



# Expressive Arts

GCSE

**Expressive Arts**

Unit A692

Exemplar Candidate Work

January 2015

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# TEACHER COMMENTARY FORM: LOW



**OCR**  
RECOGNISING ACHIEVEMENT

**GCSE**

**Expressive Arts**

**OCR GCSE J367 Unit A692: Working in Response to a Stimulus**

**Teacher Commentary Form**

|                |                       |                  |      |
|----------------|-----------------------|------------------|------|
| Centre number  | 12332                 | Year             | ▼    |
| Centre name    | Kingsbury High School |                  |      |
| Candidate name | BOTTOM CANDIDATE      | Candidate number | XXXX |

**INSTRUCTIONS FOR COMPLETION OF THIS FORM**

- One form should be completed for each candidate in the sample.
- Please ensure that the appropriate boxes and questions are completed.
- Please indicate the assessment band in which you feel your evidence places the candidate for all Assessment Objectives, highlighting **one** of the Limited/Basic/Competent/Skilful/Accomplished **headings** on pages 2, 3, and 4 for each objective.
- Please highlight the relevant **descriptions** in the marking criteria on pages 2, 3, and 4 that support your decision. Please note that you may highlight descriptions in different bands.
- Please complete the box at the end of each objective with regard to any additional evidence to support your final marks.

**Art forms used**   Art and Design incl. Textiles ☒   Creative Writing ☒   Dance ☐   Drama ☒   Music ☐

Has any one art form constituted more than 50% to the overall assessment of the component? Yes ▼

**Nature of Realisation** Monologue, Drama Performance And CD Cover

**Intended Audience**

**Nature of Evidence**   Written ☒   CD ☒   Cassette ☐   VHS ☐   DVD ☒

|                         | Mark          |
|-------------------------|---------------|
| Objective 1 (out of 20) | 8             |
| Objective 2 (out of 20) | 9             |
| Objective 3 (out of 10) | 2             |
| Objective 4 (out of 10) | 5             |
| <b>Total</b>            | <b>24</b> /60 |

Signature \_\_\_\_\_ Date \_\_\_\_\_

GCW165 (Yellow paper) Revised August 2011  
Oxford Cambridge and RSA Examinations

**TCF/A692**

**AO 1: Recall, select, use and communicate****Limited****0 - 4 marks**

- Understanding of contextual influences occurs spontaneously as a reaction and as a simplistic response.
- The first idea is taken and the easy option looked for in choice of artforms and use of Areas of Study.
- The requirement to select, use and communicate their response to practitioners is recognised
- Produces rudimentary ideas, without refinement, and with no reference to the influence of the work of practitioners, with little or no subject-specific vocabulary, and inaccuracies in spelling, punctuation and grammar are intrusive.

**Basic****5 - 8 marks**

- Basic recognition of contextual influences and their purpose in developing ideas.
- Chooses ideas and artforms in a simplistic way, demonstrating some knowledge of Areas of Study.
- The response to the work of practitioners and its potential impact is superficial.
- Produces ideas that are simple, meeting the minimum needs of the assignment, with little, if any, evidence of refinement, and the briefest of references to the influences of the work of practitioners. There is some use of subject-specific vocabulary and a number of inaccuracies in spelling, punctuation and grammar.

**Competent****9 - 12 marks**

- Recognises with some understanding contextual influences and their purpose on ideas and the development of the skills involved.
- Chooses ideas and artforms after thought and in a deliberate way, demonstrating Areas of Study and how they apply to the work of practitioners. Focus and clarity are sometimes present.
- There is some use made of their response to the work of practitioners and its impact.
- Produces workable ideas with some refinement, reflecting some influences from the work of practitioners. The use of subject-specific vocabulary when used is applied with clear understanding with only occasional inaccuracies in spelling, punctuation and grammar.

**Skilful****13 - 16 marks**

- Has a clear understanding of the role played by contextual influences on ideas, their development and the use of skills, with some reference to connections between them.
- Chooses ideas and artforms after thought and in a deliberate way, demonstrating sound knowledge and confidence in applying the Areas of Study to the work of practitioners. There is consistent focus and clarity.
- References to contexts and influences of the work of practitioners are thorough and made use of in the development of ideas.
- Produces workable and detailed ideas with deliberate and effective refinement, reflecting clearly influences from the practitioners' works studied. The use of subject-specific vocabulary is apparent with mostly accurate spelling, punctuation and grammar.

**Accomplished****17 - 20 marks**

- Demonstrates depth in the understanding of the role played by contextual influences on ideas, their development and the use of skills, making connections wherever appropriate.
- Chooses ideas and artforms after thought and thorough review, with a sense of clear intention. There is a deep understanding of the artforms used, and extensive application of the Areas of Study to the work of practitioners. There is strong and consistent focus and clarity.
- There is evidence of detailed understanding and use of contexts and influences of the work of practitioners in the development of ideas.
- Produces creative, imaginative, detailed and workable ideas with deliberate and effective refinement, reflecting a sophisticated response to the influences from the practitioners' works studied, which provides an excellent basis for future exploration and development. Subject-specific vocabulary is embedded throughout, with accurate spelling, punctuation and grammar.

**Additional Evidence**

XXXX analysis of the use of colour to create atmosphere in the practitioners was experimented with and applied in quite an inventive way in her album cover which changed from left to right not only in colour but also in the symbols she used, there is evidence of this in her portfolio in the photographs and this is explained with reasonable subject specific vocabulary. In terms of her drama evidence of planning is more limited although there is evidence of a draft monologue and some character development planning with a basic character profile. There is evidence of the Contrasting Works of Art studied but limited evidence of how these were used at this stage in the work.

**AO 2: Apply skills, processes and techniques****Limited****0 - 4 marks**

- Simple use of one skill with little or no exploration.
- A style is used but without any planning or knowledge or understanding. It just 'happens'.
- The structure is as a result of what has occurred rather than the deliberate intention of the candidate. If the ideas do work it will be by chance rather than design, with little reference to Areas of Study.
- (Unit A693 only) Uncertain or no links with the commission, and those links that are there lack originality, and are predictable and superficial.



**Basic****5 – 8 marks**

- Simple and basic exploration and application using one or two skills.
- Selects one genre or style with little consideration of alternatives, and simple reference to development.
- Simple development leads to a basic structure and shaping, using minimum skills, and minimum reference to Areas of Study, which might work.
- (Unit A693 only) Links with the commission, but with little originality, often predictable or superficial.

**Competent****9 – 12 marks**

- Competent exploration using some of the skills, processes and techniques involved in the artforms chosen.
- Considers more than one genre or style, and selects with some reference to development.
- Some variety in development leads to a straightforward but competent structure which will work, and which uses some skills, processes and techniques, and draws upon knowledge of the Areas of Study.
- (Unit A693 only) Clear and genuine attempt to interpret the commission with a little originality, possibly sometimes predictable or using cliché.

**Skilful****13 – 16 marks**

- Competent exploration and application with some interesting outcomes, using a satisfactory variety of the skills, processes and techniques involved in the artforms chosen.
- Considers a range of genre and styles, and makes a thoughtful selection taking full account of the ideas developing.
- Some interesting ideas in a competent development, which leads to sound structures which should work well, and that use a range of skills, processes and techniques, confidently accessing the Areas of Study.
- (Unit A693 only) Imaginative attempt to interpret the commission with some originality and without cliché.

**Accomplished****17 – 20 marks**

- Creative, imaginative and accomplished exploration and application using the skills, processes and techniques involved in the artforms chosen.
- Detailed knowledge of a wide range of genres and styles underpins a creative and imaginative selection, entirely appropriate to the way the ideas are developing.
- Creative and imaginative development leads to a strong and sophisticated structure, which is likely to be very effective, and which makes accomplished use of skills, processes and techniques, drawing extensively on the Areas of Study.
- (Unit A693 only) Creative and consistent attempt to interpret the commission with originality without any superficiality or predictability.

**Additional Evidence**

During the process XXXX was able to explore basic Photoshop skills and there was a reasonable attempt at blending using "paint". XXXX main strength is clarity of ideas with the left to right change in atmosphere and symbols reflecting the narrative of the change in characters life. During discussion and experimental work in drama XXXX was able to consider how to show these both physically and vocally and she was able to answer fluently during the "Hot Seating Activity" there is some basic evidence in the portfolio of a Role on the Wall and Character Profile but these lack the depth and insight that could have been present.

**AO 3: Communicate ideas****Limited****0 – 2 marks**

- There is an attempt at communication.
- Identifies but with little use made of a few of the relevant skills, techniques and compositional elements needed for a successful realisation.
- Understands something of the relationship between the arts, and of the need for the arts to work together, and how this relates to the Areas of Study.

**Basic****3 – 4 marks**

- Communicates at a basic and simple level.
- Some indication of thought having gone into the use of a few of the relevant skills, techniques and compositional elements needed for a successful realisation.
- Demonstrates basic understanding of the interaction between the artforms used, referring to Areas of Study, but probably theoretically rather than through the realisation of ideas and planning.

**Competent****5 – 6 marks**

- Communicates competently.
- Clear attempt to use some of the relevant skills, techniques and compositional elements needed for a successful realisation.
- Satisfactory understanding of the interaction between artforms, and of the Areas of Study, with some of this understanding reflected in their use within the realisation.

**Skilful****7 – 8 marks**

- Communicates effectively with a sense of 'having something to say'.
- Makes effective use of a range of the relevant skills, techniques and compositional elements to develop a successful realisation.
- Good understanding of the interaction between artforms, and of the Areas of Study, clearly demonstrated in their effective use within the realisation.

**Accomplished****9 – 10 marks**

- Creative and imaginative communication that is very effective and engaging, making a strong impression on its audience.
- Makes imaginative, inventive and effective use of a wide range of the relevant skills, techniques and compositional elements needed for a successful realisation.
- An excellent understanding of the interaction between the artforms and the Areas of Study is demonstrated by inventive, varied and complementary use within the realisation, giving a seamless, integrated outcome.

**Additional Evidence**

Communication of the Art work was more successful than the drama performance. The CD cover had a sense of purpose about a weighty optic which can be most clearly linked to the Creative Writing Diary Entry, however this was more by luck than judgement.

**AO 4: Analyse and evaluate****Limited****0 – 2 marks**

- Gives a short narrative of what has been done, but no reference to success regarding chosen audience.
- Refers briefly to work others have undertaken and Areas of Study.
- Short comments suggesting things would have been better with more time, better group members, and similar shallow statements.

**Basic****3 – 4 marks**

- Gives a simple description of some stages of the work, mentioning chosen audience.
- Provides a basic account of the work of others and Areas of Study.
- Presents simple suggestions as to how the work would be better if repeated.

**Competent****5 – 6 marks**

- Is competent at making some reflective comment upon the work at all stages, including the impact on the chosen audience.
- Provides a straightforward review of the work of others and the Areas of Study.
- Identifies some avenues for follow-up work with simple developmental ideas.

**Skilful****7 – 8 marks**

- Reflects competently and consistently upon the work at all stages, reflecting on whether the original intention for the intended audience was successful.
- Provides an evaluative review that offers ideas on the work of others, linking it with the development of the candidate's own work and the Areas of Study.
- Produces perceptive ideas for future work, which link well with, and draw upon, the experience of the candidate's own work.

**Accomplished****9 – 10 marks**

- Reflects with logic and insight in an accomplished way that shows clearly the developmental process, and how successfully the outcome met the original intention for the chosen audience.
- Consistently, critically and effectively evaluates the work of others, and of the Areas of Study, analysing links and influences.
- Creative, imaginative and perceptive ideas for the potential of the work undertaken, considering artforms other than those used in the candidates' original work.

**Additional Evidence**

XXXX Relections are fairly basic although there is evidence of progression of ideas, this was more fluently expressed in here one to ones with the staff. XXXX reference to the music not working for her second song even though she did over emapsise the impact this had on her performance rather than analysing the process and final outcome.

L.O: To consider how music links to other disciplines  
In expression arts.

- Drama
- Designing instruments
- Cover
- music videos
- lyrics
- Dance
- Choreographed
- A beat

### Atmosphere

Scary  
Dark mood

### Structure

Chorus

### Audience

What age group it is for

### Narrative

Story

Motif

### Genre

Rap  
classic

Symbols

Socio  
political

relate  
current

Socio-  
upper class  
age

Political anti  
something

atmosphere- changed, mood  
changed

Structure-

Audience- Teens and above

- Narrative  
about deaths killings and  
fighting

- Comedy- the way the video was  
structured was sarcastic,

- Symbolises, pain, deaths  
and



Is  
B L.O. To be able to analyse fonts on an album cover in relation to the areas of study.

### Structure

The background looks like the sea and the character looks like she is thinking about something.

### Atmosphere

dull calm atmosphere clear

### Context

This is her in her career it is plain and less edgy than her current releases.

### Atmo

The crazy the make out. rela

### Genre

RNB

The colour of the album makes it look like a peaceful atmosphere.

It shows in small print 'Take a bow' reminds this may indicate the genre of music is a RnB vibe.

Motif  
The bold writing is repeated for effect.

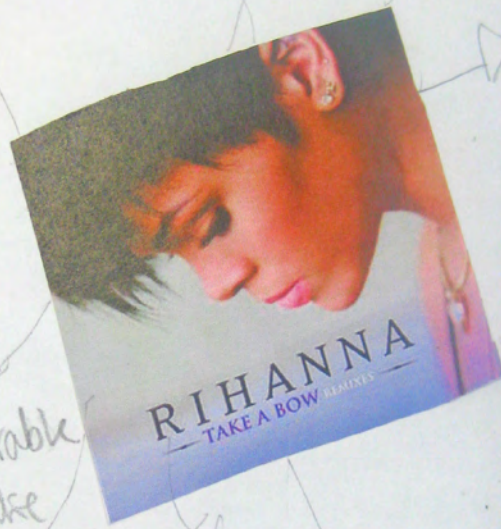
### Symbols

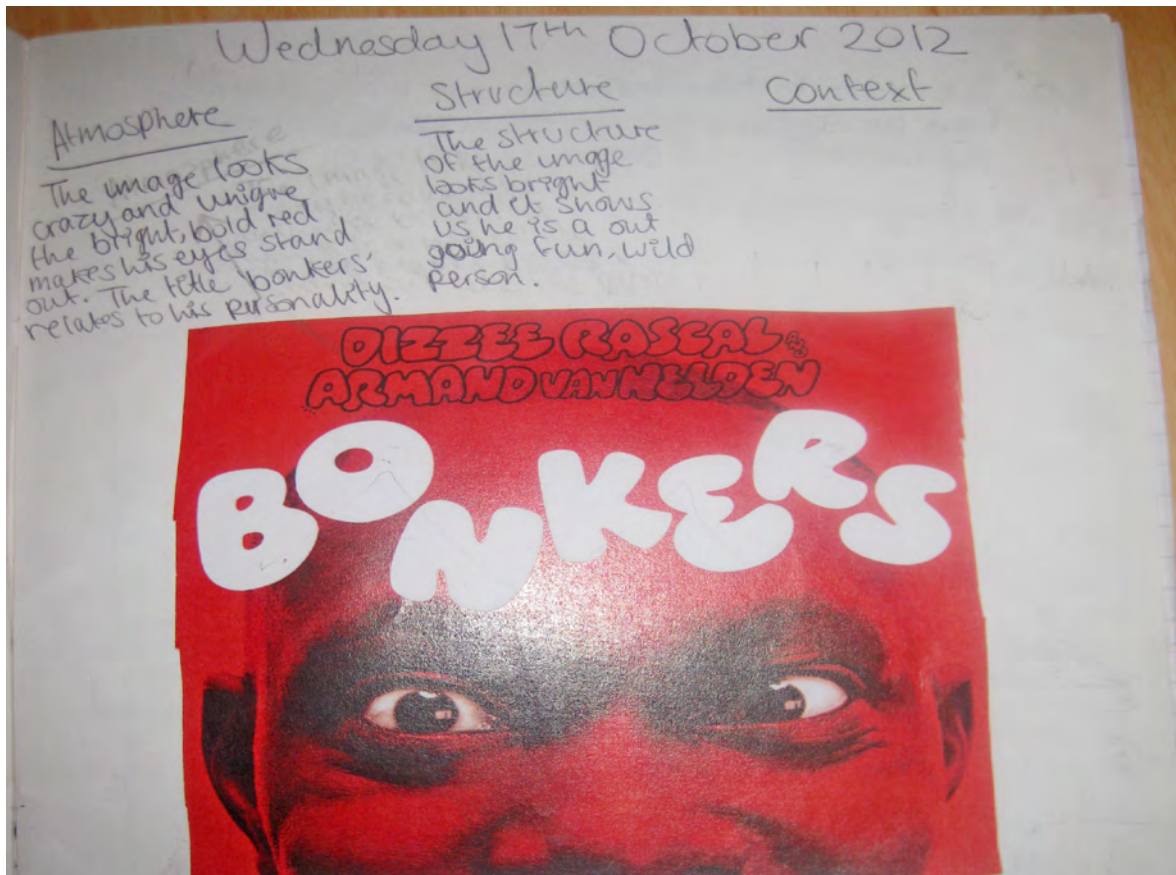
The expression on the person's face shows maybe sadness or taking a bow to show respect for someone.

Audience  
Anyone who does something memorable so the album 'Take a bow' represents everything good in a person.

### Narrative

The image shows a woman with a lot on her mind, she wants peace so she goes to visit the sea to think because it is a calm and peaceful place.





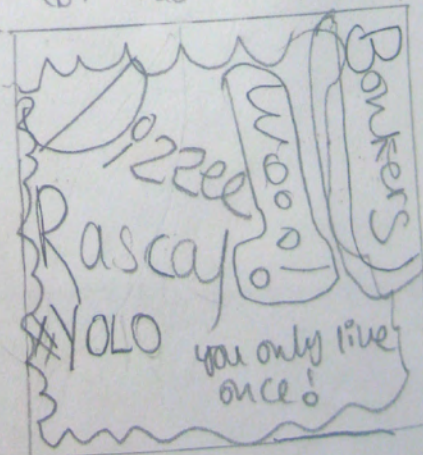
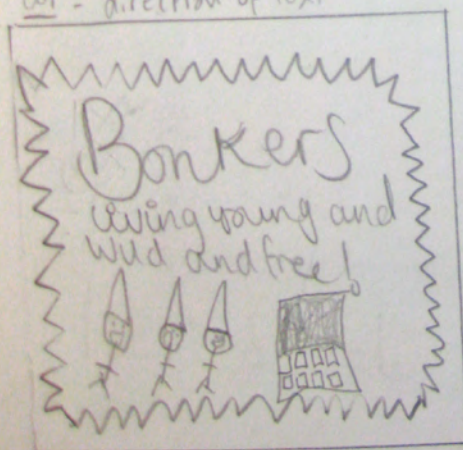


L.O. To be able to transfer what we have learned from analysing album covers into planning the composition of our own covers.

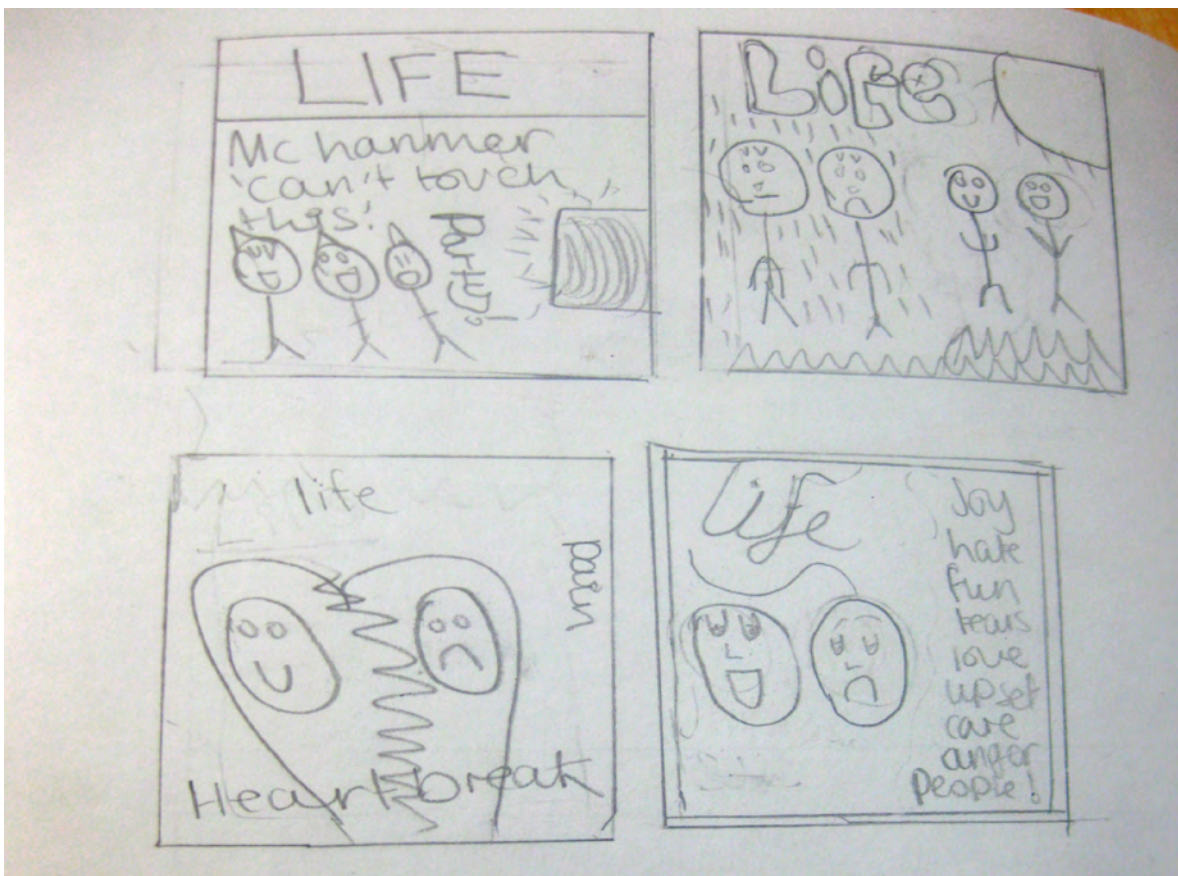
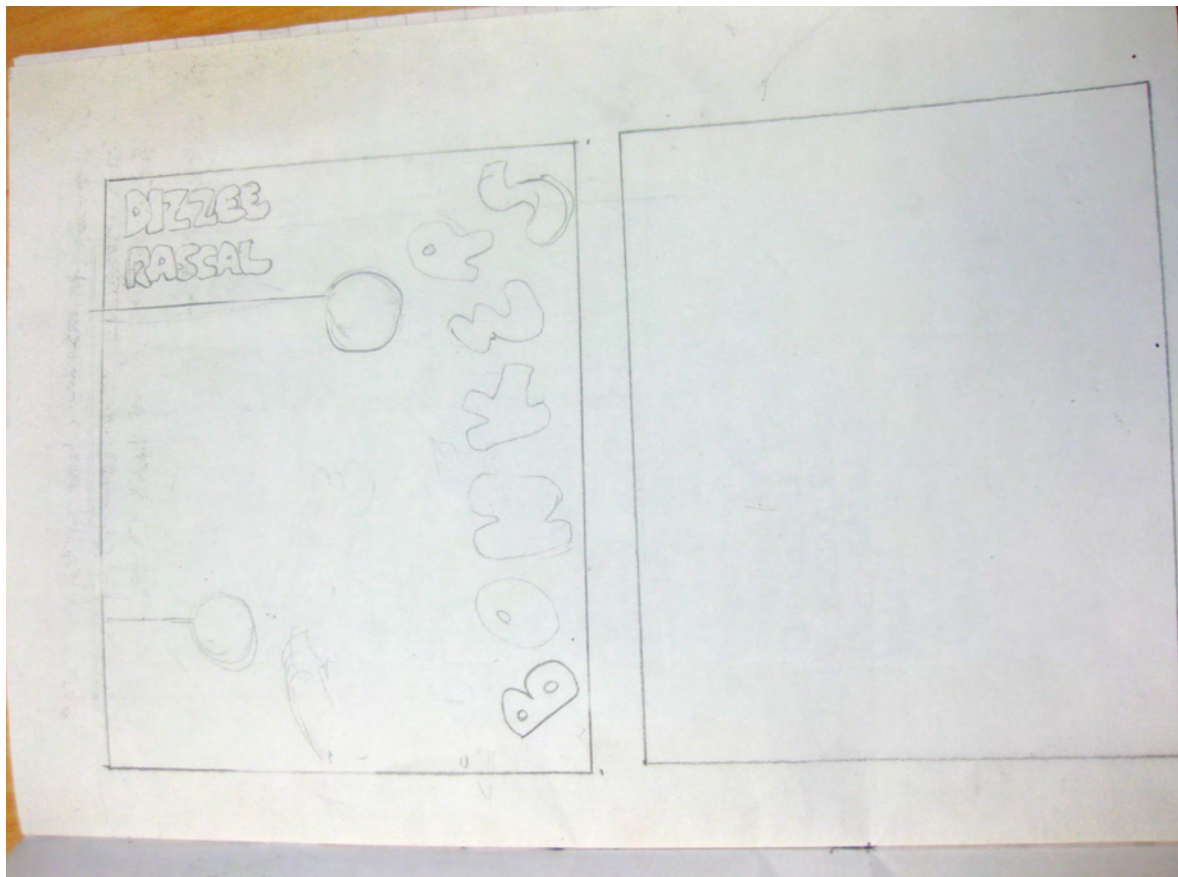
All - 4 thumbnail, each one with www/ebi  
 Most - each one more developed further than the last  
 Some - Start on the "rough".



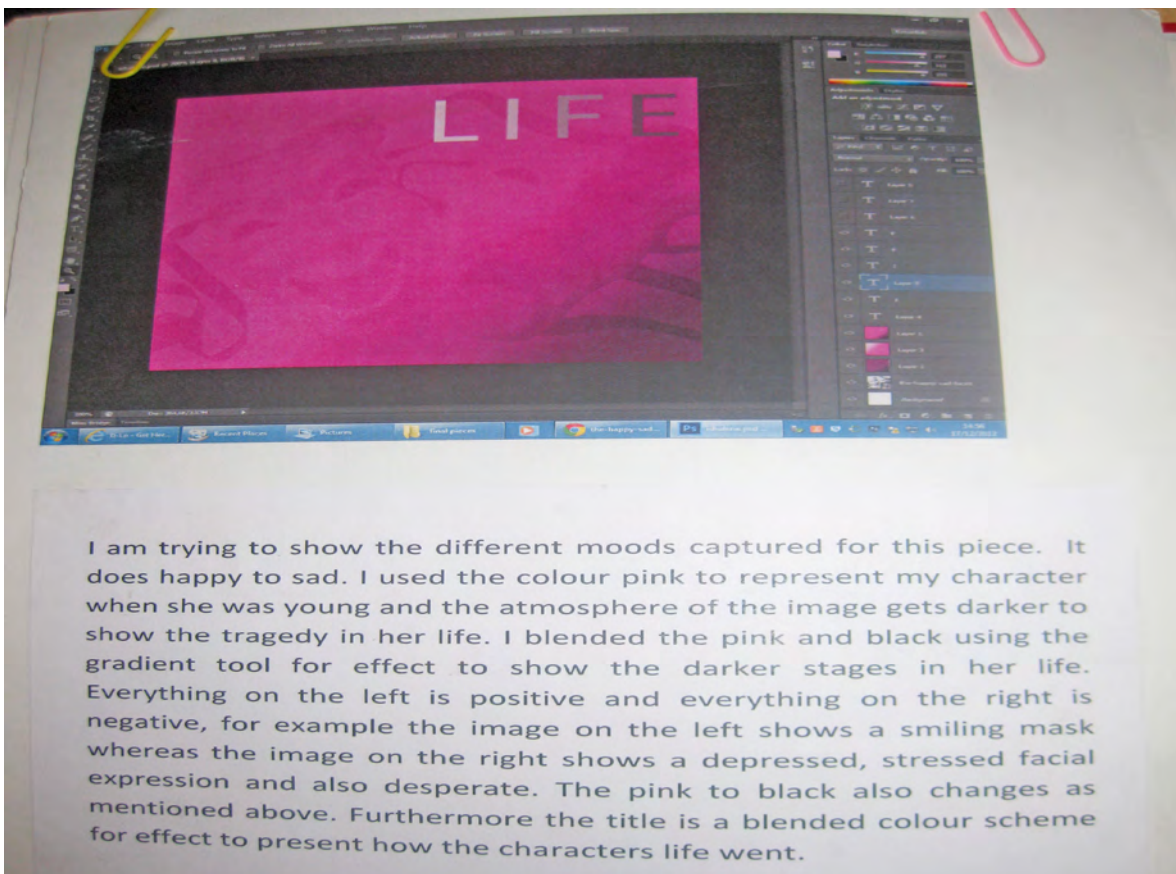
www - Idea of rhyming conkers & bonkers  
 ebi - direction of text  
 www - curvy lines  
 ebi - add a bonkers bright background



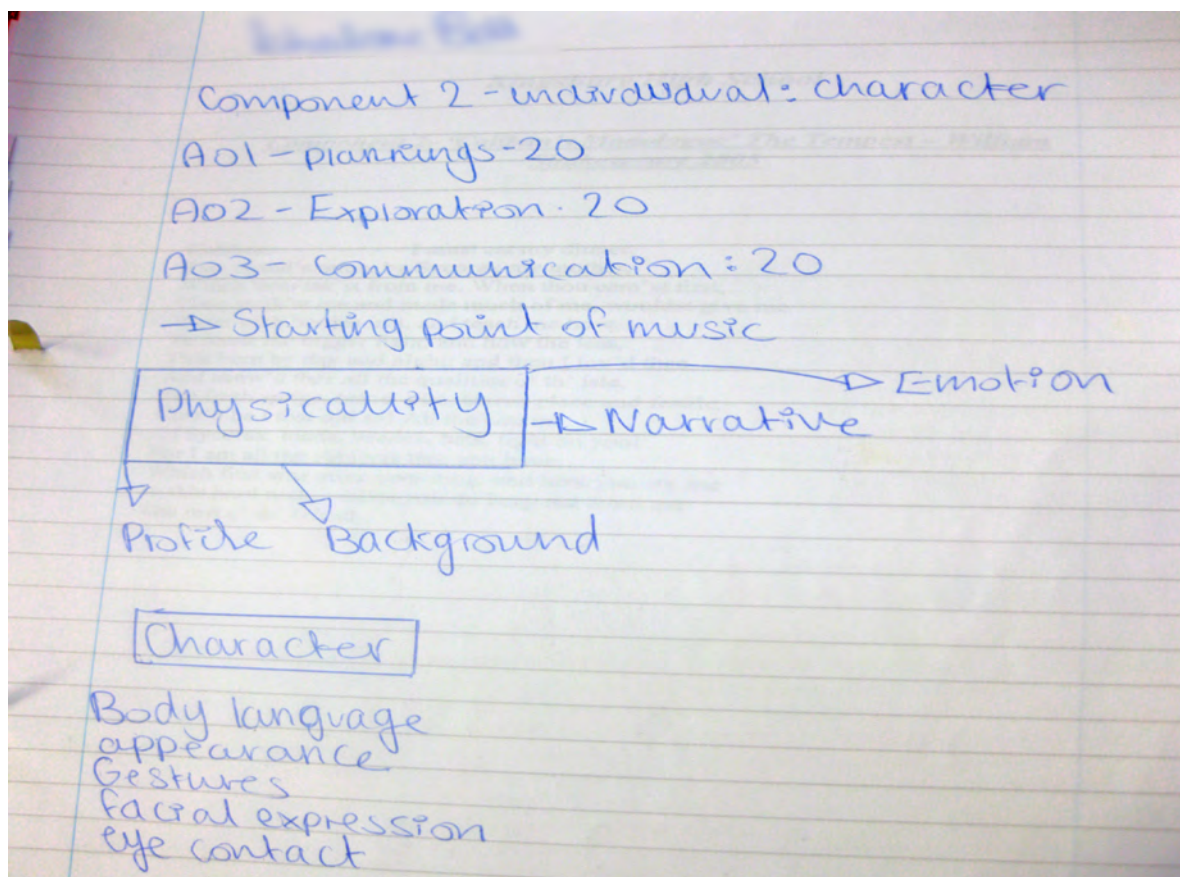
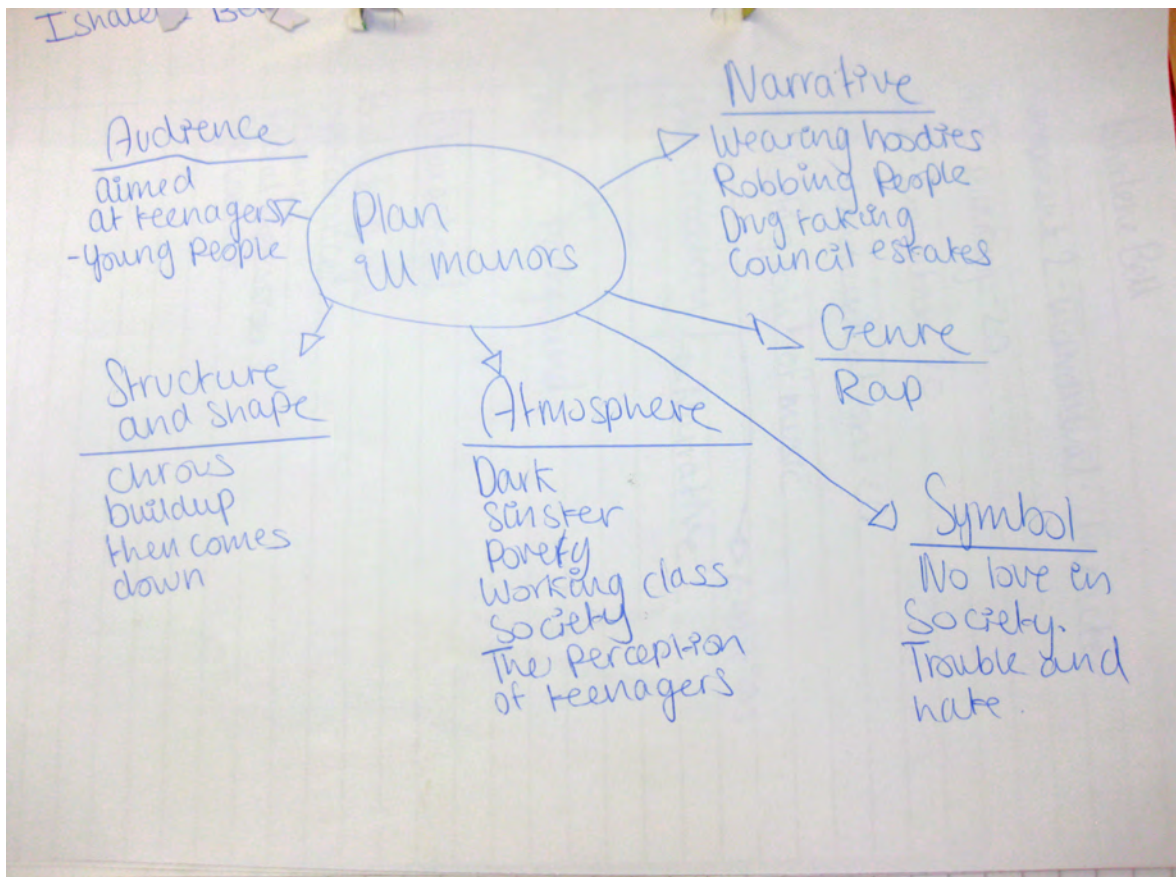














**Kingsbury High School**

**Component 2- 'Caliban's Monologue' The Tempest – William Shakespeare 2005**

**Caliban:** I must eat my dinner.  
 This island's mine, by Sycorax my mother,  
 Which thou tak'st from me. When thou cam'st first,  
 Thou strok'st me and made much of me, wouldst give me  
 Water with berries in't, and teach me how  
 To name the bigger light, and how the less,  
 That burn by day and night: and then I lov'd thee  
 And show'd thee all the qualities o' th' isle,  
 The fresh sprigs, brine-pits, barren place and fertile.  
 Curs'd be I that did so! All the charms  
 Of Sycorax, toads, beetles, bats, light on you!  
 For I am all the subjects that you have,  
 Which first was mine own king: and here you sty me  
 In this hard rock, whilst you do keep me from me  
 The rest o' th' island.

Constellation Walk of Red Culture  
Slow Dance on the Killing Ground  
 By William Hanley  
 - America 1978

Genre - black  
Comedy

Structure  
 - Linear  
 - Looking back  
 - reflection

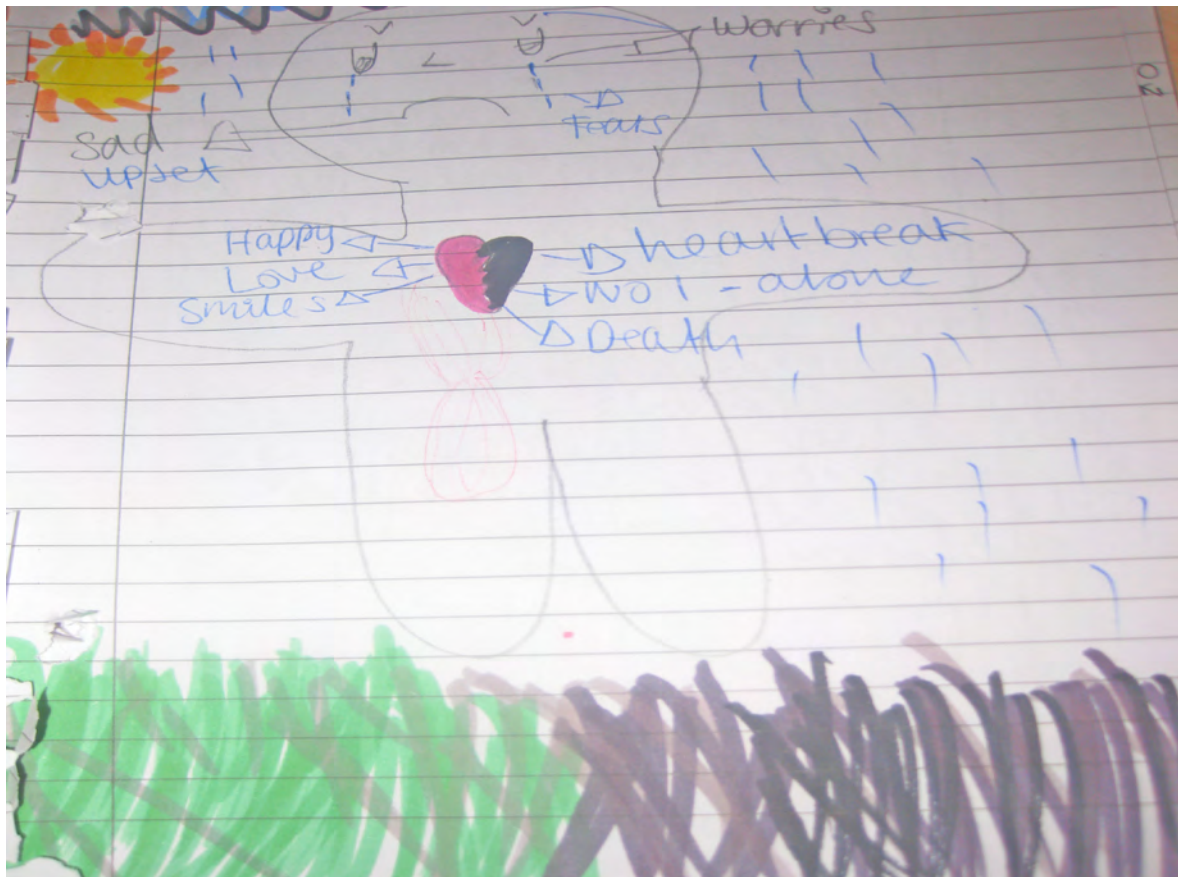
Past/reflection  
 Rosie is 16 and rather plain with thick round glasses and bucked teeth, she is explaining how she got pregnant.  
 If you knew me better you'd see that this is exactly the kind of thing that's likely to happen to me. Getting pregnant, I mean. The point is it was my first time, I was a virgin before that. Wouldn't you know it, I'd get caught? Asides from everything else, I'm not lucky either. You see, if I was lucky, Wayne and I could've succumbed to our silly little passion and that would've been that, the end of it.  
 And Milton Keynes, of all places. At least if it'd been in some nice flat in a nice village, say, with the sound coming through the window of traffic and people, the breeze blowing the curtain over the bed, like in the films. But, No, I lost my virginity in the attic of an old house in Milton Keynes. Wayne's grandmother's house. On a rainy day in spring on the floor of the attic in his grandmother's house, listening to the rain on the roof, breathing the dust of old things..... And what comes next but his grandmother who was supposed to be in London for the day. But instead she's suddenly standing in the attic door, attracted there, no doubt, by the scuffling of the imminent consummation. So she's standing there, screaming: (Rosie bangs the table)  
 "Stop that! Stop That this instant!"  
 Needless to say, it was out of the question.  
 Stopping. At that particular moment. I mean, Sex is like a flight over the sea, one reaches the point of no return..... I guess it sounds funny now, but, you know, at the time..... it was pretty rotten. Sordid. I mean.....  
 It wasn't at all the way it was supposed to be. And Wayne, of all people. A girl finds herself in this predicament, this condition, she'd at least like to be able to think of the cause of it as being some clever, gorgeous guy with a six pack and dreamy eyes. But Wayne...  
 Wayne is six foot two, about 10 stone tops and not the brightest star in the sky. That's about the best I'll ever be able to do, I know it. (She smiles and snorts). Ever since I found out I was pregnant I've been walking around with a face down to earth and my mother kept saying  
 "What's the matter with you, anyway, I just don't know what's got into you lately".  
 So, finally I told her:  
 A kid named Wayne, as a matter fact.....  
 Oh, well I just keep telling myself: "  
 "Remember Rosie, like in the song..... Someday my prince will come....."  
 Snow White....."

Atmosphere  
 tense  
 sad  
 regretful  
 afraid  
 embarrassment  
 confusion

Audience  
 teenage awareness  
 - sympathy/empathy  
 - pause -> pain/regret (memory)  
 - "I mean" -> loss of detail

Narrative  
 - 16 year old  
 losing virginity  
 -> dead almost  
 - tragic but  
 comical



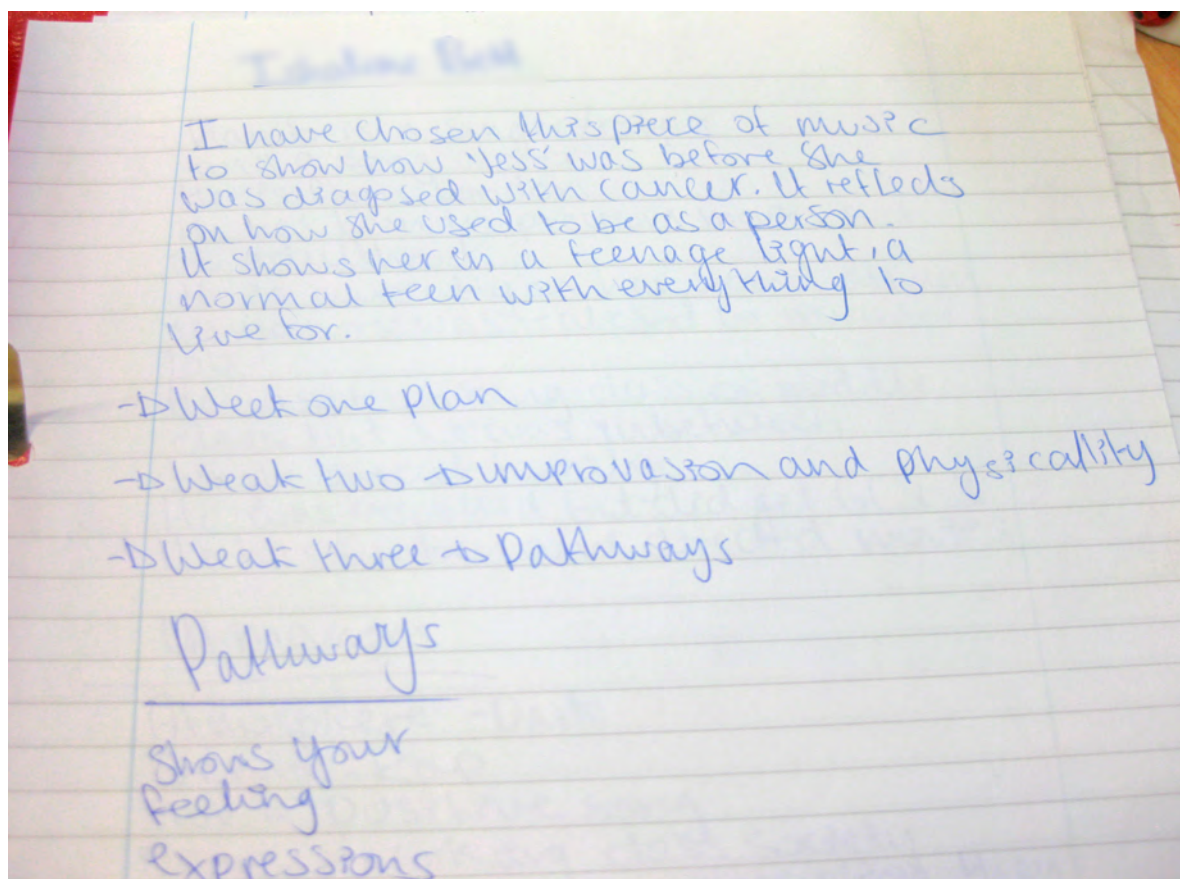
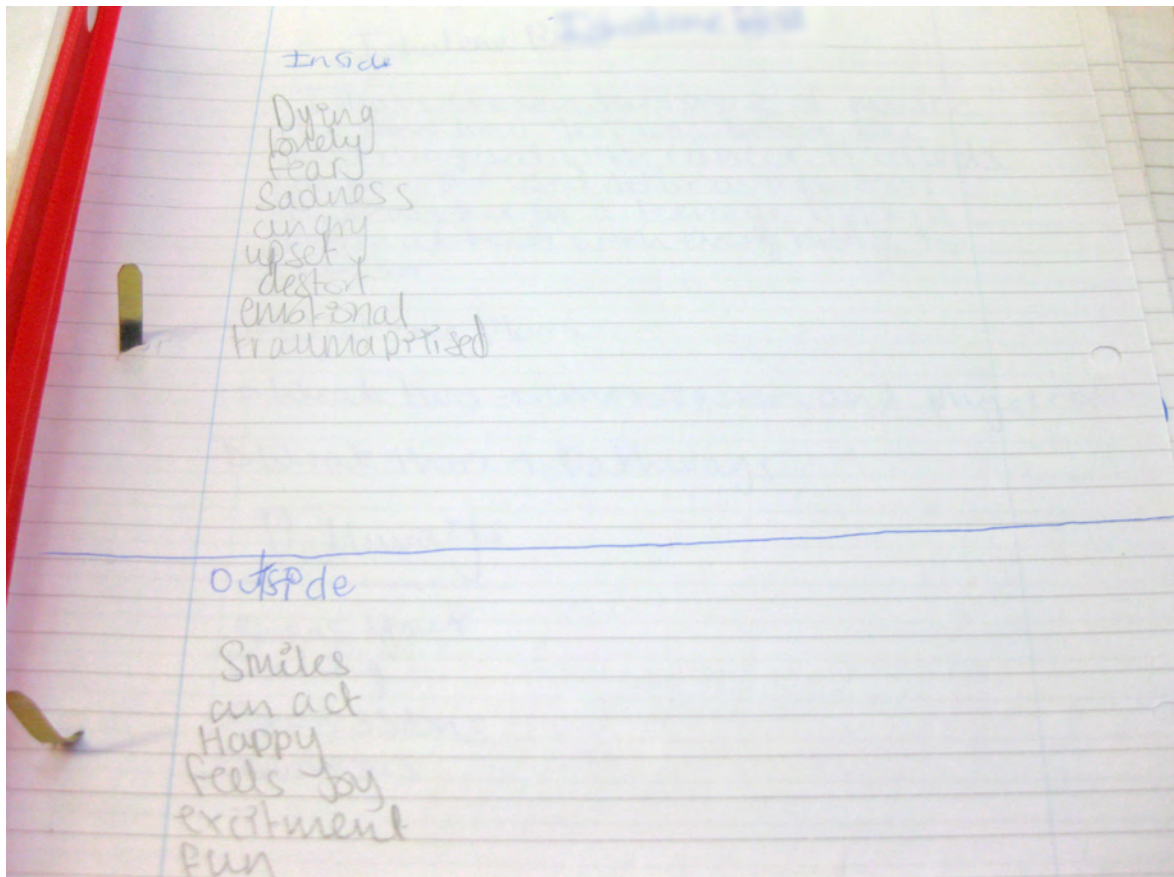


Isakdane

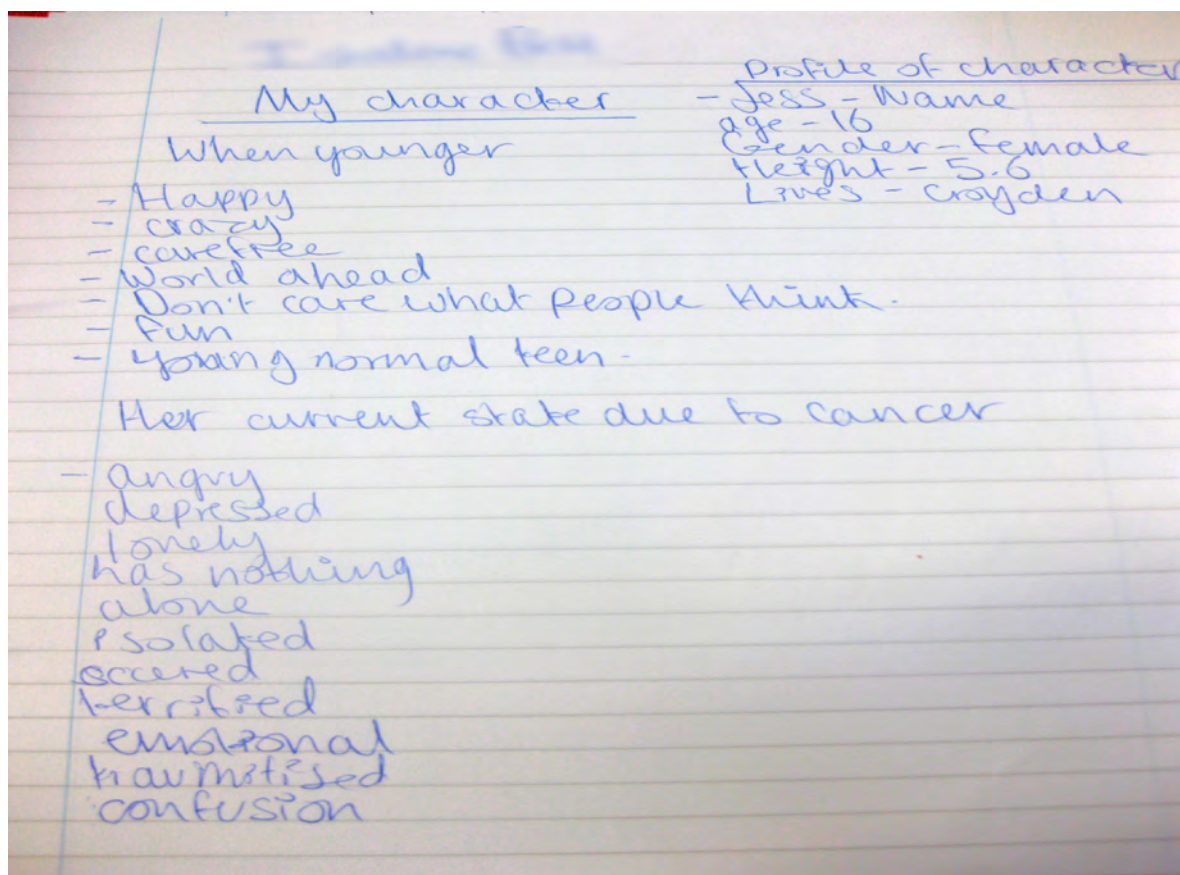
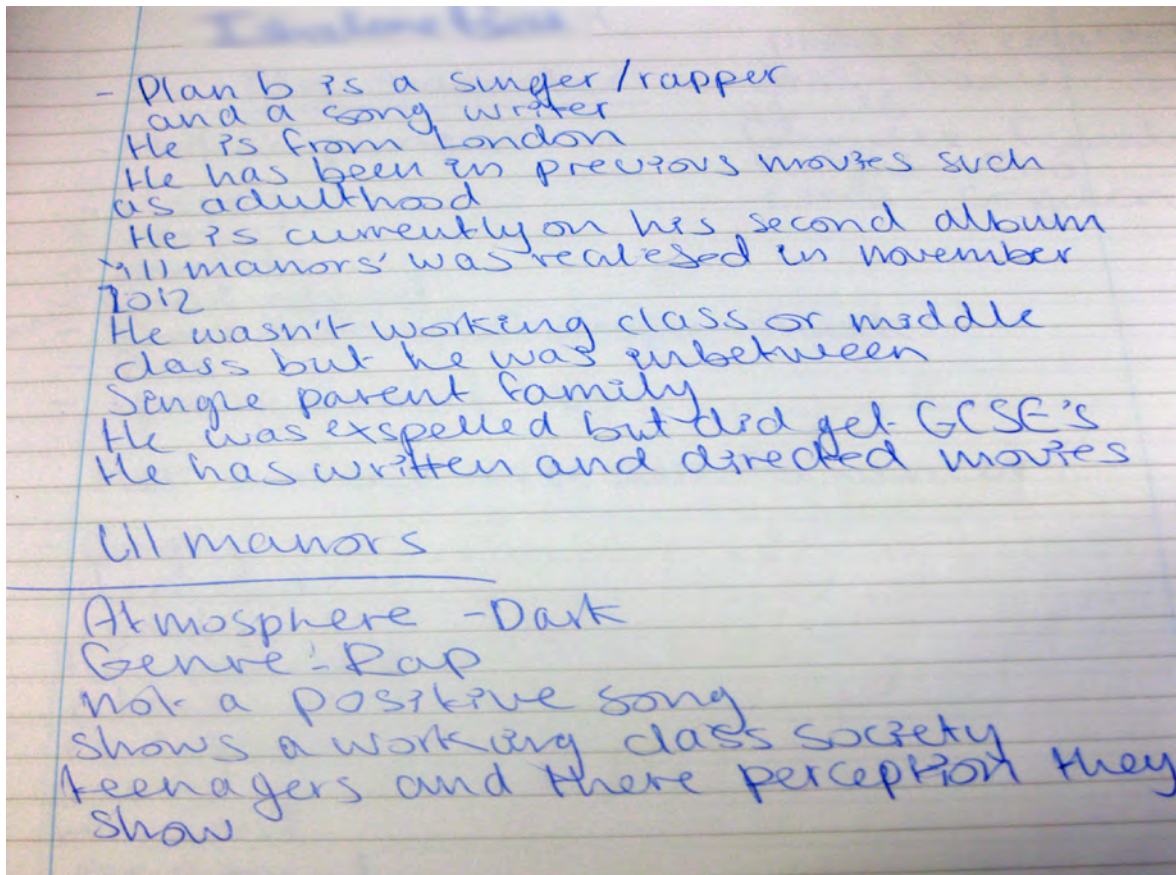
Konstatin Sergeyeovich Stanislavski  
 Russian man, he grew up in one  
 of the most richest families in  
 Russia.

Born 11 January 1863 died 7  
 August 1938 aged 75, Moscow  
 Soviet Union. He was a Russian  
 actor and theatre director  
 born Konstatin Sergeyeovich  
 Alekseyevs - Stanislavski was a  
 stage name that he used in 1884  
 in order to keep his performance  
 secrets away from his parents.  
 The Moscow Art Theatre







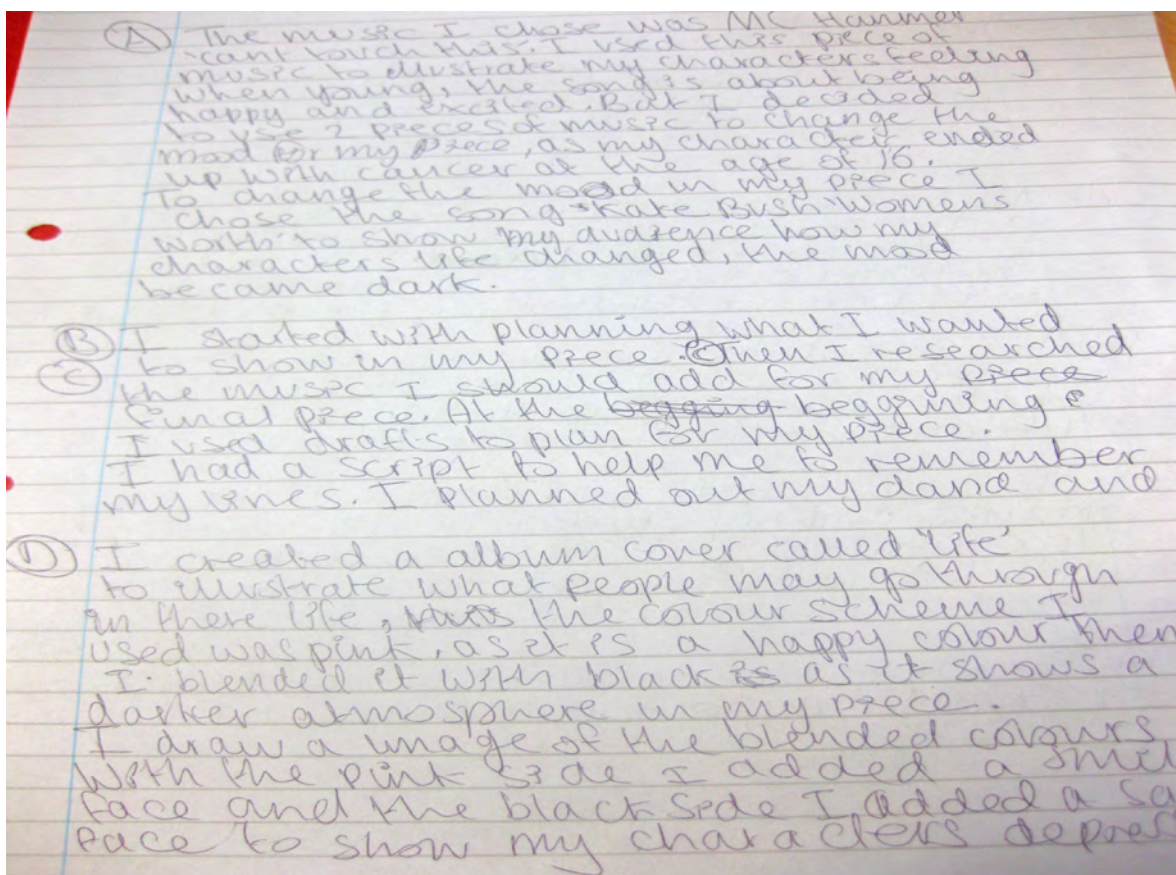
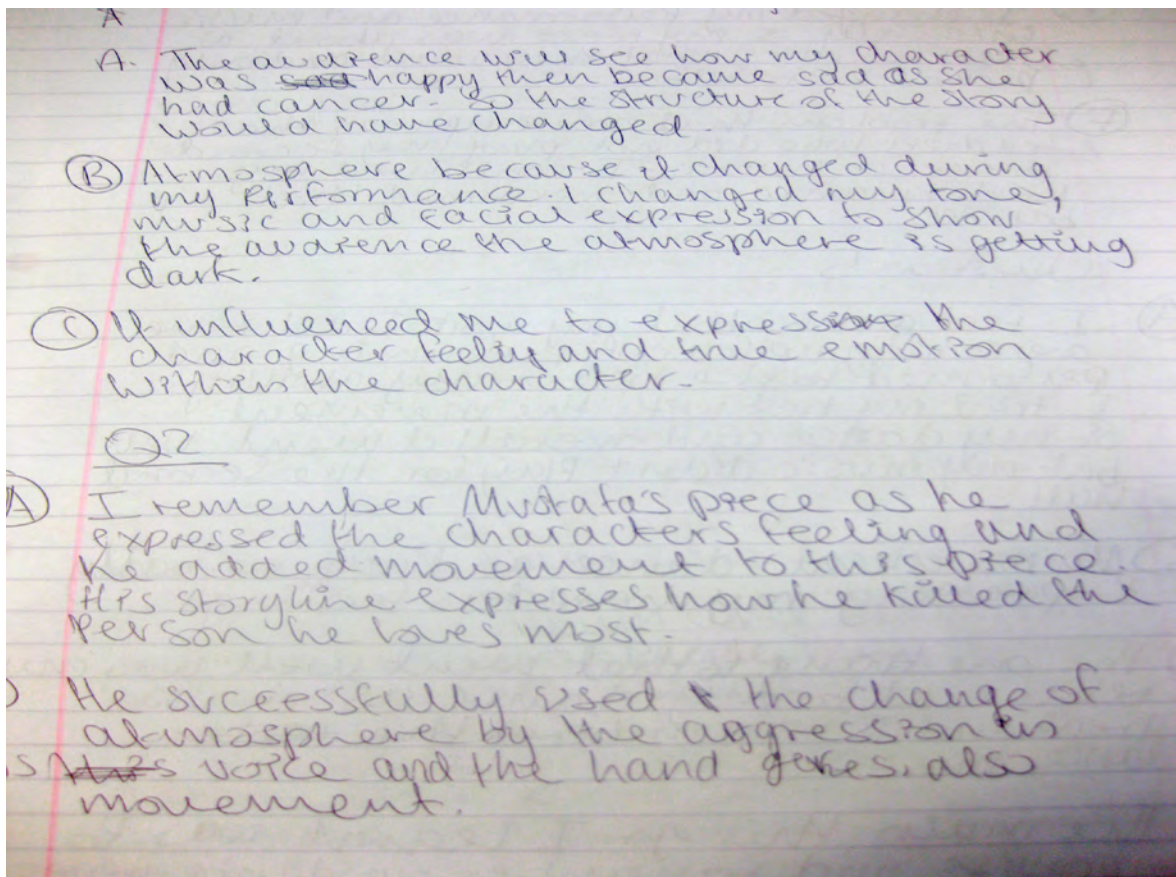




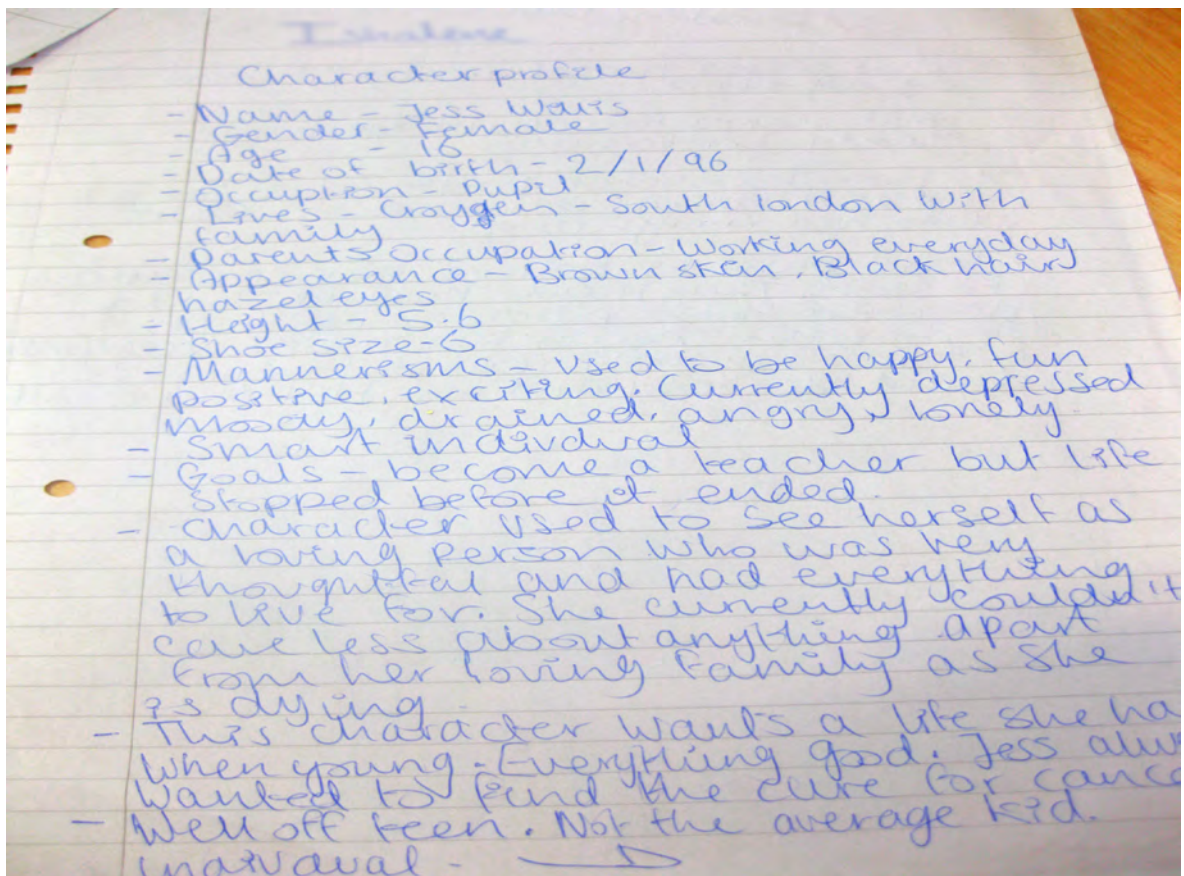
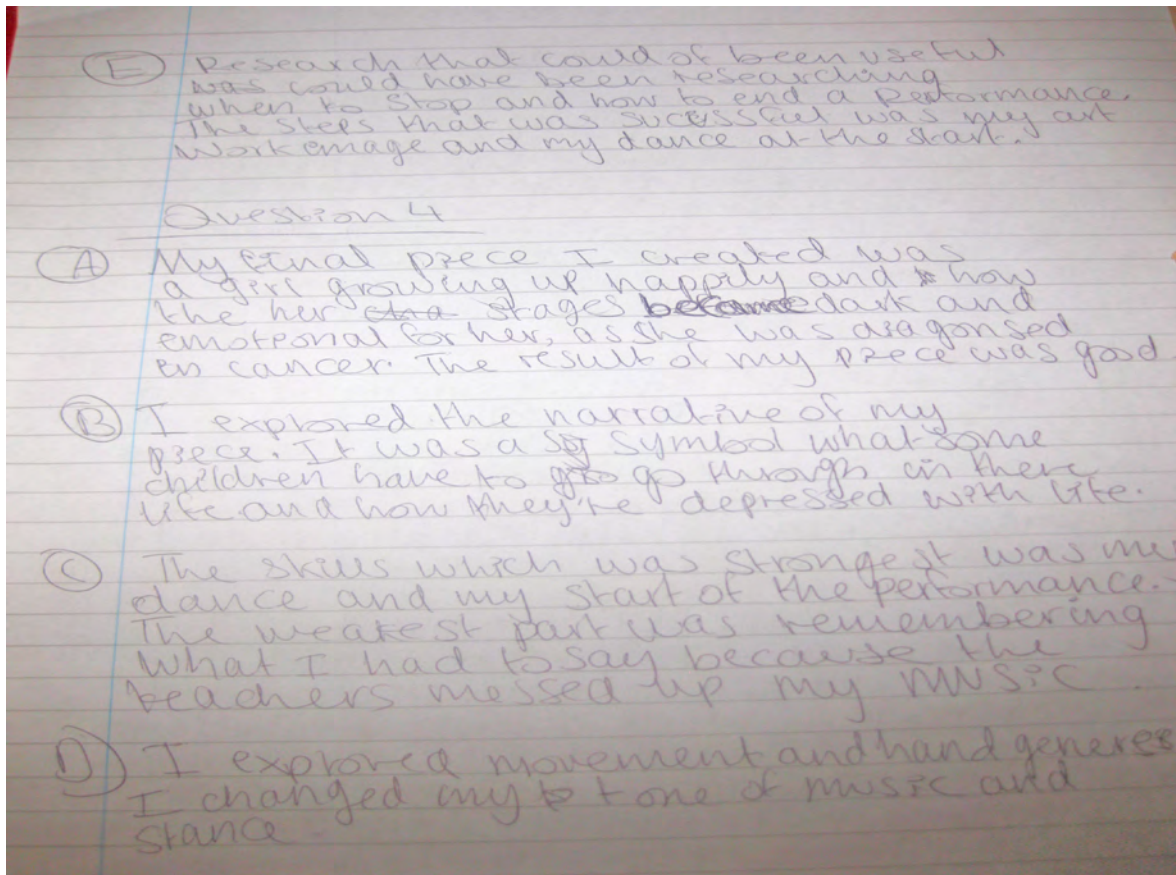
- (AR)
- (A) I studied plan b, kanis stavisky and dizzee rascal.
- (B) The practitioners ~~are~~ <sup>is</sup> the area of study that stood out was the atmosphere plan b created during his video 'til manors'. He created a dark atmosphere for people in everyday life. Furthermore the video was very current and urban. The genre of music was rap. Plan b illustrates to us the perception of people eg. teenagers and people who live in a council estate. The video was aimed at a young audience, also adults on council estates.
- (B) Kanis stavisky used his technique ~~to show~~ that is people acting out there character and changing what they do if you was in there position. He structure what he would do in the situation and performs it.
- (B) Dizzee Rascal expresses his feeling through his genre of music which rap. He speaks about himself and the perception of him; People may think But Dizzee Rascal says he is free.

- (C) The similarities of the practitioners is the symbols they create. All practitioners show what purpose they are trying to create during there performances. They all use music/drama to express their feeling and they have a narrative for there the storyline they want to reflect.
- (A) My performance linked to Kanis stavisky's technique of changing role. Moreover I used dizzee Rascal and plan B way of expressing my character. Feeling through dance and acting.
- (B) ~~Stan~~ Stanislavsky influenced my performance as it taught me to physically and verbally express my characters emotions. My performance symbolised happiness then depression, shortly afterwards.
- (C) The difference between my work is that I changed the emotion of my character during my piece. I used Kanis stavisky's genre to show effect and changed my tone of voice during the performance.
- (D) Overall, Stanislavsky helped me to show my characters emotional memory. It helped me to change the mood of my performance because I used music.











## Thalene Bell

What scares this character? A fear of dying alone.

What makes this character happy? Mainly, her family.

- Is this character polite? Yes, brought up as a loving, good-natured child who had everything.

Jess's parents believe her life is ending too soon. They think no child should die before their parents. They're proud of Jess, the success she 'was' full of dragons with this. They don't realise how Jess is dying mentally and not just physically.

Dear diary, my name Jess

Growing up was lucky exciting for me and my beloved parents. We were excited of what I would become, my mother always told me she put me in this world for a purpose. But little did we know this purpose is heartbreak... I have cancer.

As I was born a only child I was blessed with the worlds luxuries 2 working parents who get payed well and a very intelligent young girl who came to this world to leave with nothing.

All them things I wanted to achieve was snatched away from me. I have nothing. My parents believe am not bothered too much about the cancer, it is just a front I put up because showing my emotion leads to tears. And I can't have that.

If I could stop one thing in life it would be cancer.



You see? Cancer causes heart-break  
 Not just the persons with the cancer  
 but people around them also.  
 As my parents are a huge success  
 I will pray the new member of  
 family will be the success I want.  
 To be the child who makes everyone  
 happy and not depressed.

I will continue to take my days  
 as they come. As without them I'm  
 nothing and I will be lonely with  
 no 1 there. My aim to attempt to  
 live my life to the fullest but all  
 I can do is live my 'Days' to the  
 fullest as my life is half over  
 anyway.

I was here. I've left my mark  
 so every body knows I was here.  
 Even tho am dying depressed I'll  
 be remember in my house for being  
 the late, great Jess of Croydon.  
 All I want is my family to keep  
 strong and not to blame there self  
 as it could happen to anyone.

Yours Sincerely,  
 Jess  
 Toxo

EK 18/12/12

\*=Sing The practitioners that I studied for this unit  
 were Gary Barlow for music Stanislavski for drama  
 and our overall practitioner was Plan B, all manners  
 the

AD1 Gary Barlow's Song Sing characteristics are  
 happiness and joy as it is celebrating historic  
 event in British history.

Stanislavski's work is trying to get the performers  
 to be at their best and not feeling uncomfortable  
 in the role they are playing by for example  
 by using through line.

Plan B's "all manners" is trying to send message  
 about how corrupt the area his is from and  
 other areas are.


AD1 In the Song Sing the two areas of study that  
 show the most are, atmosphere and audience.

The two that show the most in all manners are  
 audience and narrative.

In Stanislavski's work the two that show the most  
 are structure and steps and symbols.

In all manners, the artist plan B is trying to send  
 narrative to send a message to a wide range of  
 audience, whereas in Song Sing Gary is using a happy  
 and joyful atmosphere to connect with a wide range  
 of audience. Stanislavski's use's both and more  
 more of the areas of study to connect with the audience

# TEACHER COMMENTARY FORM: MEDIUM

|  |                       |                  |      |
|--|-----------------------|------------------|------|
| <br><b>OCR</b><br>RECOGNISING ACHIEVEMENT | <b>GCSE</b>           |                  |      |
| <b>Expressive Arts</b>   |                       |                  |      |
| <b>OCR GCSE J367 Unit A692: Working in Response to a Stimulus</b><br><b>Teacher Commentary Form</b>                        |                       |                  |      |
| Centre number  | 12332                 | Year             | 2013 |
| Centre name  | Kingsbury High School |                  |      |
| Candidate name   | Middle Candidate      | Candidate number | 3214 |

**INSTRUCTIONS FOR COMPLETION OF THIS FORM**

- 1 One form should be completed for each candidate in the sample.
- 2 Please ensure that the appropriate boxes and questions are completed.
- 3 Please indicate the assessment band in which you feel your evidence places the candidate for all Assessment Objectives, highlighting **one** of the Limited/Basic/Competent/Skilful/ Accomplished **headings** on pages 2, 3, and 4 for each objective.
- 4 Please highlight the relevant **descriptions** in the marking criteria on pages 2, 3, and 4 that support your decision. Please note that you may highlight descriptions in different bands.
- 5 Please complete the box at the end of each objective with regard to any additional evidence to support your final marks.

**Art forms used**    Art and Design incl. Textiles ☐    Creative Writing ☐    Dance ☐    Drama ☒    Music ☒

**Has any one art form constituted more than 50% to the overall assessment of the component?**    No ☐

**Nature of Realisation**    Drama Performance With Creative Writing Script and Music

**Intended Audience**    Teenagers With Depression

**Nature of Evidence**    Written ☒    CD ☐    Cassette ☐    VHS ☐    DVD ☒

|                         |               |
|-------------------------|---------------|
|                         | <b>Mark</b>   |
| Objective 1 (out of 20) | 11            |
| Objective 2 (out of 20) | 12            |
| Objective 3 (out of 10) | 5             |
| Objective 4 (out of 10) | 4             |
| <b>Total</b>            | <b>32 /60</b> |

Signature \_\_\_\_\_ Date \_\_\_\_\_

GCW165 (Yellow paper) Revised August 2011  
Oxford Cambridge and RSA Examinations

TCF/A692



**AO 1: Recall, select, use and communicate****Limited****0 - 4 marks**

- Understanding of contextual influences occurs spontaneously as a reaction and as a simplistic response.
- The first idea is taken and the easy option looked for in choice of artforms and use of Areas of Study.
- The requirement to select, use and communicate their response to practitioners is recognised
- Produces rudimentary ideas, without refinement, and with no reference to the influence of the work of practitioners, with little or no subject-specific vocabulary, and inaccuracies in spelling, punctuation and grammar are intrusive.

**Basic****5 - 8 marks**

- Basic recognition of contextual influences and their purpose in developing ideas.
- Chooses ideas and artforms in a simplistic way, demonstrating some knowledge of Areas of Study.
- The response to the work of practitioners and its potential impact is superficial.
- Produces ideas that are simple, meeting the minimum needs of the assignment, with little, if any, evidence of refinement, and the briefest of references to the influences of the work of practitioners. There is some use of subject-specific vocabulary and a number of inaccuracies in spelling, punctuation and grammar.

**Competent****9 - 12 marks**

- Recognises with some understanding contextual influences and their purpose on ideas and the development of the skills involved.
- Chooses ideas and artforms after thought and in a deliberate way, demonstrating Areas of Study and how they apply to the work of practitioners. Focus and clarity are sometimes present.
- There is some use made of their response to the work of practitioners and its impact.
- Produces workable ideas with some refinement, reflecting some influences from the work of practitioners. The use of subject-specific vocabulary when used is applied with clear understanding with only occasional inaccuracies in spelling, punctuation and grammar.

**Skilful****13 - 16 marks**

- Has a clear understanding of the role played by contextual influences on ideas, their development and the use of skills, with some reference to connections between them.
- Chooses ideas and artforms after thought and in a deliberate way, demonstrating sound knowledge and confidence in applying the Areas of Study to the work of practitioners. There is consistent focus and clarity.
- References to contexts and influences of the work of practitioners are thorough and made use of in the development of ideas.
- Produces workable and detailed ideas with deliberate and effective refinement, reflecting clearly influences from the practitioners' works studied. The use of subject-specific vocabulary is apparent with mostly accurate spelling, punctuation and grammar.

**Accomplished****17 - 20 marks**

- Demonstrates depth in the understanding of the role played by contextual influences on ideas, their development and the use of skills, making connections wherever appropriate.
- Chooses ideas and artforms after thought and thorough review, with a sense of clear intention. There is a deep understanding of the artforms used, and extensive application of the Areas of Study to the work of practitioners. There is strong and consistent focus and clarity.
- There is evidence of detailed understanding and use of contexts and influences of the work of practitioners in the development of ideas.
- Produces creative, imaginative, detailed and workable ideas with deliberate and effective refinement, reflecting a sophisticated response to the influences from the practitioners' works studied, which provides an excellent basis for future exploration and development. Subject-specific vocabulary is embedded throughout, with accurate spelling, punctuation and grammar.

**Additional Evidence**

XXXX was able to link his ideas from the work of practitioners in a practical way. He showed a clear understanding of how to use Plan B's "Ill Manners" and Gary Barlow's "Sing" and whilst the evidence in his portfolio is a little vague in lessons he was able to articulate his intentions with sound focus on the Areas of Study. Whilst planning, he was focussed on the style of the practitioners and used finger prints of style to develop his ideas. His audience coming from the work of William Hanley. There are some brainstorm and basic notes which back this up, however close teacher one to one work can evidence this more clearly. Presentation is not great but a through line can be seen.

**AO 2: Apply skills, processes and techniques****Limited****0 - 4 marks**

- Simple use of one skill with little or no exploration.
- A style is used but without any planning or knowledge or understanding. It just 'happens'.
- The structure is as a result of what has occurred rather than the deliberate intention of the candidate. If the ideas do work it will be by chance rather than design, with little reference to Areas of Study.
- (Unit A693 only) Uncertain or no links with the commission, and those links that are there lack originality, and are predictable and superficial.



**Basic****5 – 8 marks**

- Simple and basic exploration and application using one or two skills.
- Selects one genre or style with little consideration of alternatives, and simple reference to development.
- Simple development leads to a basic structure and shaping, using minimum skills, and minimum reference to Areas of Study, which might work.
- (Unit A693 only) Links with the commission, but with little originality, often predictable or superficial.

**Competent****9 – 12 marks**

- Competent exploration using some of the skills, processes and techniques involved in the artforms chosen.
- Considers more than one genre or style, and selects with some reference to development.
- Some variety in development leads to a straightforward but competent structure which will work, and which uses some skills, processes and techniques, and draws upon knowledge of the Areas of Study.
- (Unit A693 only) Clear and genuine attempt to interpret the commission with a little originality, possibly sometimes predictable or using cliché.

**Skilful****13 – 16 marks**

- Competent exploration and application with some interesting outcomes, using a satisfactory variety of the skills, processes and techniques involved in the artforms chosen.
- Considers a range of genre and styles, and makes a thoughtful selection taking full account of the ideas developing.
- Some interesting ideas in a competent development, which leads to sound structures which should work well, and that use a range of skills, processes and techniques, confidently accessing the Areas of Study.
- (Unit A693 only) Imaginative attempt to interpret the commission with some originality and without cliché.

**Accomplished****17 – 20 marks**

- Creative, imaginative and accomplished exploration and application using the skills, processes and techniques involved in the artforms chosen.
- Detailed knowledge of a wide range of genres and styles underpins a creative and imaginative selection, entirely appropriate to the way the ideas are developing.
- Creative and imaginative development leads to a strong and sophisticated structure, which is likely to be very effective, and which makes accomplished use of skills, processes and techniques, drawing extensively on the Areas of Study.
- (Unit A693 only) Creative and consistent attempt to interpret the commission with originality without any superficiality or predictability.

**Additional Evidence**

During the exploration process XXXX made some very deliberate choices whilst working on his creative writing and music, taking ideas from the work of his practitioners. He experimented with chord patterns and motifs although evidence of these is scarce in his portfolio work. He was able to consider with some insight the Areas of Study and had a very clear intention when he was developing his character. There is evidence of the work of Stanislavski and he is able to explain how he intended to use this method in the development of his character. Presentation is poor again, but a logical progression can be followed - Just. Teacher evidence forms the stronger evidence for this mark.

**AO 3: Communicate ideas****Limited****0 – 2 marks**

- There is an attempt at communication.
- Identifies but with little use made of a few of the relevant skills, techniques and compositional elements needed for a successful realisation.
- Understands something of the relationship between the arts, and of the need for the arts to work together, and how this relates to the Areas of Study.

**Basic****3 – 4 marks**

- Communicates at a basic and simple level.
- Some indication of thought having gone into the use of a few of the relevant skills, techniques and compositional elements needed for a successful realisation.
- Demonstrates basic understanding of the interaction between the artforms used, referring to Areas of Study, but probably theoretically rather than through the realisation of ideas and planning.

**Competent****5 – 6 marks**

- Communicates competently.
- Clear attempt to use some of the relevant skills, techniques and compositional elements needed for a successful realisation.
- Satisfactory understanding of the interaction between artforms, and of the Areas of Study, with some of this understanding reflected in their use within the realisation.

EK

18/12/12

\*=Sing The practitioners that I studied for this unit were Gary Barlow for music Stanislavski for drama and our overall practitioner was Plan B, all manners the

Gary Barlow's Song Sing characteristics are happiness and joy as it is celebrating historic event in British history.

Stanislavski work is trying to get the performers to be at their best and not feeling uncomfortable in the role they are playing by for example by using through line.

Plan B's "all manners" is trying to send message about how corrupt the area his is ~~for~~ from and other areas are.

In the Song Sing the two areas of study that show the most are, atmosphere and audience.

The two that show the most in all manners are audience and narrative.

In Stanislavski's work the two that show the most are structure and shape and symbols.

In all manners, the artist Plan B is ~~trying to~~ using narrative to send a message to a wide range of audience, whereas in Song Sing Gary is using a happy and joyful atmosphere to connect with a wide range of audience. Stanislavski uses both and more of the areas of study to connect with the audience.



My performance linked to Sing as I used to create the atmosphere to my piece and I used the Chords.

My performance linked to ill manners as I used the term ill to create my character as a mentally ill person.

My performance ~~the~~ links with Stanislavski's work as I had a through line to help focus on my role.

I think ~~Sing~~ Georg Barlow's Sing influenced my work the most as I used the Chords and the bass to create the ~~atmosphere~~ atmosphere in my piece.

Over all I followed the practitioners very closely. I ~~try~~ tried to use one thing from all of the pieces of work I saw for example I used Stanislavski's technique of using a through line, I used Chords from Sing, and I tried to create a narrative like Plan B in ill manners.

I got my ideas from this starting point as I picked out of my mind p by B.O.B and then after hearing ill manners p by Plan B I decided that my character was going to be ill, but as I picked out of my mind by ~~p by~~ B.O.B that my character was going to be mentally ill.

one other ideas I had ~~was~~ were losing a loved one and ones or falling ~~in~~ in love, I picked ~~this~~ ~~the~~



EK

18/12/12

else was doing theirs on love.

When coming up with the idea I did <sup>Brainstorms</sup> and pathways. I then picked the best 3 ideas and did pathways for them after this I selected the best idea.

When I did researching I looked up all of the practices and tried to find as much information as possible.

As I was planning I did roles on the wall, scripts and stage plans so it was easier for me to deliver my monologue on the day.

I integrated my music into my drama by playing my tune during my monologue.

I could of done more research Stanislavski techniques.

My final piece was about a ~~man~~ mentally unstable male that has lost control and Lina's family.

In drama I explored the Stanislavski technique for example through lines. In music I explored different music websites for example Sibelius online.

The skills that was my strongest were the techniques and my weakest was using the different websites as I didn't really understand



02

The main technique I used was through lines.  
for drama and for music it would be being  
able to use cubase.

One problem I had was using cubase I solved it's  
by asking the teacher for help.

02

Individual / Solo > Integrated CW of A  
| monologue plan B.

• music

Areas of study

Evidence

p: charts

Lesson log

Research

planning

Explanation

for p: of

Evaluations.



A of S  
195

A02

Character

on set  
teaching

History  
family  
Time  
Name

Situation  
name  
age  
sex  
Race / religion

Background  
(Narrative)

What does character do

Background:

Always in the wrong place at the wrong time  
clubs.

getting in trouble for things he didn't do  
is smart but also gets stupid  
gets out with the wrong people.

A02

physical expression

Body language

Lesson 3 A01

create character → physicality

Character

5. F

the truth

Diary entry - out  
voice  
paper

F.E. or getting  
erotic - voice  
silence - movement

what atmosphere  
why? AOS  
how

Authentic plan  
Starting point

(love)

Brown skin.

Character profile  
narrative

S.I. Symbolic

thought bubble picture  
thought

Draw character.

diary entry.

I will try and create or set atmosphere then turn  
into a happy atmosphere & I am trying to  
create these 2 atmospheres because in my  
view the character is upset and annoyed but  
then becomes happy as he falls in love at  
first sight. I am going to create these 2 physical  
expression and body language.



1st draft.

Dear diary

Jan 15

P02

Today I was out with my friends at the shopping center. I bought some new shoes but my friends and I were accused of stealing them and we were taken to the security office. When I left I saw her the love of my life and I don't even believe in love she must be a witch and I'm under her spell.

Plan B

Plan B  
Research

Artist = Sing / Rap  
did grime  
written movie  
in Anarchy, the Sweeney

(P01)

Ben Drew 22 October 1983  
Forest Gate London.  
3 major album releases  
111 manors!  
Life in London  
What he thinks is wrong with London  
Symbolism  
commenting on class



who knows what it's all about  
 What did that chief say? Something bout the kaisers  
 Kids on the street no they never miss a beat  
 never miss a cheap thrill when it comes their way  
 Let's go looting  
 no not Luton  
 the high street's closer cover your face  
 and if we see any rich kids on the way we'll make 'em wish they stayed inside  
 there's a charge for congestion, everybody's gotta pay  
 do what Boris does... rob them blind

## CHROUS

Oi! I said Oi!  
 What you looking at you little rich boy?  
 We're poor 'round here, run home and lock your door!  
 Don't come 'round here no more, you could get robbed for  
 real (yeah) because my manors ill  
 My manors ill  
 For real  
 Yeah you know my manors ill, my manors ill!

## MIDDLE 8

Oi (Oi) Oi (Oi)  
 We've had it with you politicians  
 Oi (Oi) Oi (Oi)  
 you bloody rich kids never listen  
 Oi (Oi) Oi (Oi)  
 There's no such thing as broken Britain *nothing wrong with it the*  
 we're just broke in Britain  
 What needs fixing is the system *→ social system*  
 not shop windows down in Brixton  
 Riots on the television  
 you can't put us all in prison

## CHORUS

Oi! I said Oi!  
 What you looking at you little rich boy?  
 We're poor round here, run home and lock your door!  
 Don't come round here no more, you could get robbed for  
 real (yeah) because my manors ill  
 My manors ill  
 For real  
 Yeah you know my manors ill , my manors ill!



AOS

(A1)

Symbol  
 (politics) act as a  
 Symbol of everybody  
 Spokes and  
 mirrors (lies)  
 fuel the fire  
 Urban sugars  
 (honey/city)  
 sitting about  
 sitting around  
 (bored)

Motif  
 O:  
 ill manors  
 council house

Structure +  
Shape:  
 Verses Verse  
 Chorus  
 Verse  
 Chorus.

Social / historical  
 22nd October 1983  
 father left when child  
 first gave London  
 grime  
 excluded (3 GCSE)

genre:  
 Hip Hop  
 Rap.

Ill manors  
Plan B

narrative:  
 Social class  
 politics  
 Middle class  
 working class  
 what is wrong with London

Atmosphere:  
 Dark  
 heavy  
 angry

Audience:  
 Everyone  
 young teens  
 trying to change peoples  
 opinions

ok card

genre: British comedy.

AOS

monologue

lots of regret  
remorse  
dirty sordid why that she  
lost  
her virginity

Slow Dance on the Killing Ground  
 By William Hanley America 1978

Rosie's Monologue  
 motif: innocence  
embarrassment

Rosie is 16 and rather plain with thick round glasses and bucked teeth, she is explaining how she got pregnant.

If you knew me better you'd see that this is exactly the kind of thing that's likely to happen to me. Getting pregnant, I mean. The point is it was my first time, I was a virgin before that. Wouldn't you know it, I'd get caught? Asides from everything else, I'm not lucky either. You see, If I was lucky, Wayne and I could've succumbed to our silly little passion and that would've been that, the end of it. And Milton Keynes, of all places. At least if it'd been in some nice flat in a nice village, say, with the sound coming through the window of traffic and people, the breeze blowing the curtain over the bed, like in the films. But, No. I lost my virginity in the attic of an old house in Milton Keynes. Wayne's grandmother's house. On a rainy day in spring on the floor of the attic in his grandmother's house, listening to the rain on the roof, breathing the dust of old things.....And what comes next but his grandmother who was supposed to be in London for the day. But instead she's suddenly standing in the attic door, attracted there, no doubt, by the scuffling of the imminent consummation. So she's standing there, screaming: (Rosie Bangs the table)  
 "Stop that! Stop That this instant!"  
 Needless to say, it was out of the question.  
 topping. At that particular moment. I mean, Sex is like a flight over the sea, one reaches the point of return.....I guess it sounds funny now, but, you know, at the time.....it was pretty rotten. Sordid, I mean.....  
 It wasn't at all the way it was supposed to be. And Wayne, of all people. A girl finds herself in this predicament, this condition, she'd at least like to be able to think of the cause of it as being some clever, gorgeous guy with a six pack and dreamy eyes. But Wayne... Wayne is six foot two, about 10 stone tops and not the brightest star in the sky. That's about the best I'll ever be able to do, I know it. (She smiles and snorts). Ever since I found out I was pregnant I've been walking around with a face down to ere and my mother kept saying  
 "What's the matter with you, anyway, I just don't know what's got into you lately".  
 So, finally I told her:  
 A kid named Wayne, as a matter fact.....  
 Oh, well I just keep telling myself:  
 "Remember Rosie, like in the song.....Someday my prince will come.....  
 Snow White....."



Kingsbury High School  
Component 2 – Our Country's Good by Timberlake Wertenbaker

*Duckling's Monologue Act 2 Sc 8*

*Duckling Makes Vows*

*Night. Harry, ill. Duckling.*

**Duckling** If you live, I will never again punish you with my silence. If you live, I will never again turn away from you. If you live, I will never again imagine another man when you make love to me. If you live, I will never tell you I want to leave you. If you live, I will speak to you. If you live, I will be tender with you. If you live, I will look after you. If you live, I will stay with you. If you live, I will be wet and open to your touch. If you will live, I will answer all your questions. If you live, I will look at you. If you live, I will love you.

*Pause*

If you die, I will never forgive you.

*She leans over him. Listens. Touches. Harry is dead.*

I hate you.

No. I love you.

*She crouches into a foetal position, cries out.*

How could you do this?

Harry = jealous  
 closet breast

1988

worked  
 with  
 prisoners  
 emotive to learn

what it

would

be

when

power

different

levels

of

power.

Henry will in a

play

based on

a relationship



**Kingsbury High School**

Component 2- 'Caliban's Monologue' The Tempest - William Shakespeare 2005

staged in 1611  
described as tragedy/comedy  
story of revenge

**Caliban:** I must eat my dinner.  
This island's mine, by Sycorax my mother,  
Which thou tak'st from me. When thou cam'st first,  
Thou strok'st me and made much of me, wouldst give me  
Water with berries in't, and teach me how  
To name the bigger light, and how the less,  
That burn by day and night: and then I lov'd thee  
And show'd thee all the qualities o' th' isle,  
The fresh sprigs, brine-pits, barren place and fertile.  
Curs'd be I that did so! All the charms  
Of Sycorax, toads, beetles, bats, light on you!  
For I am all the subjects that you have,  
Which first was mine own king: and here you sty me  
In this hard rock, whiles you do keep me from me  
The rest o' th' island.

Prospero - powerful character (Wizard)  
civilised against uncivilised  
powerful language  
romance  
main plot line:  
Prospero trying to get revenge on brother who stole the throne

A of S  
1975

A02

**Character**

History Situation  
Family Name  
Time Age  
Place Sex  
Race/religion  
What does character do  
Background (Narrative)

Background:  
Always in the wrong place at the wrong time  
clubs.  
getting in trouble for things he didn't do  
is smart but gets all stupid  
messes up with the wrong people.

A02

physical expression  
body language



*Narrative* *AD*

*Song about singing* **Sing** *simple.*

Gary Barlow and Sir Andrew Lloyd Webber

Some words they can't be spoken only sung *happy & joyous*  
 So hear a **thousand voices shouting love**

*waited* There's a **place**, there's a **time** *when → now!*  
*not* In this life when you **sing** what you are **feeling**.  
*important* **Find your feet, stand your ground** *positive thing - confidence.*  
 Don't you see  
 Right now the **world is listening to what we say** *something important to say*

Sing it **louder**, sing it **clearer**  
*it's* Knowing **everyone** will hear you,  
 Make some noise, **find your voice tonight** *having an opinion.*  
*clinging* Sing it stronger, sing together  
**Make this moment last forever** *a happy moment*  
**Old and young** *everyone.*  
 Shouting love tonight

To sing we've had a **lifetime to wait** *build up - queen's life time*  
 And see a **thousand faces celebrate** *what? the queen performs from commonwealth*

*are* (You brought **hope**, you brought **light** *Singing together.*  
**Conquered fear**, no it wasn't always **easy** *if something is worth doing is always*  
 Stood your ground, kept your **faith** *the Head of the Church of england*  
 Don't you see  
**Right now the world is listening to what we say** *literally*

*Children - future*  
*maybe if the world*  
*stayed to children it might*  
*a better place?*

Commonwealth

- performers.
- cultures.
- celebrating multi-cult

African children choir  
military wives  
Sydney Symphony Orchestra  
Stuart drummers  
All Saints Choir  
Rastafarian Community  
Ayub Ogda  
Geoffrey Gurnum Rimping  
The jolly boys  
The Australian federal police pipes and drums  
The Alpha boys  
Ernest Ranglin  
Sly Dunbar + Robbie Shakespeare  
Royal Solomon Islands Police Force Band.  
Nersisimk  
Elizabeth Simpson  
Rebecca Ellen Marshall

ADL



# Sing

music  
lyrics

by gary barlow  
and  
Sir andrew loyell webber

Jubilee Sing. Cont. performers.

Audience - written for queens diamond Jubilee  
- music bringing people together.  
millions. - 😊

Celebration  
uplifting  
happy  
joy

## Structure:

The way the music is put together.

Intro - pian

verse - solo

solo + choir < crescendo  
(get louder)

Chorus - everybody

verse - solo

solo + choir < crescendo



ard monologue

1 S.P. — Drama —

B.O.B — music —

out of my — tense  
mind

Drama — Chary goes to mental home because

S.P. —

B.O.B — music —

out of my  
mind

1 Areas of Study

Narrative:

Character loses mind.

Atmospheric:

Tense

awkward.

Audience:

Students and young adults.



## Sing

Gary Barlow and Sir Andrew Lloyd Webber

Some words they can't be spoken only sung  
So hear a thousand voices shouting love

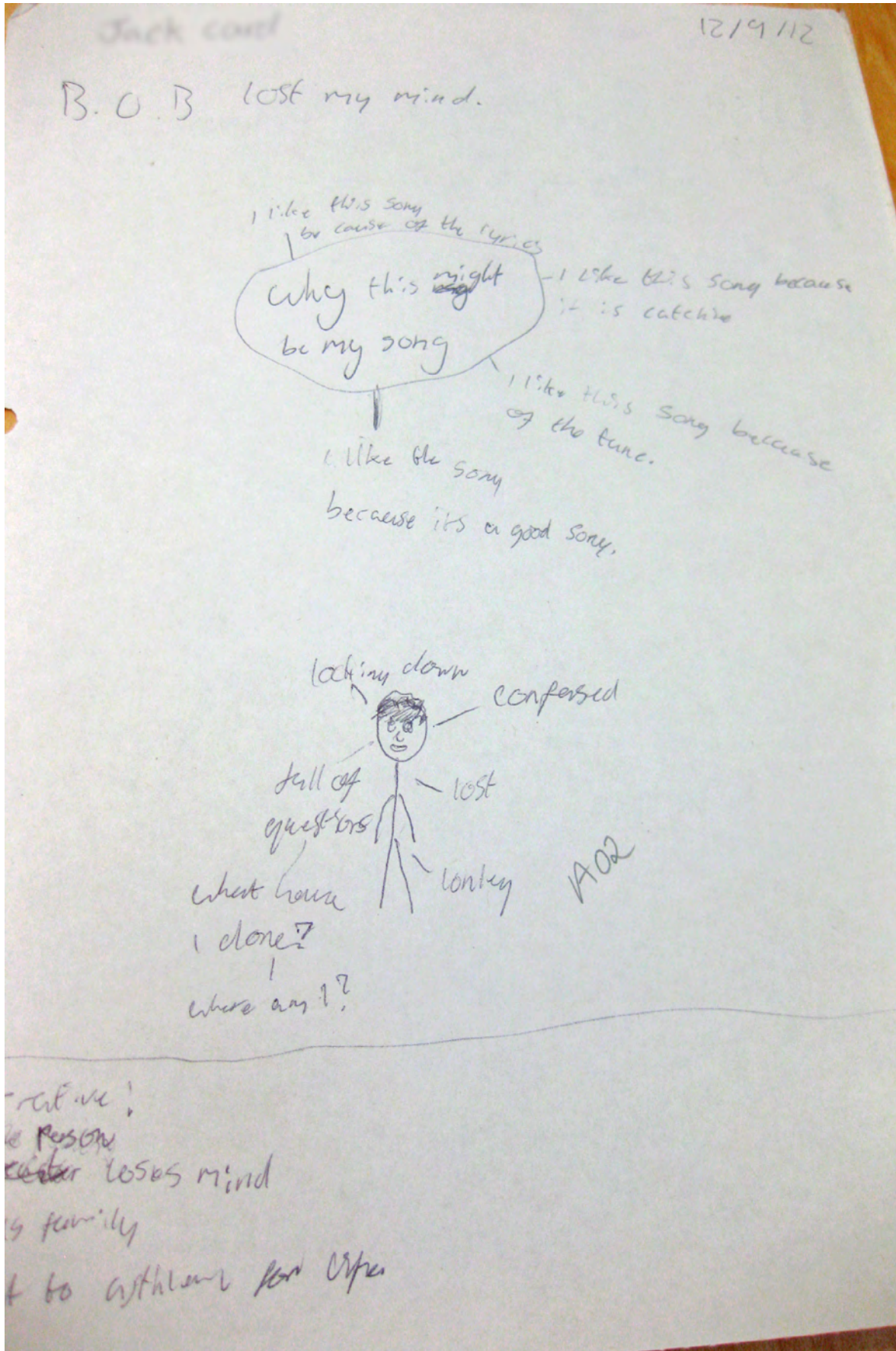
There's a place, there's a time  
In this life when you sing what you are feeling  
Find your feet, stand your ground  
Don't you see  
Right now the world is listening to what we say

Sing it louder, sing it clearer ☾  
Knowing everyone will hear you,  
Make some noise, find your voice tonight  
Sing it stronger, sing together  
Make this moment last forever  
Old and young  
Shouting love tonight

To sing we've had a lifetime to wait  
And see a thousand faces celebrate

You brought hope, you brought light  
Conquered fear, no it wasn't always easy  
Stood your ground, kept your faith  
Don't you see  
Right now the world is listening to what we say







## music Pathway:

Ad

idea start:

dreams to create a loud crazy noise. As character is mentally ill, ~~the~~ always angry and crazy.

development of idea:

added symbols to the drums to make music sound even more crazy for my mentally ill character "Jim"

Final idea:

I add the bass from the song "Sing"

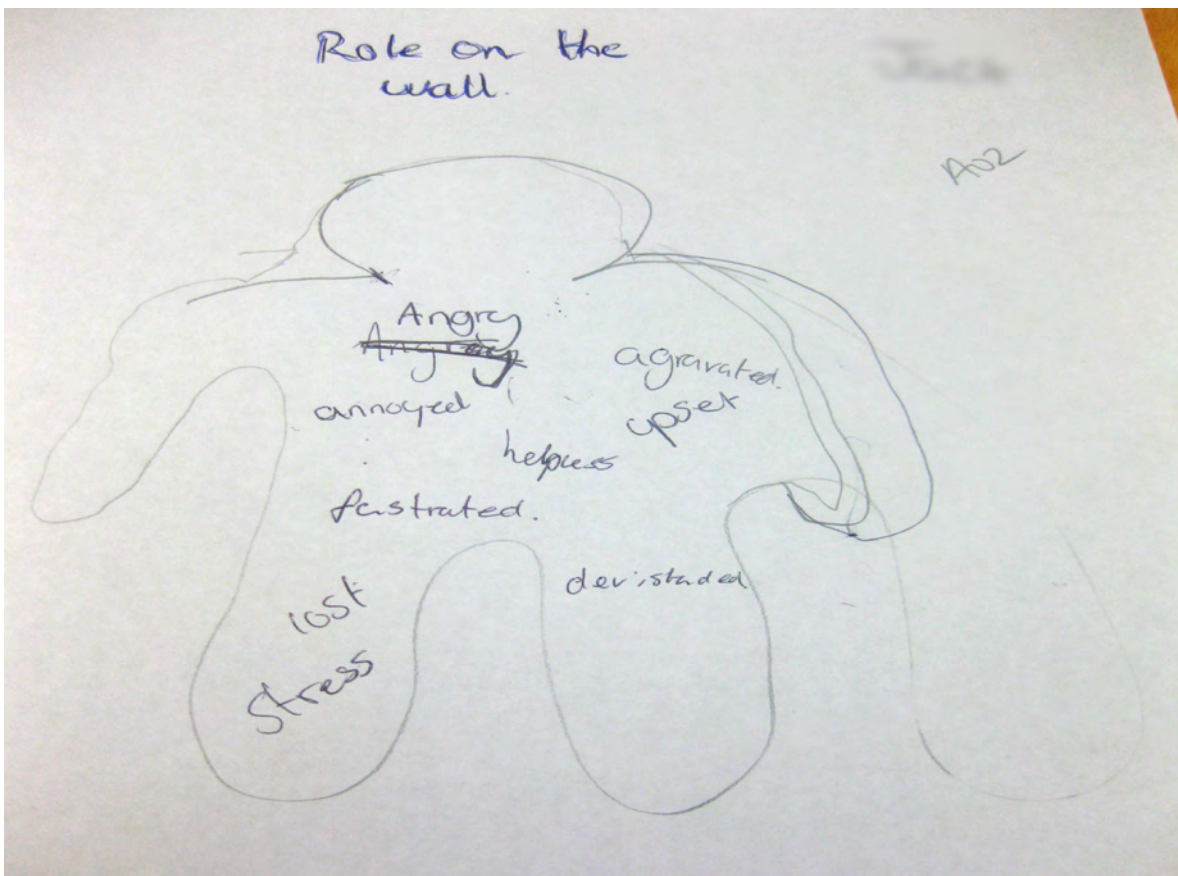
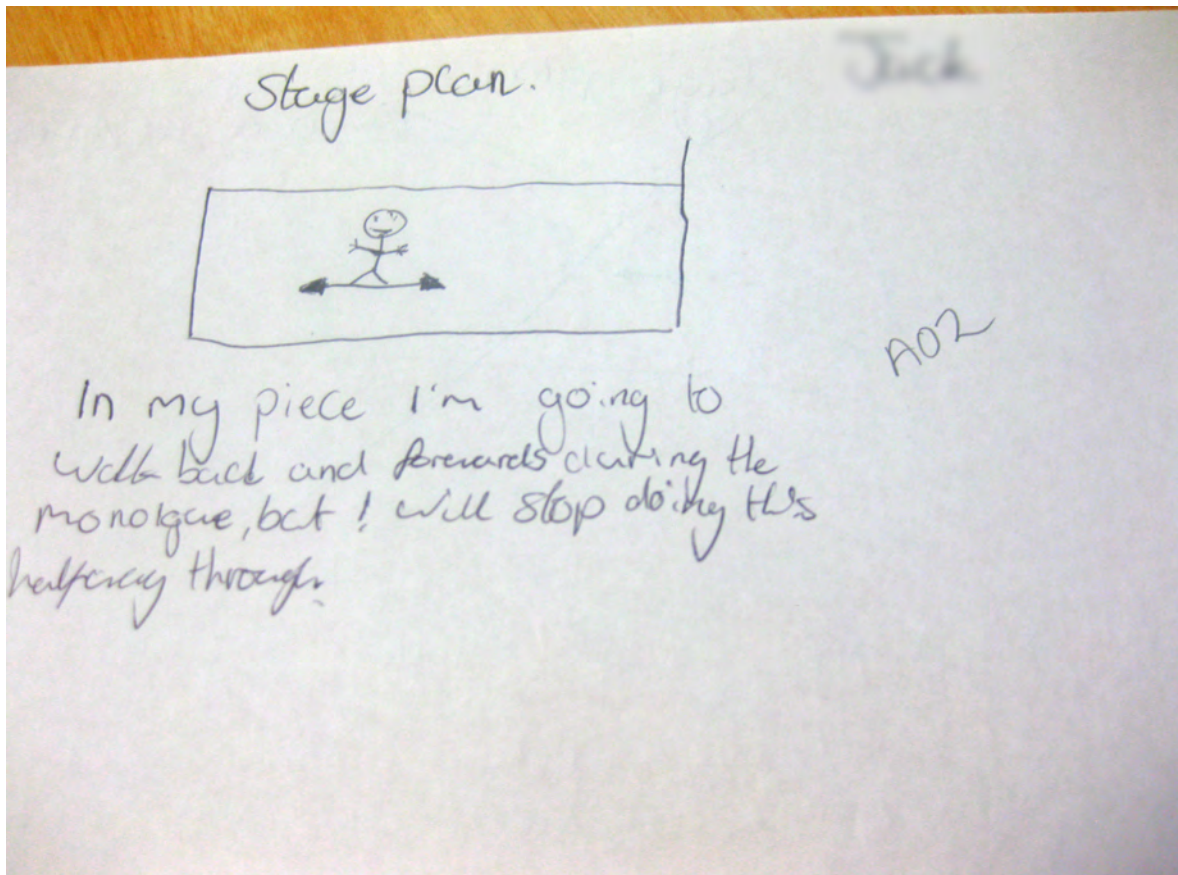
Bass Xylophone

Sing

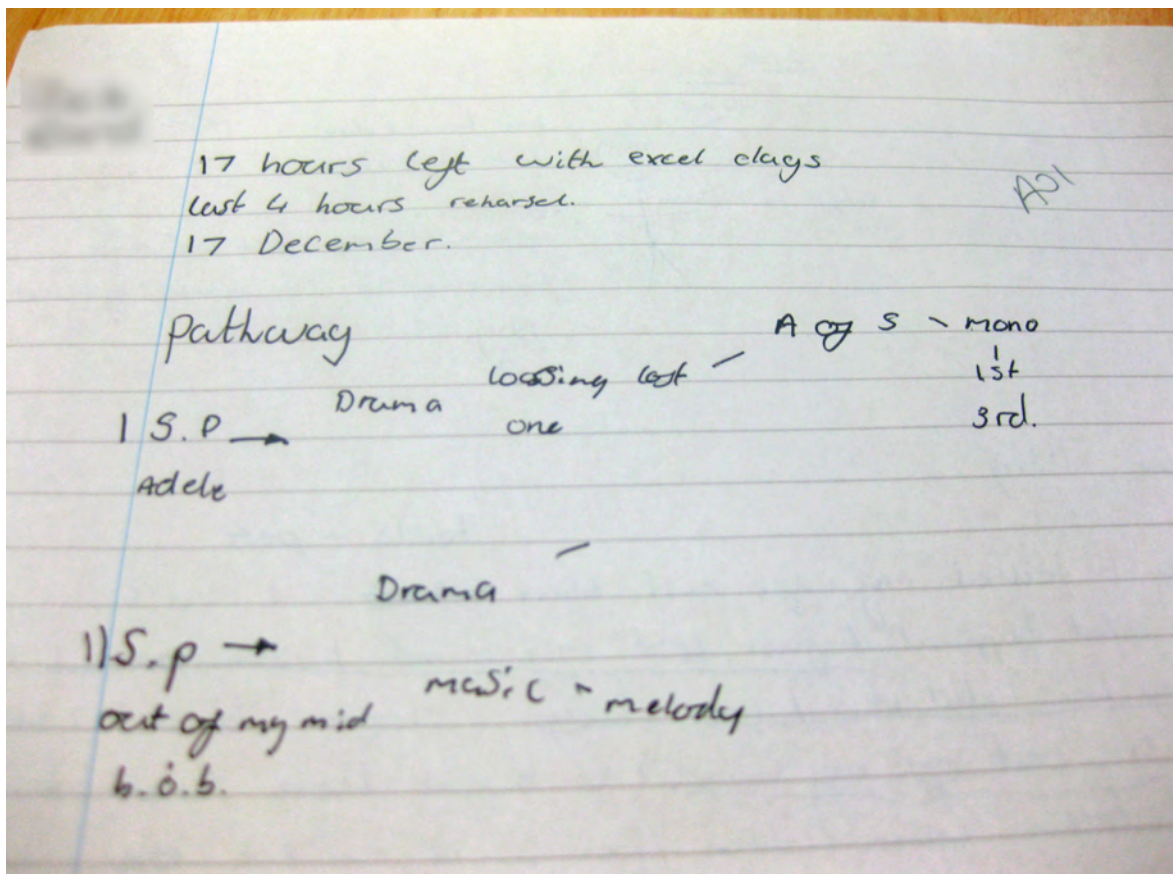
Handwritten musical notation for Bass Xylophone and Sing. The notation is on three staves. The first staff has notes G, G, C, C, GB, GB. The second staff has notes CG, CG, GB, GB, CG, CG, G. The third staff has notes G, C, E, C, G, G, C, D, E, D, A, D. There are red and blue arrows pointing to the 'Sing' text.

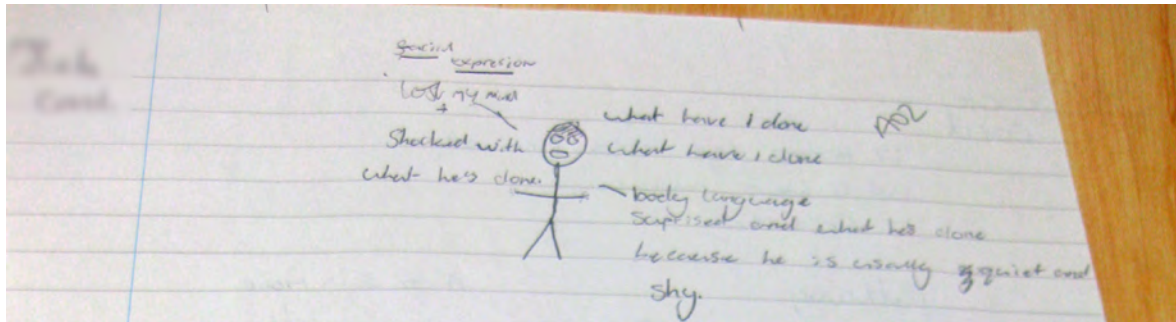
I used this because because it I think it  
the best bit of music from the song











Dear diary

kids + pets

though today I killed my wife and three ~~kids~~ I don't know what happened I just lost my mind, I snapped I need to know why I did it, I need help I chopped them into little bits, in out of my mind. I've put them somewhere and I'm not telling you where you will snitch on me I've told you too much already. I'm so angry the medication makes me so happy but I have no one to be happy with.

note: 'what have I done'

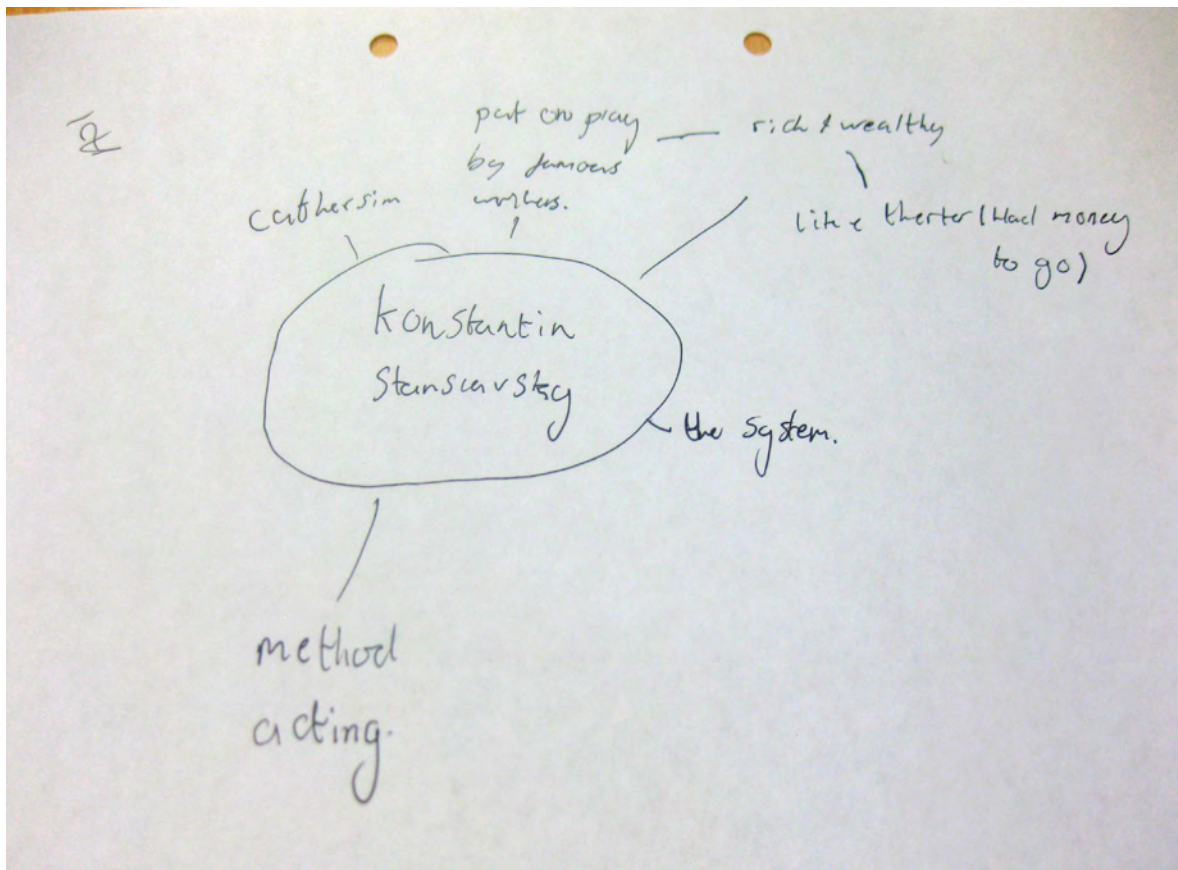
super objective: to gain control of his mind.

today I killed my wife and three kids I don't know why I did it, I snapped, I need help I'm out of my mind. I put them somewhere and I'm not telling you where you will snitch I have told you too much already. I'm so angry the medication I'm on makes me so happy, but I have no one to be happy with.

Emotional memory:

in need of help; hit by car





Character profile.

A02

Name: Jim  
 Age: 25  
 gender: male  
 Job: builder  
 Family: wife, 2x children (murdered. all 3 of them)  
 Hobbies: football, gym, Athletics  
 Likes: football, Athletics going out.  
 Dislikes: happiness.



I want the audience to feel upset ~~and sorry~~ for the character because of his illness, and I also ~~the~~ want them to feel ~~like~~ like the character ~~am~~ I am being. A02

I want the atmosphere to be tense and full of anger because I want the atmosphere to be like the character 'angry and tense' A02

How will you achieve this:

Born 1989

~~Long~~ Jim.

mentally ill - ADHD

diagnosed 2 years

went to a mental institution 6 ~~month~~ months ago after he killed his family.

Signed him self in.

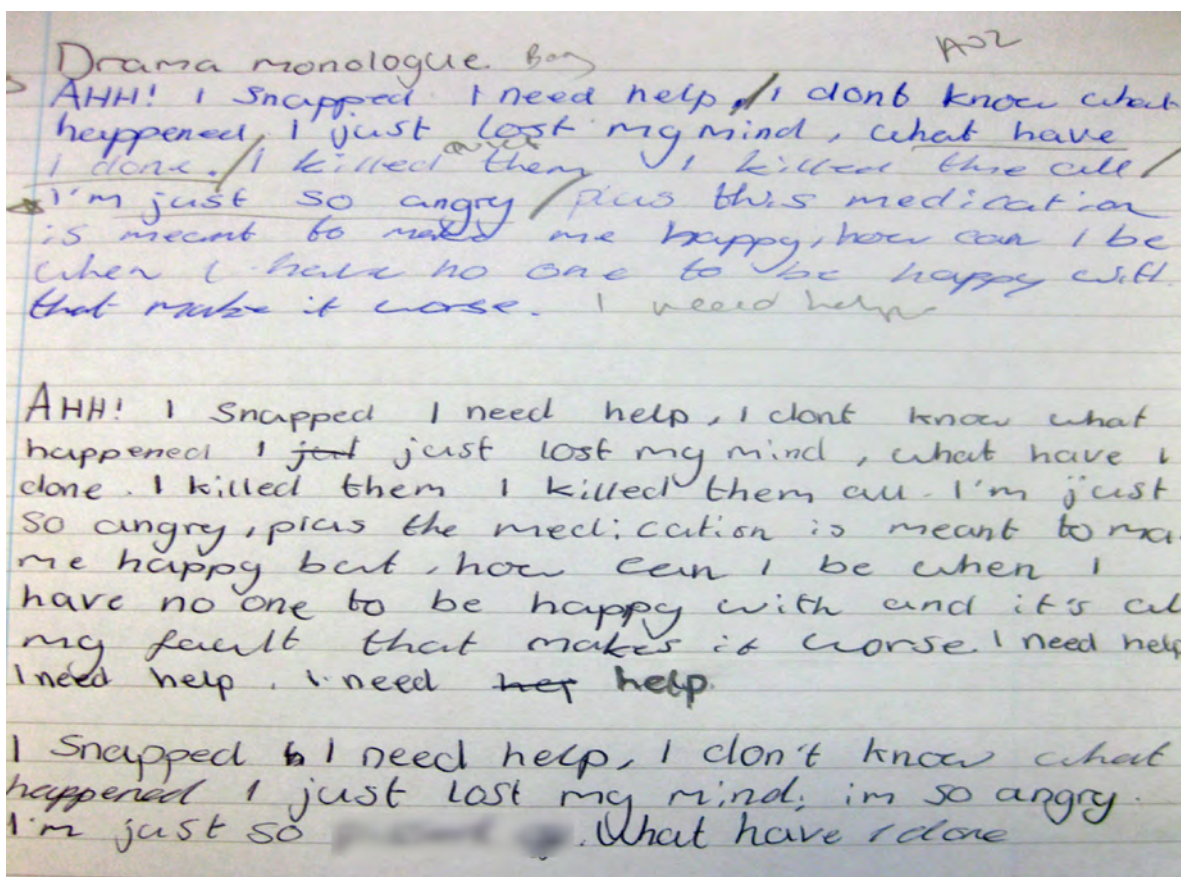
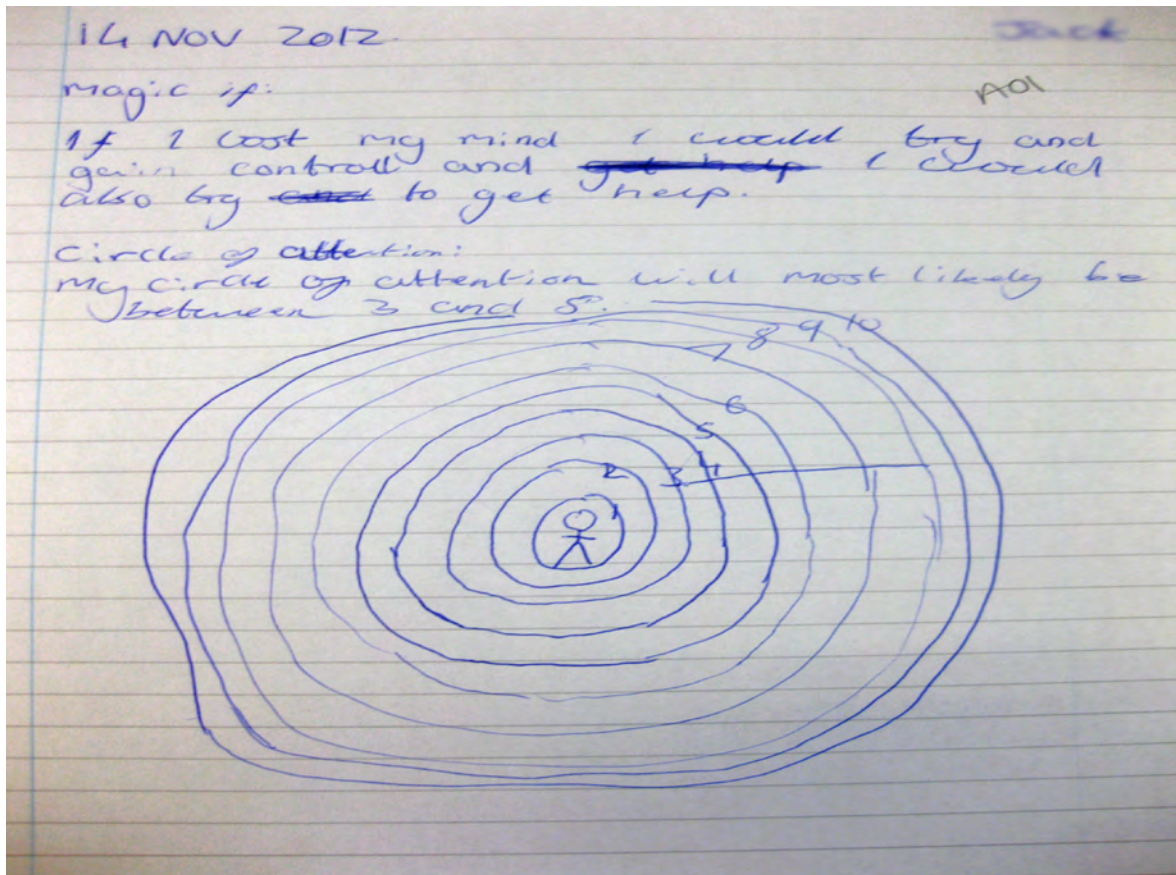
A02  
 Larry, 25, Jim, don't have feelings, you killed your family, Crazy, Mental 5 yrs hospital but not anymore, they forgive him. they don't shut up. Not upset you killed a little bit though. Severe ADHD. Doesn't take medication. Has to be happy with. Medication makes him feel happy.

Audience = ~~we~~ we are able to create our audience because we can start to tell what kind of play it is going to be.

Atmosphere = we can tell what kind of atmosphere it is going to be from what we wrote about the characters

Narrative = we can make a narrative from what we have answered about our character.







AHH! I Snapped, I need help / I don't know what happened  
 I just lost my mind, what have I done, what have I done,  
 what have I done / I killed them I killed them all (quiet) / I'm just  
 so angry / plus this medication is meant to make  
 me so happy, but how can I be ~~so~~ happy when I have  
 no one to be happy with, I need help, I need help, I need  
 help

~~scribble~~

AD2

Back  
cont


AD2

Audience:  
 People that support family or someone else that  
 has a mental health problem.  
 Community centre where they are having a ~~net meet~~  
 meeting for the supporters.

Narrative:



# TEACHER COMMENTARY FORM: HIGH

|  |             |
|--|-------------|
| <br><b>OCR</b><br>RECOGNISING ACHIEVEMENT | <b>GCSE</b> |
| <b>Expressive Arts</b>   |             |
| <b>OCR GCSE J367 Unit A692: Working in Response to a Stimulus</b>  |             |
| <b>Teacher Commentary Form</b>   |             |

|                |                       |                  |                               |
|----------------|-----------------------|------------------|-------------------------------|
| Centre number  | 12332                 | Year             | <input type="text" value=""/> |
| Centre name    | Kingsbury High School |                  |                               |
| Candidate name | TOP CANDIDATE         | Candidate number | 1234                          |

**INSTRUCTIONS FOR COMPLETION OF THIS FORM**

- One form should be completed for each candidate in the sample.
- Please ensure that the appropriate boxes and questions are completed.
- Please indicate the assessment band in which you feel your evidence places the candidate for all Assessment Objectives, highlighting **one** of the Limited/Basic/Competent/Skilful/ Accomplished **headings** on pages 2, 3, and 4 for each objective.
- Please highlight the relevant **descriptions** in the marking criteria on pages 2, 3, and 4 that support your decision. Please note that you may highlight descriptions in different bands.
- Please complete the box at the end of each objective with regard to any additional evidence to support your final marks.

**Art forms used**    Art and Design incl. Textiles ☐    Creative Writing ☒    Dance ☒    Drama ☒    Music ☐

**Has any one art form constituted more than 50% to the overall assessment of the component?**   

**Nature of Realisation**   

**Intended Audience**   

**Nature of Evidence**    Written ☒    CD ☐    Cassette ☐    VHS ☐    DVD ☐

|                         | Mark          |
|-------------------------|---------------|
| Objective 1 (out of 20) | 20            |
| Objective 2 (out of 20) | 20            |
| Objective 3 (out of 10) | 10            |
| Objective 4 (out of 10) | 10            |
| <b>Total</b>            | <b>60 /60</b> |

Signature \_\_\_\_\_ Date \_\_\_\_\_

|   |          |
|---|----------|
| GCW165 (Yellow paper) Revised August 2011 | TCF/A692 |
| Oxford Cambridge and RSA Examinations     |          |

**AO 1: Recall, select, use and communicate****Limited****0 - 4 marks**

- Understanding of contextual influences occurs spontaneously as a reaction and as a simplistic response.
- The first idea is taken and the easy option looked for in choice of artforms and use of Areas of Study.
- The requirement to select, use and communicate their response to practitioners is recognised
- Produces rudimentary ideas, without refinement, and with no reference to the influence of the work of practitioners, with little or no subject-specific vocabulary, and inaccuracies in spelling, punctuation and grammar are intrusive.

**Basic****5 - 8 marks**

- Basic recognition of contextual influences and their purpose in developing ideas.
- Choose ideas and artforms in a simplistic way, demonstrating some knowledge of Areas of Study.
- The response to the work of practitioners and its potential impact is superficial.
- Produces ideas that are simple, meeting the minimum needs of the assignment, with little, if any, evidence of refinement, and the briefest of references to the influences of the work of practitioners. There is some use of subject-specific vocabulary and a number of inaccuracies in spelling, punctuation and grammar.

**Competent****9 - 12 marks**

- Recognises with some understanding contextual influences and their purpose on ideas and the development of the skills involved.
- Chooses ideas and artforms after thought and in a deliberate way, demonstrating Areas of Study and how they apply to the work of practitioners. Focus and clarity are sometimes present.
- There is some use made of their response to the work of practitioners and its impact.
- Produces workable ideas with some refinement, reflecting some influences from the work of practitioners. The use of subject-specific vocabulary when used is applied with clear understanding with only occasional inaccuracies in spelling, punctuation and grammar.

**Skilful****13 - 16 marks**

- Has a clear understanding of the role played by contextual influences on ideas, their development and the use of skills, with some reference to connections between them.
- Chooses ideas and artforms after thought and in a deliberate way, demonstrating sound knowledge and confidence in applying the Areas of Study to the work of practitioners. There is consistent focus and clarity.
- References to contexts and influences of the work of practitioners are thorough and made use of in the development of ideas.
- Produces workable and detailed ideas with deliberate and effective refinement, reflecting clearly influences from the practitioners' works studied. The use of subject-specific vocabulary is apparent with mostly accurate spelling, punctuation and grammar.

**Accomplished****17 - 20 marks**

- Demonstrates depth in the understanding of the role played by contextual influences on ideas, their development and the use of skills, making connections wherever appropriate.
- Chooses ideas and artforms after thought and thorough review, with a sense of clear intention. There is a deep understanding of the artforms used, and extensive application of the Areas of Study to the work of practitioners. There is strong and consistent focus and clarity.
- There is evidence of detailed understanding and use of contexts and influences of the work of practitioners in the development of ideas.
- Produces creative, imaginative, detailed and workable ideas with deliberate and effective refinement, reflecting a sophisticated response to the influences from the practitioners' works studied, which provides an excellent basis for future exploration and development. Subject-specific vocabulary is embedded throughout, with accurate spelling, punctuation and grammar.

**Additional Evidence**

XXXX Showed throughout the planning process that she was able to reflect on her research and link it clearly to the themes of Some Like It Hip Hop. There is clear evidence in the portfolio with brainstorm and research documents to support this. She used this research to relate to her narrative and the symbols of the piece. XXXXX planning helped her develop her main idea and this linked to how she wanted to communicate to her audience. Within her portfolio there are a plethora of planning ideas which link all these ideas in a very detailed and mature way. XXXX uses a range of styles to develop her plans and this makes it very easy to see the process that she underwent.

**AO 2: Apply skills, processes and techniques****Limited****0 - 4 marks**

- Simple use of one skill with little or no exploration.
- A style is used but without any planning or knowledge or understanding. It just 'happens'.
- The structure is as a result of what has occurred rather than the deliberate intention of the candidate. If the ideas do work it will be by chance rather than design, with little reference to Areas of Study.
- (Unit A693 only) Uncertain or no links with the commission, and those links that are there lack originality, and are predictable and superficial.



**Basic****5 – 8 marks**

- Simple and basic exploration and application using one or two skills.
- Selects one genre or style with little consideration of alternatives, and simple reference to development.
- Simple development leads to a basic structure and shaping, using minimum skills, and minimum reference to Areas of Study, which might work.
- (Unit A693 only) Links with the commission, but with little originality, often predictable or superficial.

**Competent****9 – 12 marks**

- Competent exploration using some of the skills, processes and techniques involved in the artforms chosen.
- Considers more than one genre or style, and selects with some reference to development.
- Some variety in development leads to a straightforward but competent structure which will work, and which uses some skills, processes and techniques, and draws upon knowledge of the Areas of Study.
- (Unit A693 only) Clear and genuine attempt to interpret the commission with a little originality, possibly sometimes predictable or using cliché.

**Skilful****13 – 16 marks**

- Competent exploration and application with some interesting outcomes, using a satisfactory variety of the skills, processes and techniques involved in the artforms chosen.
- Considers a range of genre and styles, and makes a thoughtful selection taking full account of the ideas developing.
- Some interesting ideas in a competent development, which leads to sound structures which should work well, and that use a range of skills, processes and techniques, confidently accessing the Areas of Study.
- (Unit A693 only) Imaginative attempt to interpret the commission with some originality and without cliché.

**Accomplished****17 – 20 marks**

- Creative, imaginative and accomplished exploration and application using the skills, processes and techniques involved in the artforms chosen.
- Detailed knowledge of a wide range of genres and styles underpins a creative and imaginative selection, entirely appropriate to the way the ideas are developing.
- Creative and imaginative development leads to a strong and sophisticated structure, which is likely to be very effective, and which makes accomplished use of skills, processes and techniques, drawing extensively on the Areas of Study.
- (Unit A693 only) Creative and consistent attempt to interpret the commission with originality without any superficiality or predictability.

**Additional Evidence**

XXXX developed her work all the time in practical sessions in both dance and drama. She showed clearly through her motif and development and the use of dynamics as well as her creative writing how her character was developing. Evidence in the portfolio is detailed and a logical through line can be seen as the work progressed. Her use of Verbatim Testimony showed how her research had clearly helped her develop her ideas and linked to the style and Genre of Verbatim Theatre. The piece clearly linked to the Areas of Study and within the portfolio there is evidence at each stage to support this.

**AO 3: Communicate ideas****Limited****0 – 2 marks**

- There is an attempt at communication.
- Identifies but with little use made of a few of the relevant skills, techniques and compositional elements needed for a successful realisation.
- Understands something of the relationship between the arts, and of the need for the arts to work together, and how this relates to the Areas of Study.

**Basic****3 – 4 marks**

- Communicates at a basic and simple level.
- Some indication of thought having gone into the use of a few of the relevant skills, techniques and compositional elements needed for a successful realisation.
- Demonstrates basic understanding of the interaction between the artforms used, referring to Areas of Study, but probably theoretically rather than through the realisation of ideas and planning.

**Competent****5 – 6 marks**

- Communicates competently.
- Clear attempt to use some of the relevant skills, techniques and compositional elements needed for a successful realisation.
- Satisfactory understanding of the interaction between artforms, and of the Areas of Study, with some of this understanding reflected in their use within the realisation.

**Skilful****7 – 8 marks**

- Communicates effectively with a sense of 'having something to say'.
- Makes effective use of a range of the relevant skills, techniques and compositional elements to develop a successful realisation.
- Good understanding of the interaction between artforms, and of the Areas of Study, clearly demonstrated in their effective use within the realisation.

**Accomplished****9 – 10 marks**

- Creative and imaginative communication that is very effective and engaging, making a strong impression on its audience.
- Makes imaginative, inventive and effective use of a wide range of the relevant skills, techniques and compositional elements needed for a successful realisation.
- An excellent understanding of the interaction between the artforms and the Areas of Study is demonstrated by inventive, varied and complementary use within the realisation, giving a seamless, integrated outcome.

**Additional Evidence**

A very thought provoking and engaging performance which communicated at a very high level to the audience. The Creative writing showed real insight and was delivered with a sense of purpose and understanding of performance skills. The dance showed skill and precision and a sense of style. This piece made a strong impression on the audience.

**AO 4: Analyse and evaluate****Limited****0 – 2 marks**

- Gives a short narrative of what has been done, but no reference to success regarding chosen audience.
- Refers briefly to work others have undertaken and Areas of Study.
- Short comments suggesting things would have been better with more time, better group members, and similar shallow statements.

**Basic****3 – 4 marks**

- Gives a simple description of some stages of the work, mentioning chosen audience.
- Provides a basic account of the work of others and Areas of Study.
- Presents simple suggestions as to how the work would be better if repeated.

**Competent****5 – 6 marks**

- Is competent at making some reflective comment upon the work at all stages, including the impact on the chosen audience.
- Provides a straightforward review of the work of others and the Areas of Study.
- Identifies some avenues for follow-up work with simple developmental ideas.

**Skilful****7 – 8 marks**

- Reflects competently and consistently upon the work at all stages, reflecting on whether the original intention for the intended audience was successful.
- Provides an evaluative review that offers ideas on the work of others, linking it with the development of the candidate's own work and the Areas of Study.
- Produces perceptive ideas for future work, which link well with, and draw upon, the experience of the candidate's own work.

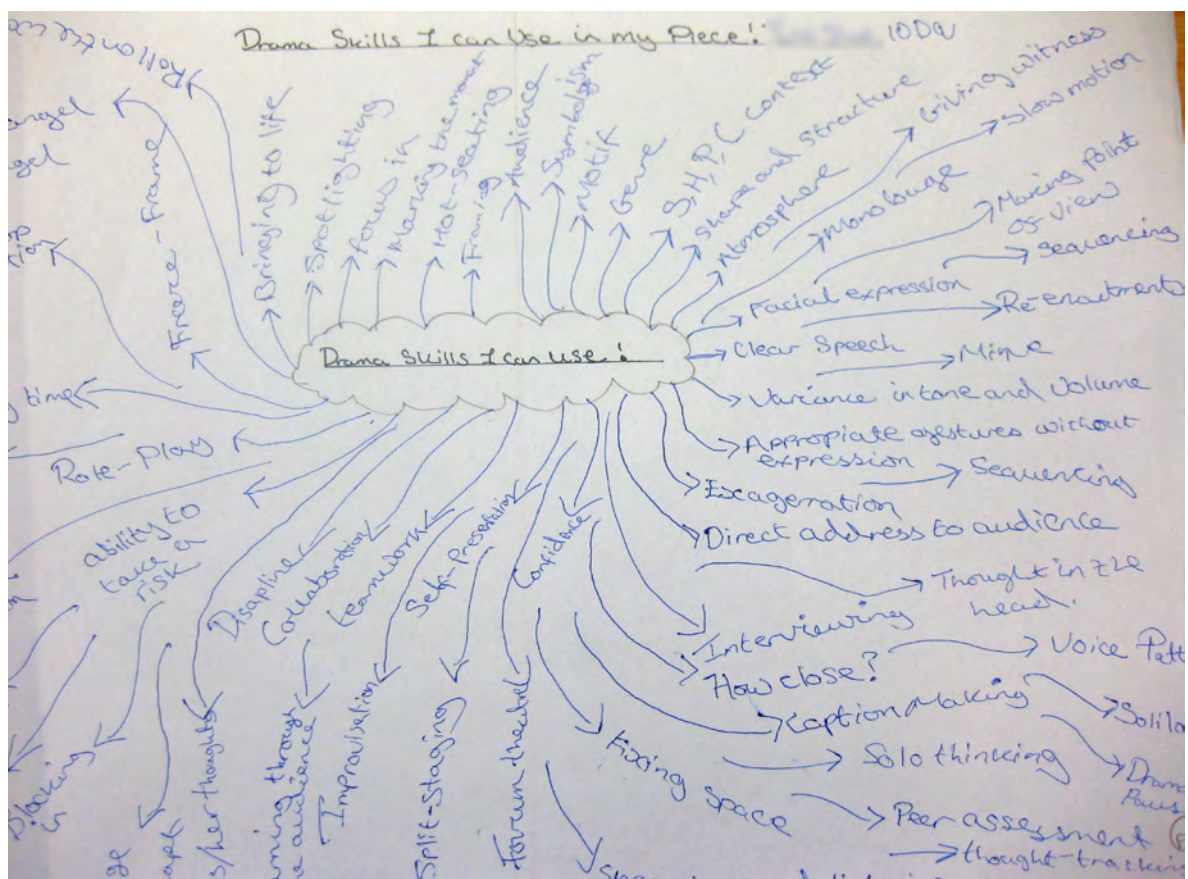
**Accomplished****9 – 10 marks**

- Reflects with logic and insight in an accomplished way that shows clearly the developmental process, and how successfully the outcome met the original intention for the chosen audience.
- Consistently, critically and effectively evaluates the work of others, and of the Areas of Study, analysing links and influences.
- Creative, imaginative and perceptive ideas for the potential of the work undertaken, considering artforms other than those used in the candidates' original work.

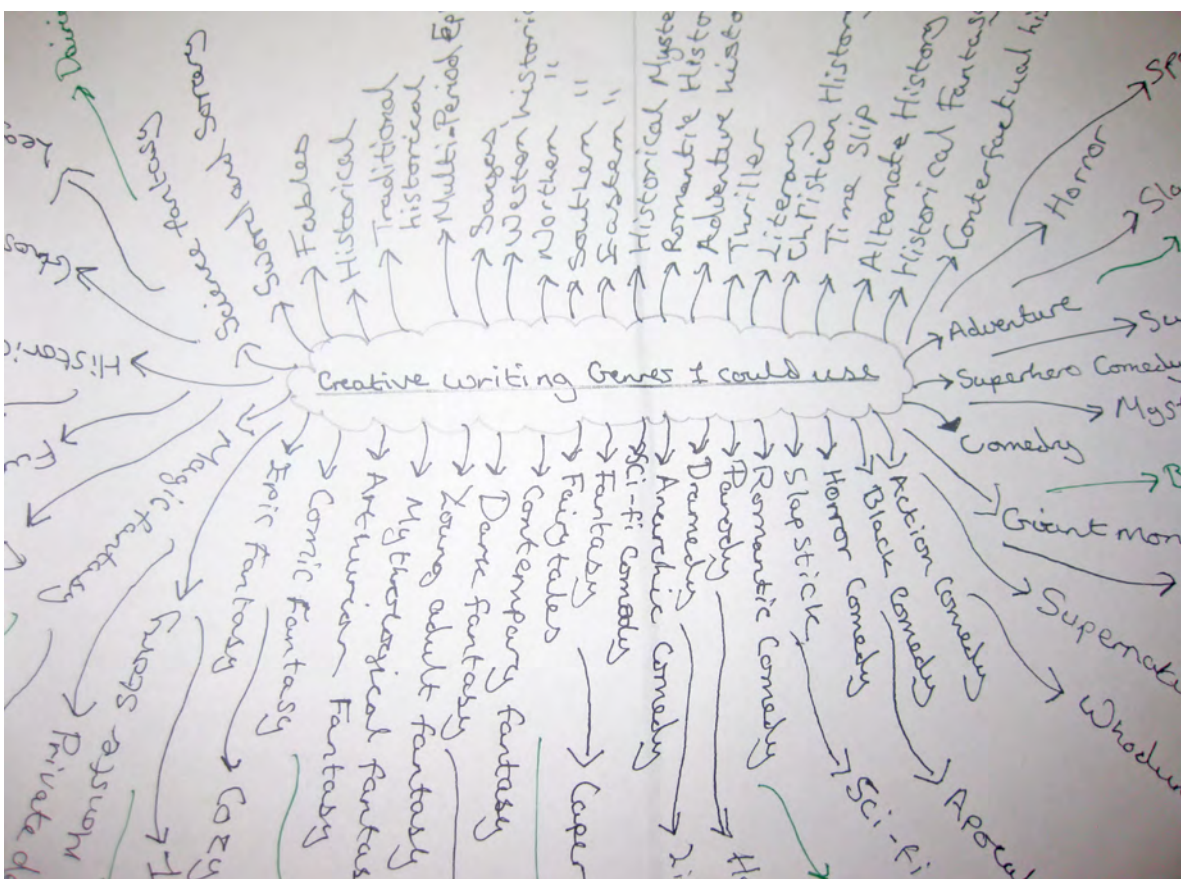
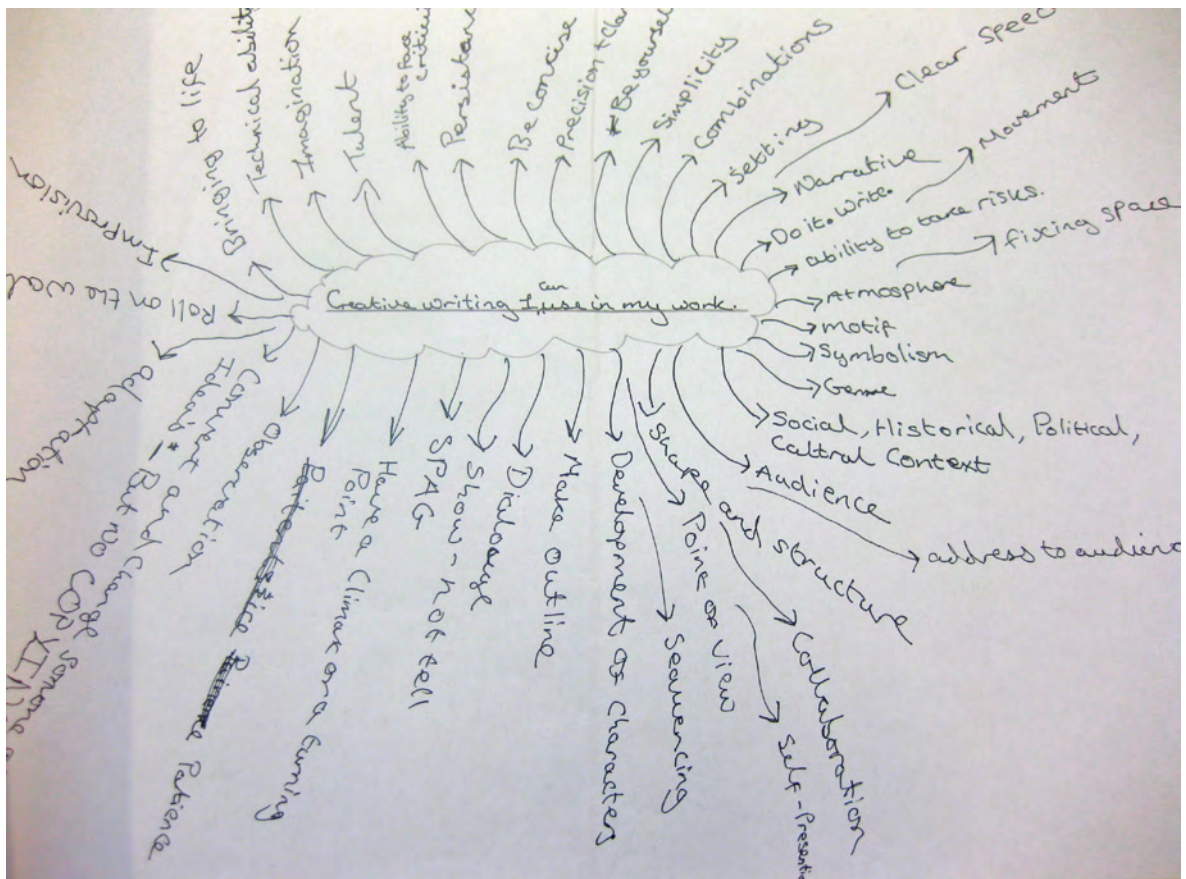
**Additional Evidence**

XXXX clearly evaluated her work in both the written documentation and within teacher one to one's. She was succinct and analytical and did not just focus on "If she had more time" her reflections always allowed her to consider the intended audience and her original performance intentions. XXXX was able to critically evaluate the work of her peers and then apply this critique to help her improve her own work. Highly insightful with a very clear understanding of the Areas of Study and the chosen genres.

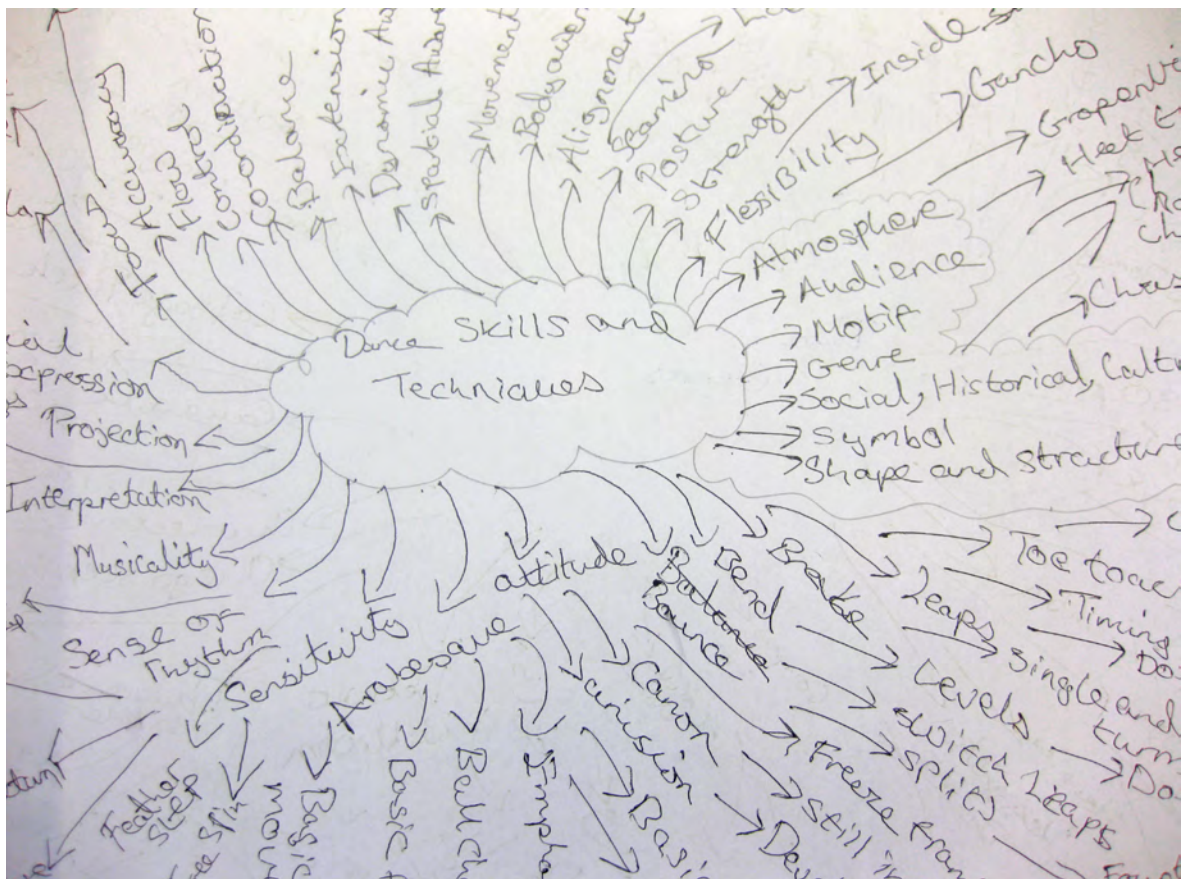












# AOS OF HIP

ial, Historical, Cultral, Political:- Hip Hop dance started in the  
k Styles as well as a variety of urban styles. Beginning  
early 70's in African-American and Latino communities.  
Hop, Dancers were not on the floor, but stood up unlike  
ping became more popular, Social hip hop dancing  
velop. Due to the change into more upbeat music for  
re noticable dances became accessible to a specific  
a Cha Slide, the Cat Daddy, the Daugie, Even the Ca  
ange in time and as new songs are released and  
company them.

are: Hip Hop Consists of many different styles of dance such as popping, Bongo Flava, Lumbia rap, Grime, Hiplife, Kwaito, Reggaeton, Spanish / Spanish Reggae, Reggaeton, Songo-S also, being known worldwide, has been interpreted for the world such as Asian HipHop, African HipHop, E Hip, Oceania and American HipHop. Please Note all of it for everyone.

Science - Hip Hop is one of few genres where it seems as if



AOS OF HELP HOP!

Historical, Cultural, Political: Hip Hop dance started in the 1970's consisting of Breakdancing styles as well as a variety of urban styles. Breaking was very popular in the late 60's and early 70's in African-American and Latino communities. In the earlier stages of Hip Hop, Dancers were not on the floor, but stood up unlike today. As Breaking, however, became more popular, social hip hop dancing (Party dancing) started to develop. Due to the change into more upbeat music from mellow music, more noticeable dances became accessible to a specific type such as the Cha Slide, the Cat Daddy, The Daizie, Even the Carlton. It still continues to evolve in time and as new songs are released and new dances are created to accompany them.

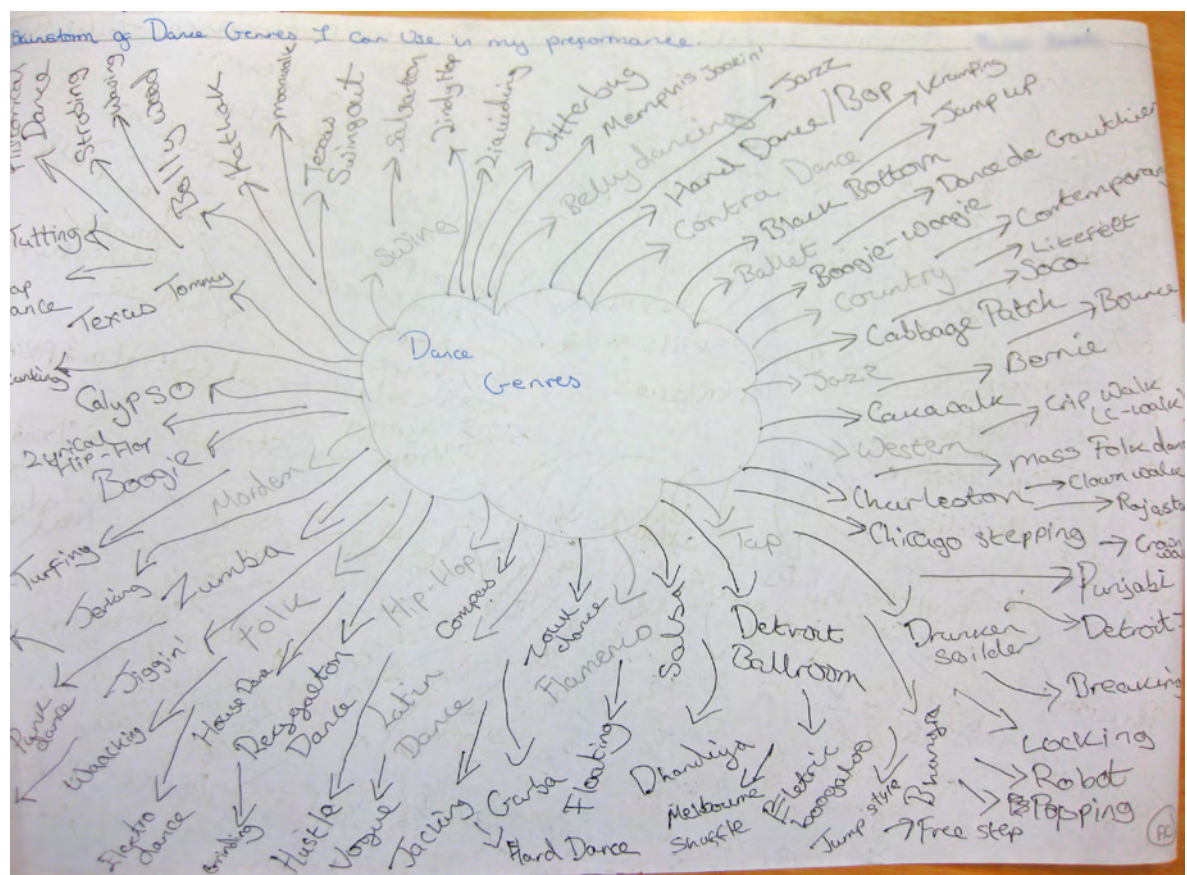
ex: Hip Hop Consists of many different styles of dance such as:- Breaking, Locking, Na, Bongo, Flava, Lumbia Top, Grime, Hiplife, Kumbito, Low Rap, Merenrap, Motown and Espanol / Spanish Reggae, Reggaeton, Songo-Salsa, Trip hop, Urban Pasito also, being known worldwide, has been interpreted for every country and region world such as Asian Hip Hop, African Hip Hop, European Hip Hop, Middle East Hip Hop, Oceania and American Hip Hop. Please Note all of the above have Sub Genres for everyone.

enrich - Hip Hop is one of few genres where it seems as if it is for everyone. However, in the 1980s and 2000s (as party dancing developed) it began to target younger people. orientated - the music became more uptempo and breakdance became

Atmosphere:- Hip Hop gives off a upbeat, in-your-face, fiery atmosphere. Depending on the mood of the song, it can give off a smooth and still have a catch. So it never turns into a classical or a ballad.

i:- If the dance is associated with the music, then that dance will come at the memorable part of the music, most likely the Chorus Such as the Cat dad with the song Cat daddy.

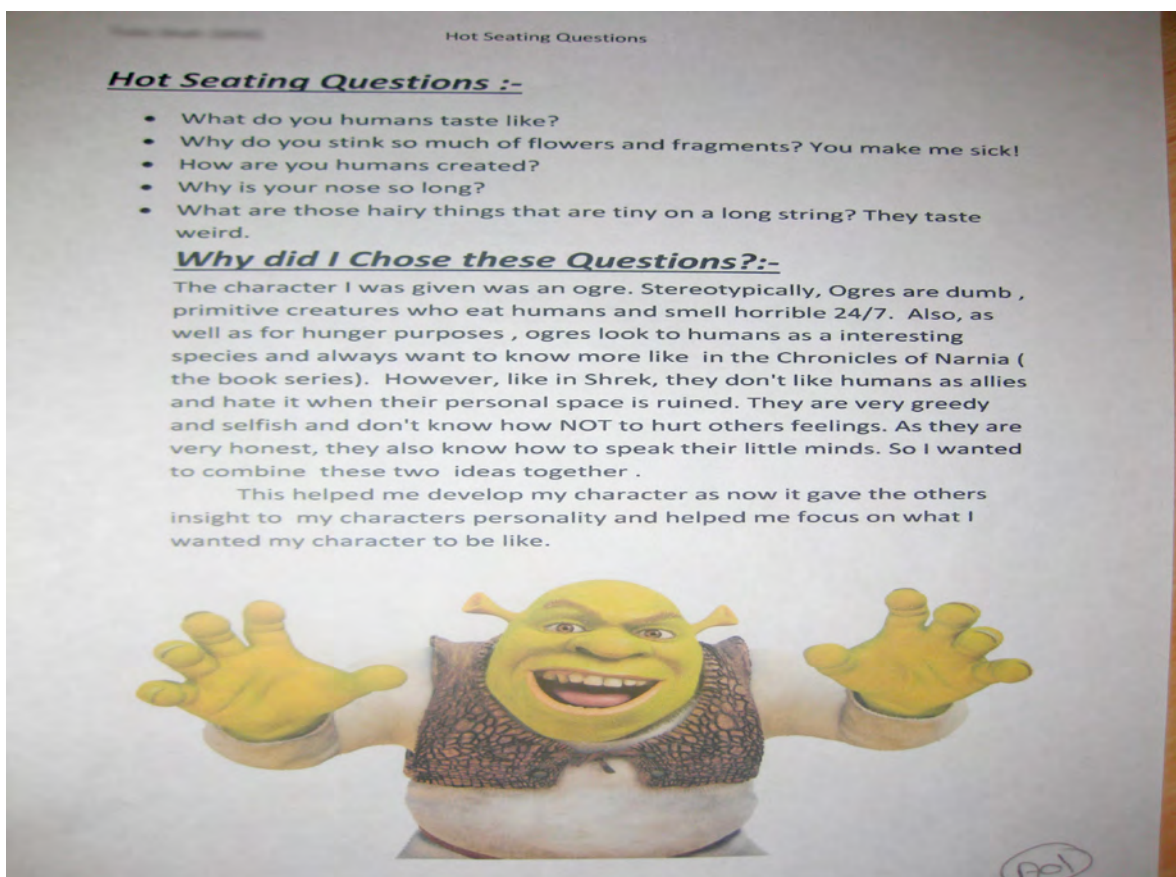
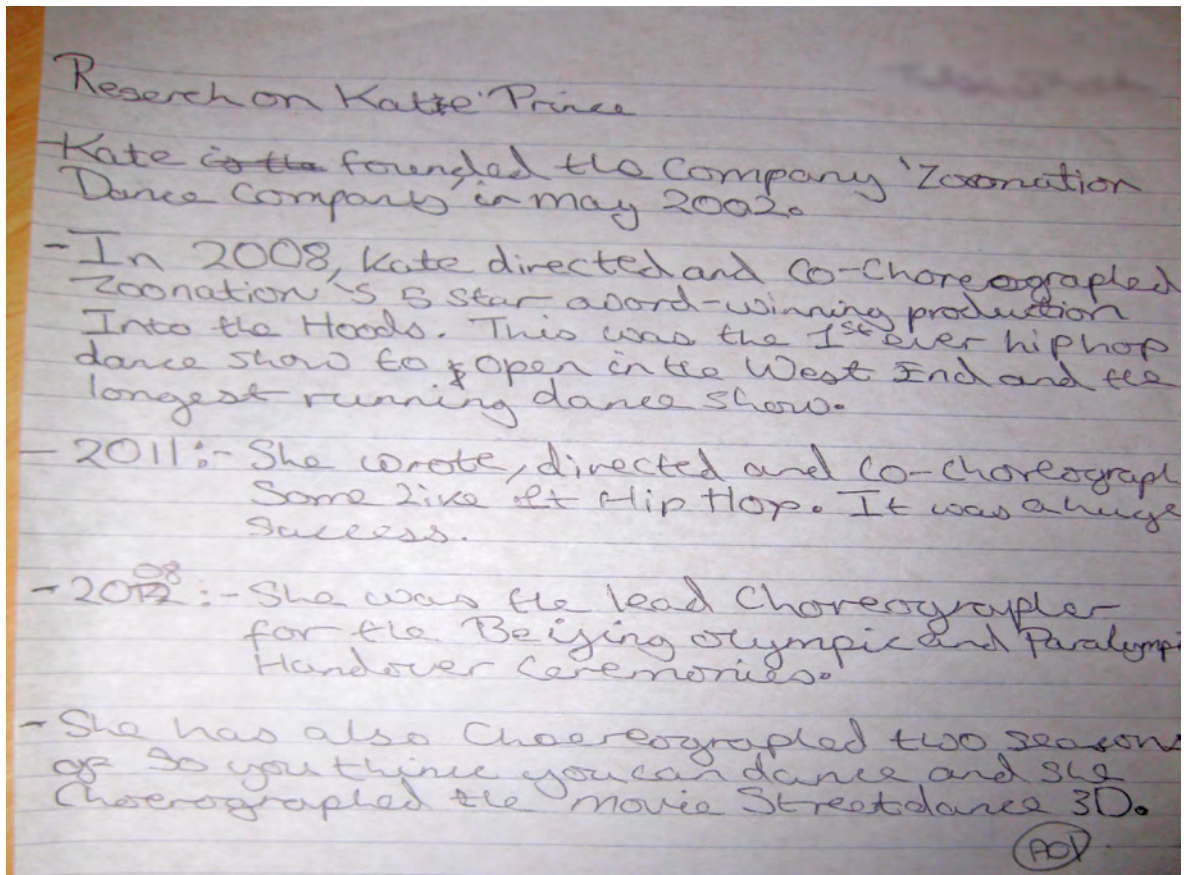
solism: Usually the dancer uses lyrical music, so the gestures express the lyrics as well as the mood of the dancer. The music or theme or the



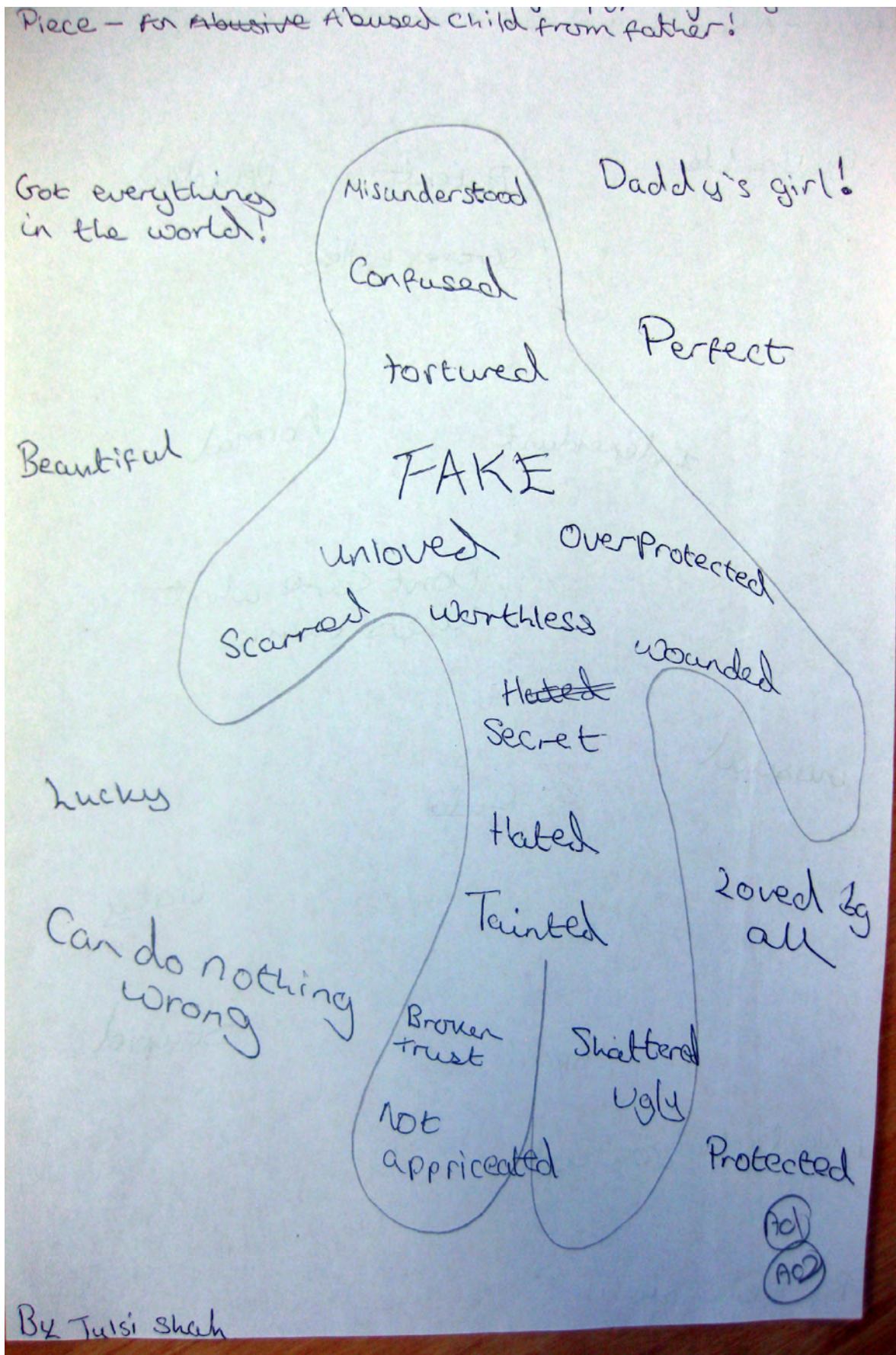




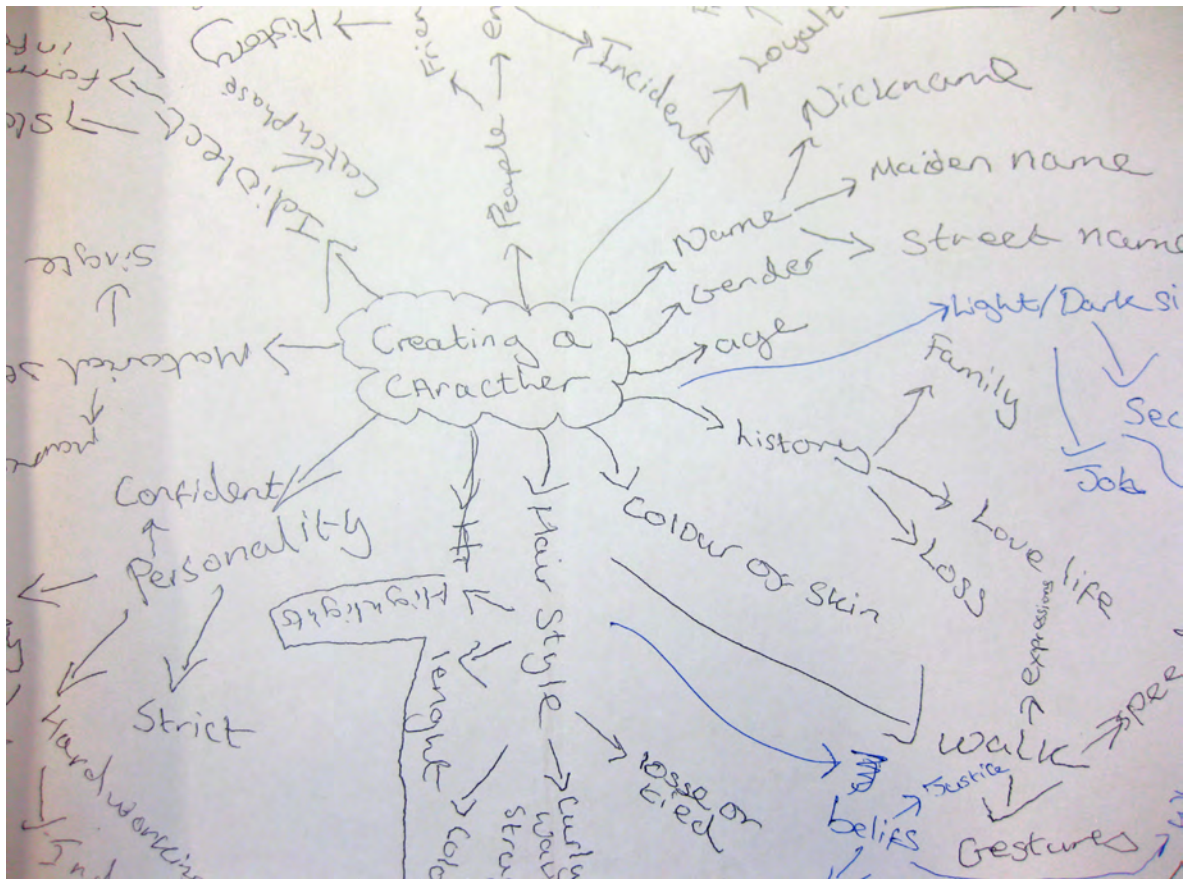












maintain in the story is a dictatorship and women are citizens and books are s, 3030 and Kerri, are books and are thrown in back as men meon, who also loves s are found out and anwhile, Ophar, the et daughter, comes ants to help her father he loss of her mother. vol to get her and ictator.

**Dark Lightning** - the town's Plung into despair.

- The opening and closing - everyone is happy - Forgive and Forget.
- Songs - used to express said thoughts only (at the end anger).

**Motif:-**

Each character had his/her own techniques - motif that shows the characters personality. Such as the girls had big dramatic movements compared to the girls to show their serenity.

**Atmosphere:-**

There is a variety of different atmospheres. Gospel singers - hopeful and Joyous. There is also a contrasting dark side whenever the dictator came on as he was used to symbolised Pain, Sadness and misery.

**Street Contemporary Jazz dance**  
Comedy  
Freestyle  
Physical Theatre

**Shape and Structure:-**

Dance combined with narrative that included singing throughout a variety of moments but represent the story in a lyrical, musical and ordinary way.

**Audience:-**

Due to the sexis in this, I thought this was 13+. But it is a family show which was fun to watch the characters went on their emotional journey.

**Cal, Political + Cultural text:-**

uses both the past clothing and props, women opposing it also shows us we may have... world without





### 3 What is Love? :-

The word "Love" can refer to various feelings, states, and attitudes, ranging from pleasure to interpersonal attraction.

can be a virtue representation of kindness, passion and affection - "the selfless byat" and benevolent concern for the good of "ser". It can transcend to one's self and animals.

is a strong form of attraction.

Some like it Hip Hop, Love was Symbolised in Many Ways :-  
Jo and Kerri showed Love in the form of friendship (Philia).

arah and her father showed Love in the form of Kinship (Storge)

Jo-Jo and Simeon showed Love as a romantic desire (eros)

(A-arah's father) showed us Self Love / divine Love

### Types of Love :-

- Love of Kinship, familiarity
- The Love of friendship (Philia)
- The love of a romantic desire
- Divine Love (agape) (self)
- The opposite of hatred
- The source of ALL emotions
- Sacrifice for the ones you love
- Unconditional Love
- Cause of Conflict - will find inner peace.

### Many Ways :-



Types of Love :-

- Love of kinship, familiarity (in Greek - Storge)
- The Love of friendship (Philia)
- The love of a romantic desire (eros)
- Divine Love (agape) (self love)
- The opposite of hatred
- The source of ALL emotions.
- Sacrifice for the ones you care about.
- Unconditional Love.
- Cause of Conflict - Why one detaches to find inner peace.

Many Ways :-

- friendship (Philia).
- form of kinship (storge)
- romantic desire (eros)
- Self Love / divine Love (agape)
- physical object known as Orogen. (books and knowledge)
- Conflict and Pain as to she got thrown out after confessing
- ons well as The Governor and his wife)

(Ad)

2 What is Love :-

The word "Love" can refer to various feelings, states, and attitudes, ranging from pleasure to interpersonal attraction.

It can be a virtue representation of kindness, compassion and affection - "the selfless byel and benevolent concern for the good of another" It can transcend to one's self or animals.


It is a strong form of attraction.

In some like it Hip Hop, Love was symbolised in many ways

- Jo-Jo and Kerri showed Love in the form of friendship (P)
- Oprah and her father showed Love in the form of K
- Jo-Jo and Simeon showed Love as a romantic

The Governor (Oprah's father) showed us Self Love  
Simeon showed Love towards a physical object

Love for Simeon caused Jo-Jo conflict and pain as to him  
The pain of separation (Jo-Jo and Simeon's well)







100% Constantin Stanislavski

**bi:** Constantin Sergeyevich Stanislavski was a Russian actor and theatre director (17<sup>th</sup> Jan 1938). He treated theatre making as serious job, which required discipline, dedication and subjected his own acting to a process of displaying his own reflection of matters of himself throughout his life. His work was as important to the development of Socialist Soviet Union as well as psychological realism in the USA. These works such as *An Actor's Work on a Role* and *My Life in Art*, drew on a range of influences, such as Naturalism, Symbolism and Meyerhold's Constructivism, Russian formalism, a behavioural Psychology, Ribot Psychophysiology and aesthetics of Pushkin, among others. He described his approach as a 'spiritual Realism'.

**logic if:** This is when you ask 'what do I do if I was in the situation?' Used to consider reactions to your story.

**Actors must rethink the way they move and talk while onstage.**

ultimate people-watcher. He encouraged his students to carefully observe physical traits just as much as their personalities.

actor's question - What is my motivation? Yet, that is precisely what actors to consider. Why does the character say this? Why does the character act? Why does she turn on the lamp light? Why does he take a drink? These questions are obvious and easy to explain. Others can be mysterious. The actor's job is to determine the motivation behind a character's words and actions.



JOA Sheet on Slow Dance on the Killing Ground (Rosie's Mon

is based in a Shop with three characters; a shopkeeper, a hunted  
by the storekeeper and hunted man on set. There is tension built  
ther. When Rosie comes on, this tension seems to diminish. Rosie is  
an abortionist. Rosie has no illusions about her homeles  
ed to her tables. She explains how she ended up pregnant in her  
is a non-Jewish refugee from Nazi Germany and in the third a  
nted man and faces his fate <sup>on</sup> the killing ground.

very adult story involving many problems in society that you  
as teenage pregnancy so this could be for aged 16 or above at  
blems are more known, more people can get into it. So now age  
understand it in a mature way.

ough this monologue is of a very serious matter, the atmosphere  
s she moves jokes about losing her virginity and how it was not  
at the end, when she <sup>realizes</sup> ~~realizes~~ the danger of her situation it

Keyboard; Write up of Drama lesson on the 18<sup>th</sup> July

① Father-daughter relationship!

HOPE!

Love!

Light and  
Dark!

Friendship!

Pick a theme from  
 Some Like It Hip Hop  
 I chose HOPE! Jo Jo, Simeon,  
 Keetri and oparah had hope.

2

\* = I Used these words.

- Fight
- Battles \*
- Won/Victory \*
- Lost
- War
- Pain \*
- Reward
- Light
- Dark

Pick three words to  
prayer hope to you.

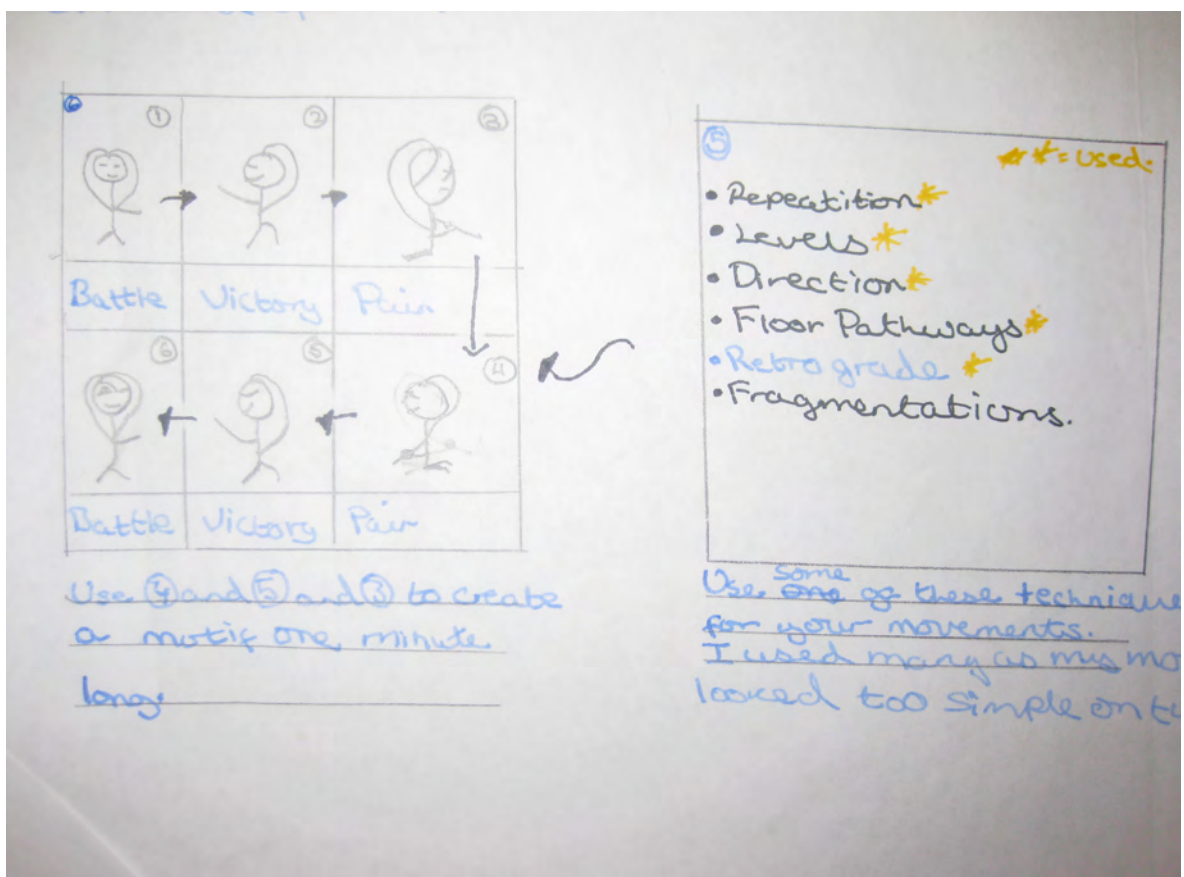
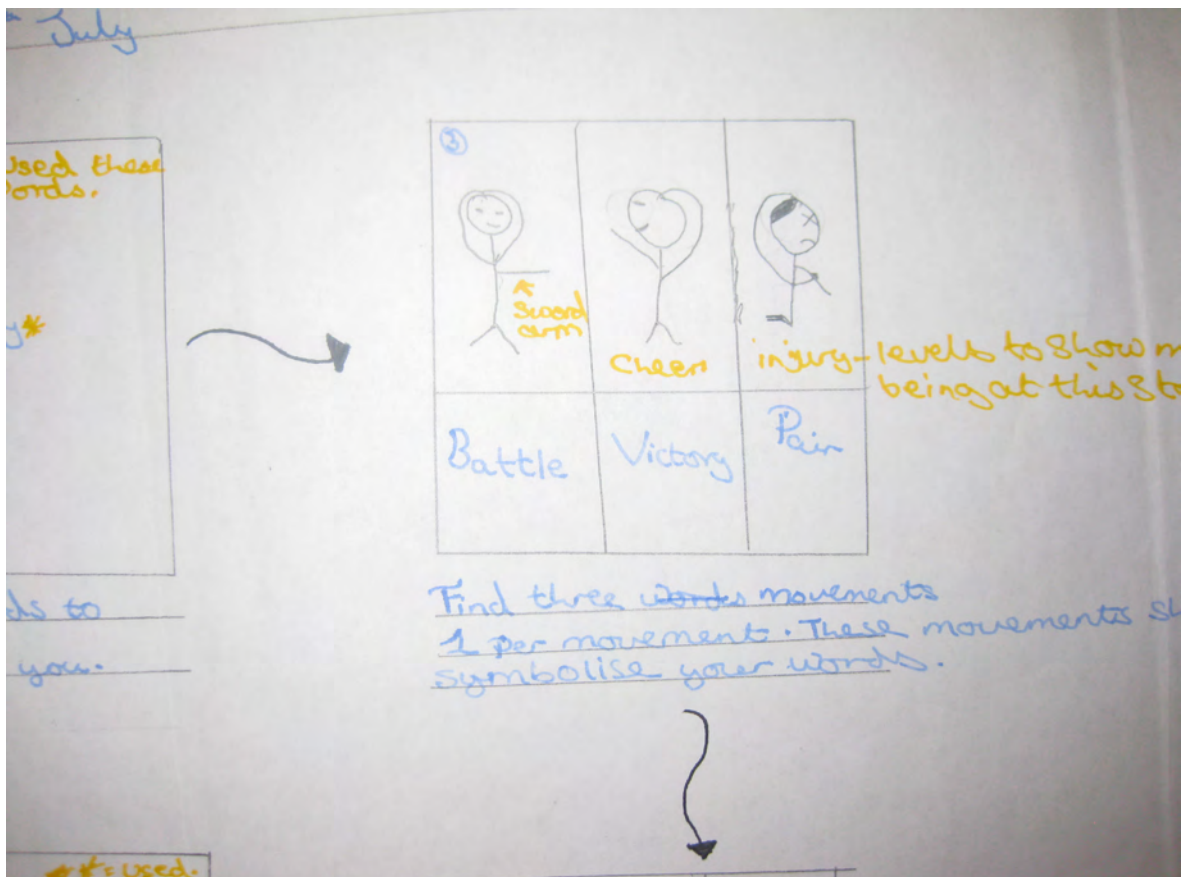
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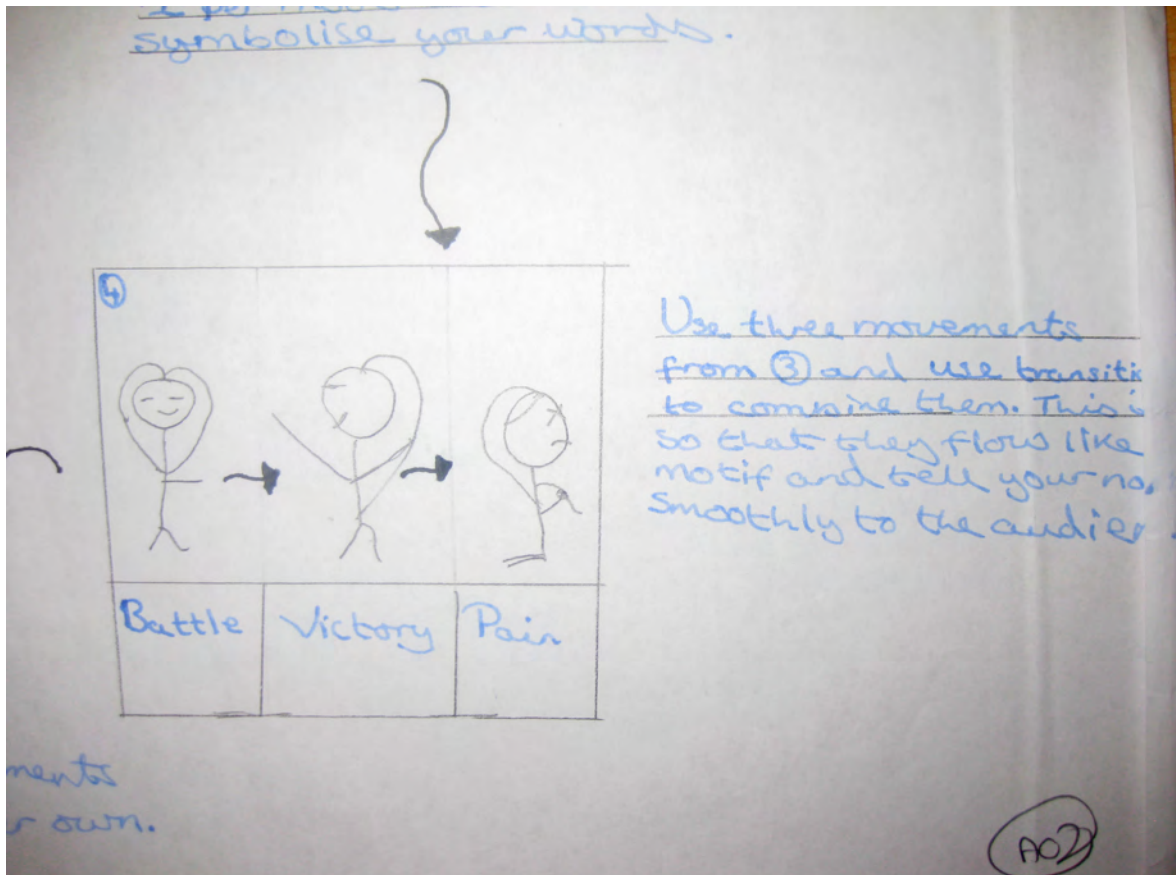
~~1st~~ = Used.

- Repetition \*









100Q Research on Jasmin Vardimon Company

Jasmin Vardimon, founded in 1997, rapidly rose to become a significant company is named and dedicated to the Choreography and is and Artistic Director, Jasmin Vardimon.

Jasmin Vardimon is renowned for her unique choreography and quirky characterisations, innovative technologies, and keen observation of human behavior. By using her knowledge of theatre, she ~~developed~~ developed her own choreography with detailed movement, engaging drama with insight into human behavior and social issues. This makes this company one of a kind. Jasmin Vardimon received the 2013 International Theatre Institute award for her contribution to the world of dance.



their movement motifs

This is another one of the woman's weird motifs. She shows she is interested in the guy. However the guy is revolted by her. This is something any teenage girl can relate to as the form of a truck. She may also be it is to let him go. is on tightly to him and touch her. In fact we see he can be a sorry little guy clearly uncomfortable.



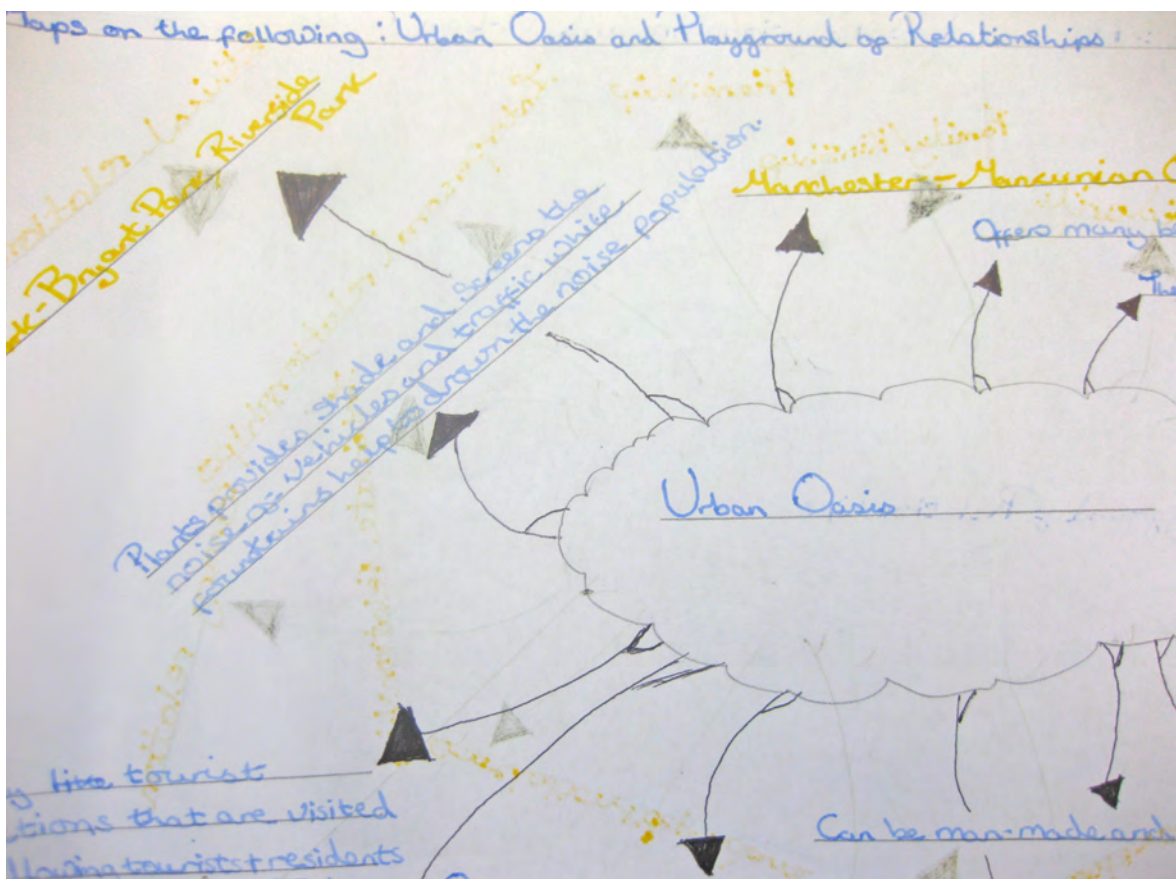
In this motif the characters are meant to symbolize their love for one another by staring deep into each other's eyes as well as ignoring everything else around them. Such as that man with the speaker behind them. Also the close space in between them shows the intimacy of their relationship.

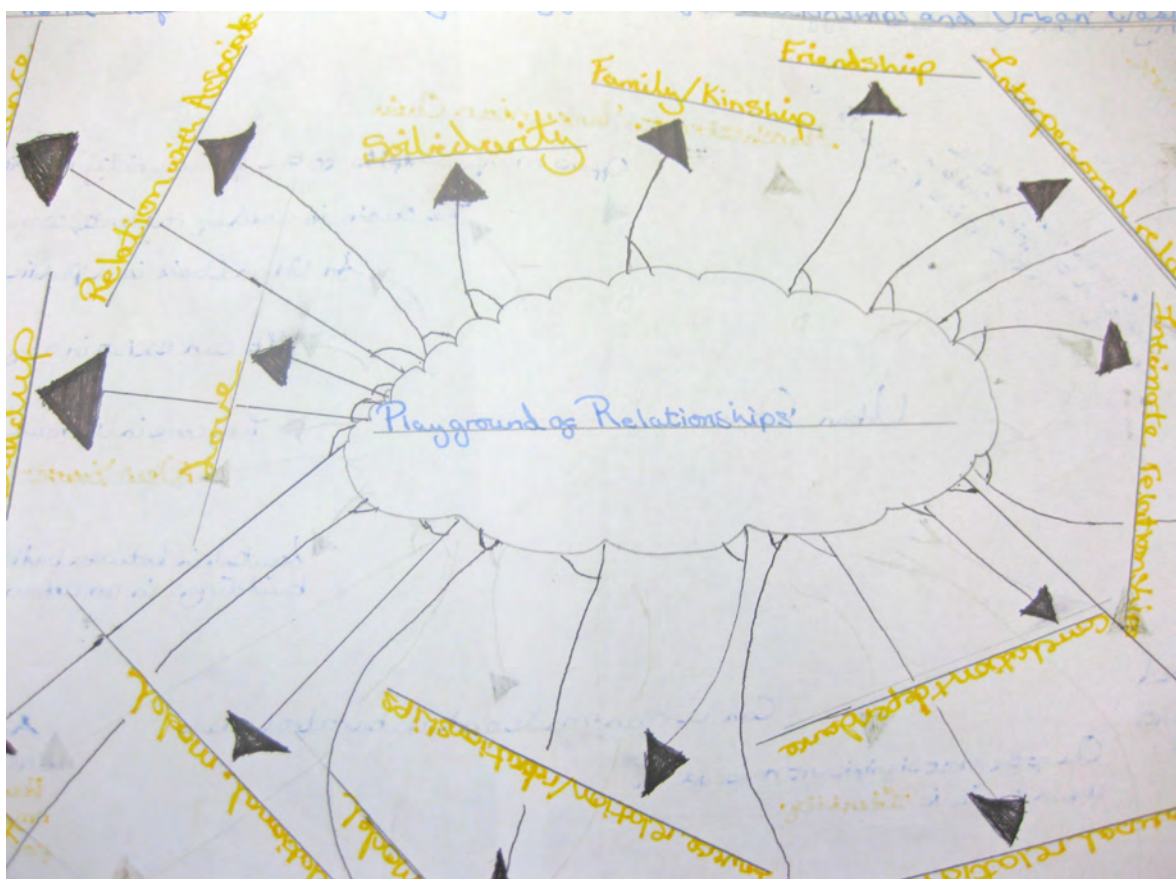
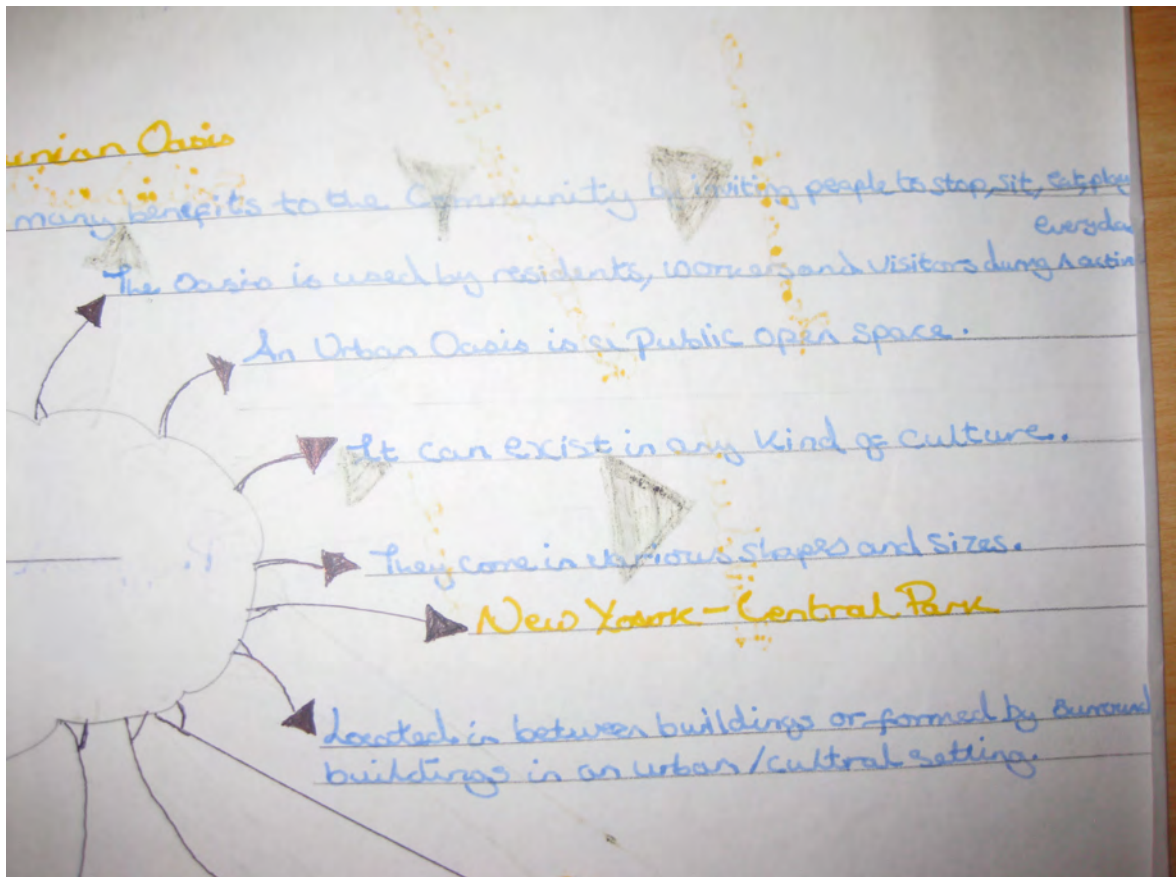


→ This couple, though not sexual, give off the atmosphere



In this motif, this woman is all alone - However she is something







### characters from Jasmine Vordiman's Park

- Area of study:-
- Motif: At the beginning of the lesson we warmed up by repeating basic stretches and movements such as pushups and sit ups. Then we were each given a character from Jasmine Vordiman's Park. We were shown the opening sequence where all the characters were shown by each having a different Motif than each other. We were then giving a character from the show, mine being the homeless person who wants someone to love and was asked to create three movements to show this character in a motif.

This is one of my moves which also shows how I used symbolism in my motif.



Hand are symbolic for my left and right wanting same thing and I am standing as this is showing hope for me finding this even though I am hor

- Genre:- We also got shown that for each character along with a different motif, they also each have a different genre shown in each of them. For example; the calm counterpart tourists was the complete opposite to the break dancing teens who were harassing bystanders. We could also see how some moves were created for a specific reaction from the audience. For example, one dude went into someone else's sleeping bag was purposely put there to humour the audience and create different atmospheres.
- We then came up with how we made motif 1 better. to do this, we all as a class created a choreographic devices box with devices such as:  
Dynamics  
Levels  
direction  
Floor pathways  
Retrograde  
Fragmentation  
Next, we used three of those to make our motif flow and what would gain us more marks by using each of these techniques.

Write up on workshop with the Use of props.

PARK uses many props during the entire play especially during each character's motif. The dance also uses this in Partners or groups. So, we each went into pairs and chose a prop. The one my pair chose was a white, plain, long cloth. It was a blanket.

Narrative:- Two people have met by accident or fate. They find each other's company. fun and slowly found each other falling in love. In the end, they admit their love and walk off together.

Symbolism:- The colour white usually was to symbolise purity, love. Love is suppose to be pure, in fact the purest of all relationships. The cloth was folded at the beginning and was slowly unraveled. This was to symbolised their love and relationship. None of the dancers removed the cloth from their hands; this was to symbolise that there was no one else in it but them and no one else mattered to them.

- Motif:- The lovers never left eye contact and the length of the cloth always varies from short to long to short to long. (DG2)



## Pathway from a theme from Somelike it Hip-Hop! 1

Theme: The theme I am choosing from Somelike it Hip-hop is HOPE. I chose this because even though it was not a main theme in the play, each character ~~also~~ all gained hope through the play.

Simeon = hope that he could find love.

22 = hope that Simeon would love her as a girl and a boy.

33 = hope she and 33 So can make it back into the city as men.

April = hope she can reunite with her dad and extract him from despair.

Social, Historical, Political, Cultural context: Hope is usually considered to be the hero's fuel during fairytales. Hope is seen as a plea in an almost impossible mission, fighting for what you believe in. Hope is considered an emblem not to give up, no matter what is against you or what anyone else says or does. For you to achieve, you have to hope.

Narrative: I am fighting for my dreams to come true. Now I start talking about hope and how to do something like this to make my dream come true to be a dancer, so I

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Narrative:- I am fighting for my dreams to come true. Now I start talking about hope and how to do something like this to make my dream come true to be a dancer, so I audition.

Symbolism:- Head held out proudly and using levels in both dance and Drama so as I gain more hope, I slowly rise towards my challenge.

Genre:- Dance - the dance will start off as slow simple Contemporary movements as I gain hope, then I will change to hip Hop.  
Drama - though it will always be a monologue, I will use many techniques to make him seem like a play such as addressing the audience.

Motif:- I would use the catchphrase 'I Can!' throughout my piece to give me hope. In my dance, I would use contrasting movements to show my battle with Hope and despair.

Atmosphere:- In both Dance and Drama, it will start dark and gloomy but as I gain hope, the mood will change and will be more enthusiastic.

away from a theme from Some Like It Hot (2) Theme:- The theme I would choose from Some Like It Hot is Women's rights as Jo Jo and Kerri and Oprah fought for the rights to read and to be treated as fairly as men were in their time.  
Social, Historical, Political, Cultural Context:- I will base my play on the Suffragettes who in the 1900s began their 10 year fight in order to change the law and allow women to get the vote. They went to EXTREMES to get what they want. They burned down shops, rioted and harassed MPs. Even when they were thrown in jail, they went on hunger strikes. Emily Davison threw herself under the King's horse in the Derby 1913. Because of them, now women can vote.  
Narrative:- Based in 1910, I am a Suffragette explaining my story and our cause while in jail and on hunger strike. This would be as a diary entry.  
Shape and Structure:- The dance would be done while I am feeling harassed in J. M. W. Turner's 'Rain, Steam, and Great Railway Bridge'.  
Motif:- Viewing the psychological effects, I may repeat my movements by tapping and acting scared, looking around and closing myself into a ball also putting my hands on my head.  
Atmosphere:- Jails are cold, dusty and isolated so I will go for this as well as unexpected as I am young.  
Genre:- Dance is contemporary as it is a very dramatic style and can be based on slow



| Urban Life  |  |                     |
|-------------|--|---------------------|
|             | Urban Culture :-   | Street Culture      |
| and survive | Urban Culture is the Culture of town and cities. It also can be  | • Street Market     |
| by white    | a reference to African-American culture, but this is mainly used | • Children's street |
| and think   | in the U.S.A.  | • Street Carnival   |
|             | • Politics and social trends                                     | • Street Identity   |
|             | • Inner City   | • Cafe Culture      |
|             | • Hip hop Music  | • Street art        |
|             | • Graffiti   | • street dance      |
|             | • Great Migration  | - Traditional       |
|             | • Second Great Migration   | - Urban folk        |
|             | • ...  | - Afro-American     |
|             |  | - b-boying          |
|             |  | - Popping and ...   |

|               | Street Culture :-           |
|---------------|-----------------------------|
| e Culture of  | • Street Market             |
| t also can be | • Children's street culture |
| on-American   | • Street Carnival           |
| mainly used   | • Street Identity           |
|               | • Cafe Culture              |
| trends        | • Street art                |
|               | • street dance              |
|               | - Traditional Jazz          |
|               | - Urban folk dance          |
|               | - Afro-American Vernacular  |
| ion           | - b-boying                  |
|               | - Popping and locking       |
| Dance, RnB    | - Hip Hop - Tap dance       |
|               | - Electronic - Swing        |
| owop, Soul    | - Bebop - Canoe walks       |
|               | - Black Bottom - Texas Tom  |
| outs          | - Blues dance               |
|               | - Cabbage Patch             |




### CWOA Sheet on Park


- **Narrative:** *Park* is an urban oasis, a place of refuge from ordinary life where eight characters play, fight, fall in love and learn to survive. In this playground of relationships, young lovers wrestle naked in a historic fountain, a graffiti artist sprays his story, a busker finds his only appreciative audience in a bag lady and a flag-waving bully rants worn out political beliefs.
- **Motif:** Each character has their own motif to express and empathises their character as well as the fight that they are facing. For example : the boy kept going towards the girl even though the girl did not want him near her and he was all around her sexual parts with a ball shows an abusive relationships.
- **Atmosphere:** The atmosphere changed with each characters motif. The young lovers gave off a hopeful and happy atmosphere, the bully gave off a terrifying atmosphere. Each was also unique to the situation . For example : when the man was abusing the woman, we felt sadness from the woman as well as the fear for the man.
- **Audience:** The audience , I think, should be over 16 due to the fact it shows us very sexual movements and younger viewers may not understand the concept of some problems such as bullying and abuse.
- **Social, Historical, Political and Cultural:** This play was written by Jasmijn Vardimon. Their stories intertwine creating a modern day fairy tale that is alternately sharp, funny and cruel. JV combined everyday problems that our society faces for many years that don't get enough tension such as bullying and abuse which we don't hear much of now but were a big issue in the 60s - 90s era of time.
- **Shape and structure:** *Park* is structured so that each characters have some time each act. they all start near to the others end and do some signal by using eye contact or nodding their head to start . Even as they are leaving, they still continue the motif but the next time we see them there is development of their motif by adding or repeating a section to further empathises the issue they are battling in that particular scene.
- **Genre:** Each character has their own genre, mainly contemporary for the dance but all forms are more traditional styles of hip hop.

Some of the areas I mind / mapped from Urban

Street Dance:- This Dance style refers to dance a styles that evolves from a dance studio to any open space such as streets, dance parties, block parties, park, school yards, school playgrounds, raves and nightclubs. Street Dance has existed since the late nineteenth century and has evolved into many styles such as Traditional Jazz Dance to Hip Hop to b-boying (breakdancing).



Grffiti:- Grffiti is writing or drawings that have been scribbled, scratched or sprayed on a wall in a public place. Grffiti is most commonly to express social or political views. Within hip hop






Soul food: Soul food is a variety of cuisine popular in African-American culture.

A traditional soul food dinner consists of fried chicken with macaroni and cheese, collard greens, breaded fried okra, and cornbread.

The origins of soul food are very old and can be traced back to Africa and to Europe. Foods such as rice, sorghum (guinea corn) and okra were introduced to the USA by the slave trade.






Research on the Suffragettes and how I will use this  
Research on the Suffragettes:-

Many Suffragettes went to prison for their efforts to get women the right to vote. To protest even further, the Suffragettes in prison went on hunger strike. So in response to this act of defiance, the government inserted force feeding onto the Suffragettes which was extremely painful.

The process of tube feeding was strenuous and very painful; without the consent of the hunger strikers they were typically strapped down and forced to eat via stomach or nostril tube, often with

considerable amount of force. The Suffragettes found this humiliating and this was deemed to be a cause for all most patients suffered from both short term damage to the circulatory system, digestive system and nervous system and long term damage to the physical and mental health of the Suffragettes. Suffragettes who were force fed were also known to develop Pneumonia or <sup>P</sup>neumonia as a result of a misplaced tube.



hair:- Straight, messy hair, sleeping hair eyes, not very clear filling skin covered in black  
 ripped clothing that suits junkies uniform. Brown eyes. Cuts overglasses.  
 occupation:- Suffragette movement member, formerly she was a university student who  
 degrees in literature.  
 arrested for:- She was arrested for taking part in the burning down of Minst  
 house while he was out.  
 :- Mum and Dad  
 Lily and James Lowrey - Age 51 and 53 - Lawyers and Suffragettes support  
 1 Brother - Percy Lowrey - Age 25 - Works for the Daily Mail and Suffragettes  
 ability:- Reserved, keeps all her emotions bottled up, willing to stand up for  
 she believes in, Friendly, loyal and has a strong mind.  
 she is known with (Friends):- Suffragettes such as:-  
 Lisa Dawsey - Age 24  
 Mary Jane - Age 32  
 Barbara Jordan - Age 30  
 All jailed at the  
 time as Anne  
 other crimes.  
 story:- Anne was born in London in 1892. She was a Straight A's student and very  
 Her family was rich so she can go to school where she met Lisa Dawsey.  
 When she was 16, the Suffragette movement began and she and Lisa at first,  
 want anything as they did not understand the fuss.  
 As they got older, they saw the unfair treatment of women even voting time  
 the cause as the way to change the rules and both signed up. Their first job, burn

| Individual   | Group  |
|--|--|
| Terific<br>Universal<br>Ludicrously Crazy<br>Stylish<br>Intelligent<br>Sexy<br>Hilarious<br>Amazing<br>Helpful           | Interpret a Painting<br>List Ideas down on Paper.<br>Have some Ideas<br>Place them in a poem to express thoughts on a Painting<br>Present to the rest of the class as a Performance. |
| started by seeing a motif as a warm up<br>by ms. P and then we developed our own motif for our own work to represent our | In groups <sup>of 3</sup> we look at each others work and decided to give them each other a WWI and FBI.<br>By using some techniques from the list, we developed                     |



**WORK**

**Theme:** The Theme I have chosen to study ~~was~~ and revolve my piece around is Women's rights because it was one of the main themes audiences originally got from some like It Hip Hop. Another theme I will use is hope as it is everywhere in any situation.

**Character:** I am a Suffragette named Jane Lovejoy who is doing time in jail for burning down the Prime Minister's house. In her cell, she breathes in a pen and paper and writes her final wishes as well as her hopes on what she will ~~see~~ want to see in the future.

**Plot:** In the dance, my motif is that I am trying to pray, symbolising my strength as well as my resolve, but I am always knocked around and shoved around, but I always get up and try again until I finally do it at the end.

**Context:** Historical, Political, Cultural Context:- The Suffragette movement of 1906 was the biggest revolution in Britain's history. Women rose up by the thousands in order to fight for women's right to vote. They revolted by burning down shops,

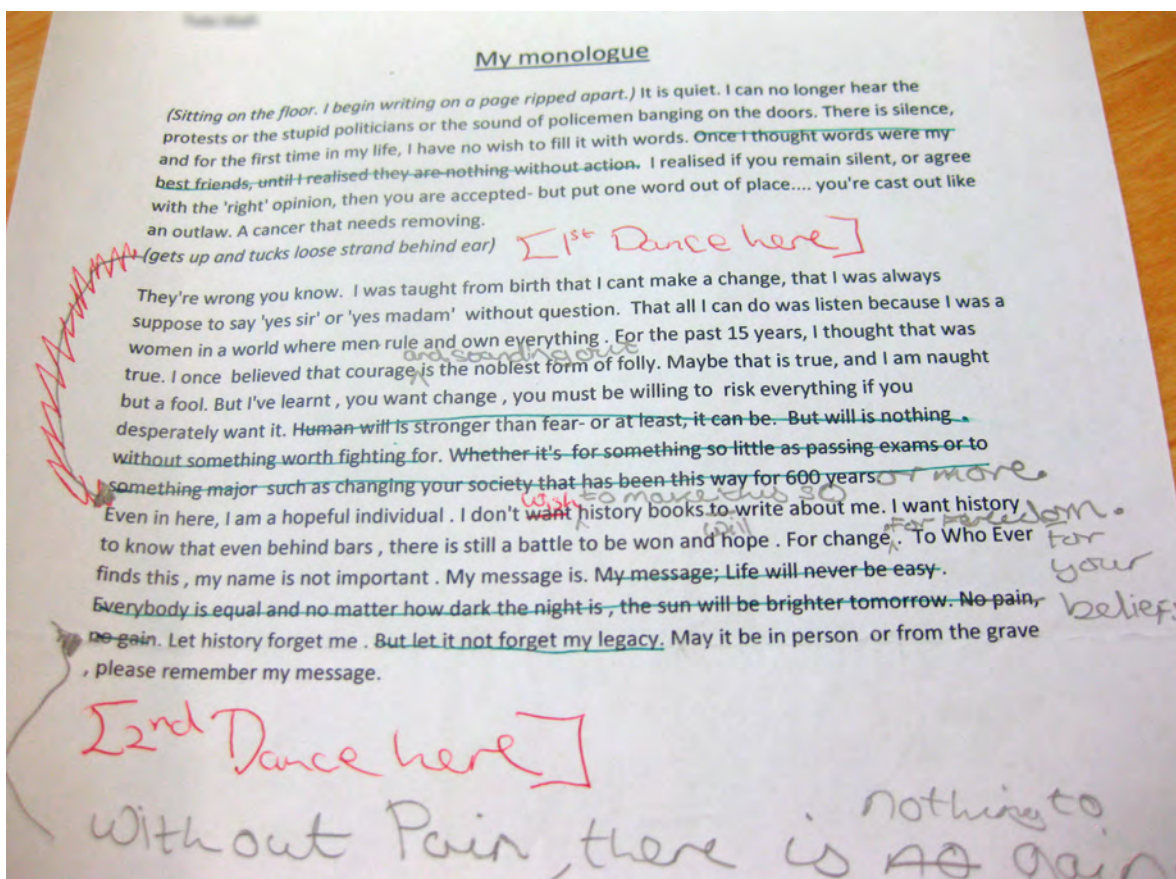
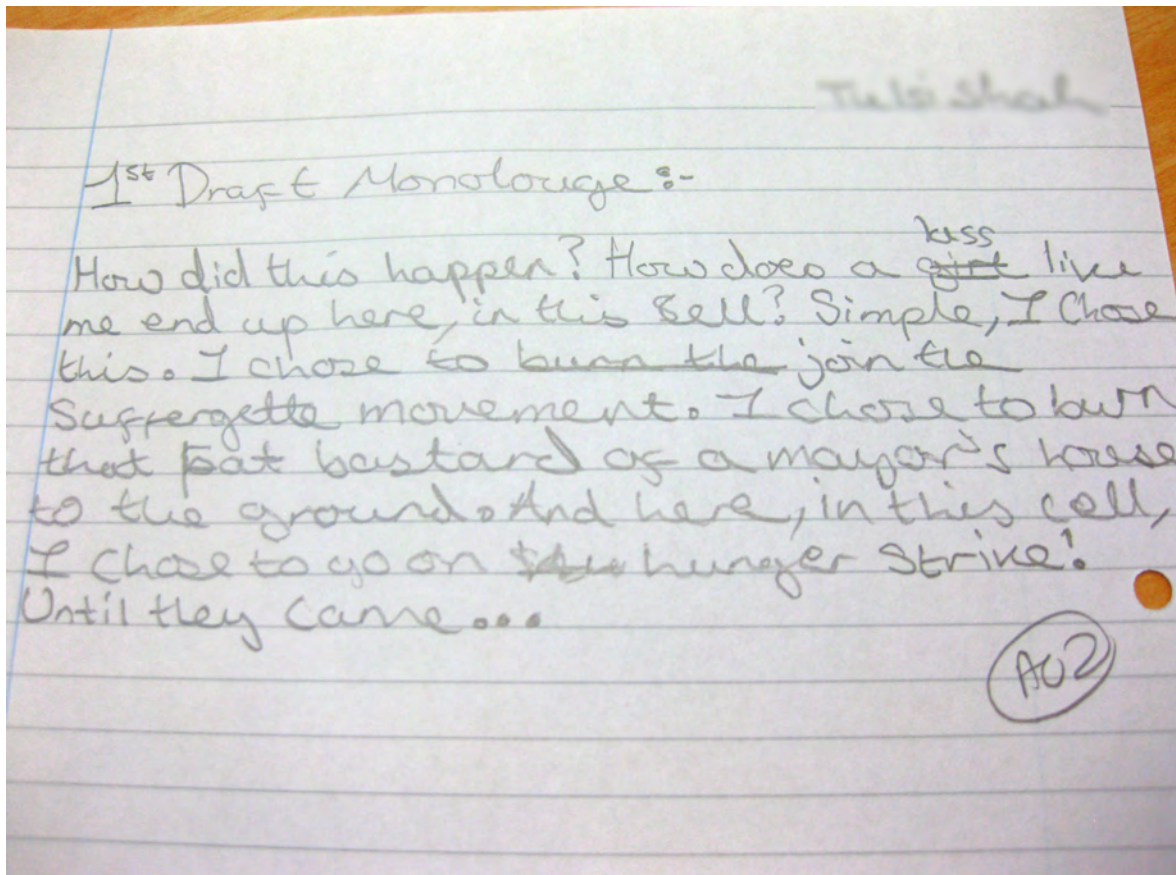
Tuli Shah

**1<sup>st</sup> Draft Monologue:-**

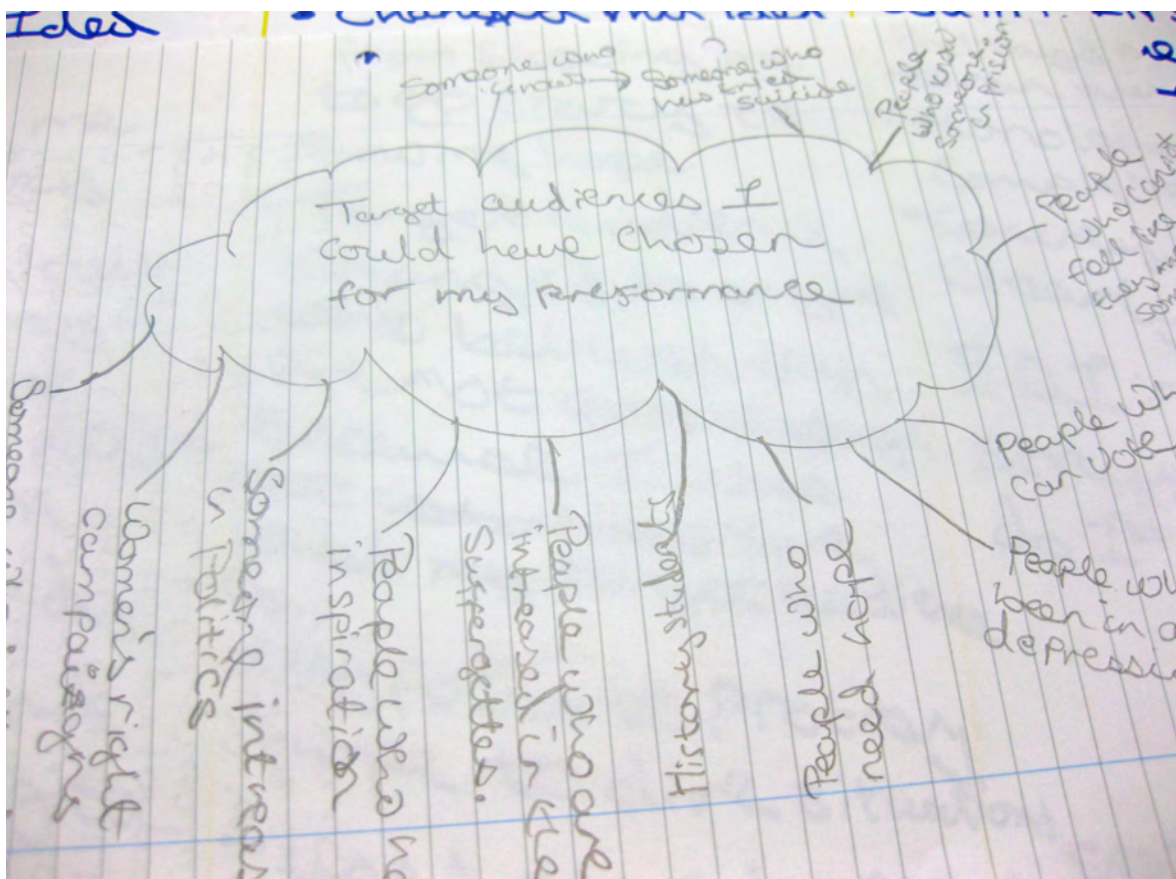
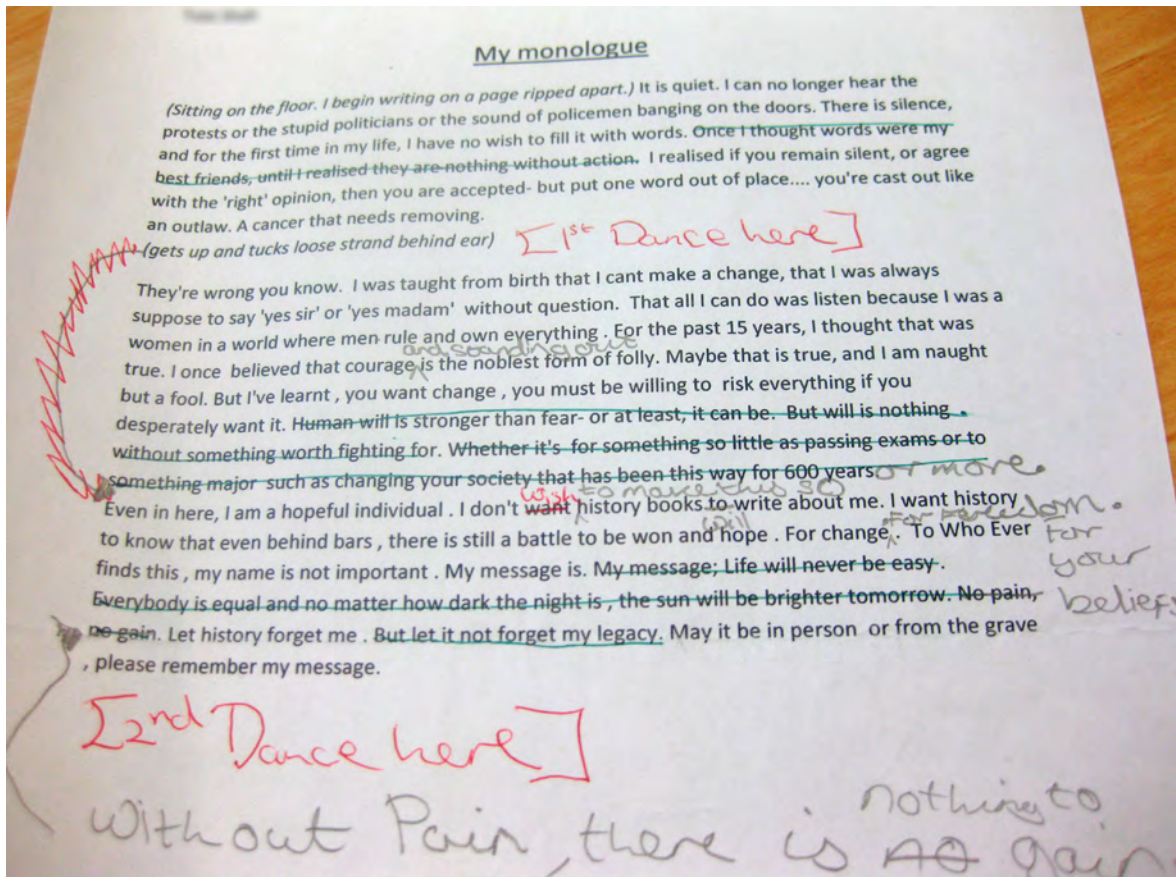
How did this happen? How does a <sup>kiss</sup> girl like me end up here, in this cell? Simple, I chose this. I chose to burn the joint the Suffragette movement. I chose to burn that fat bastard of a mayor's house to the ground. And here, in this cell, I chose to go on ~~the~~ hunger strike! Until they came...

(A02)











| Planning A01.<br>Motif =  | Plan for Evaluation-Motif<br>Exploration A02.<br>Development   | Evaluation A03.<br>Ending  |
|---|--|--|
| <p>different Ideas<br/>↓<br/>showing me<br/>going crazy<br/>and it difficult<br/>to portray crazy -<br/>would get<br/>mark for A03<br/>communication.<br/>I trapped<br/>society and<br/>struggling to<br/>free.<br/>IHH</p> | <ul style="list-style-type: none"> <li>Changed my idea from showing me to go crazy to showing hope.</li> <li>Target audience changed to anyone who believed they are not good enough because I was not <del>not</del> sure what my target audience is.</li> <li>My focus to portray hope to dire situations</li> <li>used more hopeful and loving movements</li> </ul> | <p>www: First dance<br/>Portrayed me trying to run away.<br/>- Monologue is complete.<br/>- Conveys message clearly.<br/>EBI:- 2nd dance<br/>struggling to do it in Retro<br/>Bae<br/>so I end in<br/>position</p> |

Expressive Arts Exam Unit 2

The ideas that I was trying to communicate with my final piece was that in the darkest of situations, there is still hope. I think I communicated these ideas mostly very well. The reason I think that was because when I was battling using dance and when I was recovering and alone in a cycle, I used different dynamics. Also, in my dance, I showed my continuous battle by making my movements start and end in the same position so it looks like a cycle. In my drama, I used gestures and facial expressions to show pain which may seem like hope is lost but in fact builds her up to fight. I also changed my voice when I was moving people and getting beaten.

The area of study the audience might have seen in my final work would have been: Motifs, Narrative, Social, political, historical, Cultural context and Shape and Structure.

My main motif is shown in my dance piece and where my 2nd dance is my 1st dance in retrograde.

My narrative would be shown through both my dance and drama. In my



dance, you can see my continuous battle and in my drama, you can see my monologue ~~has~~ a clear message. My Shape and Structure was designed to at first show me losing my fight but in my second half it shows my character rising up to her challenges with hope. The historical and social context is a huge part of me as it is the base of my performance. My performance is as actual based on an actual account from a Suffragette's diary from a cell so it ~~is~~ was an accurate ~~reference~~ recreation. The Area of Study that came out the most from my performance was social, political and historical and cultural context as it was shown in an era where there was massive change and ~~it~~ you can clearly see this as I make reference to it in my main 1<sup>st</sup> ~~and~~ drama paragraph. Jasmine Vardimars 'Park' inspired my motif as she showed me that making two ~~completely different~~ motifs are not as effective as making two which tell a story together. You can do this by retrograde and fragmentation. Startaskolasi taught me to use his play to keep it real and to

and so inspired my historical context of my work.

If I had been asked to change my introduction, I may have given my ~~audience~~ audience a more deeper look into my characters personality as my character did seem a bit 2-dimensional and vague.

An example would be something like this :- (my introduction)

Here I am, in this cell. 2992 bricks, 4 walls, 6 bars, 1 window and 1 door. (looks to audience) How does this happen? Well, just burn down the prime minister's house and you can get a free ticket in here. ~~It~~ I can't believe this time last year I was graduating. How does an educated ~~of~~ lady like me end up here? Simple.... I chose to be.

because From the work of others I saw during my class time, Sophie's work was the one I could mostly remember because she had done a whole different theme. She was also the only one who had done both drama and dance. The way she paused inspired me to use a pause in my own work. Her use of props to symbolise her parents



genius and inspired me to create a background so people would know where I am in my performance and be used to symbolise I am in a cell.

The three practitioners that I studied were:

- Kate Prince - Creator of Zoonation and it Hip Hop. Choreographer of 'Some Line it Hip Hop'.
- Jasmijn Vardiman - Co-choreographer of an award winning 'Park'.
- Stanislavski - Creator of 'Slow dance on the killing road' and the Stanislavski technique.

'Some line it Hip Hop' is a play with both drama and dance which is in a contemporary and Hip Hop style. Symbolism and Narrative stood out for me in her work as she used different dynamics for different themes such as for sad memories it was a slow, colourless theme but when it was a fight, colours were all over the place as it was fast-paced. The narrative speaks of 1950's in a place where men ruled over women and women were not allowed. She also used lights so when someone was angry, the

lights turned red and when someone was upset, the lights were blue.

Jasmijn Vardiman tells a story completely through dance. It is a contemporary piece. Two areas of study which stood out to me were Motifs and Atmosphere. For each character Vardiman gave them a different motif. So, for example, a homeless man was constantly on the floor to show his low status and a couple in love were always together and were fast-paced to show passion. This play was set in a time where the class/status of people ~~was~~ ~~could not~~ ~~change~~ ~~and~~ ~~you~~ ~~can~~ ~~not~~ ~~ming~~ ~~le~~ ~~with~~ ~~people~~ ~~who~~ ~~were~~ ~~not~~ ~~in~~ ~~the~~ ~~same~~ ~~class~~ ~~as~~ ~~you~~ ~~so~~ ~~the~~ ~~poor~~ ~~could~~ ~~only~~ ~~talk~~ ~~to~~ ~~the~~ ~~poor~~ ~~and~~ ~~the~~ ~~rich~~ ~~could~~ ~~only~~ ~~ming~~ ~~le~~ ~~with~~ ~~the~~ ~~rich~~. So to have all these different people come together ~~was~~ ~~was~~ ~~un~~ ~~think~~ ~~able~~ ~~and~~ ~~the~~ ~~fact~~ ~~they~~ ~~had~~ ~~to~~ ~~sur~~ ~~vive~~ ~~by~~ ~~work~~ ~~ing~~ ~~to~~ ~~ge~~ ~~ther~~ ~~made~~ ~~'Park'~~ ~~un~~ ~~ique~~ ~~and~~ ~~chall~~ ~~eng~~ ~~ing~~ ~~the~~ ~~class~~ ~~in~~ ~~ju~~ ~~stice~~.

Stanislavski's 'Slow dance on the killing road' was based on and made in the aftermath of WWII where Jews and German allies were being hunted down to face justice. The genre and audience was unique to this piece as back when this was made, teenage



pregnancy was a sin and was a sign of great shame. And the war was a very sensitive subject as many people lost many loved ones. So he took a massive risk to make a historical play for audiences who ~~at least~~ lost one person to the war.

All were these plays worked in an historical era and all of them have some historical context. But the atmospheres are the main difference to me. While some like it hip hop deals with their social issues (male dominance and female rights) in a bright tone at the end, 'Park' and 'Slow dance on the killing ground' do this in a bitter and depressing atmosphere.

My preformante links to Kate Prince as we both my main themes of hope, male dominance and female rights originated from there. It links to Vardimov as I used her techniques of retrograde and fragmentation to tell one story with two motifs instead of 2 separate stories with 2 motifs which were a lot harder. It also links to Stanislavski as I used his technique of being natural and over the becoming the character in my piece so that my audience would believe that my I was that character, not just an

Create my own motifs to show one story. For Creative Writing, I looked at some like it hip hop to show ~~how~~ he had to use Stanislavski my monologue to have a message. My struggles were with writing my monologue. My weakness was in performing it as I kept ~~for~~ snapping out of being the character. My original idea was to show a woman going to the brink of sanity and losing herself in the pain. This changed because when I was making a dance for it, I was not showing craziness but a battle and I would only get half marks for my work. I then thought of battles and instantly my mind went to the theme of hope. My teacher then told me my target audience was not clear with my 1st idea, so I changed it to people who did not have hope as I then could use Stanislavski's technique to show how I got out of despair and if I could help someone my play had done ~~its~~ job.

Overall, I feel like this piece of work went better than last time as I got more positive comments from both peers and my teachers especially for changing my tone of



Create my own motifs to show one story. For Creative Writing, I looked at to some like it hip hop to show how to use Stanislavski's monologue to have a message.

My strengths were with writing my monologue. My weakness was in performing it as I kept ~~be~~ snapping out of being the character.

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Overall, I feel like this piece of work went better than last time as I got more positive comments from both peers and my teacher especially for changing my tone of

voice and using dramatic pauses. However, the one thing I would have improved my unit would be to use my space and to use my ~~for~~ document things better for my coursework.

The main things I have learnt during this unit are to keep it simple and to become a great actor, 'you must treat your character as a piece of you so others also believe you are that character.'



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