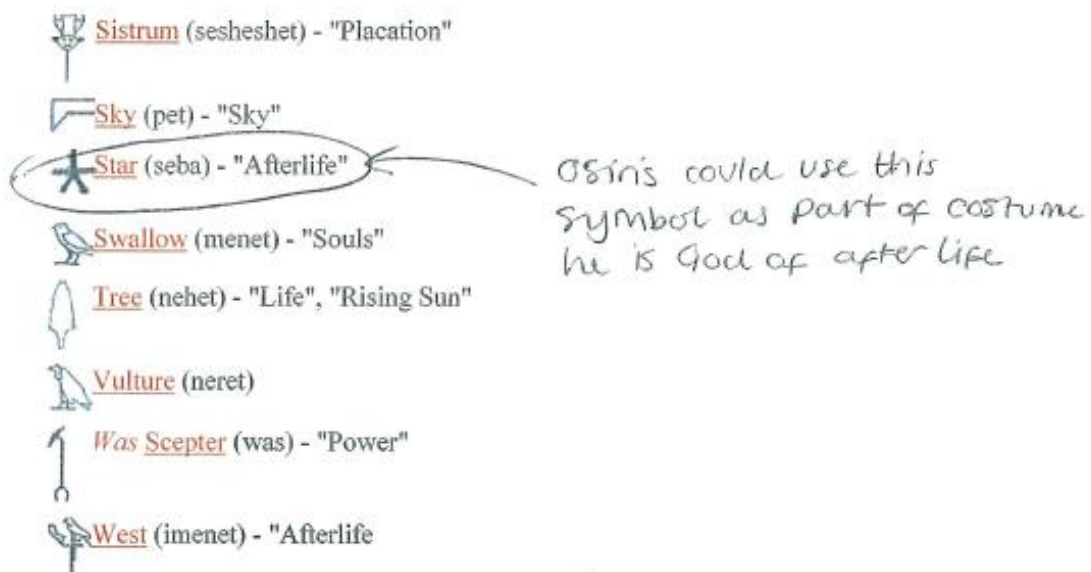


Gold (nebu) - "Tomb"



Headrest (weres) - "Sun"





<http://www.egyptianmyths.net/section-symbols.htm>

Ancient Egypt

Plot:

Characters: Set - Osiris' brother

Isis - Osiris' wife

Osiris - Pharaoh

1) Brothers, Osiris married to Isis, who's having an affair with Set. Isis tells Set's its over. Set goes on killing spree. Osiris goes out with soldiers looking for killer and Set kills Osiris. Set takes Headdress Back to Isis and crowns himself Pharaoh.

2) Identical twins, Set + Osiris. Set wants Isis so kills Osiris, Pretends to be him (same family symbol) marries Isis forcing her into it.

costume = -eyeliner

- white robes

- various Headdresses for each character

Egyptian Gods

Osiris - Afterlife

- God of afterlife and death
- Green man with crow, crook & flail
- Mummified legs

Name in hieroglyphics:



Set - Evil

- God of storms, chaos and the desert

Name in hieroglyphics:

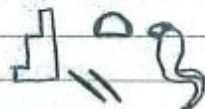
Sethu:



Isis

- Goddess of motherhood, fertility, magic
- Headdress shaped like a throne, Bird's wings like a woman

Name in hieroglyphics:



Geb God of the Earth

+ Nut Goddess of the sky

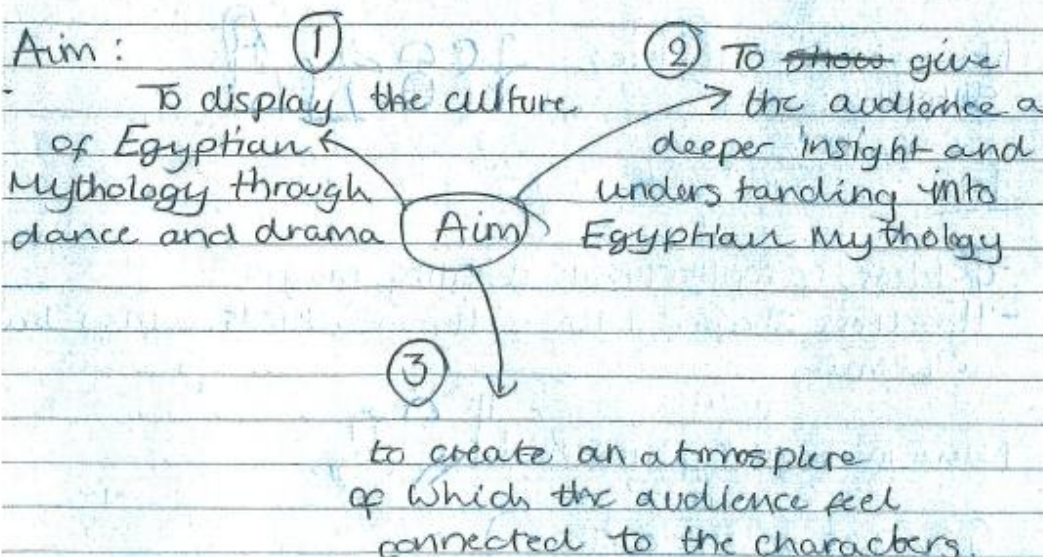
} Parents of O, I, S

Dance:

- 'Fusion Egyptian Dance King Tutankhamen in a Modern vision' - Dance inspiration?

Target audience:

Our target audience, we decided would be around our own age because these are the people we find it easiest to relate to and therefore it's easier for us to look at it from their view and analyse how they would see our piece. This helps us to make it easy enough for them to follow and understand. Our audience is 15 years+.



We decided to use aim number (1) because we thought it was most relevant to our area of study through dance and drama and people and places.

Ancient Egyptians:

We decided to use an Egyptian Legend to base our piece on and we chose the myth of Isis and Osiris. (See research page).

We took all of the characters from the story to use as the characters in our piece, they were 3 God's.

We simplified the story and this meant taking out irrelevant information and made the God's more prominent within the Plot.

We decided to make the God's narrate the story as well as be part of the story.

We made all these decisions as a group.

Together we produced an introduction to our piece to open our story and introduce our characters.

As we narrate our introduction we walk from up-stage to downstage coming into the audience's view.

We liked the way this was done because it added dimension to the dialog, it wasn't just stationary, but at the same time did not distract the audience from our words and kept it simple.

The way we each introduced our characters was to say our own character's name with a specific dance move which portrayed our character's personality.

Isis:



Osiris:



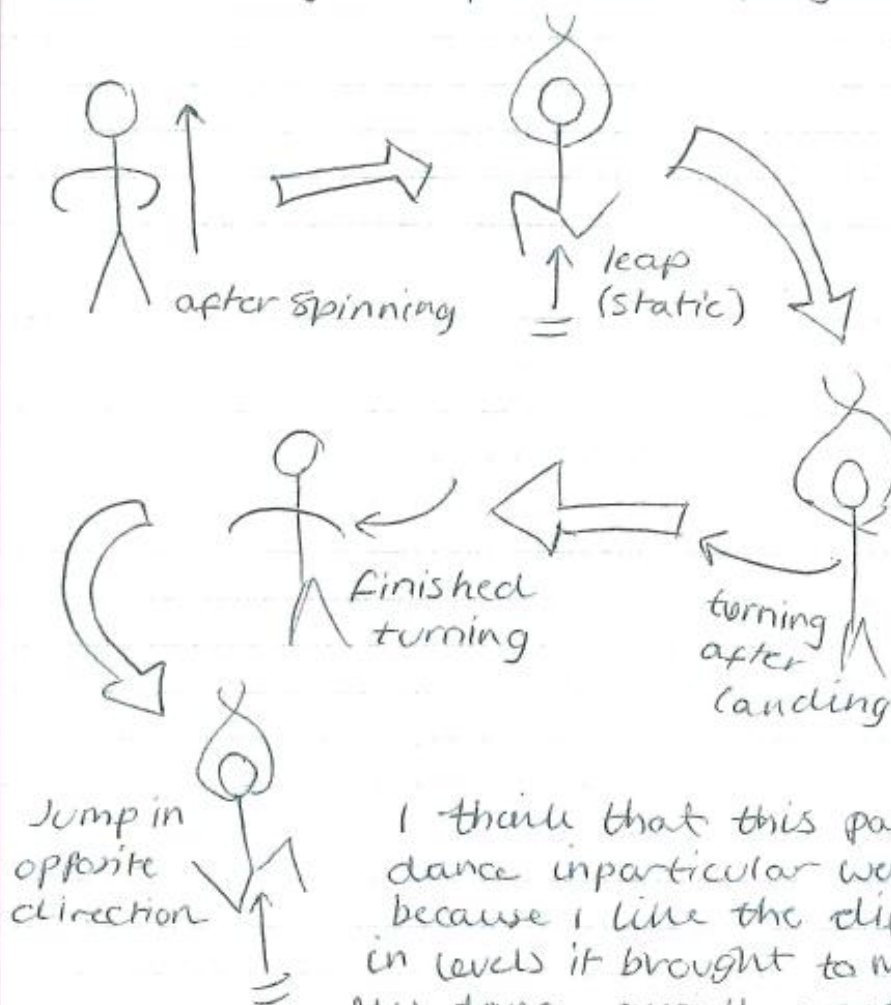
Set:



We created a dance to come after the introduction. We each took it upon ourselves to create a solo dance piece.

My dance had to represent my character, which is chaos and evil so I decided that my dance should include dramatic leaps and a strong beat.

Here is a diagram of a section of my dance:



I think that this part of my dance in particular went well because I like the difference in levels it brought to my dance. My dance overall went well too because, even though it's only 3 counts of 8 long, it depicts my character well, the way I want the audience to see me.

After we finished our own choreography we show our dances to the rest of the group, to each other to ask for improvement ideas, not many of which were needed. I think that I need to make my dance moves more precise and Ella and Sam agreed with me.

Planning Scenes of our Piece :

Scene 1 : Introduction of characters and story
Drama and dance. (1 min)

Scene 2 : Display of Isis and Osiris's marriage
Isis + Osiris : Dance
Set : Drama / Narrating (1 ½ mins)

Scene 3 : Osiris's death Isis Narrate?
Part 1 : Drama
Part 2 : Dance (2 ½ mins)

Scene 4 : Isis' tears flood the Nile.
Dance and the drama
Osiris Narrate? (2 ½ mins)

We decided scene two should be just drama because he had an uneven balance of dance and drama. We considered having a series of tableaux as well.

We worked on the second scene which is entirely drama 1, as Set, narrate the scene talking in 3rd person about myself and the other characters. We liked this because it gives an extra depth to our piece and a twist to the simple way of acting out a scene. We thought having a different person narrate each scene would be a good way of making the story clear to our audience.

I wrote my dialogs for scene two which are relevant to the story because they explain clearly and effectively what is happening. This part of the piece was entirely my own and I think this works really well.

At the beginning of scene one, where all the characters introduce themselves, I decided to change the I introduce my character.



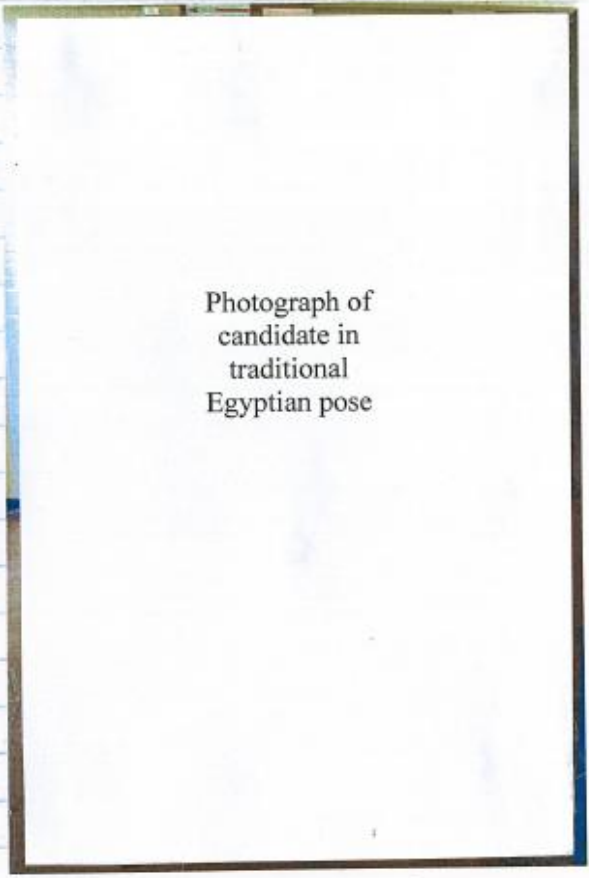
ORIGINAL

This is how I did it originally by jumping and shouting 'SET' my character name but I found it hard to shout and jump at the same time so I change the movement I do to accompany my character name.



DEVELOPED

This movement involves a bend at the legs and the arms moving in a snake like path to above my head.



Photograph of
candidate in
traditional
Egyptian pose

This is my pose that I use when I introduce myself. This picture also shows the costume that we discussed. We decided on white t-shirts and black leggings with a headress each. Mine is a gold chain as I am inferior to Osiris who has a pharaoh headress.

We started working on scene 3 and this is the scene where Set and Osiris fight ~~th~~ for the crown. It is quite an explanatory scene which is useful for the audience. It means that they can understand what went on between the brothers.

The dialog between Osiris and Set is quite dramatic for example the last few lines before we begin our dance are:

Osiris: I fought for the people. They rewarded me with this crown.

Set: I wouldn't put that on too fast if I was you

Osiris: Of what do you speak of?

Set: I've waited too long to the crown.

Osiris: But why now?

Set: The God's sent ~~to~~ me a vision. I will not stop until the kingdom is in my possession.

Isis is narrating this scene and we like the idea of continuing this through the scenes. We think that it intensifies the effect of the overall scene.

For the dance we decided to make it very synchronised with parts to make it look like dancing. I choreographed quite a lot of it myself.

I think that the choreographed ~~dance~~^{fight} looks good because it's an easy abstract way of showing it.

osiris



This move osiris goes to punch set but set ducks.

osiris



set tries to take out ~~osiris's~~ osiris's legs but he jumps

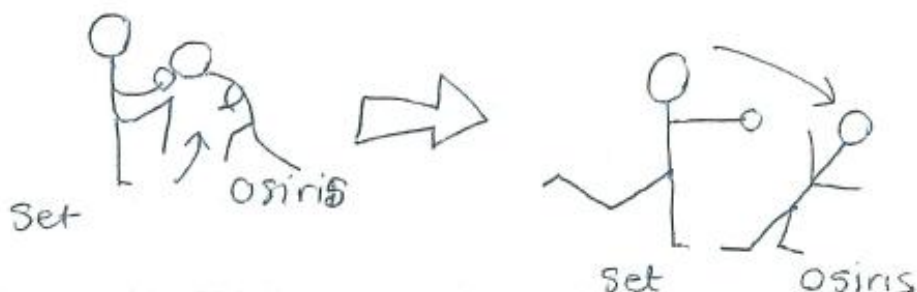
We do a few more moves to this effect and we like the way it came out. I think that the dance is a creative way to show the death of osiris.

Then Isis joins the dance and we do a dance with our arms.

Photograph
of candidate
wearing
head-dress
and eye make-up

This is an idea of make up and headress of my character

I felt like the end of our dance is really important when Set kills Osiris. We used fight like movements to show this:



This dance shows Set overpowering Osiris and this is a vital part of our piece.

To create our last scene we all improvised dialog collectively. This was an effective and fast way to come up with good dialog. The 3rd scene Isis ends by saying:

'The kingdom is his, Set. He will be reborn, Osiris'.

We go onto a dance in scene 4 in which Isis is crying tears that will flood the Nile. We chose to represent this by having Set dance with blue ribbons. Osiris narrates over the top of the music. We did this in-keep the theme of narration.

We ended our piece with similar dialog to the beginning. The repetition, we thought, made it easy to conclude and summarise our piece.

Set: In the valley of King now live three
immortal beings

Osiris: Two brothers who fought

Isis: For pride and radiant beauty

Set: The blood of Osiris

Isis: The sweat of Set

Osiris: The tears of Isis

TOGETHER: Destined to be three Gods of Egypt

We end on a tableau of our signature
moves we've used throughout the piece.



We liked the tableau at the end because we
thought it resembled paintings on Egyptian
temple and pyramid walls.

The music we found was traditional Egyptian
music. We left our music quite late and we
should have chosen it earlier. In the end the music
worked quite well.

We felt that the technical rehearsal went quite badly. It didn't flow very well together. Even though we decided our target audience should be for older people, (teen-adult), once we discussed it we felt that our piece was better geared to younger children. We decided to change our target audience to: Upper primary school to early teens.

When we were discussing how our tech rehearsal went we came across the idea of using Egyptian hieroglyphics that we thought of doing. We decided to take this idea out of our piece as we felt that it complicated our time unnecessarily.

The last things we decided to change were the timing of Ella's and my own dance, the fighting scene. We felt that our dance movement all flowed into one and we needed to distinguish the steps move. To do this we slowed down the timer in some places. This worked better because it made the fact that we were fighting clear to the audience.

To make the last transition between the start and end of scene 4 flow better we decided to include Osiris in part of the dance so we could move to the back. This worked so much better because our ending didn't look messy anymore.


Our piece was ready for the final performance.

Candidate 3

<i>Assessment criteria</i>	<i>Maximum mark</i>	<i>Mark awarded</i>
Apply skills, processes and techniques, and shape and structure ideas, reviewing, modifying and refining their work as it progresses (AO2)	40	32

Commentary:

- The candidate presents ideas in an inspired and perceptive way.
- Connections to the stimulus material are clearly made, and are leading to an original structure.
- The aim is clear. Work is reviewed often in an effective and skilful way.
- Skills and processes are explored and creatively adapted to the practical work.
- There is evidence for both art forms chosen, and it shows attention to detail.
- The candidate has included annotated pages from research, and chosen to do continuous writing and mind maps to explain ideas, the link to stimulus material, the target audience and the working processes. There are also notes, bullet pointed information and pictures to further explain ideas.

	Record Sheet for working processes material June 2011
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GCSE Expressive Arts
Unit 1: Examination Presentation: Practical work in response to set stimuli
(42601)

Centre no:	Candidate no:
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Candidate name... **Candidate 4**

Area of Study	PEOPLE IN PLACES THEMES
Art forms chosen	1. DRAMA 2. DANCE
Stimulus/stimuli used from the Examination Presentation paper	
Intended audience	ADOLESCENTS Teenagers
Title of presentation	Things have changed

If you are working in a group:

Names of other group members	<div style="border: 1px solid black; height: 100px; width: 100%;"></div>
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PTO

Instructions to candidates

- Use this Record Sheet to provide evidence of your working processes in developing your work towards the final presentation. The evidence may be put inside the Record Sheet or be attached to it.
- The kind of evidence you choose to include will depend on the art forms you are working in. It may take the form of:

sketches or experiments with different media
photographs
developmental recordings on CD/DVD
storyboards
plot outlines
cut and paste layouts
mind maps
draft writing
any other appropriate material.

- Continuous writing is not required.
- Recordings must not exceed five minutes' playing time in total.
- Photocopied material and information obtained and printed from the internet should not be included unless you provide notes to explain how it relates to your work. You must also state its source.
- When you have completed all your work towards the final presentation, fill in the grid on page 4 listing your inserts/attachments. Number each item with the number given on the grid. Continue on a separate sheet if you have more than 20 items.
- If you are working in a group, give full details of your individual contribution in the box provided on page 3.

Guidelines for candidates

Your working processes in developing your work towards the final presentation will be marked according to how well:

- you apply skills, processes and techniques, and shape and structure ideas, reviewing, modifying and refining your work as it progresses.

The evidence you choose to include should address the following points:

- your consideration of the intended audience and your aims for the presentation/performance
- how your ideas relate to your chosen stimulus/stimuli
- how you are shaping and structuring your ideas as the work progresses
- how you are exploring and experimenting with skills, processes and techniques in each of your two chosen art forms
- the modifications and refinements made in the progress of your work.

My individual contribution to the group work

Work in progress

I played the character of the wife, 'Briany'
and ~~thought~~ I was responsible
for the development of the character

Final presentation

I played the character of Briany
.....
.....

PTO

Inserts/attachments

	Item (e.g. storyboard, sketch, DVD, draft writing)
1	1 - 15 : development
2	
3	
4	
5	
6	
7	
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For Examiner's Use		
	Max. mark	Mark awarded
Working processes	40	36
Final presentation	40	
Total	80	

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Initial brainstorm to link ideas to the art forms:

Our group tried to brainstorm as many words and themes linked to the stimuli given to us so that we could get ideas and inspiration for our performance from it. We also tried to think about how we could communicate ideas linked to the theme of 'silence' that was given to us through dance and drama.

'SILENCE'

- ~~uncommunicative~~ → mime → pauses
- ~~deathness~~
- ~~loneliness~~
- death
- fear
- bitterness / resentment
- silence changing → meanings changing
- romantic silences - old/new couple - differences
- comfort / peace → tableaux, stillness
- opposite of silence? ~~debts~~ / insanity - contrasts
- sleep → dreams / nightmares?
- unknowing
- darkness
- couple - nothing to say - closeness / intimacy
- drifted apart → resentment
- elderly couple, nothing left to say?

Selection of ideas

We wanted to explore the idea of how silence can mean different things, and how these meanings can change. We thought closely about how silence could turn from being a comfortable romantic one between two people, into being one filled with resentment and the idea of poor communication being shown. We thought that the strongest way to show this idea would be through a couple, and show the change over time. We would hope to communicate to the audience how and why a silence could change between two people. We also thought about using a very elderly couple and showing silences filled with fear / loneliness / unknowing or even death. However we thought that it would not be easy to show a CHANGE in the silence, and that was an idea that we were really keen on exploring further.

Identify target audience:

As we hope to be introducing new ideas and communicating them to the audience, we decided that we would want to aim our performance at younger people – perhaps teenagers? I think it would make our performance most effective if it were aimed at an audience who might not have thought about the ideas we were communicating as much as an older audience would have. Due to the fact that they would be less experienced as they are at a younger age, I think that our performance and ideas would have the most impact on them as opposed to older generations, where we may risk seeming patronising or even immature trying to communicate ideas in which an older audience would already be very familiar with.

Identify aims

We want our main idea that would be communicated to the audience to be that silences can change and have different meanings between a couple. We want to show the importance of communication in our performance, and to perhaps demonstrate the consequences of poor communication between people. Our desired audience response would be perhaps sad and emotional, but we also want the audience to come away from our performance thinking about the importance of communication in relationships. We want to clearly demonstrate to the audience how and why things can change between people.

Identify ideas to be used

We decided on definitely using a couple to demonstrate our ideas about how silences can change and mean different things. We also thought using a couple could clearly show how poor communication can affect a relationship.

Initially we thought about showing the couple over time, so that we could show the progression of the relationship and show how silences meant different things to the couple throughout the relationship. Although we did think that this would satisfy our aims, we wanted more of a

dramatic contrast to emphasise just how different silences can be and how they can mean such different things. We also decided that we would not be able to show each stage of the relationship effectively enough given our time period in which we worked.

I thought that the idea of a memory or flash back of some sort could effectively portray the change in relationship between the couple, and the changes could contrast against each other which would emphasise our aims to the audience.

Bearing this idea in mind closely, we decided that we would show the couple as being elderly and display a strong amount of bitterness and poor communication between them. With this we thought we would then have a memory / flashback to how the relationship used to be as the couple would be portrayed to be happily in love, with silences of intimacy opposed to the ones filled with resentment for one and other at the state of the piece. In the 'memory' we would show them reminiscing upon happier times but then start to show the disintegration of their relationship as they 'push each apart' with silence and the lack of communication. To end the piece we thought we would go back to the couple as being elderly and have one of the couple seem desperate to patch up the relationship yet it being clear that it was too late and that the relationship would never be how it used to be due to how they had treated each other.

I think that this plot would support our aims because it would effectively show how much silences can become different things and how it affects a relationship. We think that showing how the couple used to be then showing that they will not be able to be that way again would help to create our desired audience response of sadness and emotion for the couple's loss of love.

Identify skills/techniques to realise aims

To display the resentment within the silences of the elderly couple we thought carefully about the use of silence within dialogue. We thought that the use of PAUSES in the drama would be important if we were effectively to show what the silences at this stage of the relationship meant to the couple.

We were to ensure that the DIALOGUE between the elderly couple clearly displayed the bitterness and resentment between them to show how they had drifted as a couple. ~~to~~

We also thought about the use of TABLEAU's to communicate ~~some~~ immediate ideas about the couple's relationship to the audience. We decided on starting and ending our piece with the same tableau to show that despite remembering how things were and could be between the couple, that it was too late for them to change and that things would be the same - bitter and full of resent.

We initially thought we would want this starting/ending tableau to have the two characters sitting back to back on chairs on the stage, centred. However we realized that this wouldn't work because it would be hard for the audience to see our facial expressions and consequently be harder for us to communicate our aims. We also found that centring the chairs on stage would make it very hard for us to dance. So we decided on having the two chairs to the front right corner of the stage at angles where both character's facial expressions could be seen clearly yet it was still obvious that the characters were back to back on the chairs. We thought that the tableau showing the two characters back to back clearly demonstrated to the audience how the couple had drifted from one and other, and yet still close in theory they no longer shared the intimacy they once had.

I think that starting and ending with the same tableau will be effective in communicating our aims; it shows how much resentment can be between two people who are actually very close to each other.

I thought about where else we could incorporate

a brief tableau between the characters, and as I feel that it is an effective dramatic method of displaying a certain distance between a couple we decided upon having a brief tableau in the 'memory' part of our performance, after they have drifted from each other we thought we would have the couple sit far from each other, back to back, and close to the ground to demonstrate the extreme bitterness between them and the idea that they are close to the floor would demonstrate how the distance between them has had a negative effect on both of them.

Focusing on the remnant section of our performance, we explored a variety of ideas in which we could portray happiness and intimacy through DANCE methods. We felt that we should definitely portray the memory of the couple through dance as opposed to drama, as it ~~is~~ is easier to show the passing of time and to display the emotions between the couple.

I thought about how we could display different methods of dance to contrast against the sadness and stillness of the elderly couple at the start AND finish end of the performance. As ~~it is~~ there are a wide variety of ways happiness can be portrayed through dance we thought about which methods would be more effective in our performance. We thought it would be good to use a range of JUMPS, TURNS, SPINS, LEAPS, some form of a LIFT, and SKIPPING and TRAVELLING energetically to show happiness between the couple. These methods of dance would effectively contrast against the sadness and unenthused relationship of the couple as they are elderly.

To also emphasise the quality of the couple's relationship in the 'memory' within the dance, we thought about doing some moves in SYNC ONLY with each other to demonstrate the understanding and ~~close~~ closeness between the couple.

We also thought about using perhaps 'cliche' dance movements to obviously portray the idea of romance and love to the audience - for example ballroom dancing, or spinning and turning each other in to make it very obvious to the audience that the couple are in love.

Exploration of potential ideas: Initial Practical Response to the Art forms.

We briefly explored incorporating the use of MIME into our performance, as we thought it could very powerfully show the severity of the lack of communication between the couple at the start or end of the performance. However whilst looking into the idea further we found it was too difficult to express specific feelings and thoughts of the characters through mime and we thought it would be a better idea to use dialogue yet incorporate the use of SILENCES and PAUSES effectively to show the feelings the couple had toward each other.

We felt that the use of UNISON and CANON were effective in demonstrating the couple at their happiest and that it showed the understanding and communication that the couple had in their relationship in the past. Combining a dance movement that we thought portrayed happiness well, a JUMP, we found that we could display how the couple shared HAPPINESS, COMMUNICATION and UNDERSTANDING by using the dance movement of doing a strong jump in unison hopping one knee toward the chest and extending an arm. We also experimented with the use of further canon and unison, and thought that a dance move where one arm and leg were raised to the left by one person and by the other, the leg and arm raised to the right could demonstrate the UNITY and CLOSENESS of the couple in the past. This unity contrasts greatly against the fact that the couple sit back to back at the start and end of the piece.

We also thought about the use of LIFTS in our performance to express the positivity of the relationship in the memory. We thought that using a lift would show the dependency of the couple for each other, and how they were so willing to help one another. I wanted the lift to be encouraging as opposed to very powerful, so we went to encapsulate the lift as one of the couple jumps and the other just seems to help to 'boost them' in an

encouraging and supportive manner. I think this left would communicate some obvious ideas to the audience about how strong the relationship really was; which would only go to emphasise our aim as it would dramatise the change in the relationship from going to so strong to becoming a 'shell of a relationship' where there is little enthusiasm or willingness to support each other.

We decided on having the tableaux start and finish our performance as we thought it would be a powerfully ending and ~~showed~~ show the audience clearly that a change in the bitter relationship was non-negotiable as it was too late for the couple to change and be how they were in the memory that we decided on showing through dance. We thought that we would have drama before and after the dance as it makes the plot very clear to the audience - dialogue between the couple would portray their feelings toward one another effectively through the use of bitter/desperate TONES and FACIAL EXPRESSIONS.

Identify dramatic structure of the piece

Our group decided on the structure of the piece through discussions about what would have the most powerful impact on the ~~tableau~~ audience, how easy it would be to tell the story with different structures, and how effectively it would communicate our aims.

Initially, we thought about starting the performance with dance to show the distance and resentment between the couple. However we decided that starting the performance with drama would more clearly set the scene and allow the audience to gain an understanding of the character's relationship and situation.

Once the characterisation and basic ideas about the character's relationship had been established in the first drama we thought it would be a good idea to present the 'memory'/reminiscing of the couple's past entirely

through dance as we had discovered it could very effectively portray the development (disintegration) of the couple's relationship over time.

After the dance we decided on returning to the chairs in which the characters sat ~~back~~ facing away from each other for the final drama to clearly establish and communicate the outcome of the couple's relationship to the audience; and therefore communicating our aims and message to the audience.

Although after practising our set piece we realised that it would be effective for us to integrate small amounts but key some key drama into the dance of our performance as to very clearly communicate to the audience what exactly is happening. We found we needed to make it very obvious to the audience that the couple were reminiscing on older, happier times ~~at~~ when they are dancing so we decided to incorporate some drama such as 'don't you remember? we used to be so happy!' as the dance starts as to avoid confusion with the audience concerning the plot. We also decided to integrate drama into the dance itself; as it becomes clear that the characters have drifted apart from each other we wanted to express the character's opinions at this stage of the relationship so in the tableau within the dance where the characters are sitting far apart and back to back the female (wife) says:

'you pushed me away, John!'

- There would be a pause as so that the audience have time to respond to the wife's perspective of how the relationship disintegrated
- We thought a powerful line from the husband would be 'no, we pushed EACH OTHER apart' as it allows the audience to see the wife's denial and rarity to the destruction of her own relationship, whilst also allowing the situation to be acknowledged for and continued for the audience.

Working methods/

analysis of the practical process + development of the piece:

We focused on the dramatic structure we had decided on and clearly set what we wanted to achieve in each section of the performance:

- First drama: showing the resentment/bitterness between the elderly married couple whilst also showing the wife to attempt to make some sort of effort to rekindle marriage
- Dance: the wife introduces the dance in the form of a memory - the couple reminds happier times they spent together, first of all showing the couple in love and happy, showing their marriage, but then showing the pair drift apart from one another and hint that they 'pulled each other apart'. Dance ends with wife attempting to reconnect with husband yet being rejected.
- Final drama: wife is shown to be desperate to make relationship work yet the husband has given up and is saying bluntly the reality of the situation.

We start the performance with the couple facing away from each other on chairs, almost back to back. This tableau portrays the closeness yet the poor communication and signs of resentment immediately to the audience between the couple. We found that this effectively set the scene and introduced the relationship clearly.

The drama starts - the dialogue is very bitter and filled with obvious frustration/resentment and the long pauses between each character's line portray how poor the communication is between them and also relates back to the original stimulus of 'silence' - the silences between the couple at this stage in their relationship are long and filled with unspoken hatred. It is obvious when the drama begins that the wife is attempting to repair the relationship yet it is also clear that there are strong signs of resentment for the husband.

(The husband is reading a newspaper - this shows the audience how uninterested he is in his wife / her attempt to work for the relationship and his inability to listen and communicate.)

WIFE: 'I thought, maybe, we could eat... together,
(tone now very bitter) for a change.'
(Husband continues to read paper as if he has not heard her.)

WIFE: (slightly desperate) John?

JOHN: We haven't done that in a while. (~~an~~ unenthusiastic)
(Pause)

WIFE: Yes, I just thought it might be nice.
(Pause)

JOHN: I just don't really see the point.
(Pause)

WIFE: But you don't really see the point in anything, do you? (bitter tone)

- The repetitive pauses in the dialogue reflect on the aim; how badly silences and ~~the~~ poor communication can affect a relationship
- The bitter tones the couple speaks to each other with tell the audience that there is obvious resentment between the pair.
- It is clear that the silences are neither comfortable nor peaceful - they appear awkward and full of hatred.

WIFE: John? (soft tone - apologetic/regretful?)
(Pause)

WIFE: (more aggressive) John!

JOHN: (Slightly vicious) What?!
(Pause)

WIFE: (tone of sadness) I just want to talk to you John.
(Pause)

JOHN: (annoyed) I'm trying to read my paper.
(Pause)

WIFE: You used to want to talk to me.
You used to have so much to say.

(standing up) Don't you ~~see~~ we used to talk
until there was nothing left to say!

JOHN: (puts down paper) There is nothing left to say.

- The idea is introduced here that there is 'nothing left to say', the concept that it is possible for a couple to physically run out of

Things to talk about is an interesting one that we wanted to include subtly within our performance.

- We made the lack of communication and dominance of silence obvious here.

- We constructed the drama up to this point through mainly improvisation, which worked effectively as we were able to come up with a broad range of ideas and dialogue which we could ~~see~~ later choose from and edit easily. We bore our aims and the exact ideas that we intended to establish in mind as we edited the dialogue - we wanted to ensure the following:

- lack of communication
- domination of silences/pauses.
- bitterness and resentment
- wife's desecration for relationship to work almost overcoming her bitterness.
- that the couple have drifted apart
- that there is nothing left for them to talk about with one another
- that their relationship has been hard/lonely for some time by this point

PERFORMANCE IMMEDIATELY CONTINUED:

(Wife - Briony - is standing and walking slowly past John's chair)

BRIONY: (Speaking enthusiastically)

Don't you remember, how we ~~was~~ happy we were?

(Take's John's hand and leads him toward centre of stage as music plays)

BELOWY: We were so in love!

- As the reminiscing/flash back begins, so ~~as~~ does the dance.

- The music is very upbeat and 'happy' so to immediately tell the audience that their relationship was once full of love and happiness.

- We found the contrast of the relationships over time very effective, and thought that

this contrast would support our aims as it would become very obvious just how much a relationship can change.

The dance -

When we were choreographing the dance, we found that the most effective way of constructing our dance movements was to think of a particular EMOTION or ACTIVITY we wanted to express and then attempt to invent an appropriate dance movement which seemed suitable and effective. We found that this was one of our strengths, however linking the movements together so that they flowed seamlessly with one and other was something we struggled with. We tried to think up various LINKING movements to resolve this weakness, such as TURNS and TRAVELLING. As we practised our dance we were able to gradually begin to think of ways to make the movements flow together, however it was definitely something we struggled with.

We started the dance with the couple holding both hands with each other, and spinning around in a circle in a playful manner whilst moving closer / further from each other freely and happily whilst remaining conjoined at the hands. This, we initially wanted to show the carelessness and happiness of the start of the relationship however we realized whilst practising that we could alternatively be showing the couple 'going back in time' to experience the flash back. As we thought both were equally appropriate, we kept the pace of dance the same, free for audience interpretation as it would not affect the communication of our aims or the plot in any significant way.

To demonstrate intimacy and introduce the idea of love between the couple as they stop spinning around each other and remain very close to each other whilst slowly walking around each other - this delicate and still quality this small part of the dance portrays to the audience how comfortable and intimate the silence between them is. We introduce the idea here that nothing needs to be said as they fall in love, as opposed to the idea that there is nothing to say as they 'fall out of love'.

From here we based the next moment around a typically traditional or even 'cliche' romantic dance move to display the romance between the couple. We ~~also~~ used the dance moment where the couple spin each other outwards and inwards in an exaggerated manner. This clearly portrayed to the audience how the levels of intimacy and love that the couple once shared, which contrasts against the distance between them at the start of the performance which would relate back to our aim as it shows a contrast of the meanings of silence.

As the couple are now standing very close to each other the wife bends one knee and helps to lift John by the ~~waist~~ waist as he jumps across from the wife and further onto the stage. The way that the wife is helping and supporting John tells the audience how strong ~~and~~ the relationship once was. The unspoken dependency as the wife helps the man expresses a good type of silence between them.

Now that the two characters are separated upon the stage, both of them travel toward the front left corner of ~~the~~ the stage where in unison the characters perform a knee lift jump which demonstrates both the happiness of the couple with an energetic jump yet also portrays a sense of unspoken ~~communication~~ and sense of understanding within the silence.

We realised we needed to show the audience HOW the couple drifted apart from each other so as the couple dance closely and intimately with each other they begin to spiral outwards separately with several ~~LEAPS~~ LEAPS and TURNS and SKIPS to show the happiness between them. ~~The~~ The two characters remain to be dancing happily and enthusiastically.

even as they become further and further from each other. This tells the audience that the couple did not mean to make the relationship so bad, and it communicates how easy it is to drift and become less and less close from someone.

We then needed to ~~for~~ introduce more negative ideas about the relationship into the dance. We showed the couple come close to each other yet push each other apart with their hands and then fall to the floor. The idea that they close to the floor here clearly demonstrates the negative ideas about the relationship. ~~And~~ To ~~even~~ more enthuse our aims further we decided to incorporate the drama:

Briony: 'you pushed me away, John'
John: 'no briony, we pushed each other away.'

- This tells the audience how the relationship changed so drastically over time: due to poor communication and the idea that each character became increasingly independent, no longer needing each other so much and consequently pushing each other apart.

In the final part of drama in the performance we wanted to clearly demonstrate the idea that the relationship ~~can~~ NOT change back to how it was shown to be in the memory. We had initially decided on showing the couple to be attempting to patch up the relationship and really trying to make themselves ~~not~~ make an effort to communicate and ~~not~~ transform the uncomfortable and ~~useful~~ silences between them into those filled with comfort and peace.

However we decided that ~~at the~~ showing that the couple were now unable to change their relationship even after reminiscing on better times would more effectively communicate our aims. We thought that we would want the woman, Briony, to seem very desperate to make the relationship work so played this through dialogue in a needy/desperate tone:

BRIONY: See? Things don't have to be like this, John!

Things weren't always like this!
We can be happy, John!

(Briony's dialogue is met by John's silence ~~unhappy~~ as he continues to read his paper)

BRIONY: I miss you, John.
~~How is it the way things~~ (pause)
I love you! (tone increasing desperate here)

JOHN: No, Briony.
You LOVED me.

- The emphasis on the word 'loved' really strongly emphasises our aim ~~as~~ by communicating the ideas about how ~~a~~ silences/poor communication can really negatively affect the relationship. The word love is particularly strong as the word has not been said yet in the performance and we hoped it would relate to the emotive side of the audience as it is such a strong emotion.

Candidate 4

<i>Assessment criteria</i>	<i>Maximum mark</i>	<i>Mark awarded</i>
Apply skills, processes and techniques, and shape and structure ideas, reviewing, modifying and refining their work as it progresses (AO2)	40	36

Commentary:

- The candidate has chosen to do mostly continuous writing and some examples from the project to convey ideas, and to show links to stimulus material, the target audience and the working processes.
- The candidate has presented the work in a very well written manner. Ideas are evidenced in a highly competent and creative way.
- Connections to the stimulus material are constantly made, and are leading to a very original structure.
- Work is reviewed often, and attention to detail is shown.
- Skills and processes are explored and imaginatively adapted and developed to the practical work.
- There is good evidence for both art forms chosen and reasoning for changes offered. The application of skills has been consistent, coordinated and effective.