



Expressive Arts

GCSE

Expressive Arts

Unit A691

Exemplar Candidate Work


January 2015

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The exemplars in this document are taken from real candidate work and therefore include the original spelling and grammatical errors made by the candidates at the time. Colour correction has been applied to aid clarity.

TEACHER COMMENTARY FORM: LOW


OCR
 RECOGNISING ACHIEVEMENT

GCSE

Expressive Arts

OCR GCSE J367 Unit A691 Working in Response to the Study of Artworks

Teacher Commentary Form

| | | | |
|----------------|-----------------------|------------------|------|
| Centre number | 12332 | Year | 2013 |
| Centre name | Kingsbury High School | | |
| Candidate name | Bottom Candidate | Candidate number | XXXX |

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?

Yes

Group / Pair / Individual Group ☐

Nature of Realisation Drama Performance With Art Work

Intended Audience Year 11 School Leavers

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

| | Mark |
|-------------------------|---------------|
| Objective 1 (out of 20) | 3 |
| Objective 2 (out of 20) | 3 |
| Objective 3 (out of 10) | 3 |
| Objective 4 (out of 10) | 2 |
| Total | 11 /60 |

Signature _____ Date _____

GCW164 (Green Paper) Revised September 2011
Oxford Cambridge and RSA Examinations

TCF/A691

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

Despite having a strong understanding XXXX failed to provide much solid evidence to show the progression of ideas and how he used them in the process. There are some brainstorm and thumbnails sketches but it is unclear how XXXX intended to use these ideas in his work. There was very little development beyond the first idea and little insight given to the AOS and the audience for whom the work was being created. Attendance at this stage did not help the process.

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

Within lesson time XXXX always went with the simplest option and did not fully commit to experimenting with a wide enough range of skills in either drama or art. He did not focus clearly enough on the use of stereotypes and therefore was unable to get to the heart of Godbers work. Skills in art were also only barely experimented with with little thought about the impact that they would have on the audience or the overall work. The portfolio of evidence is limited in its journey from beginning to end.

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

XXXX showed little enthusiasm for the work when delivering it for the audience, there was little energy, enthusiasm or commitment to the work and he was very lack lustre in his performance skills. In terms of his art work which he shared with others, his contribution was minimal despite him having a stronger understanding.

Please See DVD

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**

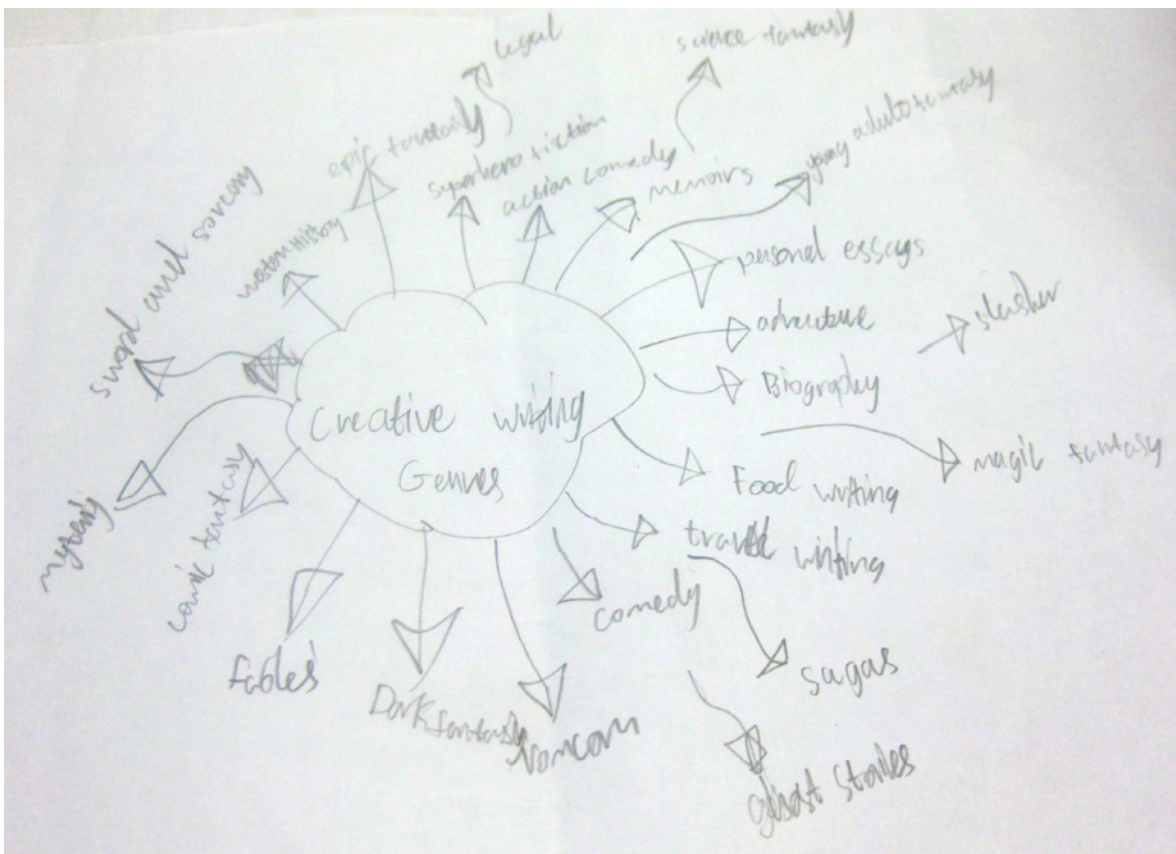
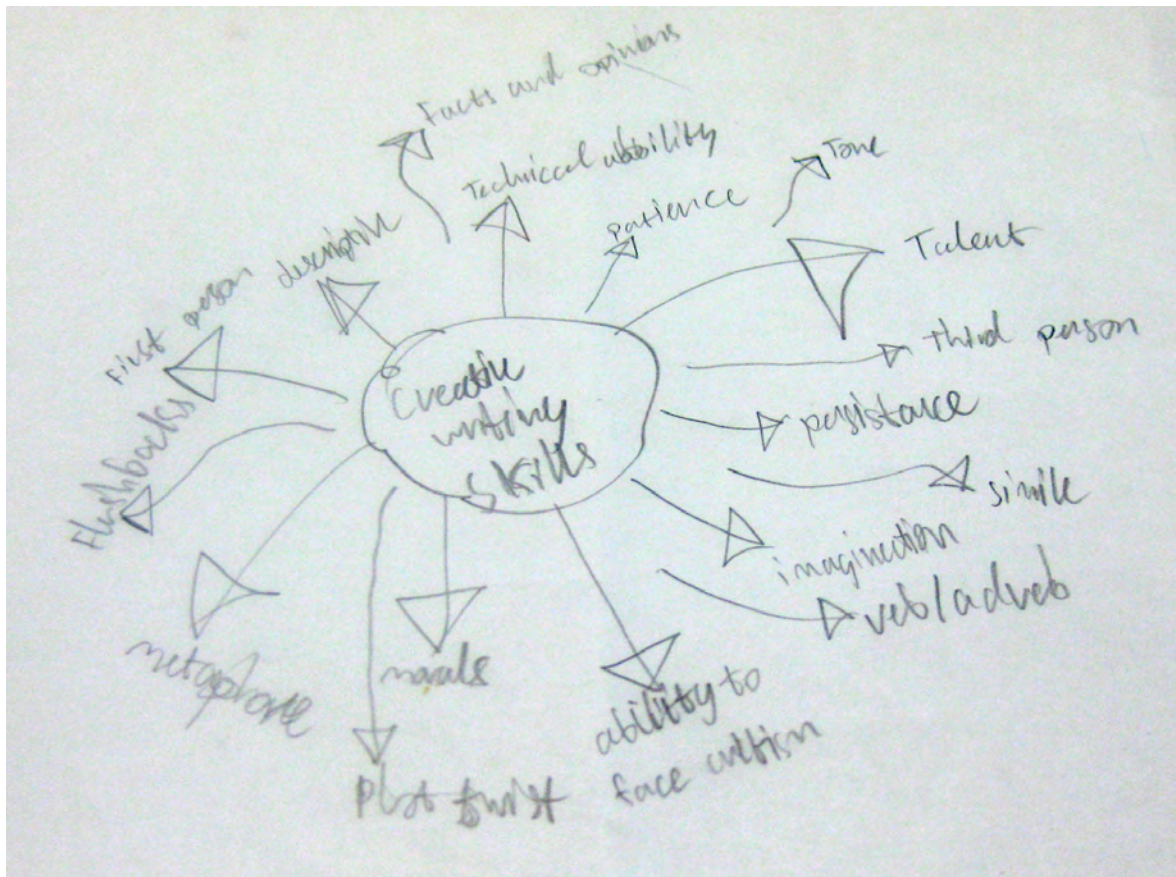
- Reflects competently and consistently upon the work at all stages, reflecting on whether the original intention for the intended audience was successful.
- Provides an evaluative review that offers ideas on the work of others, linking it with the development of the candidate's own work and the Areas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

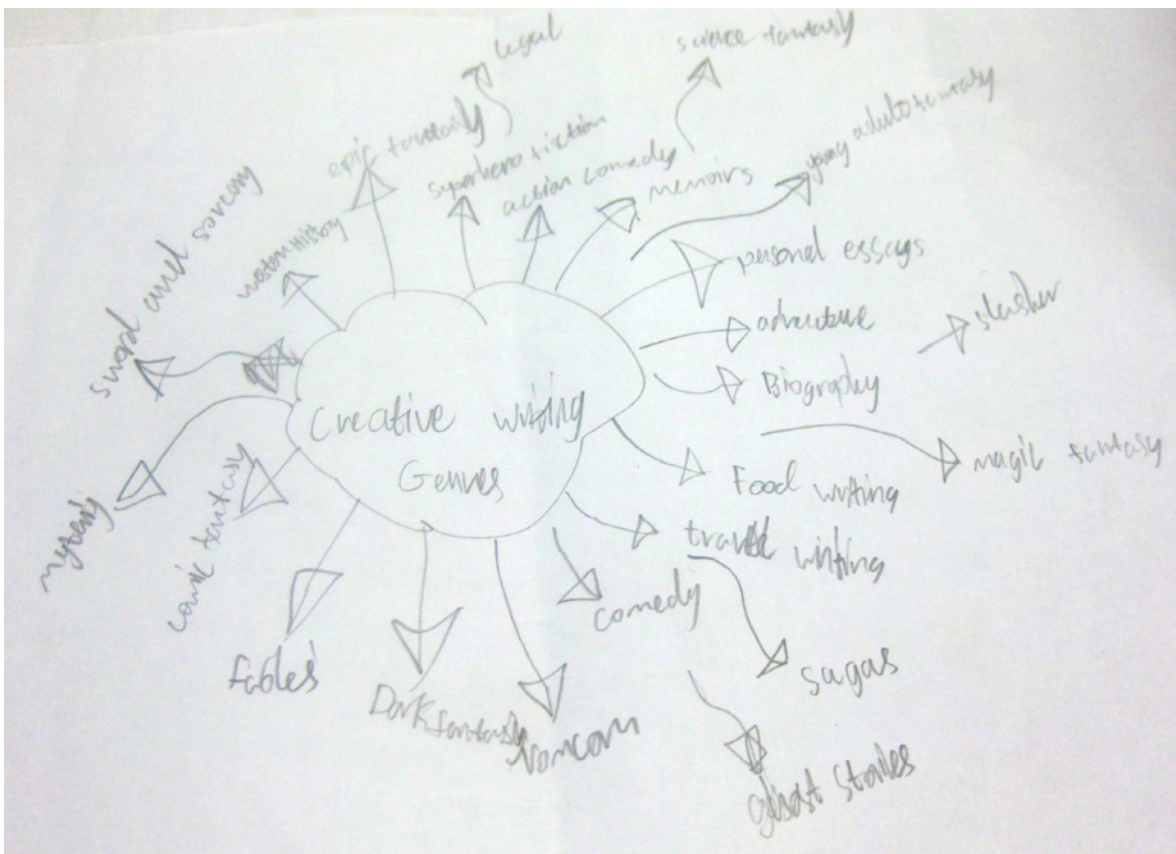
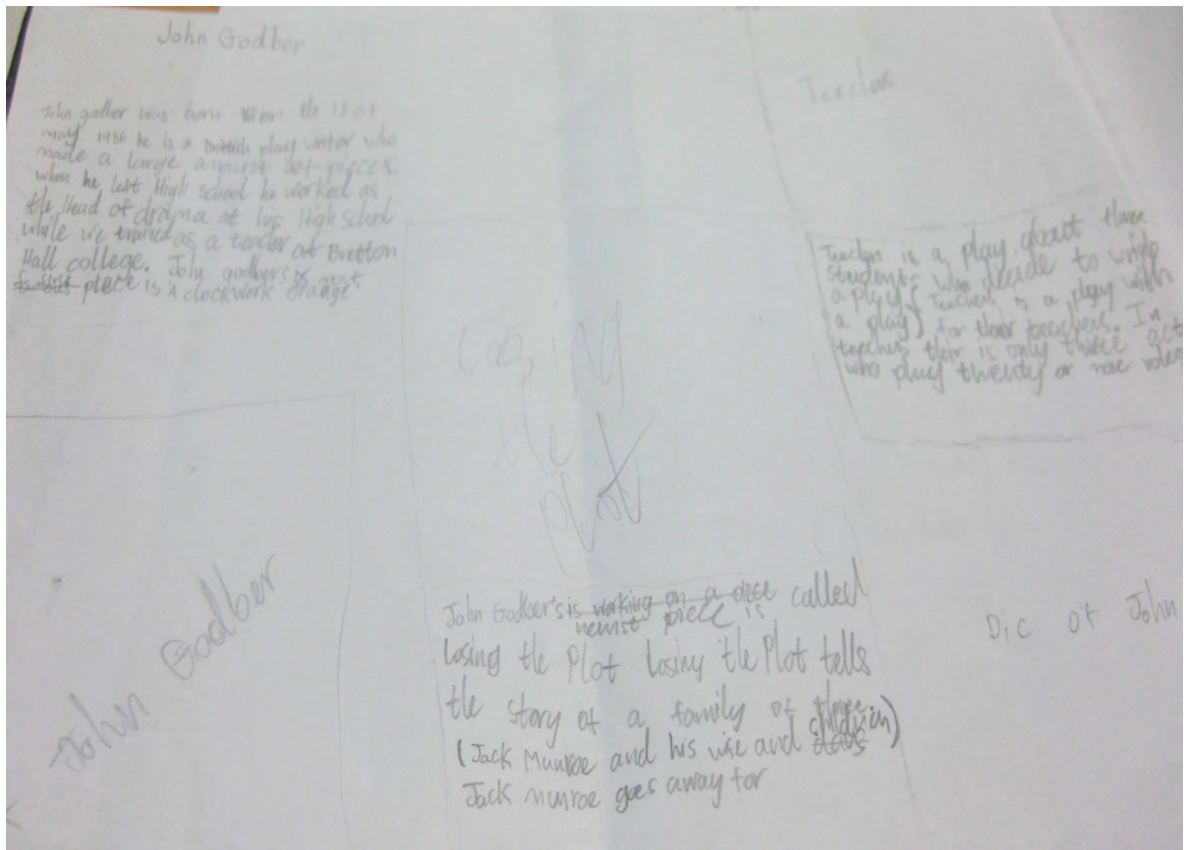
Accomplished**9 – 10 marks**

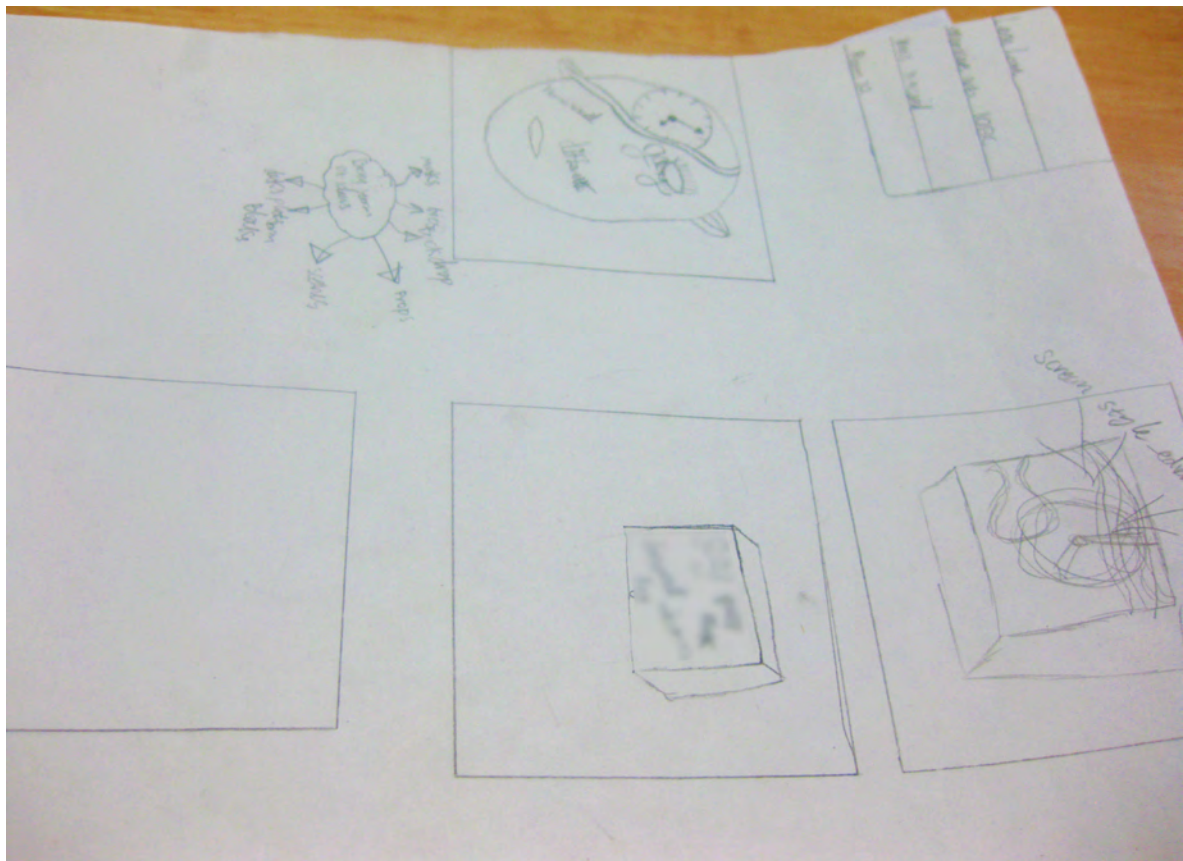
- Reflects with logic and insight in an accomplished way that shows clearly the developmental process, and how successfully the outcome met the original intention for the chosen audience.
- Consistently, critically and effectively evaluates the work of others, and of the Areas of Study, analysing links 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.

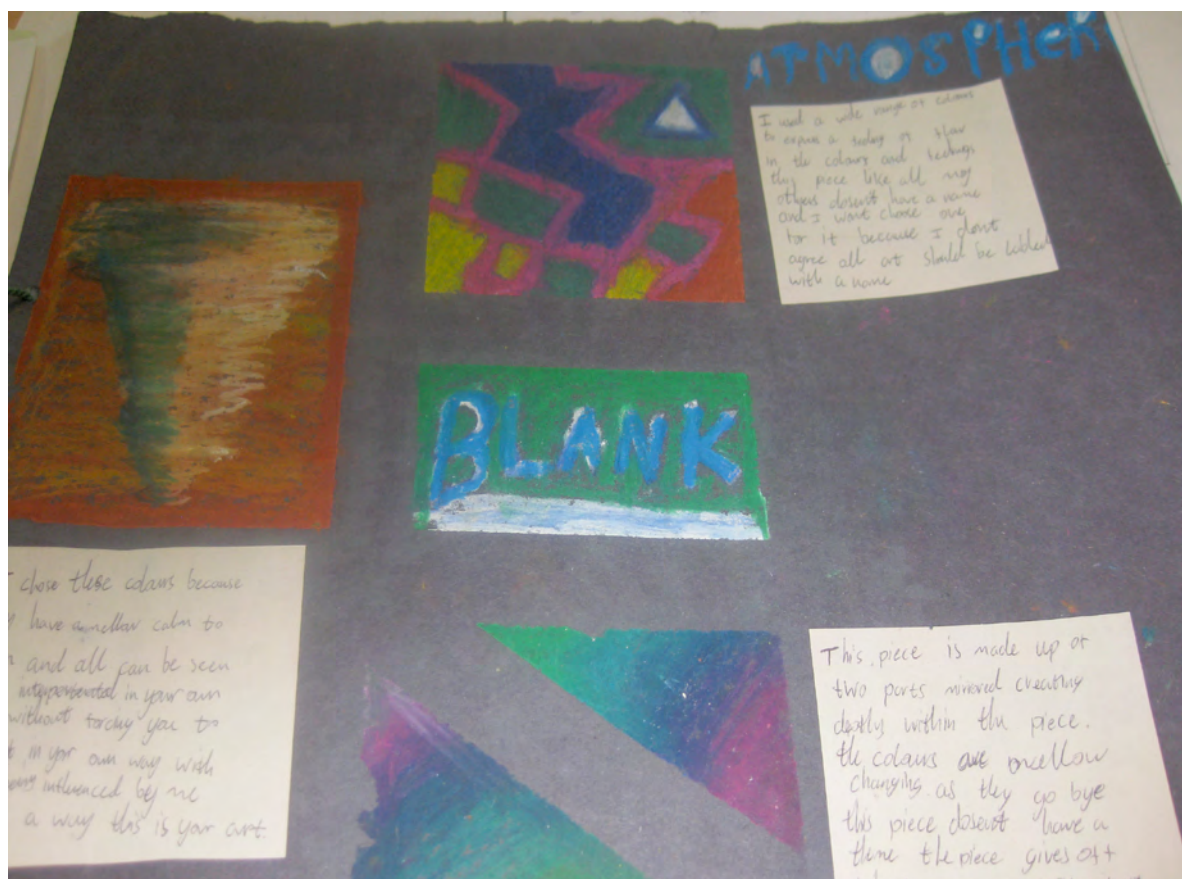
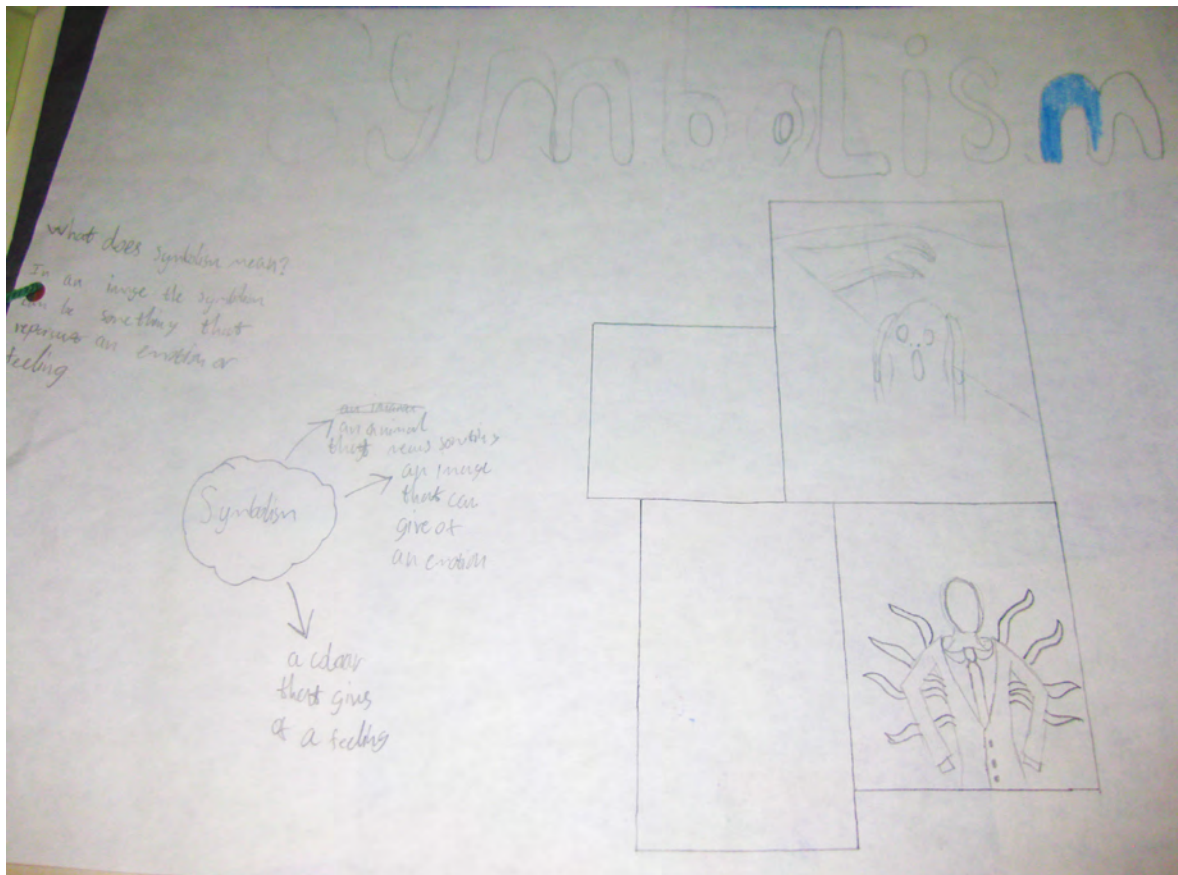
Additional Evidence

In lesson 121's XXXX was indifferent to the process of planning and creation. In his written work there is a very limited development of ideas from starting point to final realisation, although he does mention some of the stylistic features of the practitioners covered but not how he used or developed these in his work.









Section 1

1) John Galt, scholar delapid school march

2) John Galt


John Galt is a play writer who is most known for his play 'teachers'. Teachers was key to help the key to quite a few of our techniques we used in our piece for example ~~the way~~ the way how teachers is ~~only~~ done ~~by~~ mostly by three actors using the technique multi-volling. John Galt has a talent for ~~showing~~ going over real life issues in his work. He I found that two areas of study that he uses that stand out are symbols ~~that~~ (certain postures that each character has are used to show who is who). ~~and~~ shape and structure also stands out because he uses it to create a really interesting atmosphere.

play a role in our performance.

B) I would say that John Galt influenced our ideas and inspiration. I think this because of his style of work and the way he can go over the topic of the 'no go zone' that mostly is what others wouldn't try to because of the controversial issues that come with work of that culture.

C) Key differences between my work and the contrasting works of art I would say are that with ~~or~~ ~~teachers~~ ~~John Galt~~ ~~is~~

TEACHER COMMENTARY FORM: MEDIUM



OCR
RECOGNISING ACHIEVEMENT

GCSE

Expressive Arts

OCR GCSE J367 Unit A691 Working in Response to the Study of Artworks

Teacher Commentary Form

| | | | |
|----------------|------------------|------------------|------|
| Centre number | 12332 | Year | 2013 |
| Centre name | 12332 | | |
| Candidate name | Middle Candidate | Candidate number | 1234 |

INSTRUCTIONS FOR COMPLETION OF THIS FORM

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- 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
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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

Group / Pair / Individual Group

Nature of Realisation Incidental Music, Script and Drama Performance

Intended Audience Year 11 Final Assembly

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

| | Mark |
|-------------------------|---------------|
| Objective 1 (out of 20) | 13 |
| Objective 2 (out of 20) | 13 |
| Objective 3 (out of 10) | 7 |
| Objective 4 (out of 10) | 7 |
| Total | 40 /60 |

Signature _____ Date _____

GCW164 (Green Paper) Revised September 2011
Oxford Cambridge and RSA Examinations

TCF/A691

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

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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.
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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

Despite having a strong understanding XXXX failed to provide much solid evidence to show the progression of ideas and how he used them in the process. There are some brainstorm and thumbnails sketches but it is unclear how XXXX intended to use these ideas in his work. There was very little development beyond the first idea and little insight given to the AOS and the audience for whom the work was being created. Attendance at this stage did not help the process.

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'.
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- (Unit A693 only) Uncertain or no links with the commission, and those links that are there lack originality, and are predictable and superficial.

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Competent**9 – 12 marks**

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- 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 explored skills and techniques in Drama and Music lessons within her group. This was always with a clear insight into the impact that these would have on the AOS. There is clear evidence in the documentation about how these have been developed throughout her work. She shows a good understanding of characters developed and this is evidenced through the Role's On The Wall and in the Hot Seating Lesson. During Teacher 121's XXXX was able to comment on intentions for structure and attempted to create work without cliché.

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

An engaging Drama Performance and lively and thoughtful incidental music created which added to the overall communication of the piece. Skills were executed with a sense of purpose and a clear understanding of the Areas of Study. The work was within time limits and was clearly created with the audience in mind.

Please See DVD

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 reflected with logic and insight both in her portfolio and within Teacher 121 sessions. She was able to consider strategies for moving the work forward and was aware of the Areas of Study and how to improve on these during the development process.

Expressive Arts

Component One

Drama & Music

LO To explore the dramatic strategies and techniques used in Teachers.

Techniques.

- aidback - intense of role
- Exaggeration of Movements
- Hand gesture
- Body Language
- Facial Expression

Stylistic costumes - minimal costume use

Music to give location and atmosphere.

Humour in dialogue

Self Narration

- Exaggeration - poking fun of figures in charge.
- Breaking the 4th wall - Talking directly to the audience.
- Humour to create humour

Rhetoric

- Regional language. - Teen talk.
- Formal speaking -
- Multi-role play - shifts roles/worlds.
- References to theatre
- Lack of sophisticated.

Characters always self narrate in the past tense.

Fingerprints

- Stereotypes of characters
- Over exaggeration - Puppets caricature
- Movement - Action / Reaction
- Body Language
- Facial Expression
- Vocab, Tone of Voice, Volume, Pitch, Accent
- Pace
- Energy

Skool Life

Teacher - Grab a chair everyone

Pupil 1 - What's he say?

Pupil 2 Think he wants to grab a chair

Pupils 3 Ok then

Pupils grab a chair

Teacher Can you stop waving them about and sit on it.

Pupils put chairs down and sit on it.

Pupil 1 We are not doing any work are we?

Pupil 2 What you doing for lunch?

Pupil 3 Don't know you?

Pupils carry on talking. - Teacher goes berserk

Teacher Right put your chairs on their feet and sit on them properly

Pupil 1 Ok....Ok

Pupil 2 You just had to say.

Pupil 3 Chill pill.

Teacher Right....Today in drama we are going to look at Shakespeare.

Pupil 1 Done it

Teacher Mime

Pupil 2 Done it

Teacher soap opera

Pupil 3 Done it, Done it done it. We are good at being trees.

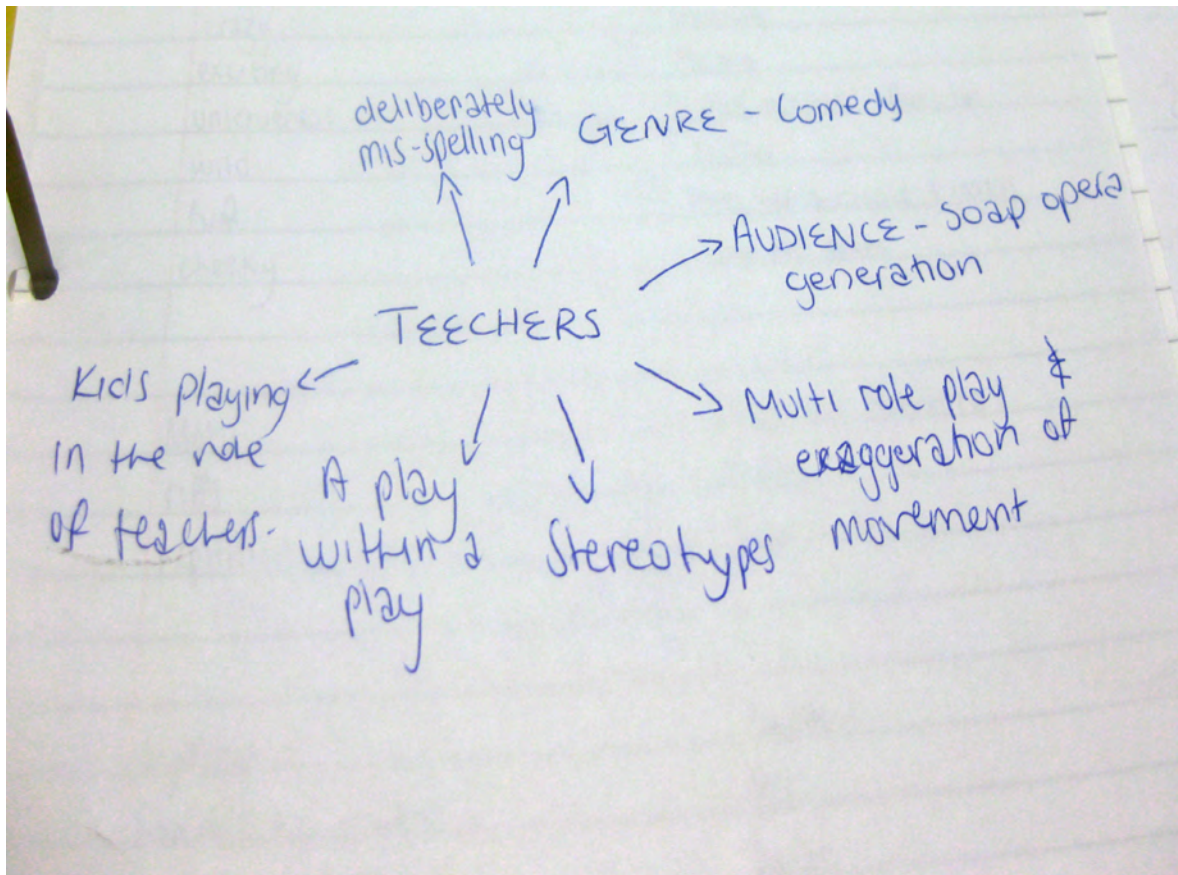
Pupils mime being trees walking round the room

• Rapunzel, or should I say Rapunzel, Rapunzel, let down your golden hair, was the ~~girl~~ ^{young lady} with the longest, most richest golden hair in all the land. She spent most of her time caressing her hair and admiring her beauty.

Thursday, 17th January, 2011

List of Music Genres/Styles

| | | | |
|-----------|-------------|-------------|-----------------|
| Rap | Salsa | Gangsta Rap | Hymns |
| Hip Hop | Grime | Disco | Romantic |
| Jazz | Samba | Rock'n'Roll | Slow Jams |
| Techno | Ballet | Blues | Instrumental |
| Pop | Heavy Metal | Calypso | RnB |
| Classical | Orchestral | Jingles | Funk/House |
| Reggae | Gospel | Carols | Country/Western |



L.O. To explore the genre of Teachers.

Farce

The style of comedy drama in which authority and order are at risk and ordinary people are caught up in extraordinary events.

Areas of Study Lady Gaga

Atmosphere:

crazy
exciting
uniqueness
wild
fun
cheeky

Audience:

Millions
Young
"Little monsters" - fans on
twitter
loves her audience + makes
time for them

Motif:

riffs
repetition

Shape and Structure:

Verse
Chorus etc

Symbol:

herself e.g. clothes,
make-up, "odd"
controversy - meat
attention seeking

Genre:

Pop
Dance
Electronic
Rock

Narrative

hiding something
Catholic school girl
who didn't fit in

Influences: David Bowie
Freddie Mercury (Queen)
Michael Jackson
Madonna

Historical, Cultural, Political, Social
- dad is an entrepreneur
- uses the internet to keep her
fans.

Poker Face

A21

Atmosphere:

Mysterious

Creepy

Careless

Party

Fun

Lively

Audience:

Video - YouTubers

CD's

TV.

Concerts

Young: our genera

Motif:

Introduction

Chorus

Chords

Shape and Structure:

Verse

Chorus etc

Symbol:

Clothing

Choreography

Jewellery

Genre:

Pop

Electronic

Narrative:

Sexuality / bi-sexuality

Historical, Cultural, Political, Social

Sold over 5 million copies

Poker Face

A21

Atmosphere:

Mysterious
Creepy
Careless
Party
Fun
Lively

Audience:

Video - Youtubers
CD's
TV.
Winners
Young - out genres

Motif:

Introduction
Chorus
Chords

Shape and Structure:

Verse
Chorus etc

Symbol:

Clothing
Choreography
Jewellery

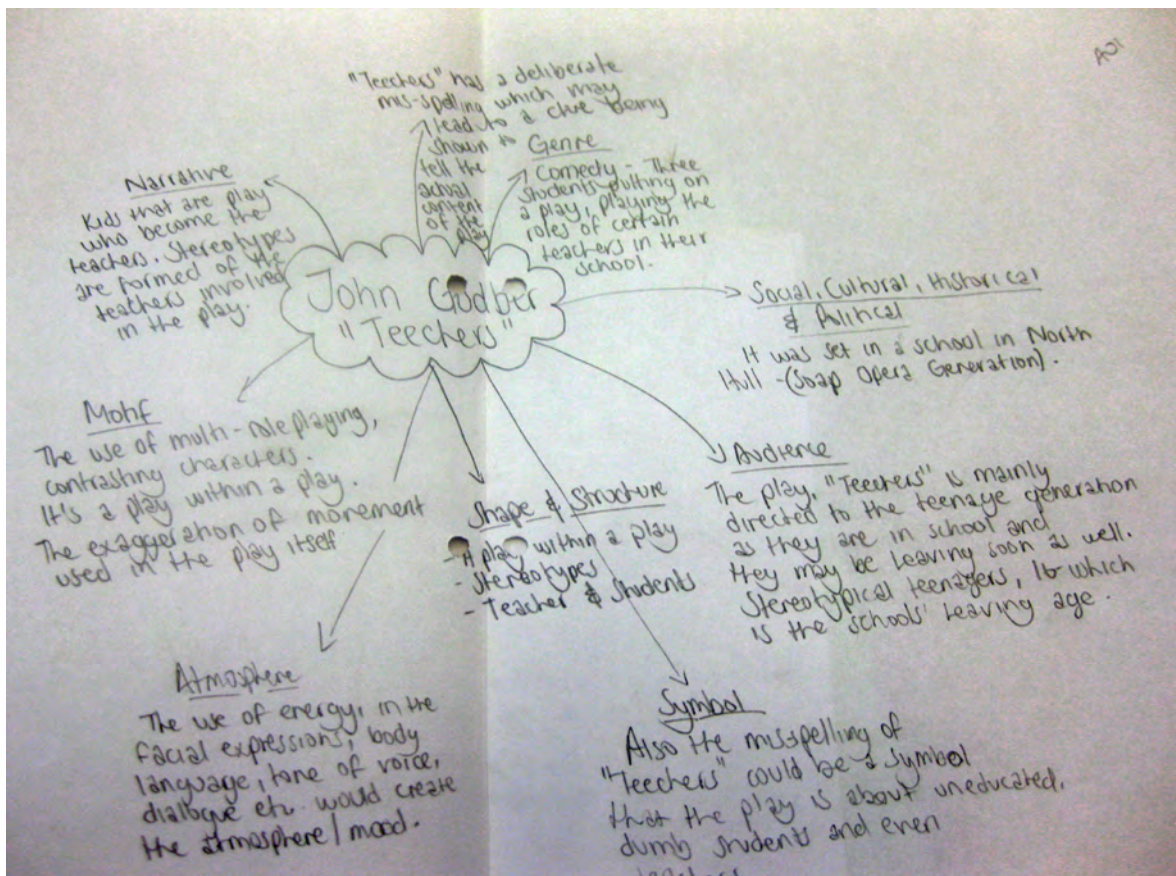
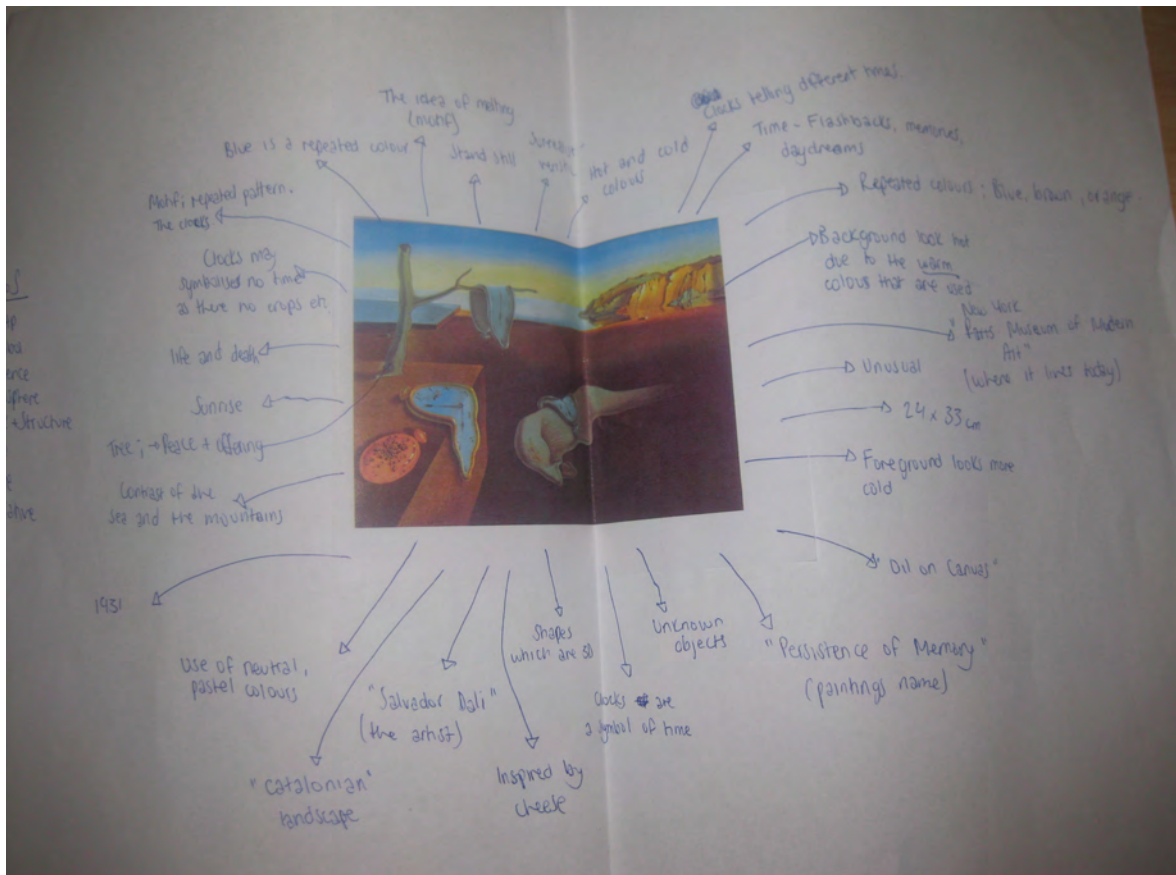
Genre:

Pop
Electronic

Narrative:

Sexuality / bi-sexuality

Historical, Cultural, Political, Social
Sold over 5 million copies.



School

Stereotypes:

A02

- * The popular ones 3
- * The nerds 4
- * The down-to-earth ones 1
- * The "different" ones 6
- * The bigheaded 5
- * The quiet ones. 2

1.2) ~~My father~~ was a very down to earth, friendly person.

b) "Heya, what's poppin'?"

She'd always
greet new
people with

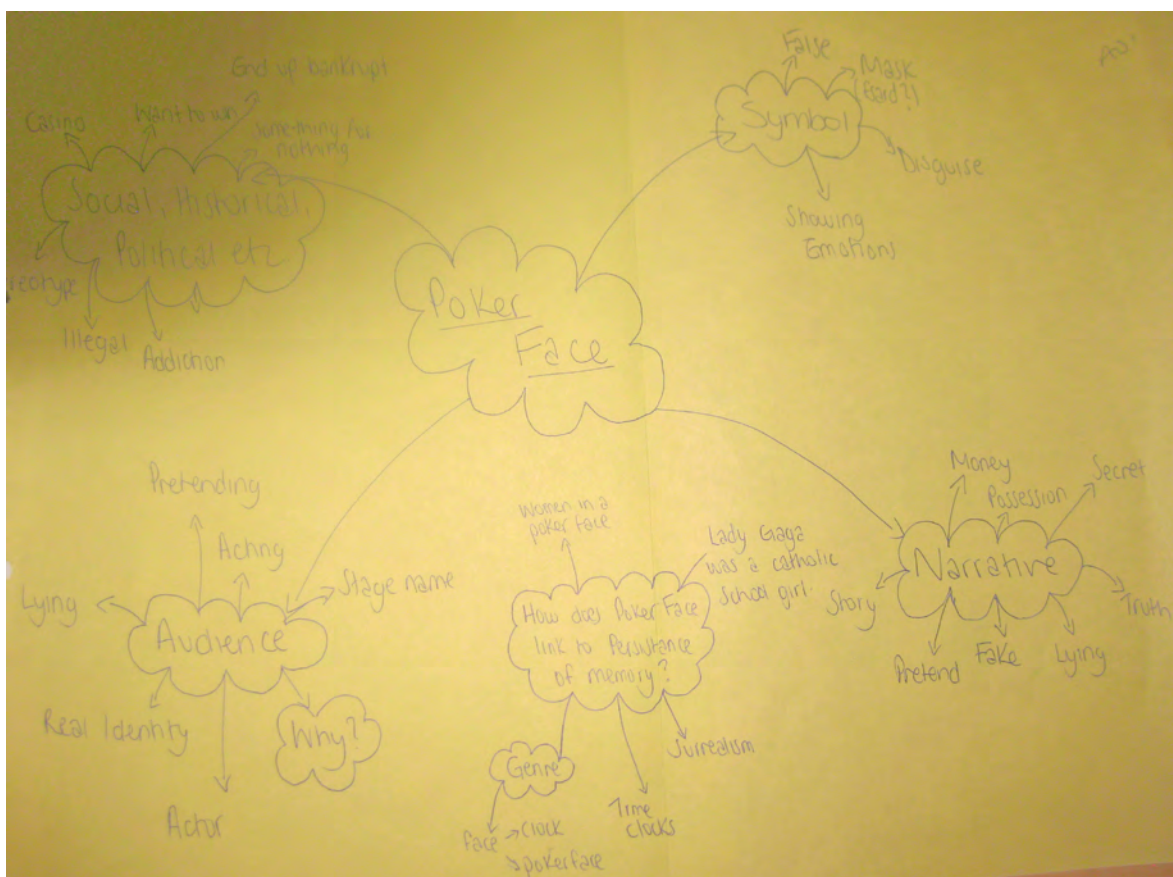
2.2) ~~James~~ was the most quiet person in all the ~~land~~ ^{school}

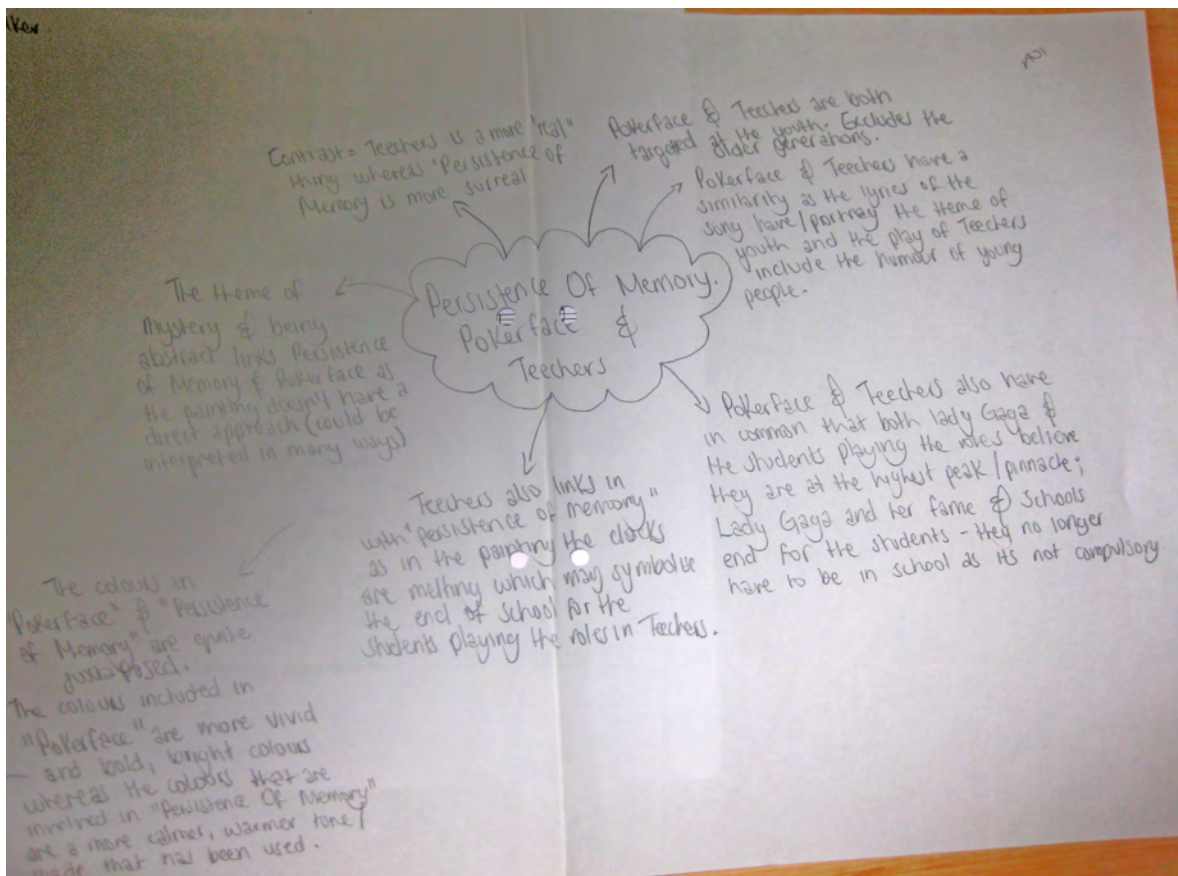
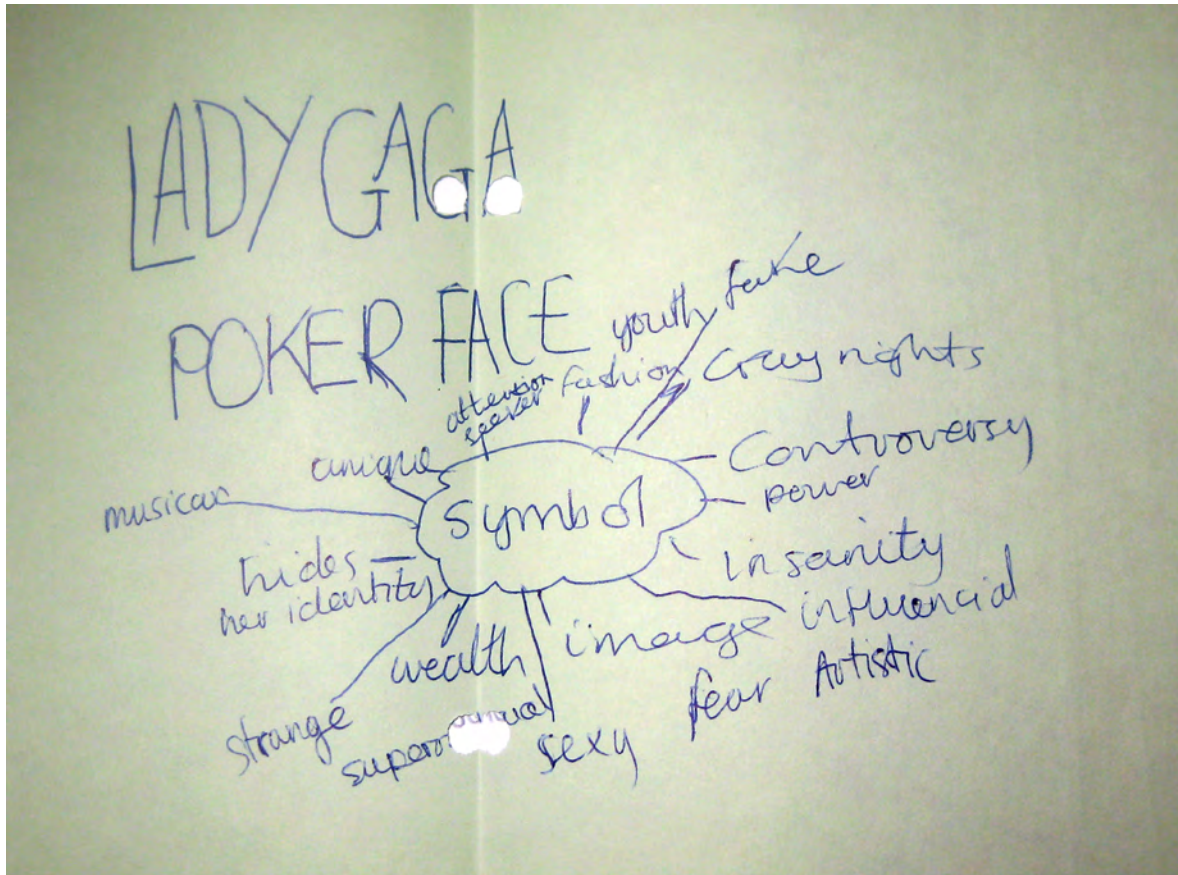
b) "H₁"

3. a) thought he was the coolest of them all.

"Don't ^{love} ~~not~~ doritos, it's your man ~~and~~ D ~~also~~ got all them girls, Jheez"

He always says





Vibraphone 2

Poker Face

Stefani Germanotta

A A A A E E A A A A F C G G A A A A A E E A A A A F C G G A A
 5 A A A A E E A A A A F C G G A A A A A E E A A A A F C G G A A
 9 A A A A E E A A A A F C G G A A A A A E E A A A A F C G G A A
 13 A A A A E E A A A A F A G G G G C C B C C C B C C C C C
 17 A A A A E E A A A A F C G G G G A A A A E E A A A A F C G G G G

Motif → Short repeated pattern
 → Used throughout the whole of the song.

Development:

- add chords
- long notes not short ones
- pitch - higher or lower
- Instruments - xylophones + glockenspiel
- beat
- tempo
- sharps & flats.

= Shape & Structure

Narrative

= love

= poker

Poker Face

Intro

Mum mum mum mah
Mum mum mum mah
Mum mum mum mah
Mum mum mum mah
Mum mum mum mah

Verse 1

I wanna hold em like they do in Texas
please
Fold em let em hit me raise it baby stay
with me, I love it
Luck and intuition play the cards with
Spades to start
And after he's been hooked I'll play the
one that's on his heart

Pre chorus

Oh, oh, oh
I'll get him hot, show him what I've got
Oh, oh, oh
I'll get him hot, show him what I've got

Chorus

Can't read my, can't read my
No he can't read my poker face
(She's got to love nobody)
Can't read my, can't read my
No he can't read my poker face
(She's got to love nobody)
P-p-p-poker face, p-p-poker face
(Mum mum mum mah)
P-p-p-poker face, p-p-poker face
(Mum mum mum mah)

Verse 2

I wanna roll with him a hard pair we
will be
A little gambling is fun when you're
with me, I love it
Russian Roulette is not the same
without a gun
And baby when it's love if it's not
rough it isn't fun, fun

Pre chorus

Oh, oh, oh
I'll get him hot, show him what I've got
Oh, oh, oh
I'll get him hot, show him what I've got

Chorus

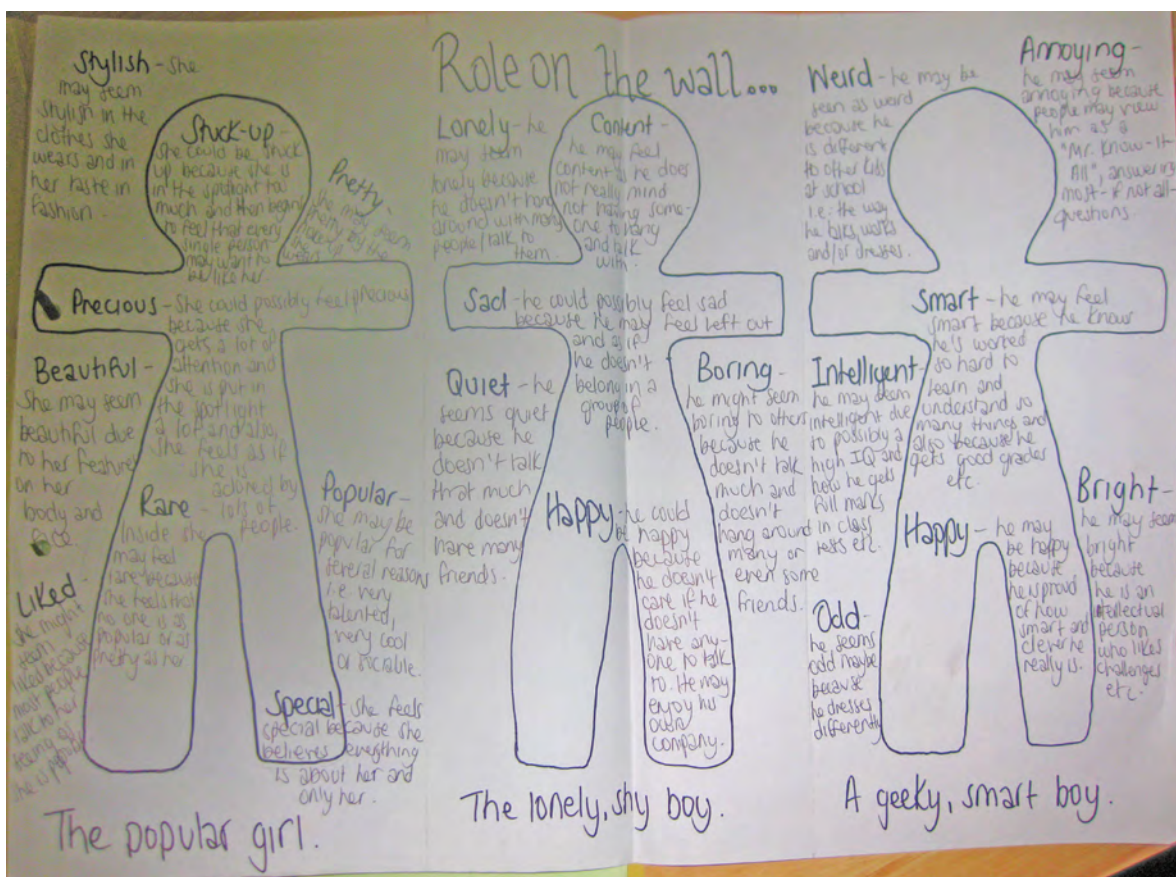
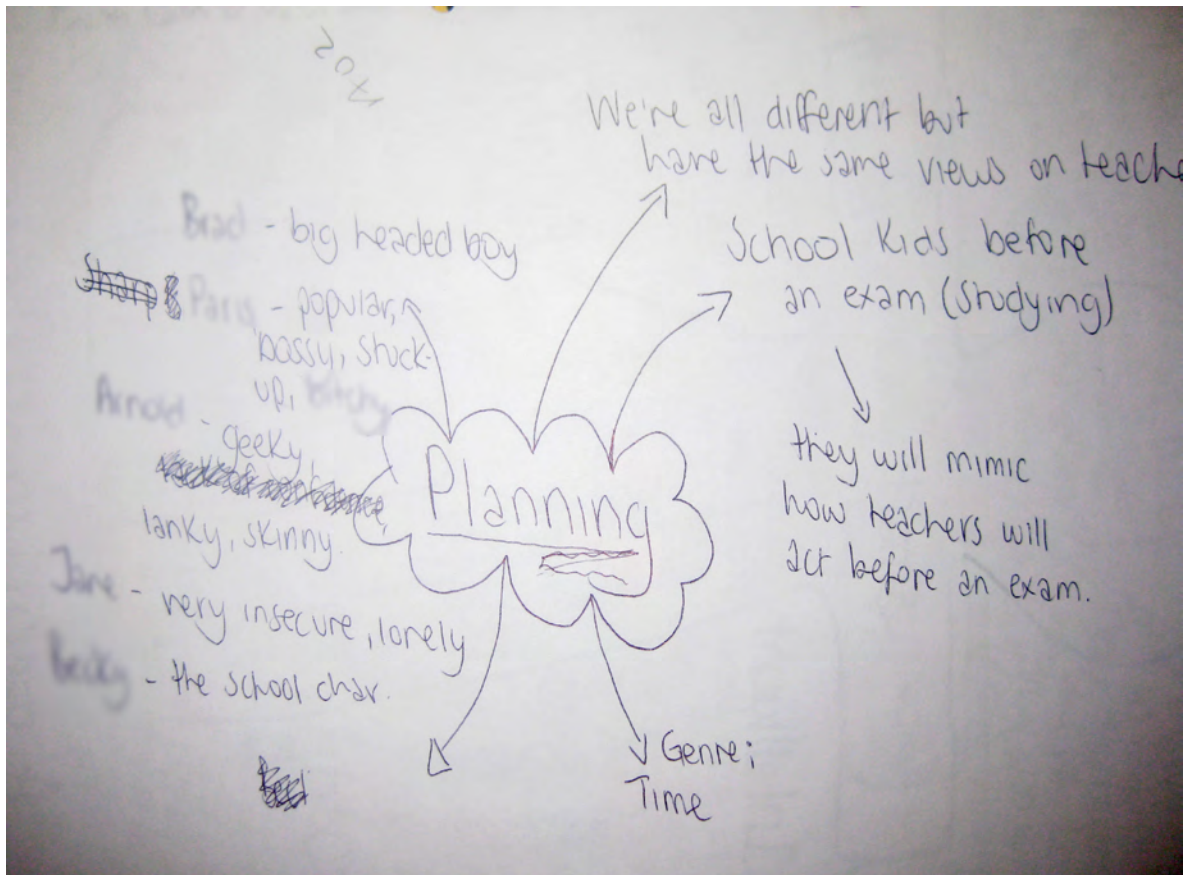
Can't read my, can't read my
No he can't read my poker face
(She's got to love nobody)
Can't read my, can't read my
No he can't read my poker face
(She's got to love nobody)
P-p-p-poker face, p-p-poker face
(Mum mum mum mah)
P-p-p-poker face, p-p-poker face
(Mum mum mum mah)
P-p-p-poker face, p-p-poker face
(Mum mum mum mah)
P-p-p-poker face, p-p-poker face
(Mum mum mum mah)

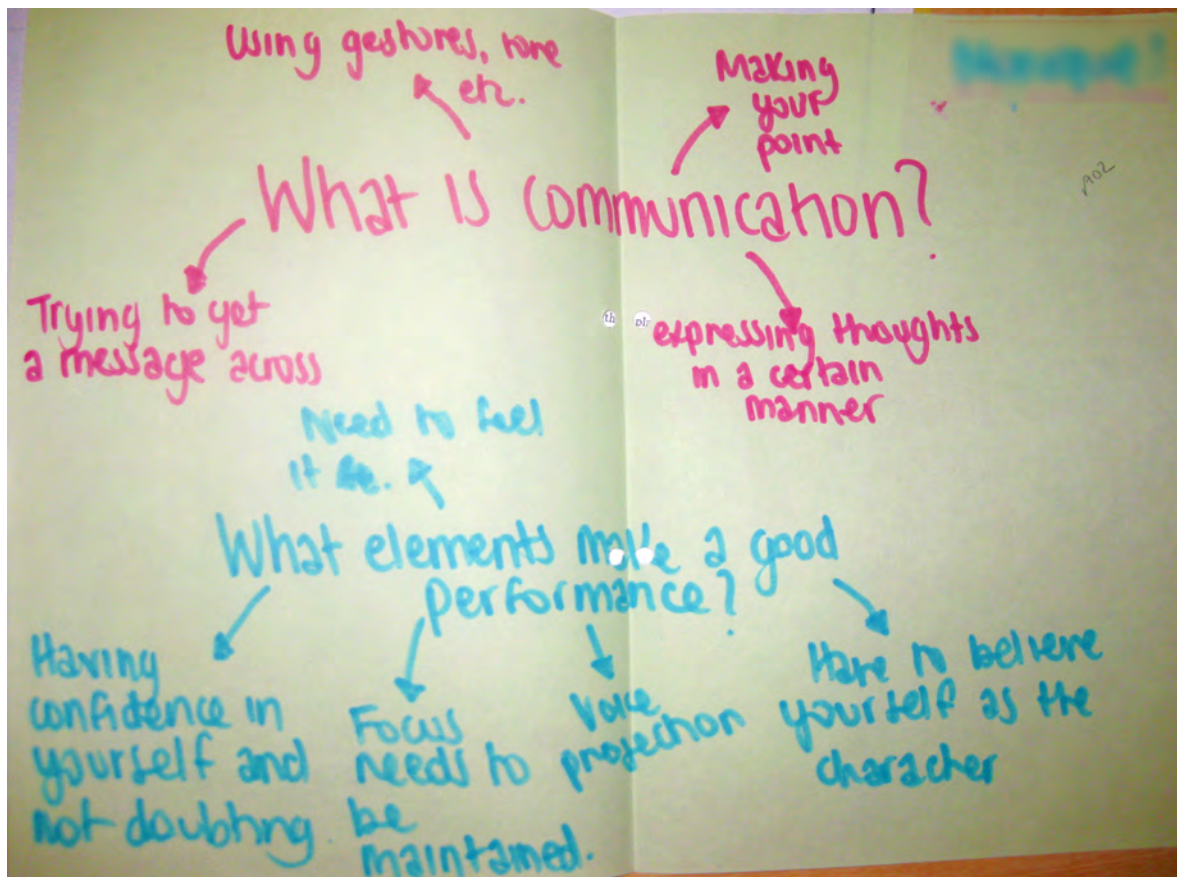
Bridge

I won't tell you that I love you
Kiss or hug you
Cause I'm bluffin' with my muffin
I'm not lying I'm just stunnin' with my
love-glue-gunning
Just like a chick in the casino
Take your bank before I pay you out
I promise this, promise this
Check this hand cause I'm marvelous

Chorus

Can't read my, can't read my
No he can't read my poker face
(She's got to love nobody)
Can't read my, can't read my
No he can't read my poker face
(She's got to love nobody)
Can't read my, can't read my
No he can't read my poker face
(She's got to love nobody)
Can't read my, can't read my
No he can't read my poker face
(She's got to love nobody)
P-p-p-poker face, p-p-poker face
(Mum mum mum mah)
P-p-p-poker face, p-p-poker face
(Mum mum mum mah)
P-p-p-poker face, p-p-poker face
(Mum mum mum mah)
P-p-p-poker face, p-p-poker face
(Mum mum mum mah)





Page ①

Practitioners

A) The practitioners that I studied for Unit One were

- John Godber - Teechers
- Salvador Dali - Persistence of Memory
- Lady Gaga - Poker Face

B) John Godber's play - 'Teechers' - is a multirole play and also a play within a play, especially for "Teechers". Audience stands out in Godber's work as he created "Teechers" for children in their teenage years, leaving school (year 11). Godber creates suitable ^{not} idiolects for each character in a way that the audience is able to understand. Symbol also stands out as Godber uses actual teenagers to put on the play within the play, and even "Teechers" - the title - is a symbol as it is not ~~spelt~~ spelled correctly; it may suggest the incapability of some ~~students~~ who are leaving school or even the way they feel to write the word (i.e. slang). Teechers was shaped by ~~the~~ social context as each character had an ^{not} appropriate idiolect to match. Also, as Godber was once a teenager, leaving school he can relate.

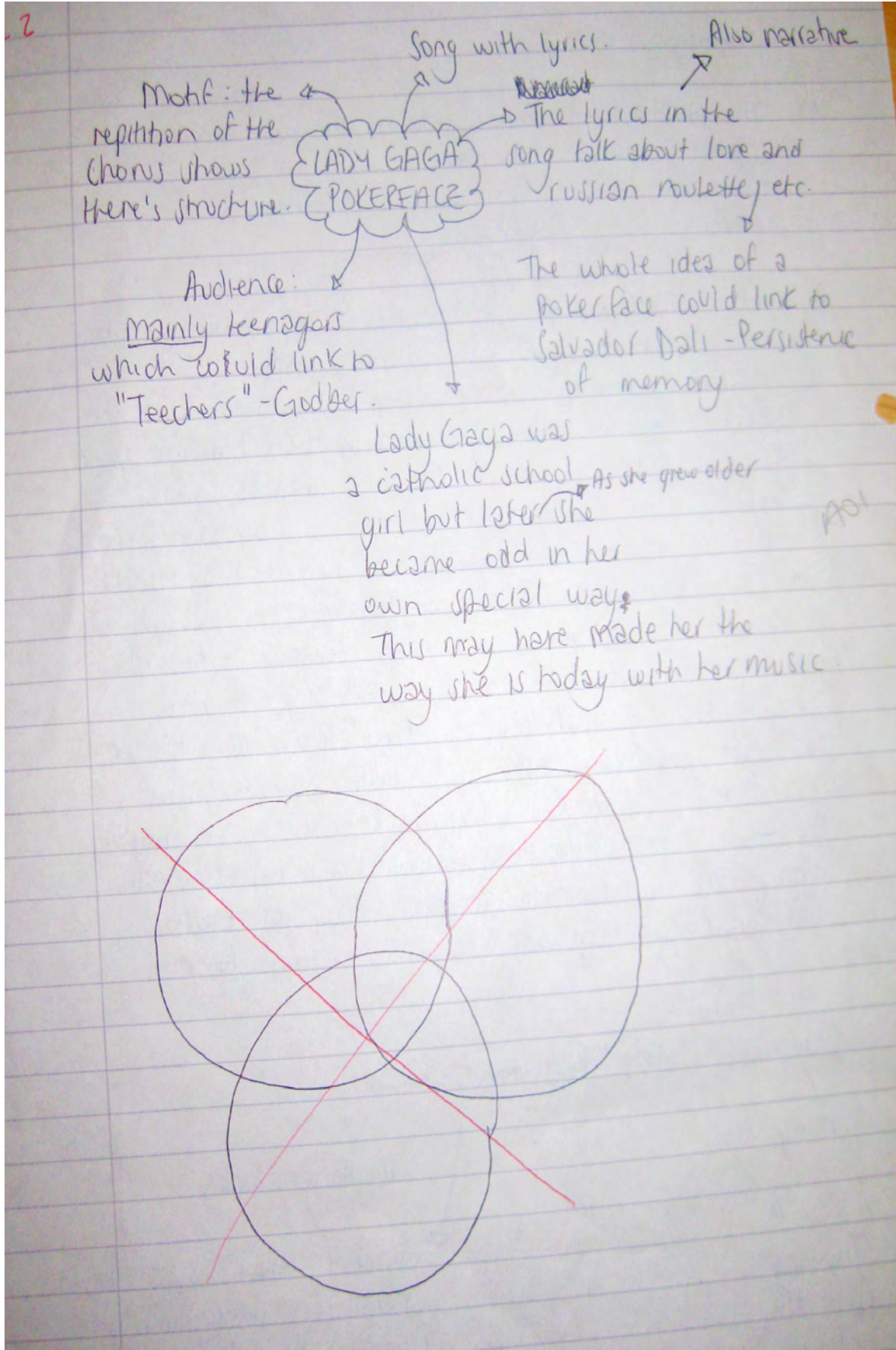
* Salvador Dali's "Persistence of memory":

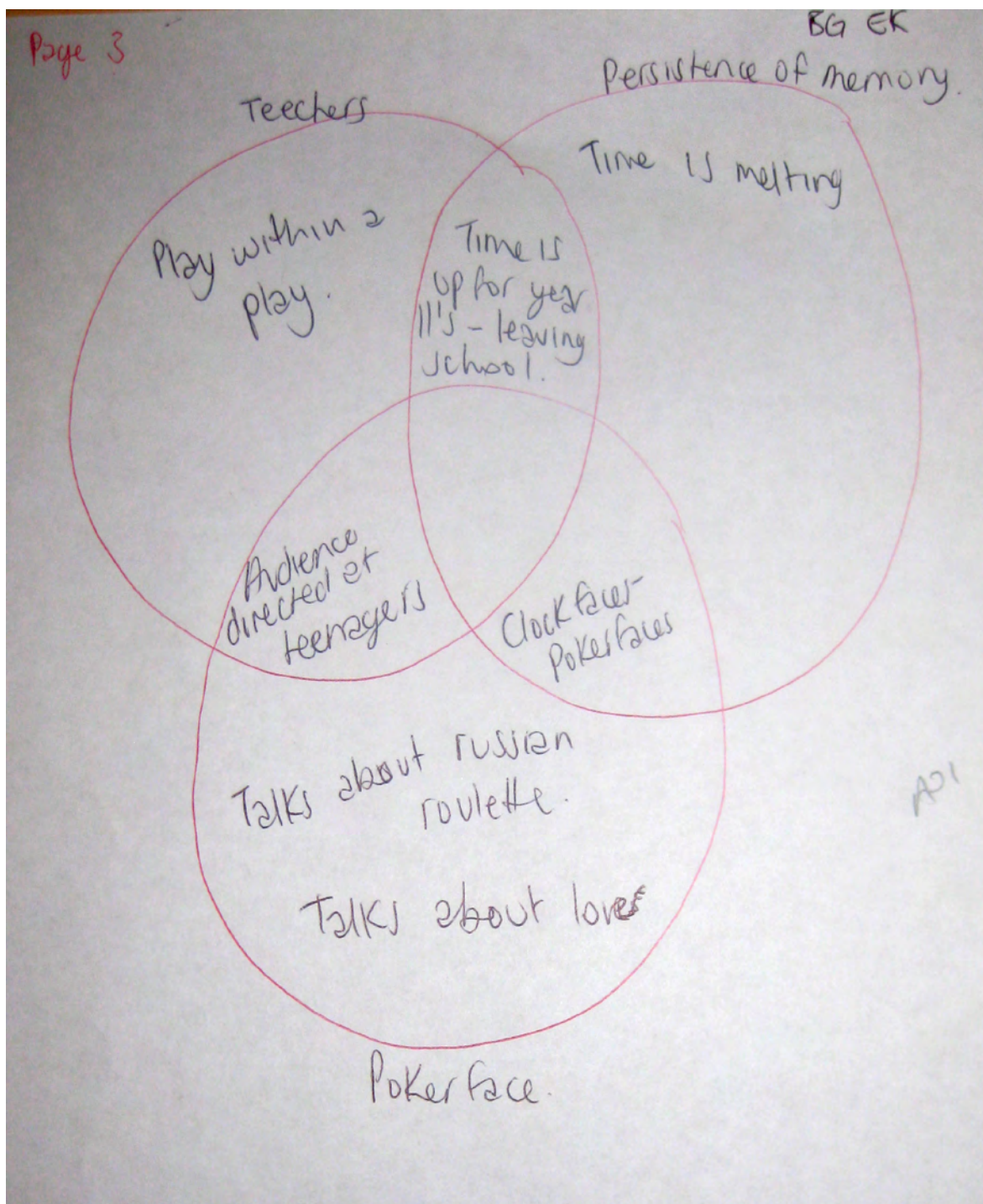
Painting

Motif: the repeated melting clocks. Also the repeated colours.

Melting clocks

Symbol: the clocks could symbolise that time is running out / melting away.





Page 4

A) Used the theme of time, from Salvador Dali, to show that time ~~was~~ was running out for our exams. Used the ~~feature~~ idea of a play within a play, from John Godber, and ~~we~~ acted out the teachers we talked about. I used the chords from Lady Gaga's song, Poker Face, and changed the order of the chords, creating my own song in which I played during my performance.

Salvador Dali - Symbol
John Godber - Audience
Lady Gaga - Motif.

B) Personally, I feel John Godber had the most influence on my ideas because a play within a play was an usual, challenging task which was seen as fun as well as work, so that's why I took on ^{the idea from} John Godber's "Teachers".

C) There aren't many differences, it's just they are all combined to make one piece/performance.

D) I feel as if the practitioners were being followed quite closely, in terms of the areas of study that seem strongest for them. They were quite useful indeed as they did show a lot in my work.

Planning and Exploring

A) The first idea that my performance explored after mindmapping "Teachers" was to create stereotypes of people in a typical high school and

Page 5.

then ^{to} create music to go with it.

B) There weren't many ideas to choose from but I thought it would be interesting to perform a piece that would show ~~time~~ that ^{time} ~~doesn't~~ ^{doesn't} stop and ^{in their exam} is melting away from school students, somehow. ^{po2}
The piece that was chosen was thought to be the best ^{idea} as the group that I was in said we all have exams coming up and we ~~are~~ ^{are} running out of time ~~so~~ so we should put on a performance ~~but not~~ which is the reality we are in.

C) My group and I did many mindmaps and ~~for~~ ^{po2} brainstorming. We had to all participate in coming up with ideas even though most ^{ideas} were rejected and criticised in case they were not good enough. We all had a certain job to do, in terms of researching what and when to research. We then gathered all our information ^{together} and looked at the pieces which had potential to influence us and form our performances. Our group wrote many drafts of scripts which ~~for~~ were being emailed around so that editing would take place and we could improve. We had to listen to each others music and see whether we were all doing the correct thing. (The correct chords etc)

D) We decided that since we are doing drama ^{po2} and music, why not play the music whilst we do the drama. That way we can combine them successfully.

E) Personally, I think "getting ideas" was the most successful as we all had the practitioners piece and we just needed to figure out a way to combine them together. And although ideas were rejected, we managed to create and come

Page 6

BG EK

up with an idea that actually worked.

- A) My final piece was a miraculous success.
- B) The skills that were explored in each art form were:
 Music: Motif, ^{for}
 Drama: Direct Address, Audience
- C) Strongest skills - Working under pressure
 Weakest skills - time keeping,
- D) The main techniques that were explored were
 the riff in "Pokerface - Lady Gaga", the chords in ^{for}
 her music, the stereotypes in "Teachers", the
 multi-role play also and the theme of time in
 "Persistence of memory".
- E) There were changes of names to the characters,
 there was changes in the personality of the ^{me}
 characters, there was a change in tempo of
 music - starting from scrap to create a better
 piece.
- F) One of the members in my group, quit the
 whole subject - expressive arts - altogether and
 that put pressure on the whole group as we
 had to change the script and the content
 of it. But feeling as we had one less student,
 we had less time to ~~per~~ perform it for.
- A) I feel that my work turned out to be a
 success, considering there was so much chaos.
- B) WWN: The performance itself. We never actually
 had a dress rehearsal before so we didn't
 know exactly how it would turn out.
- C) More rehearsals would have improved my unit.
 If there was more time as time did run out.
- D) ~~That time~~ I learnt that time does not wait

Page 7

for anyone. Time is irrespective of person and also that it isn't easy when someone drops out the group at such a crucial time but you have to be prepared for it and expect the unexpected.

Areas of Study

- A) Symbol and audience would be two ~~three~~ areas of study an audience would see in my final performance. It would be shown through the clothes we wore (symbol) and the whole genre of the performance (which would help the audience to understand).
- B) I think symbol is strongest area of study because we were able to show symbol the most in our performance through the clothes and props we had.
- C) I think, because symbol was used in "Persistence of memory", Audience was in "Teachers" and Narrative was used in "Pokerface." they had influenced us to use these AoS's mainly in our performance.
- A) Deborah, Jessica, Sofia and Tyrig's performance ~~was~~ ^{it} was stuck in my head, as I'd seen ~~they~~ ^{they} worked really hard to produce the work and at the end of their piece ~~the~~ they seemed quite ~~satisfied~~ ^{happy} satisfied with themselves.
- B) They used motif in canon and in unison ^{by} saying words and creating a patterned motif with them. * ~~Courage and Determination~~ ^{charismatic speaking} ~~Martin~~ i.e. ^{po4} "Equality. Martin Luther King. Martin Luther King. Equality." They also used shape and structure through the setup of their stage and the ~~the~~ use of levels in the dances.

Page 8

BG EK

A) Ideas we were trying to communicate were:
 when it comes to exams, they need to be
 studied for and it doesn't matter about
 the people who you study with. Also that
 time doesn't wait for anyone so don't waste
 time.

Pupils
walkersHow could this
influence
you?

B) I feel it was effect. We communicate our
 ideas to the audience clearly.

C) We communicated through:
 Music: Rhythm, Instruments
 Drama: Facial expressions, body language,
 movement and gestures.

A) ~~I would develop my final piece. If I had
 more time and then I would change my introduction
 and change I would also edit my lines.~~

If I had more time to develop my final piece, I would
 have arranged more rehearsals in a week so I could
 master my characters and then know everything
 completely off by heart. If I could use an extra
 art form, I'd use dance and add it within my piece
 then play my music when I dance, creating another
 combination. If I was to change the ~~music~~ mood, I would
 alter the music to fit the exact mood of the
 play and time the music to come on in time
 to with the script. And I'd also spend more time
 to get influenced by "Poker Face" by Lady Gaga. If I
 was asked to change the beginning or the ending
 I would probably integrate some choric speaking
 to include more skill in my piece to create
 effect.

eg
 what type
 of dance
 why

(AOL)

BG EK

Page

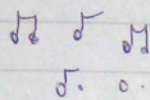
Question 4 B).

More time:

| | AM | PM |
|---|----|----|
| M | ✓ | x |
| W | ✓ | ✓ |
| F | x | ✓ |

A scheduled
timetable of
when rehearsals
will be on to
practise.

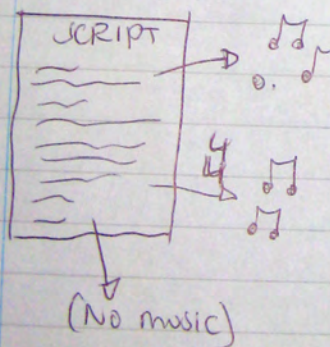
Extra art form:



Dancing ~~with~~ whilst my
music is playing.

Type?

Add or change music.

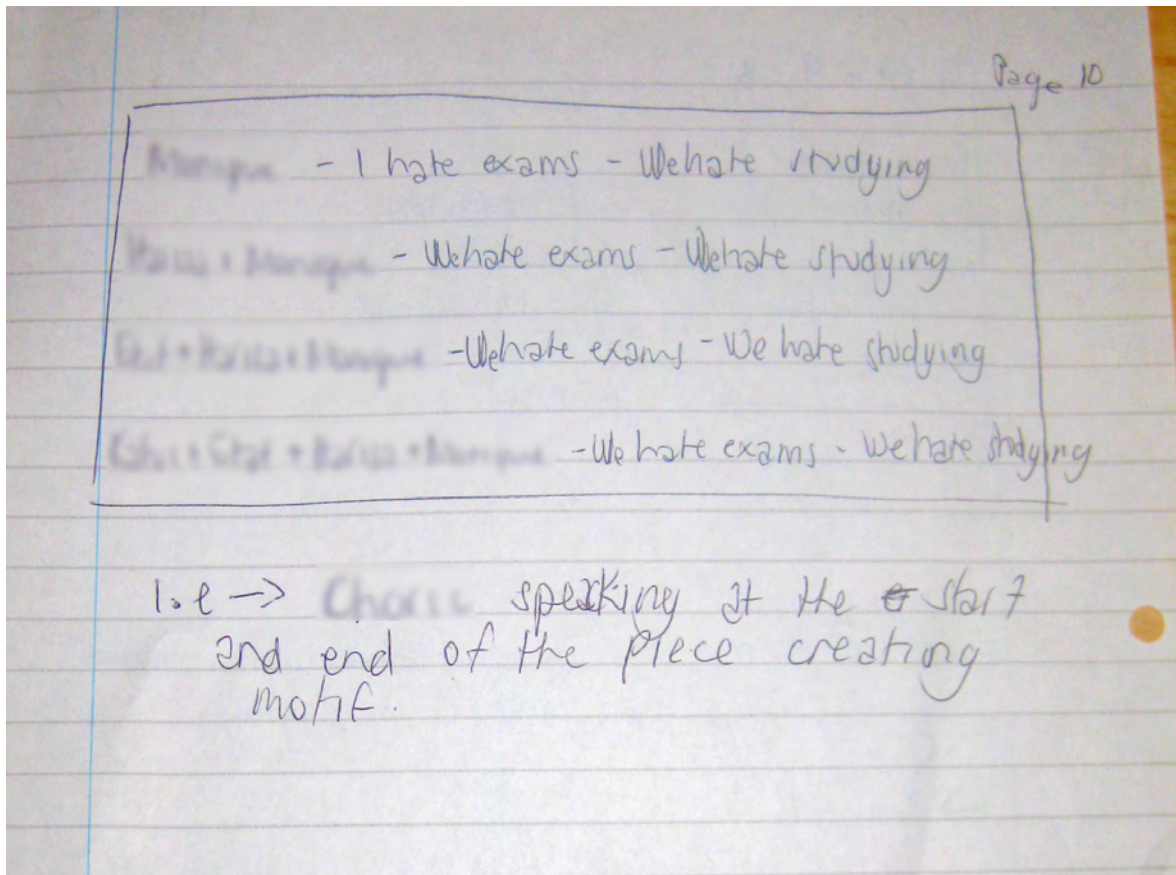


Make my music longer
and make it last the
whole piece.

Develop the chords.

Am F G

- broken chords
- diff. instruments



TEACHER COMMENTARY FORM: HIGH



GCSE

Expressive Arts

OCR GCSE J367 Unit A691 Working in Response to the Study of Artworks
Teacher Commentary Form

| | | | |
|----------------|-----------------------|------------------|------|
| Centre number | 12332 | Year | 2013 |
| Centre name | Kingsbury High School | | |
| Candidate name | XXXXXX | 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

Group / Pair / Individual Group

Nature of Realisation Drama Performance With Art Work

Intended Audience Students In Year 11

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) | 8 |
| Objective 4 (out of 10) | 10 |
| Total | 58 /60 |

Signature _____ Date _____

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.
- Choose 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 Portfolio is very thorough and demonstrates an accomplished ability to plan her work evidencing a strong understanding of The Areas of Study and the appropriate skills that could be used in the process. Evidence seen in Brainstorms of Skills and Techniques, Developed research on Contrasting Works of Art, evident along with thumbnails, detailed artistic plans and ideas for how to develop the Areas of Study. All these link to the work of John Godber, Salvador Dali and Edvard Munch. There is an outstanding ability to reflect and consider where the work could go. Subject specific vocabulary is embedded in the work and this leads to highly accomplished work in this area.

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 showed a highly accomplished ability to explore and develop skills in the practical lessons, this was evident in the scripting of The Godber Scene and The Development of the Art work, evidence of which is in the portfolio in the creative writing for the script. Throughout the process XXXX was able to consider the Genre as being at the heart of the process, and was totally focused on The Areas of Study and how to develop these. Evidence can be seen in the photographs, thumbnails. In all three art forms XXXX showed a highly mature understanding of the structure of the work and its impact on the audience. Skills were chosen thoughtfully and with insight.

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 skillfull communication that was stronger in terms of the Artwork and Creative Writing Skills rather than the Drama Performance which at times lacked a bit of energy. That said the work communicated to the chosen audience and skills developed were relevant and on the whole well executed. Please see DVD

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**

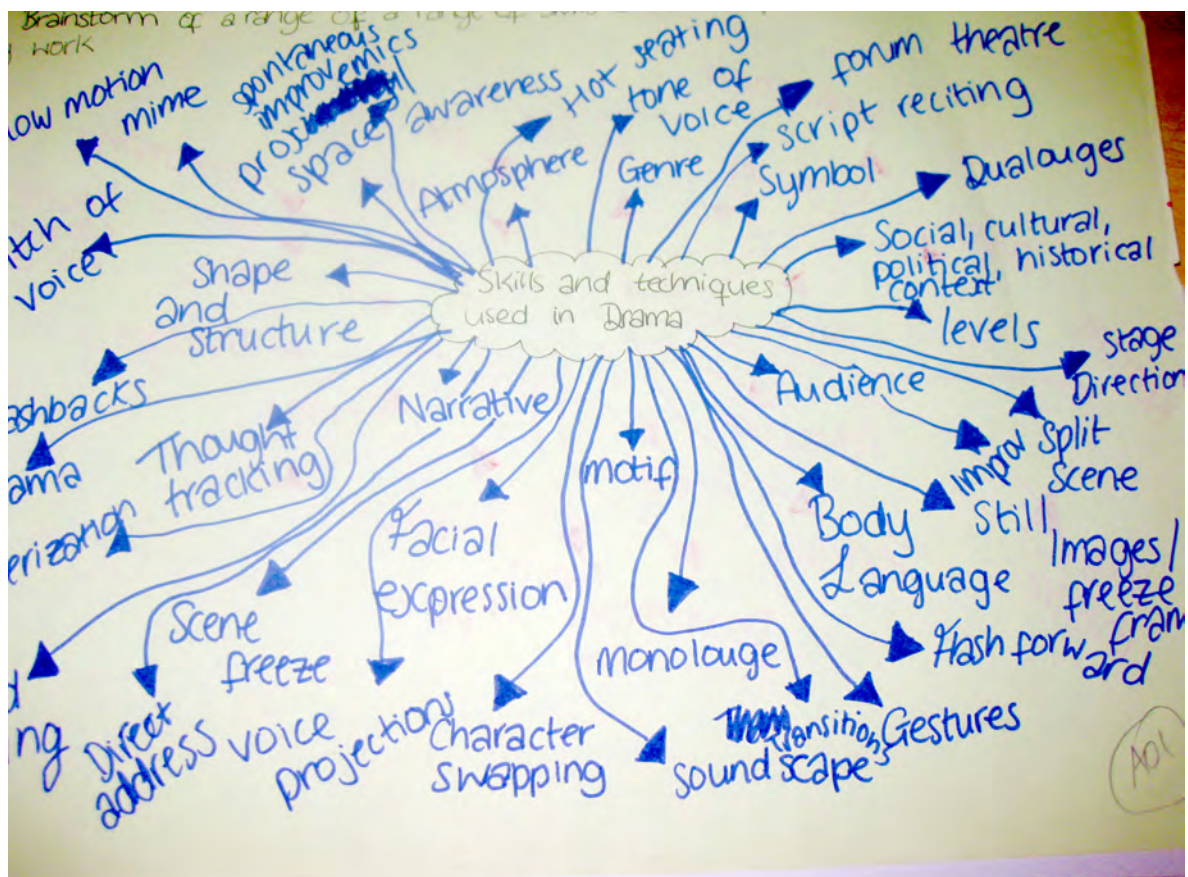
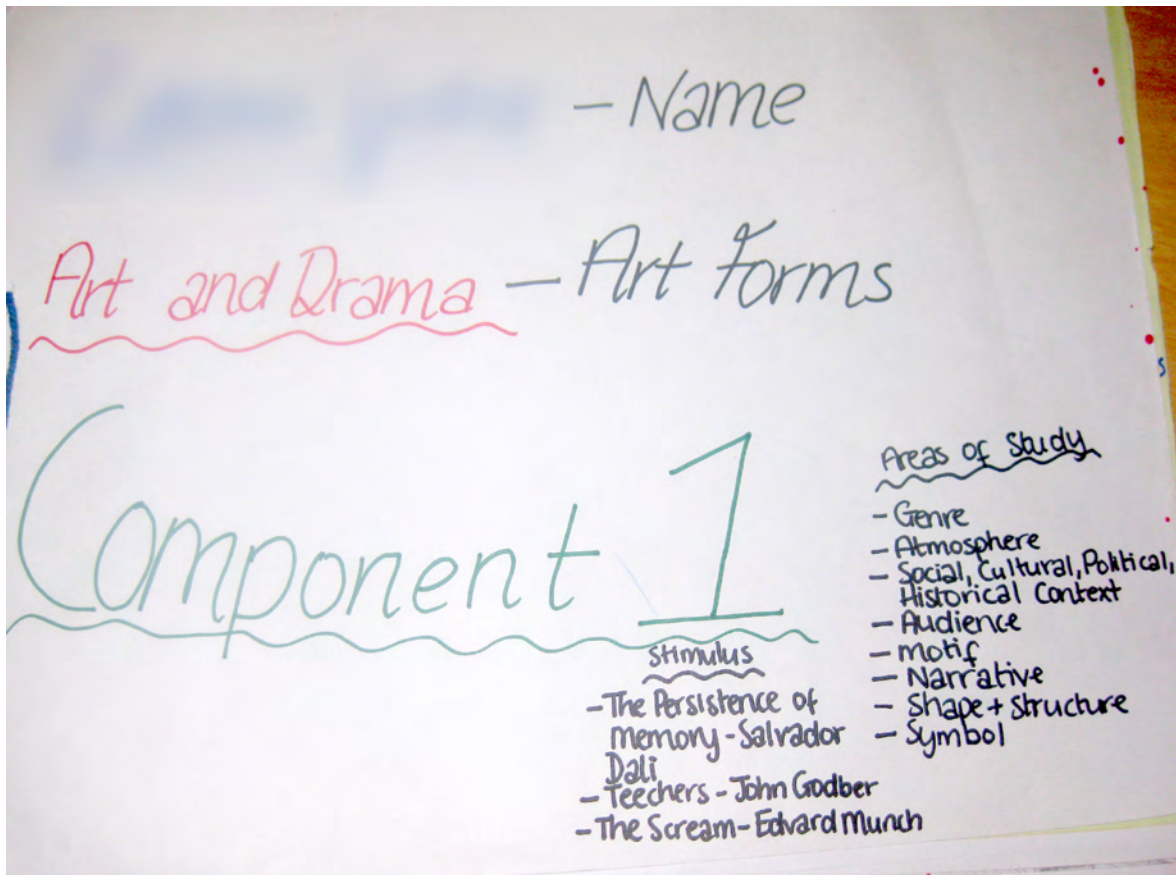
- Reflects competently and consistently upon the work at all stages, reflecting on whether the original intention for the intended audience was successful.
- Provides an evaluative review that offers ideas on the work of others, linking it with the development of the candidate's own work and the Areas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

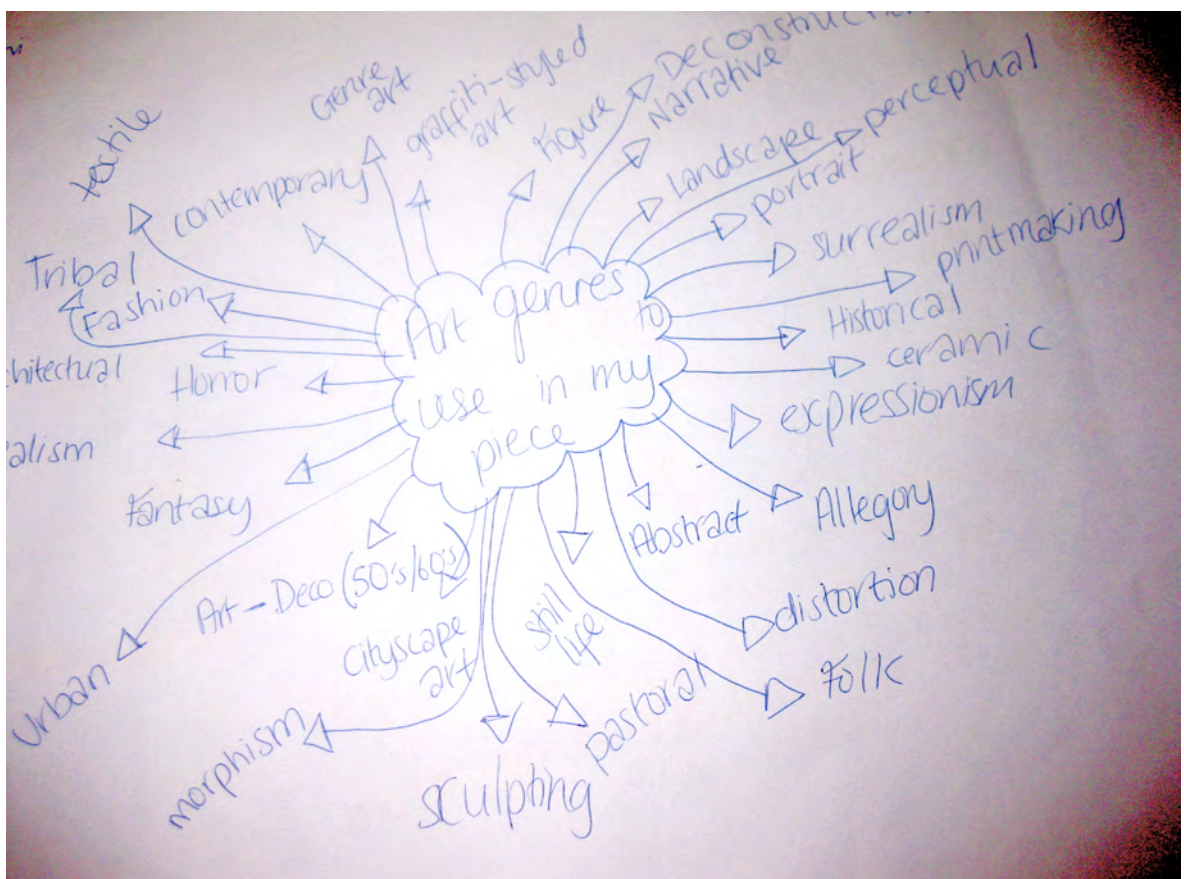
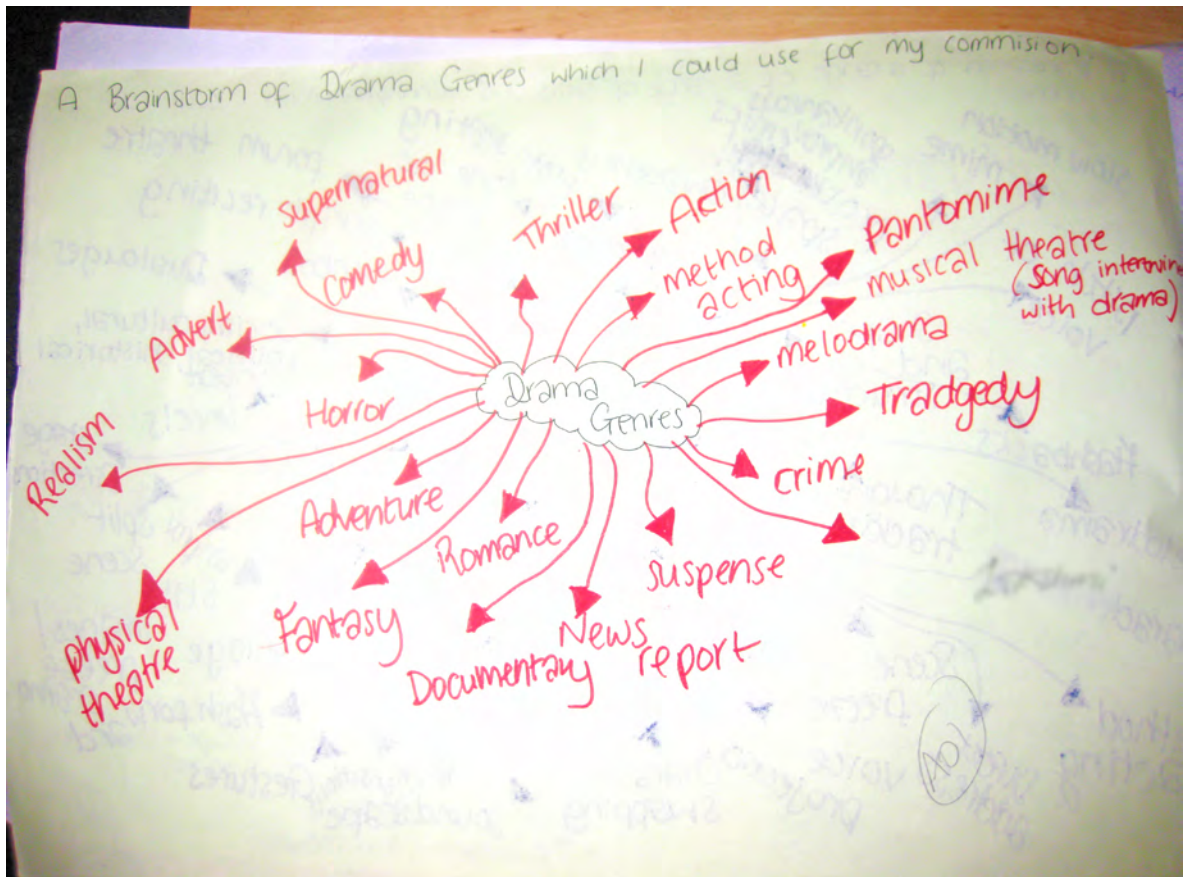
Accomplished**9 – 10 marks**

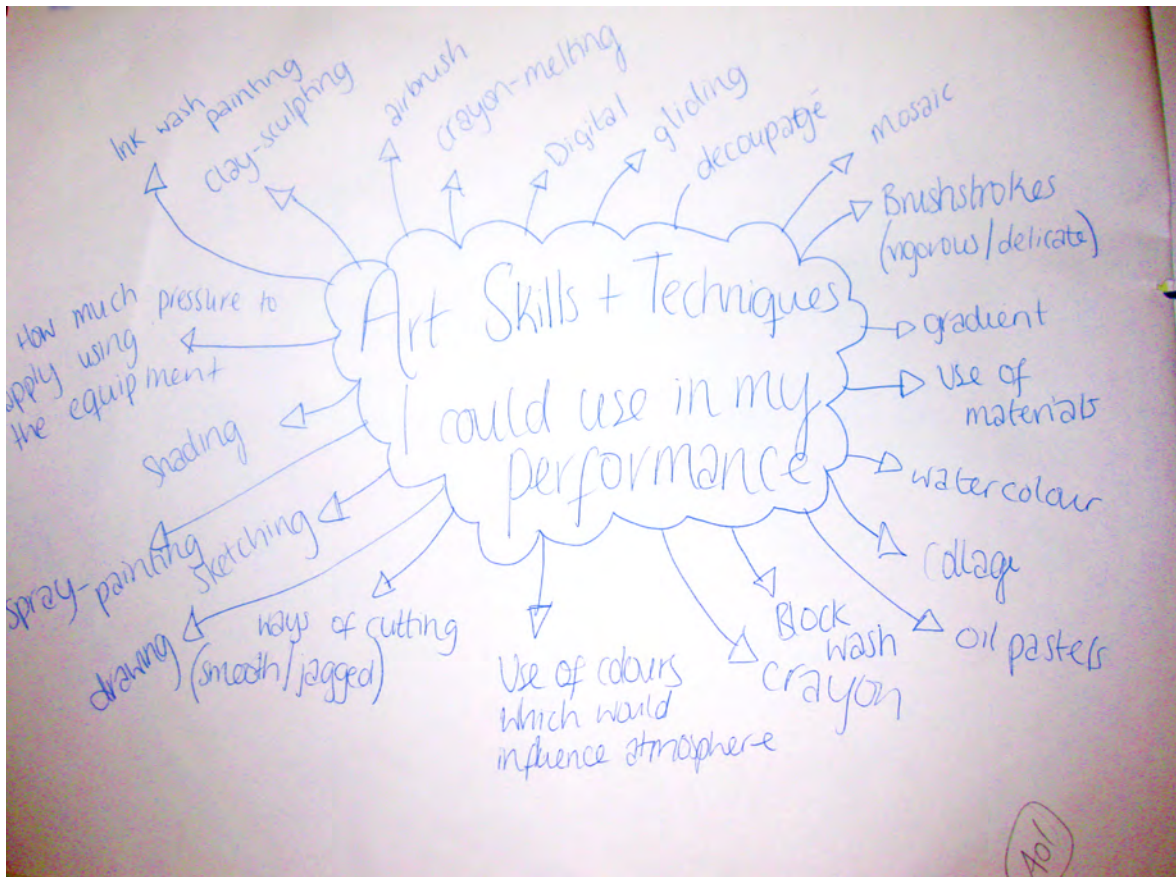
- Reflects with logic and insight in an accomplished way that shows clearly the developmental process, and how successfully the outcome met the original intention for the chosen audience.
- Consistently, critically and effectively evaluates the work of others, and of the Areas of Study, analysing links 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.

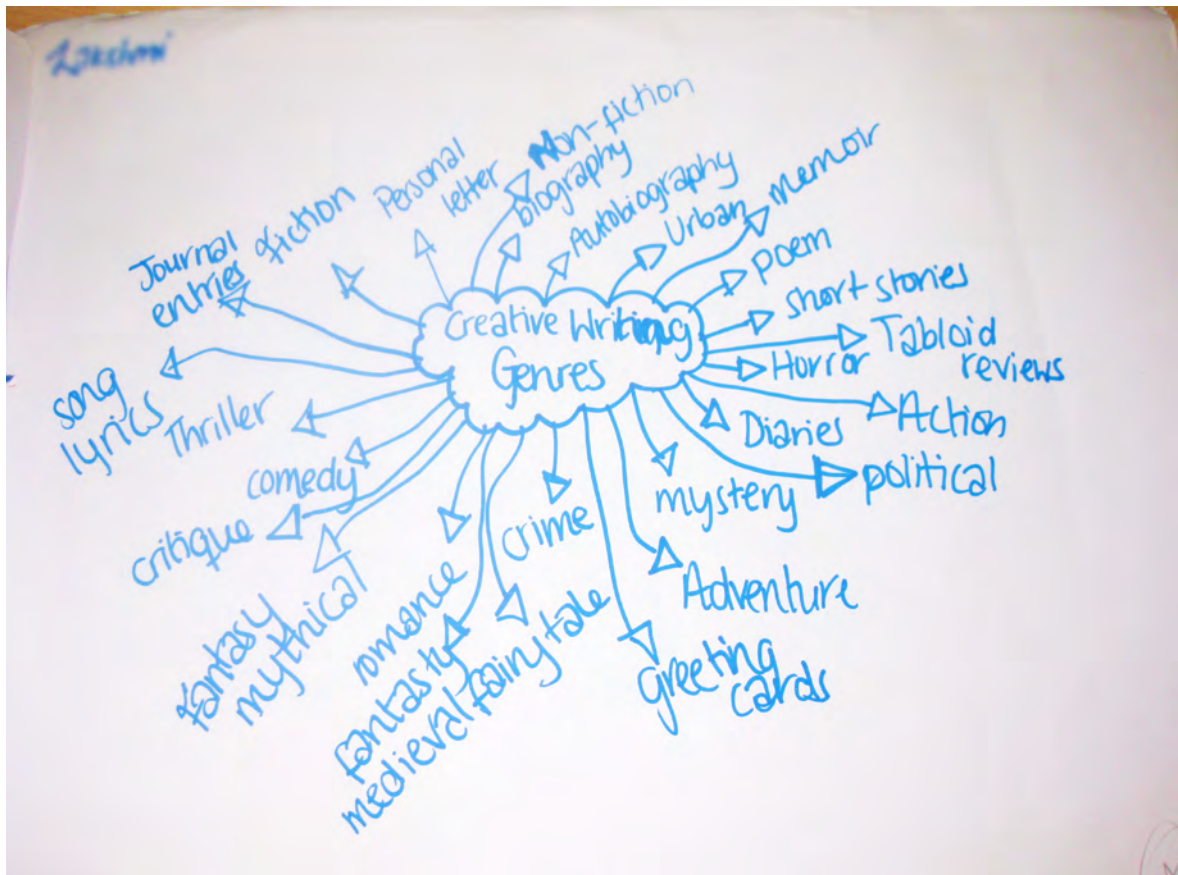
Additional Evidence

Throughout the process during Teacher 121's XXXX was clearly aware of the developmental process, and was focused on the intentions of the work, which always were at the heart of her comments. There is evidence in the Portfolio of a logical progression of ideas linking to the artists studied, XXXX is not just analytical but evaluative in her comments considering ways to improve the work and the impact of the AOS.













Research (-mini)



Edvard Munch
Edvard Munch was born in Norway on the 12th December 1863. Despite taking physics, chemistry and mathematics in college, he went on to become a painter and left college, however, then enrolled at the Royal School of art and design of Christiania (who's founder was actually a distant relative of his). Most famous artwork is "The Scream" and he created 4 versions of the piece - 2 pastel + 2 painting.

Salvador Dali
Born 1904 in Spain and was a surrealism painter. He was inspired by WWII in many of his paintings, but his most famous piece, "The Persistence of Memory" was inspired by Albert Einstein's Special Theory of Relativity, and his life living in Catalonia, and Camembert cheese melting in the sun.



John Goolber
Goolber was born on May the 18th, 1956 in Yorkshire and is an English Dramatist. He trained as a teacher of drama at Bretton Hall college to then go on to become the artistic director of the Huddersfield Theatre Company. He is now the creative director of Theatre Wakefield and his recognised piece "Teachers" which premiered at all 4 schools.

Audience
The painting can make the viewer feel quite empathetic for the figures and actually particularly curious as to why he is screaming - what was Munch trying to tell the spectators? If he can give the audience curious and anxious emotions at the same time, with the choice of orange and blue colour palettes and the smooth, fast brushstrokes.

Shape + Structure
The dimensions of the painting are 91cm x 73.5cm (36in x 28.9in). The main focal point is the figure of the man in the foreground, purposely placed in the foreground for this reason. The melting, drooping, ghostly, scared, and terrified face is screaming directly at you and you have to look at it. The background suggests mystery with the two shadowy figures walking away, approaching the scream. The sky and water feel piece in the right hand side placement.

Genre
The genre of 'The Scream' painting is expressionism. This style began in the early 20th century, in Germany, just before WWI. Expressionism is included in a range of arts, ranging from architecture to 'pretty' and goes against 'traditional' ideas of perfect, realistic paintings of people, to express more emotional angst.

Narrative
I can make out the shadowy figures in the background and almost a light ghost in the foreground (only looking for faint depression-wise). This could tell the story of the Scream about to commit suicide, as his past (the figures) has driven him mad and haunted him, to the point where he just wants to jump over the ledge into the water and drown under the hot, fiery sky.

Atmosphere
The depth of the reds and oranges shooting through the sky and merging with the blue waters, gives a very yet soft, non-delineated mood evoked. It also has a massive sense of mystery and curiosity, as to why there are shadowy figures in the background and if he is his past chasing him on the scream? A symbol


Symbol
I feel as if this could symbolise a lot of lost hope and deep confusion. The colour palette leaves me feeling quite infuriated, so maybe Edward Munch was having an angry moment (time and the gaunt, hollowed face could represent the emptiness or nothingness he may have been through or was feeling at that time or previously in

Motif
The repeated patterns in the painting, seems to the continuous, hard, deep, shirled wavy brushstrokes in almost all areas of the painting and the media that Edward Munch uses doesn't alternate - he only sticks to using paint throughout. He also didn't alternate media in his 2 pastel versions and other paintings of 'The Scream'.

Social, Cultural, Political, Historical Context
Previously, around before WWI, the most prominent style of painting was realistic and mainly showed portraits of 'beautiful' and 'perfect' women. 'The Scream's' style of painting, highly goes against the 'traditionally' cultured ways of painting, with more expression and feeling within.

Art + Design
AKSHMI GADHAR
ART + DESIGN
MISS KINCAID JIK

The Scream



The Persistence of Memory - Salvador Dali

Genre
The genre of this painting is Surrealism. This style began in the 1920s and ultimately allows artists to express their subconscious using manipulated objects and scenes.

Atmosphere
The atmosphere created isn't really a particular emotion, but rather the feeling of emptiness and being alone. I think this may be because of the barren landscape.

Social, Cultural, Political, Historical Context
This was painted a few years before WWII and shortly after WWI and could be the 'recovery' in a way after WWI. It could also be the foreshadowing of the aftermath of WWI, showing the lost hope they'd be feeling.


Motif
The motif in the persistence of memory painting, is clearly the use of clocks. Dali may have been trying to show the importance of time and how people seem to take it for granted.

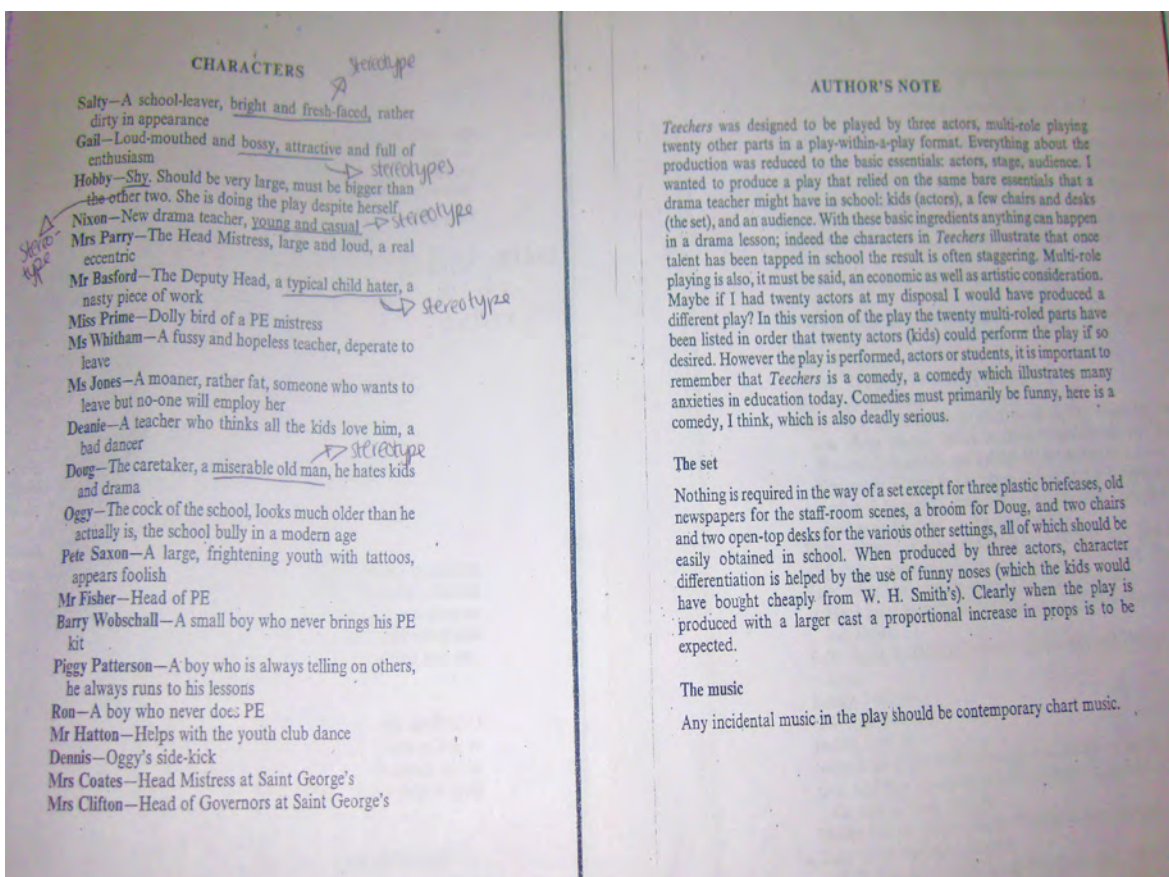
Symbol
I think that the 'half-face' that's decomposing represents the decomposition of the feelings and emotions of the man and the clocks might be representing that his end is coming near. The ants could represent death and the barren landscape could be the empty feelings.

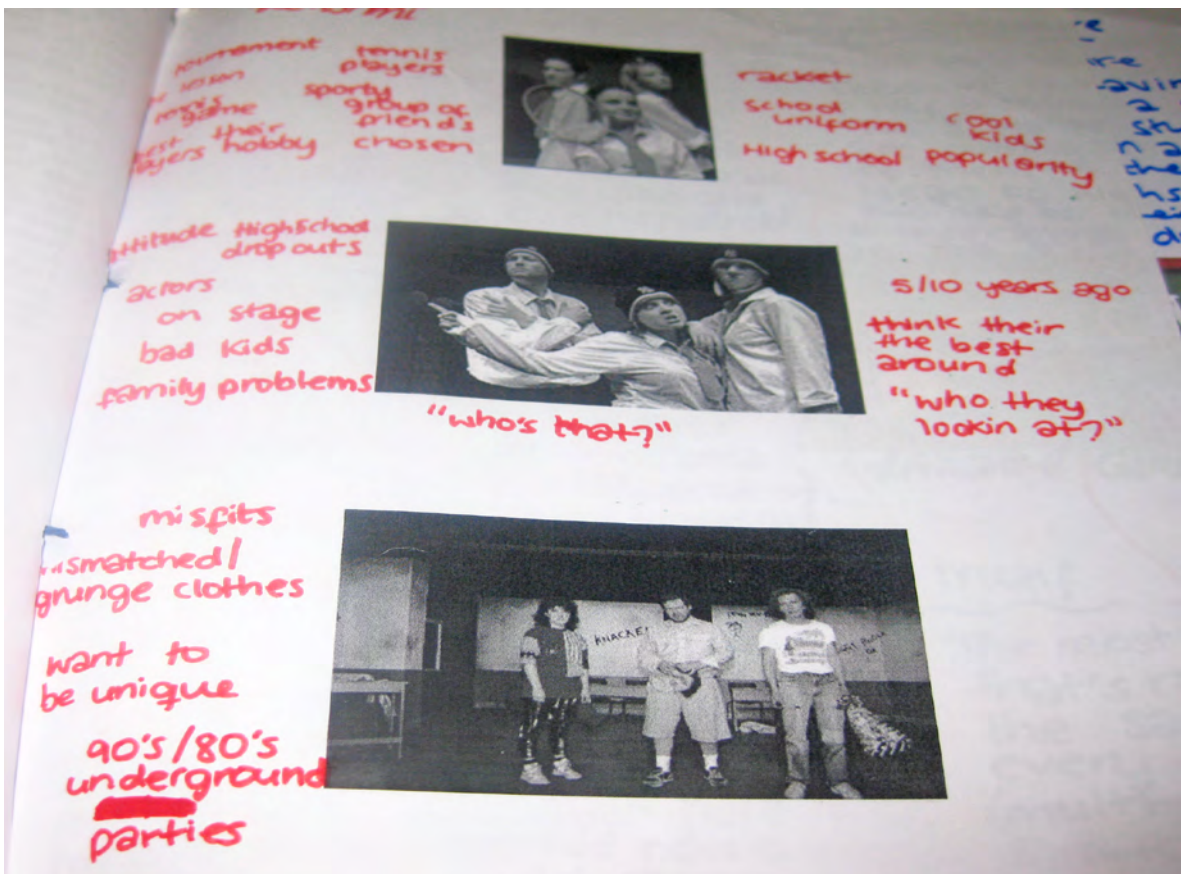
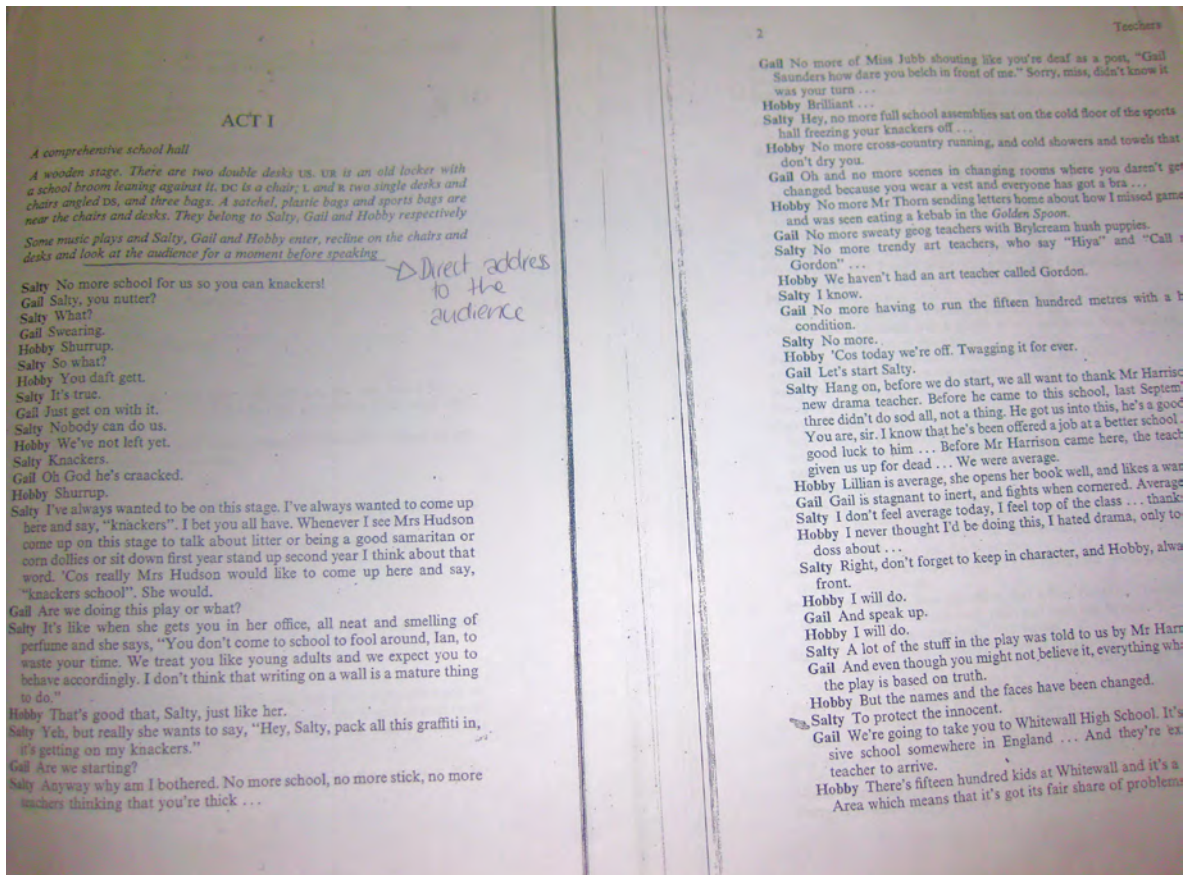
Audience
I believe that the target audience was more for the individual aristocratic person, whom would be more likely to visit art galleries + museums. I also think that it's for the more aged audience, as they would probably depict more from it, rather than a younger audience.

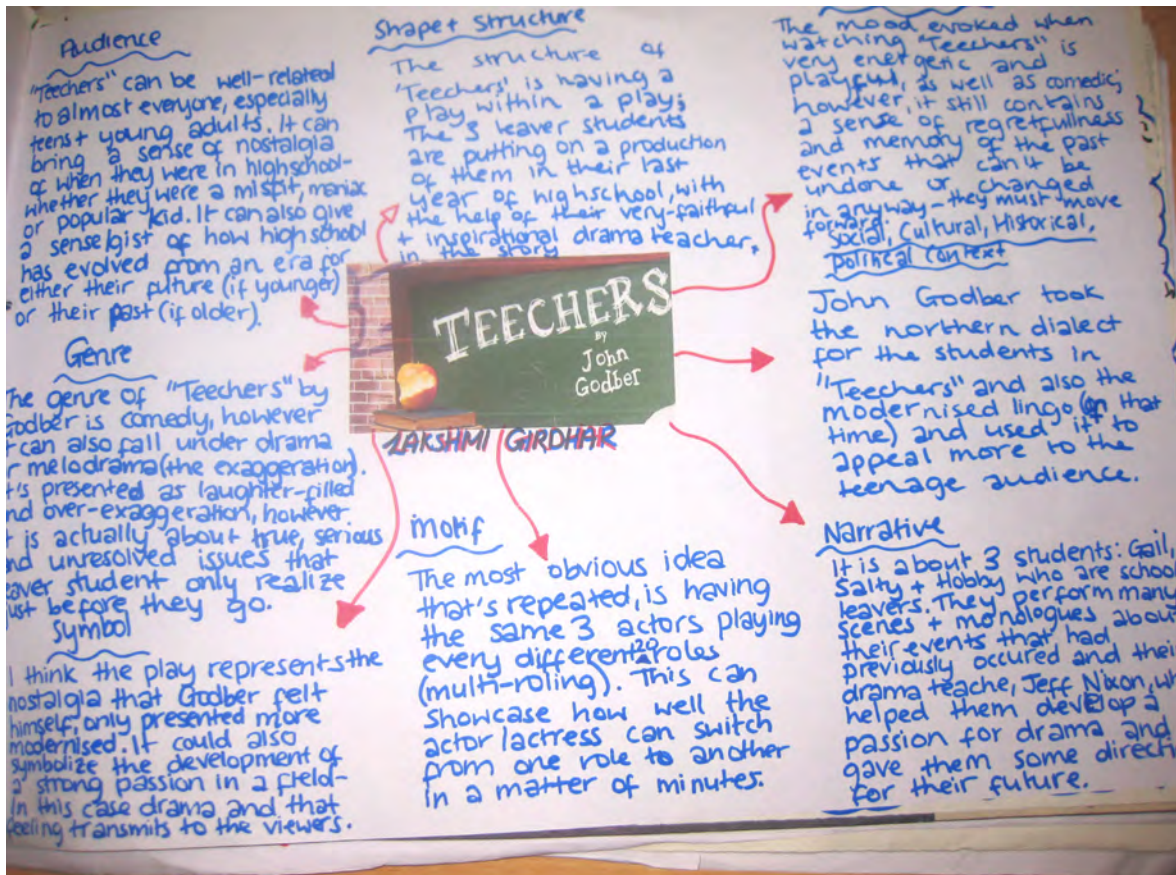
Shape + Structure
In the foreground, it appears that the main focus is an abstract, part of someone's face, and is quite crowded with clocks and a possible table with an old, bare tree, whilst the background is empty and barren, with a lone cliff.

Narrative
There are many possible narratives for this painting, however the interpretation that draws me in most is that a man is slowly becoming alone in the world and what was paradise (beach) is now his waiting area (clocks) to pass on.









Self-Narration
Lacshmi. Big black boots, boyish figure, slouched and not the most attractive. me. I do care about my appearance, but... I just don't want to be too... out there. No one knows me by name, so I'm just called 'oi' or 'you'. I don't mind it though, I mean (pause) at least they acknowledge me.

Atmosphere
In the beginning of high school, I was the popular one, I was the pretty one, I had good grades and a great social life, but... but then my parents' divorced. I don't know about my father anymore, but I live with what's supposed to be my mother. She remarried to a man who... hates me, and now she hates me too. Mother just longs for compassion from a partner - she does whatever he says without question. Now, I'm the neglected one. So I cut. Cliché much? Yes. But it takes the pain away. Now I am ugly. The scars on my face I've given to myself, make me this way.


Multi-Rolling Lesson Log 1

In today's lesson, we were exploring the drama technique of multi-rolling. Multi-rolling is when one or more characters play many different other characters: for example, in today's session, my main character was a girl called Jane - she's quite dopey and emotional but has a good heart. I also played a self-obsessed dog-kennel receptionist who was slacking in all areas apart from intelligence and beauty, named Ella. Except from these two characters, I played an emotionally unstable guy, unnamed, and who likes to wear hoodies to shield himself from the world, who only gets by, by his muting love for his dog that has been put in dingy kennels.

Edvard Munch's Techniques


Brushstrokes

I plan to use the same brushstrokes as Munch did, as I paint a similar background using delicate curves and swirls of the paint with the paintbrush.




Perspective

In the Scream painting, the bridge clearly defines the perspective of the front and back (depth) of the scene, and I wish to include a sense of depth in my artwork.



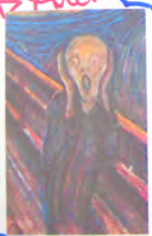
Mystery + Symbolism

This isn't as such an artistic technique, however, I want to include symbolism discretely into my work which leaves many possibilities for its meaning, as Munch has done here:



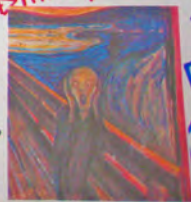
Focus

Hopefully, on one of the sides on my box, I'll have the focus being the complex simplicity of the Scream's face in a larger perspective.



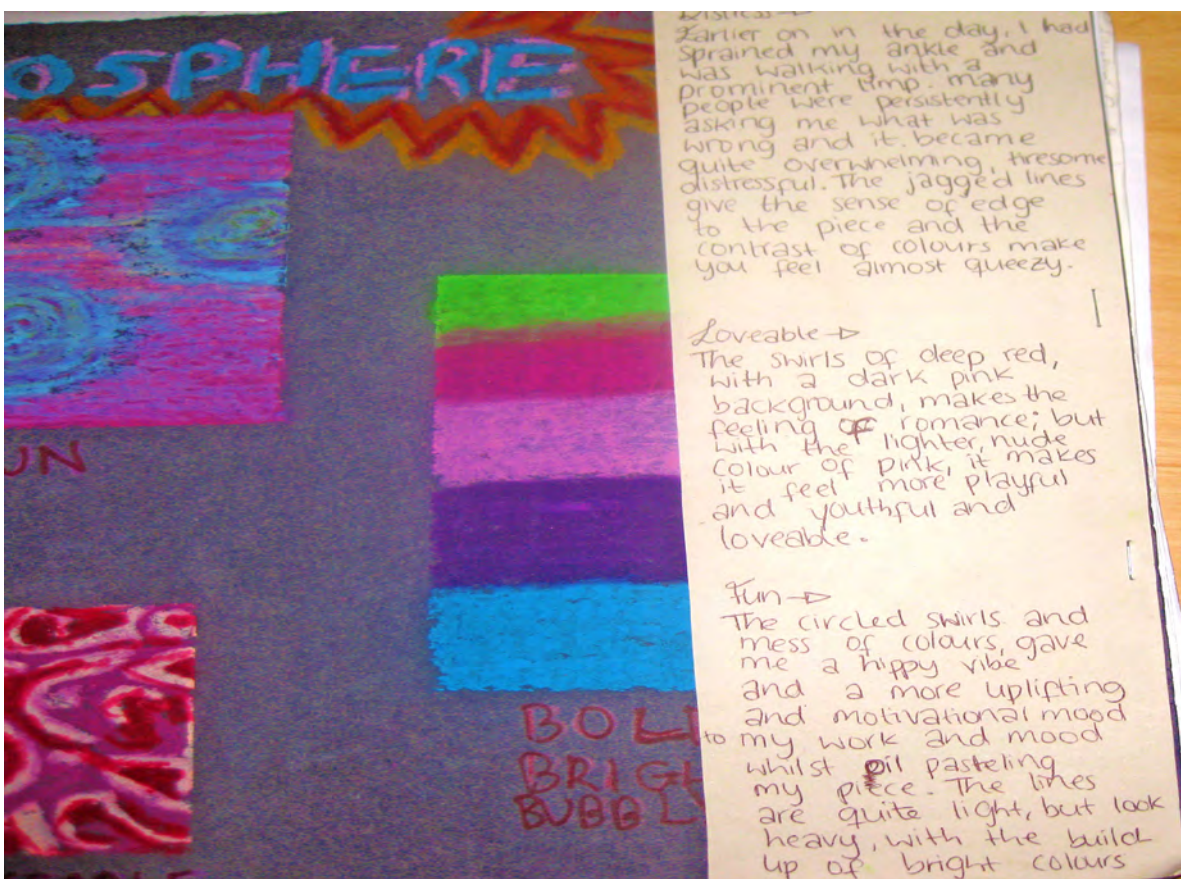
Blending and Shading

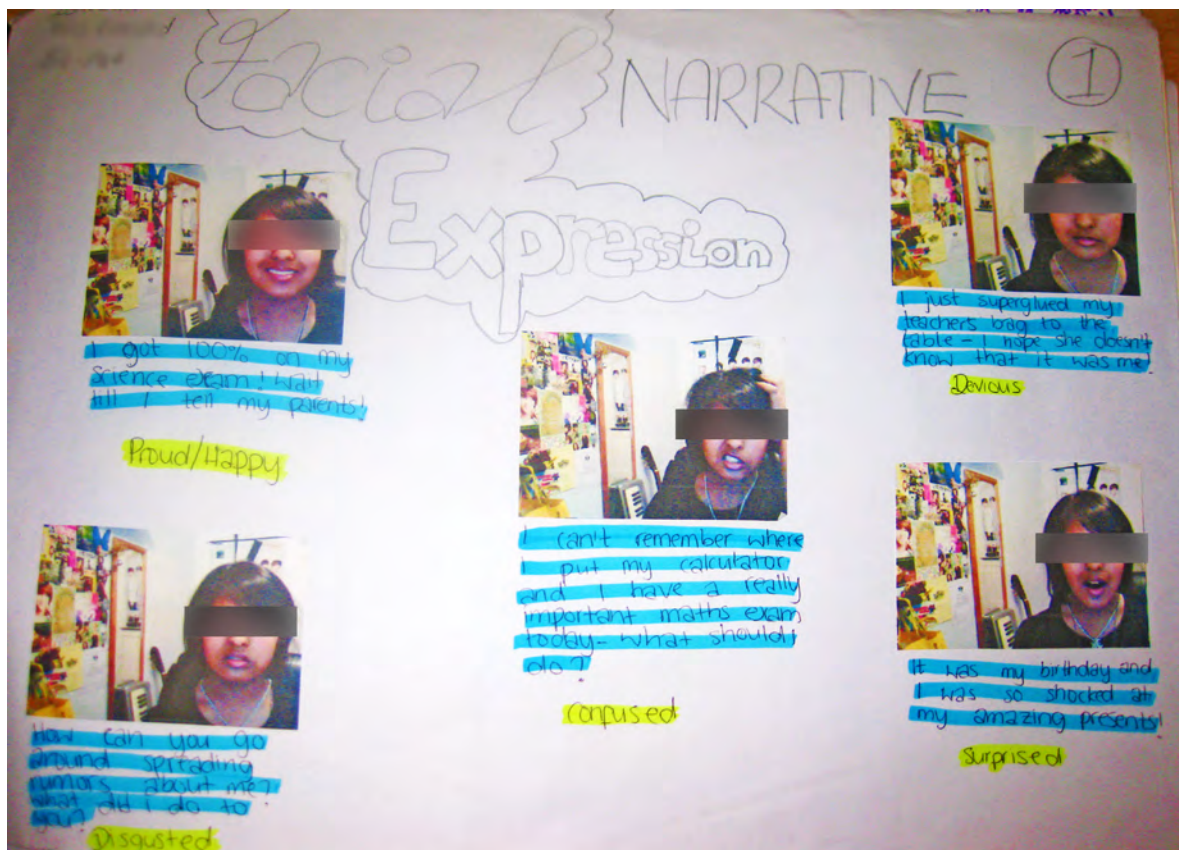
Edvard Munch has almost blended and shaded the ocean water into the colour of the bridge and into the sunset. I hope to add the technique of blending my backgrounds into each other and itself for effect.

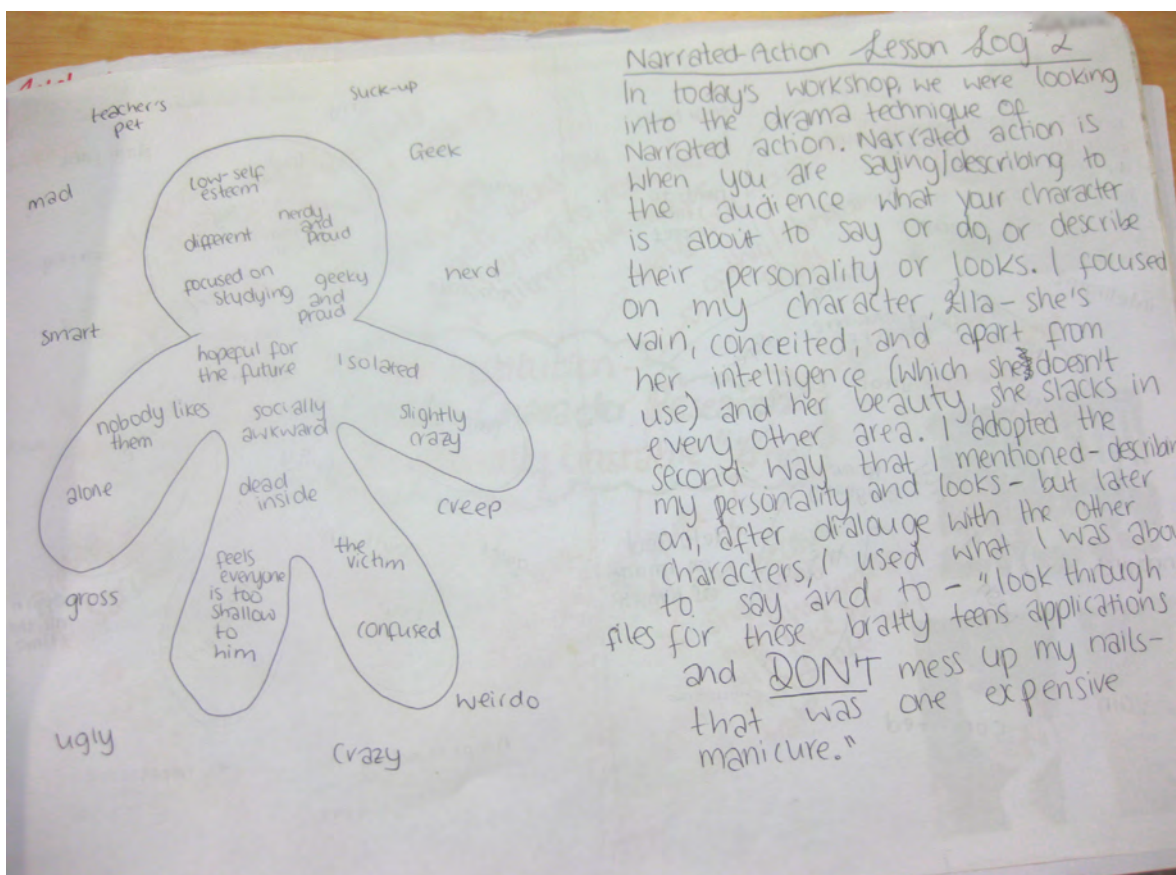
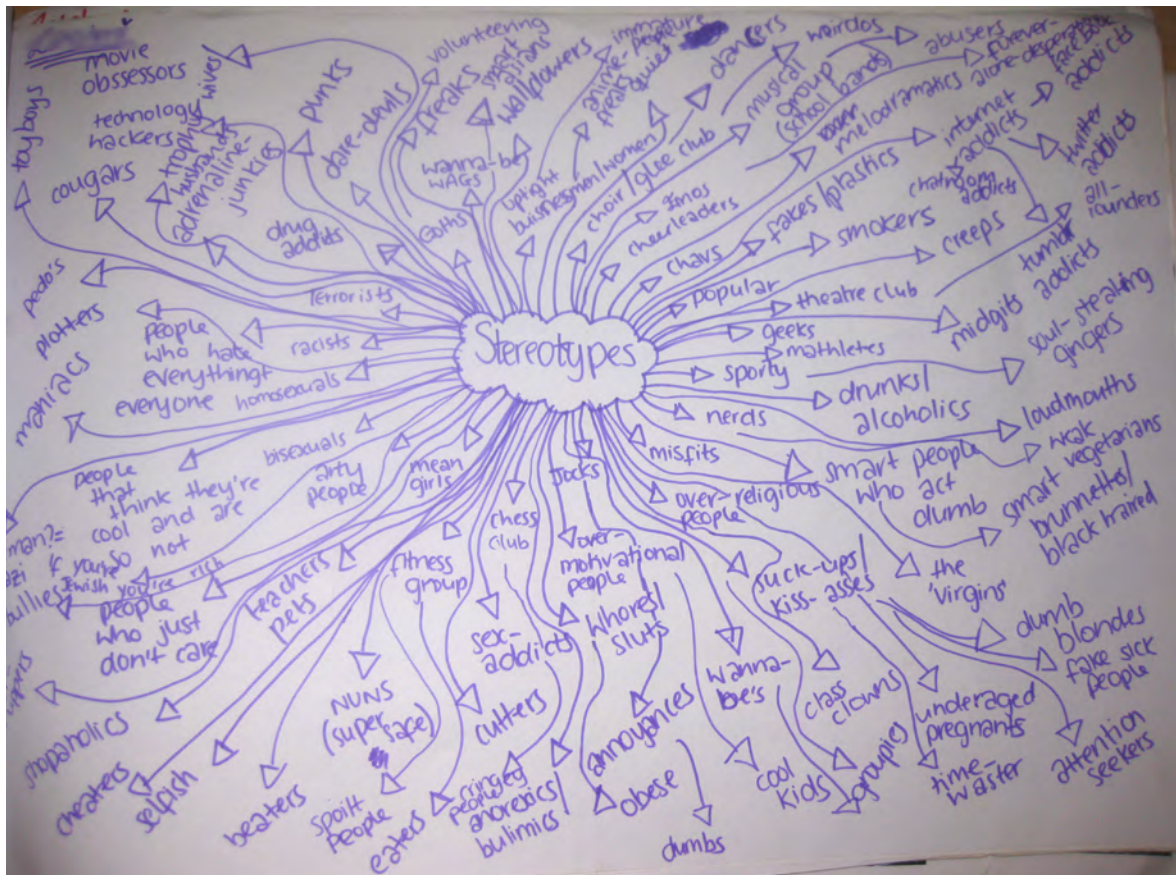


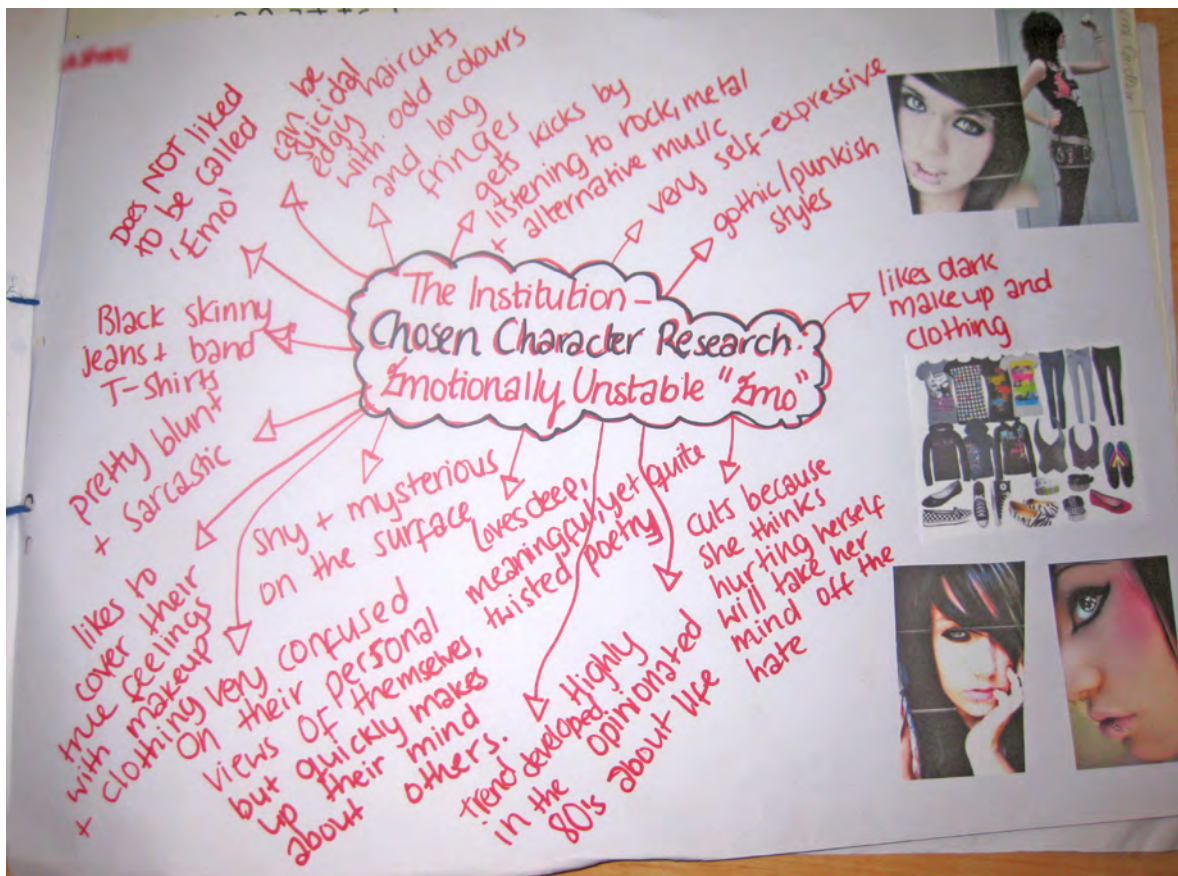
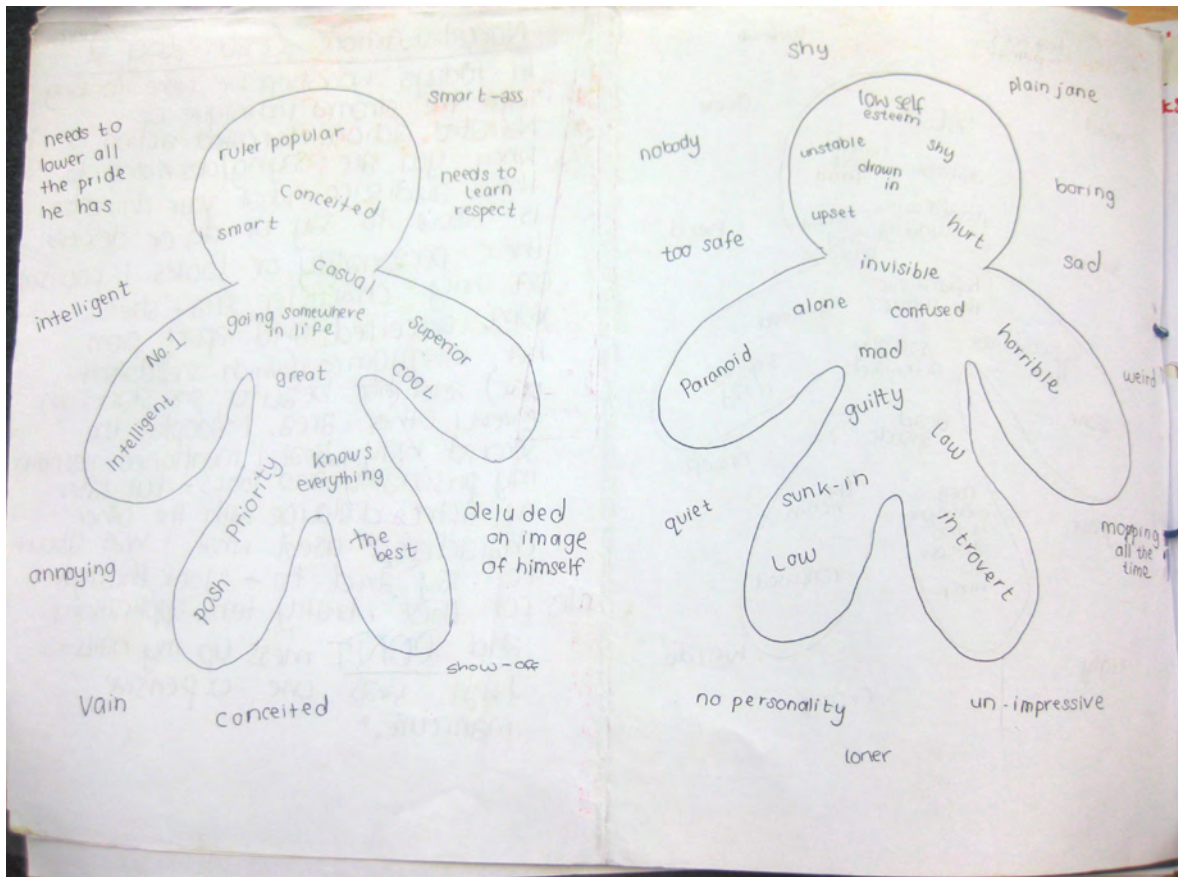
Annotations:

- Atmosphere** (linked to Brushstrokes, Perspective, Blending and Shading)
- Audience** (linked to Mystery + Symbolism)
- Symbolism** (linked to Mystery + Symbolism)
- Shape + Structure** (linked to Perspective, Blending and Shading)
- Genre** (linked to Brushstrokes)
- Motif** (linked to Mystery + Symbolism)
- Narrative** (linked to Mystery + Symbolism)
- Context** (linked to Focus)

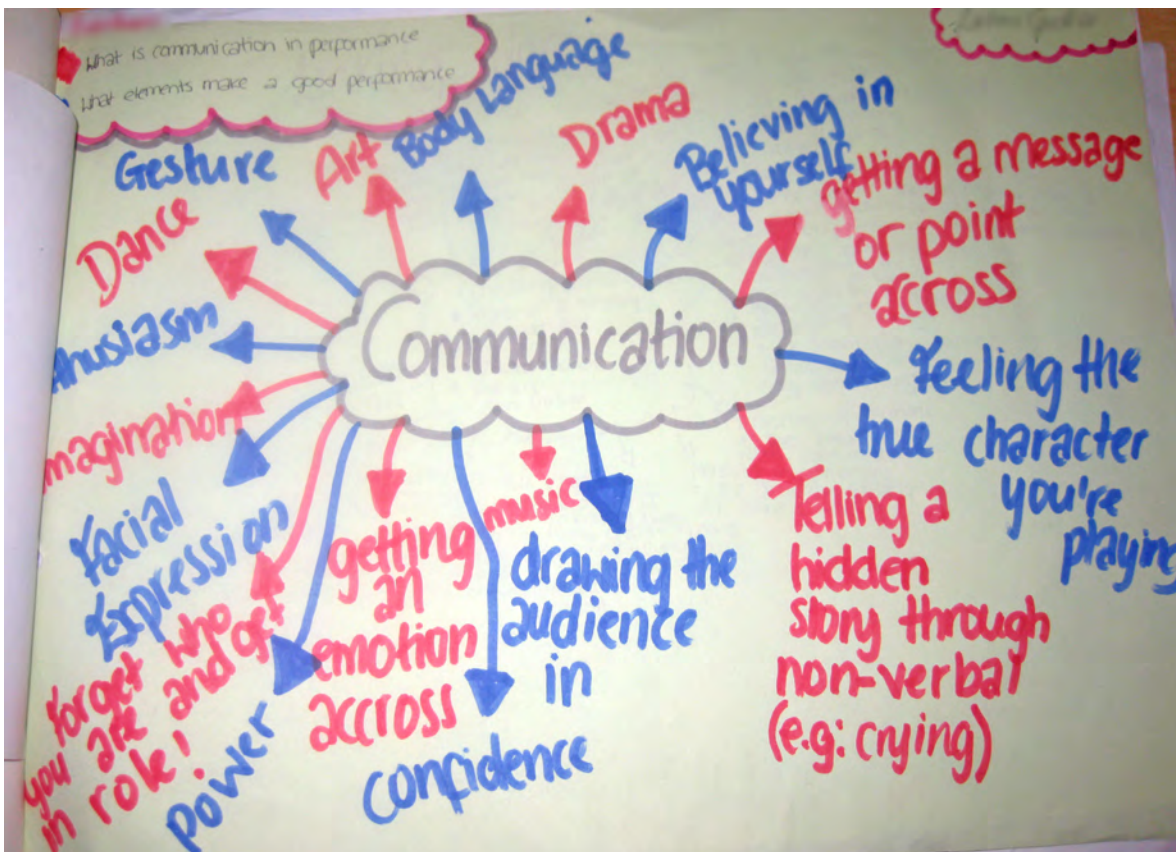
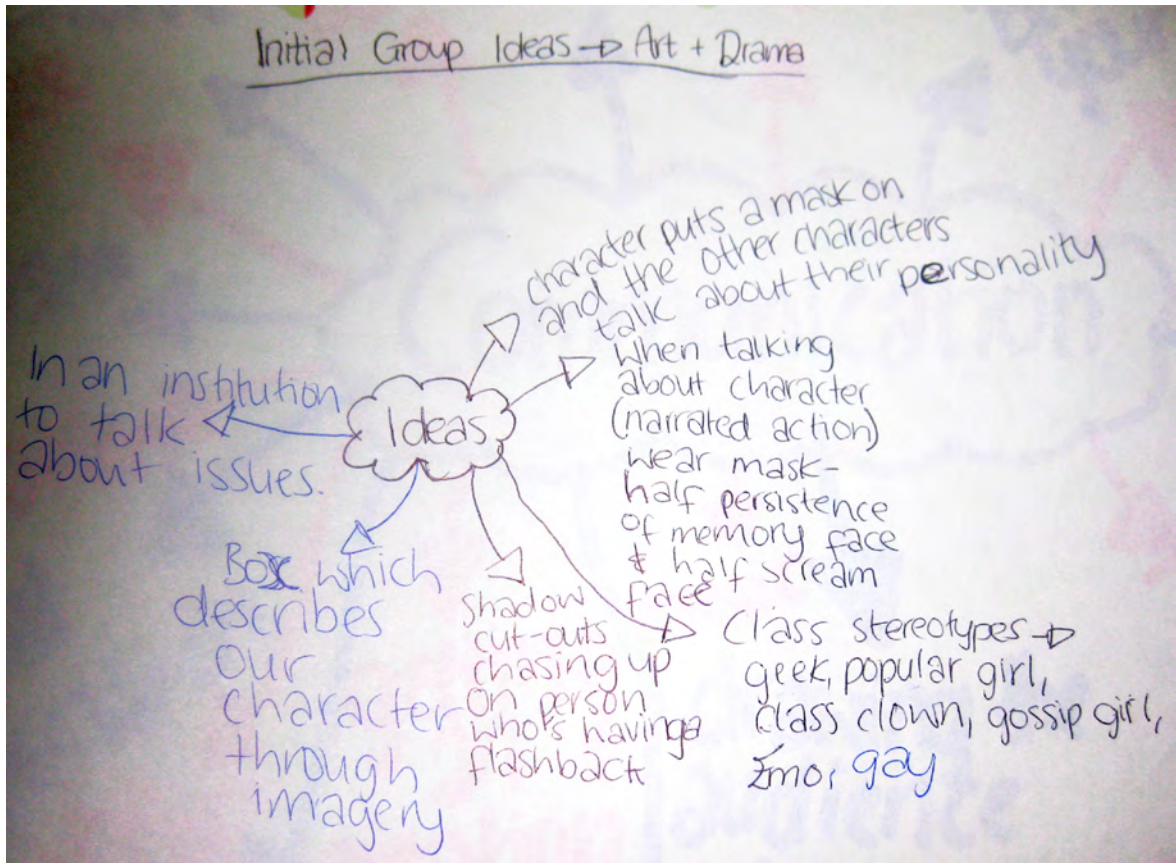


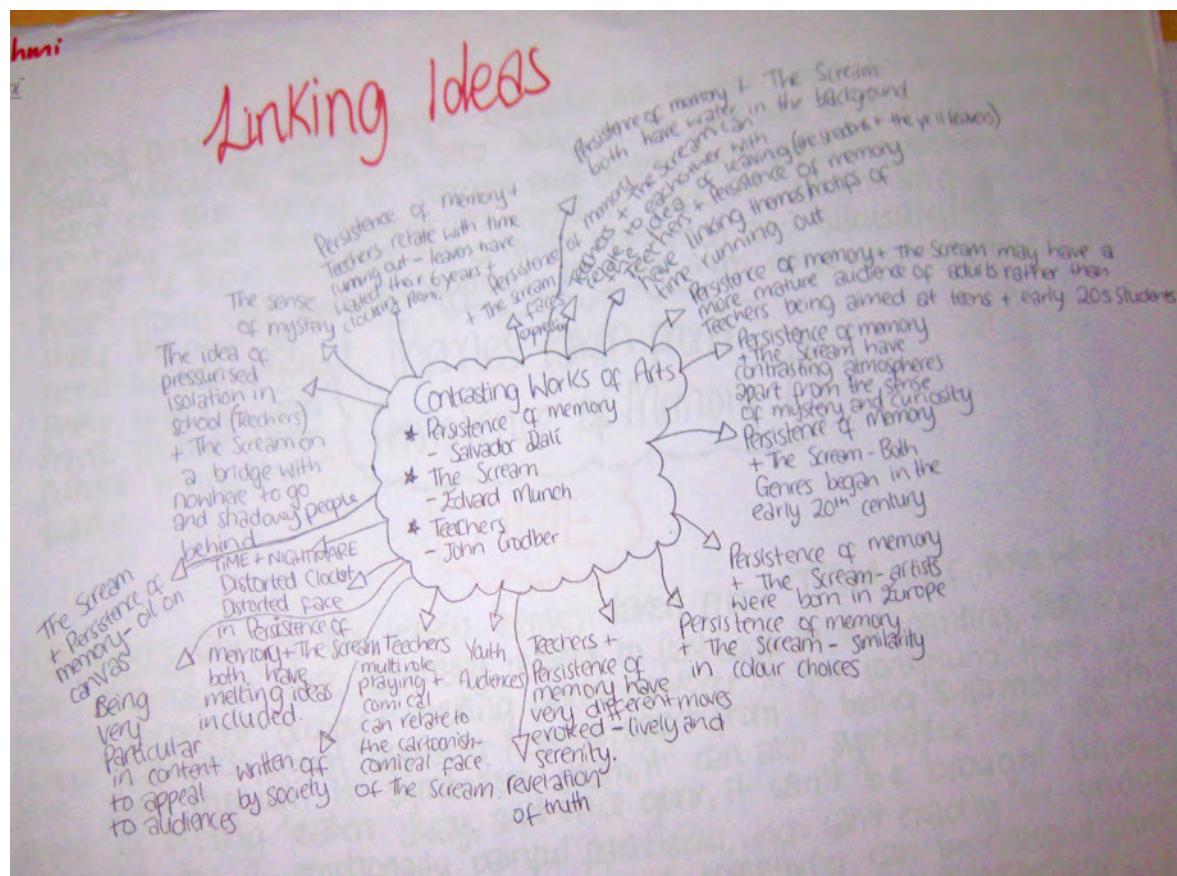












moving forward: Every single character, no matter what their situation, really needs to learn to stop living in the past and move on from it. They need to stop letting it torment and destroy them physically, emotionally and mentally and the characters need to take the reigns and be in charge of their own lives. Going to the institution and discussing/telling their stories out loud is supposed to make them relive what happened, until they become so tired of self-pitying, they give up and think about their future than their past.

Themes taken from
Persistence of Memory 1

TIME

Flashbacks: One of the main themes taken from TPOM was time, which in our drama, we have centrally related to flashbacks. In the painting, Dali shows many different droopy + melting clocks, however in the foreground, there was a closed stop watch, which appeared normal, apart from it being swarmed with ants. Even though it symbolises death, it can also symbolise the idea that time is being eaten away, and once gone, it can't be brought back. We linked this to emotionally painful flashbacks, which can't exactly be undone, but rather it's a learning process and something can be grasped from these past experiences. There's no way (realistically) of time travelling and changing anything - what's done is done - however the characters' all need to address and acknowledge this fact and learn to keep moving forward.

with our 'nightmare stories'.

Depression: When looking at the Persistence of Memory painting, an extremely clear emotion is evoked: depression. The dull and dreary colours used help evoke this sad and tired atmosphere. In our drama, every character is suffering from a type of depression, no matter if it's more or less obvious on the surface; some are just better at hiding it than others. This depression has driven the characters into doing some very dangerous things that they are forced to remember, tormenting them, being their very own 'nightmare'.

Themes taken from Persistence of Memory 2

(NIGHTMARES)

Character personal stories: Each character is living an emotionally, physically or mental nightmare in their lives. Their personal stories have them reliving their Nightmares, like when you remember an awful dream that you've once had - it's hard to forget. Salvador Dali's POM comes with an extremely dull, yet somehow suspense-driven and worrying atmosphere. In our drama, we try to convey these emotions we are feeling, trying to get them to feel some empathy for us and the dreadful emotions we are living in, as our characters with these heart-wrenching flashbacks we are retelling. We want the audience to really be impacted and struck with our 'nightmare stories'.

Target Audience? (possibilities)

- Pre-teens - To prepare them for some of the things that may happen to them in their future, in a few years time + not be scared if it ever does - to be strong inside and out.
- Adults - To bring back their past memories and feelings in that period of their lives.
- Teens (younger) - To prepare them for what may be starting to occur in this period of more their lives elderly + know they aren't alone. To inform them on some of the feelings + emotions teens deal with.
- Teens (older) - To help them know that they may not be the only people suffering from bullying, anxiety, depression and abuse in this period of their lives and show some support towards them.

Struggling - To make it a more personal and emotional experience to them, when watching and know that there are other ways of dealing with the pressure in their lives. They need to know that no matter how different these stories may be, there is always another and they aren't alone.

Target Audience Finalized - Struggling mid-older teens

mid-older teens - This is more of the time that things like depression and anxiety build up on them (which makes it more personal) and they are more used to the language being used than the possible elderly/younger audience.

Characters **SCRIPT DRAFT**

Leah - geek, perfect attendance record and grades, wears stereotypical glasses, very bubbly and talkative, can be annoying, thinks she's everyone's friend. Misunderstood

Leo - Emo, dark, hates interacting and talking to people, socially, emotionally and mentally messed up, shady, manipulative, freaky and creepy, wears stereotypical black make-up and clothing, bad motives. Misunderstood

Theresa - Thinks she's very perfect in life. Boastful, rude, conceited, highly judgemental, not understanding, inconsiderate, bossy, gossipy, fake, 'Queen-bee' horrible at interacting without upsetting someone else. Misunderstood

Leon - Stereotypically girly-guy, loves pink and gossiping, likes to talk about other guys, misunderstood, Thinks he's the best boy around, pompous, ignorant and arrogant.

Storyline
All four students end up in detention, all very different and all misunderstood by one another, but by each telling their story and how they got into detention, everyone begins to realise that they're all teens going through hardship and can somehow relate to each other.

Scene 1
Everyone is sat down with their individual personality boxes on their heads. Theresa is the first to get up and speak. Everyone else is still.

Theresa: How did I end up in detention with this lot? There's miss Geeky perfect score over there, looking smug as ever! And the emo freak - she doesn't even speak to anyone, like, anyone and then there's that gay, he walks like a girl, talks like a girl, oh and did I forget to mention - he's into guys! I'm too perfect and chic to be surrounded by this lot!

Leah: Look at miss ultimate perfection here. She has everything she's ever wanted. Stupid spoil BRAT. You ain't perfect honey!

Shalom: I can deal with people blanking me, but not that emo freak over there! She doesn't even blank me, just stares at me with these dagger voodoo eyes! Anybet she's cast some kind of witchcraft on me! **Freak!**

Leo: She always gets the grades, and the attendance record and the awards! But she's too damn happy! all jelly! I can't deal with it!

Theresa: They think I'm only some halpwiit gossip, but I will show them.

Leah: They think I'm some Emofreak, but I will show them.

Shalom: They think I'm some weirdo brainiac, but I will show them.

Leo: They think I'm some girly-guy, but I will show them.

Scene 2
No one is hearing their box any longer.

Leah: (looks at clock) ugh, a whole 59 mins to go! why am I even here?

Leo: Yeah miss "perfect" why are you here?

Theresa: (sighs) Well, I spread a rumor.

Shalom: Really? Is that seriously it?

Leah: Fine, I said I went on a date with a teacher shopping, and ~~that~~ bunked.

Leo: What the hell? Why would you even say that?

Theresa: Insolent fool...

Leah tells her story whilst the others play it out.

Leo: Well surely you guys did worse...

Shalom: Well, I may have cheated... and got caught... and lied... You don't understand, I can't afford a bad grade!

Theresa: How'd that even happen?

Shalom tells her story whilst the others play it out.

Leo: How I didn't realise it was that bad. I thought I was the only one...

Leah tells her story as the others act it out.

Leo: You're not the only misunderstood one.

Theresa: You're gay, that's it.

Leah: Theresa, stop being so judgemental.

Shalom: And we thought she didn't speak... forget her Leo tell us.

Leah: Yeah, tell us! We're listening.

Leo tells his story as the others act it out.

Theresa: Sorry, Leo. I guess we aren't so different after all...

All: (step on their boxes) We aren't so different after all.

Leah: We're just teens -

Shalom: going through difficulties -

Leo: that teens need to do -

Theresa: To find themselves.

All: To figure out who we are.

Shalom Intro Story:

This is where we talk about our problems. You see, since I was really young, I excelled in school academics – mainly in mathematics, English and science; I was always mentally at least 2 to 3 years ahead of all the other students in my year, and by the age of 10, I'd already written a novel that won a nationally recognised award. I was top of the class. Everyone loved me too. And then high school came about; I went to a gifted and talented private school, where I learned something: I wasn't the only special one. Soon, I became second in the class, then 3rd, then 4th and now, I don't even know where I stand. My parents don't understand this. They think I'm supposed to honour our family name, be the best in the country! What am I supposed to do? Immense amounts of pressure are put on me from them – I took anti-depressants by the age of 13 and I'm still on them and about 9 pills a day which deals with my anxiety. Yet. They still don't get me. But I will show them.

Lakshmi Intro story:

In this institution, we talk about our issues. As you can probably tell, I have many. I used to be a happy pink&glitter girly girl once – decent grades, bubbly, pretty, and I had a life. I also had a boyfriend who screwed me over. He called me his sunshine, and I believed him. Until that god-awful, heart-wrenching and utterly confusing day. So guess what? He broke up with me. Sure, girls have to go through this kind of stuff but it wasn't even the breaking up that got to me. I humbly accepted it. What happened next? FACEBOOK happened. He started to ~~bully~~ about me, saying I gave him STI's. I was a ~~whore~~ and I go sleeping around with every boy I could see. "Be, afraid, be very afraid." Was his next status. And after that "Be warned – stay away from this slut, she'll give you the dirty". I never knew what I did. So I moved schools. But he carried on on facebook. I deactivated my account until it followed me to my new school. All this pressure built up on me, and I was too afraid to even step out of the house. So I cut. I still do. It takes the pain away. It's an addiction and I can't help it. I know I can stop though. I will show them.

Atmosphere

At the beginning, the atmosphere feels quite detached, yet very centered around power which is contained by each character, lone. However as the drama progresses, the atmosphere becomes more supportive and strong altogether.

Audience

The main audience this is targeted at is struggling teens, (mid-older range). The age is because that the usual time that anxiety and depression seems to start to build up is this time and 'struggling', because the drama therefore becomes more of a personal experience when watching it.

Social, Cultural, Historical, Political context

In these times, it isn't really socially acceptable to openly talk about issues such as anxiety, depression or homosexuality, however our drama challenges these social stereotypes. Our characters are also more on the extreme side of the styles and personalities which aren't in the society we

Narrative

The narrative of our piece is that we are all involved in visiting an institution to deal and talk about our problems. Each character feels quite reluctant and unsure talking about their issues because of what others may think, but they learn to deal with the fact that they shouldn't really care about other people's view or take on them.

Final Piece - The Institution

Symbol

on our artistic boxes we all have various symbolic interpretations. For example, on my box I include a heart in silver glitter splattered with red paint. This symbolises the purity I used to have, spoilt by the situation I am in and also symbolises the broken heart I have covered in the blood from my cuts and scars I do to myself to remove the emotional pain.

Genre

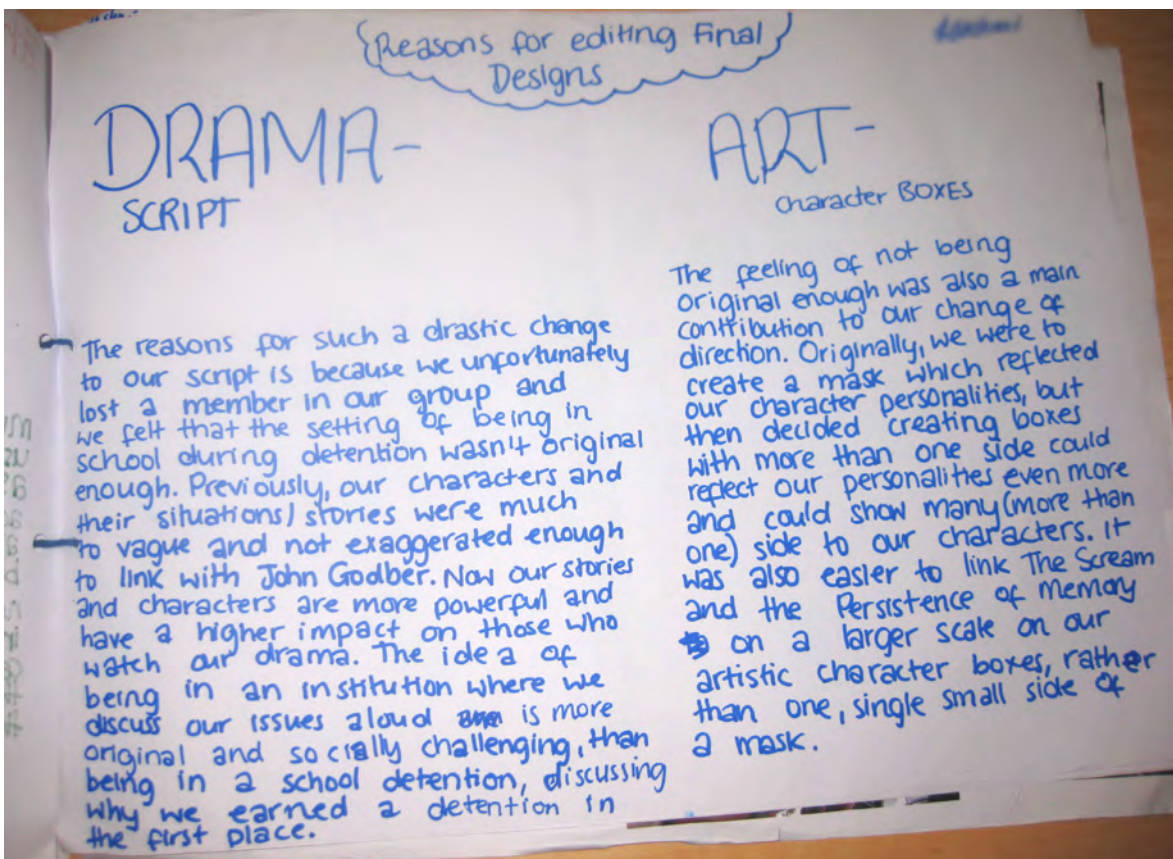
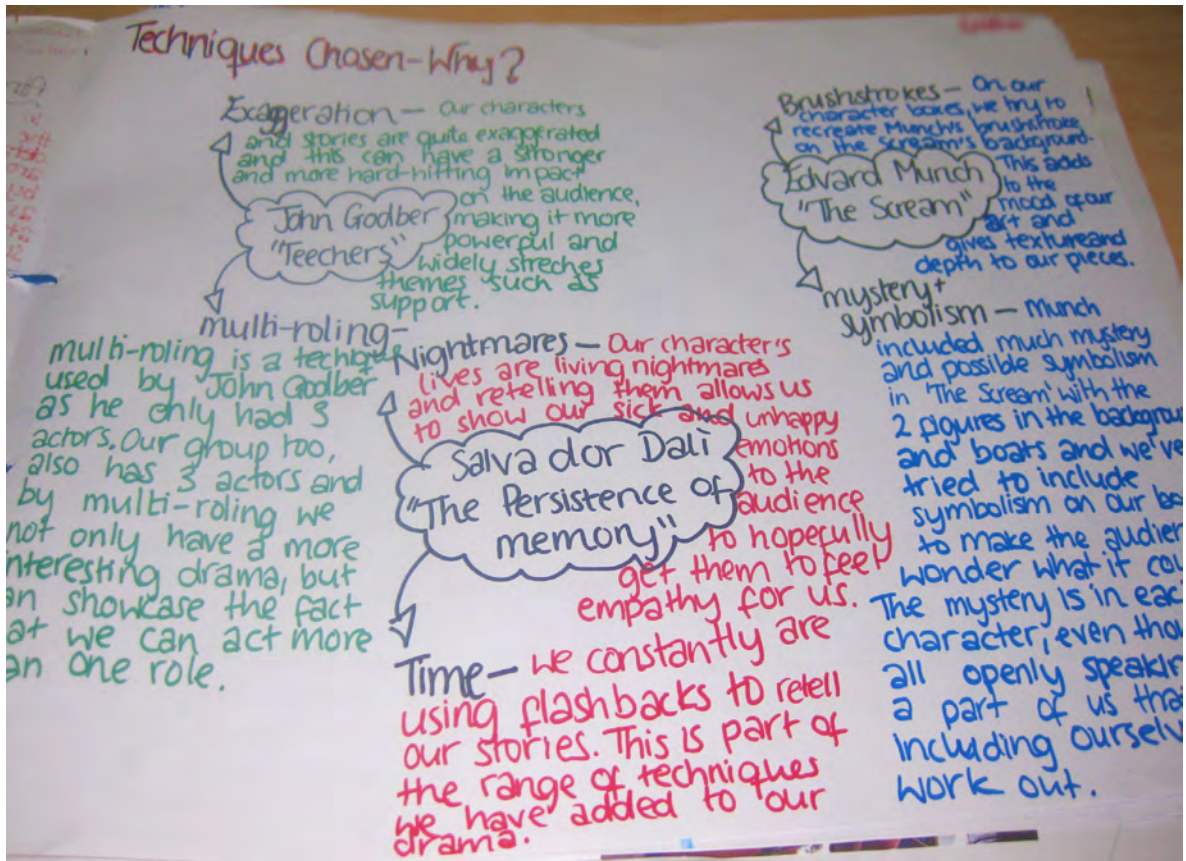
The genre of our piece is actually exaggerated drama. The plot is pretty serious and portrays realistic characters, personal stories (their life situation) and shows intense character development from beginning to end of the drama. It can also fall under the melodrama genre.

Shape + Structure

The shape + structure is quite simplistic - beginning, middle + end. It starts off with each character briefly introducing and explaining their stories + characters to progress into them expanding on life-im-pacting events, due to their situations - they all thought that their story was worse than each other's at the start. The end is a realisation and support driven towards each other and their situations.

Motif

Our main repeated theme in our drama is a 'constant struggle' and exaggeration of each character's stories. The idea of not being accepted and various short one liners such as 'Never give up' and 'I will show them' are all a repeated theme/pattern.



Final Design IDEA (Art)



sits down. All changes the position of their boxes so another side is seen.

: Councillors late today eh? Whatever, I can't be bothered for this.

(she gets up to grab her backpack. Shalom gets up and gently grabs her accidentally revealing her scars.)

Come on. Stay, I'm sure he'll be here soon.

: ...fine... but if he's not here in ten minutes - THEN, you can leave.

: hey, what happened to your face? want a little makeup to cover it up?

Nah, it's cool. Already put some on. Plus I don't want to use any of that black crap you put on.

: what happened? Was it that athlete again?

yep.

Scene 2

All 3 students stand up and Leon flips his box to the 'flashback' side. Lakshmi is now Leon, and Shalom is a bully named Marshall-Lee. Leon sometimes switches in and out of the teacher role Mr McAdams.

: I was on my way to textiles, trying to miss the bullies coming for me. But I was too late.

(Lakshmi walks sheepishly as Shalom approaches her)

as Marshall-Lee: Hey little punk! How the dress-making going, FAG!

(She then pushes Lakshmi to the ground.)

: My face was completely aching, but I had enough of this crap. I got up and punched the guy so hard, his eyes went bloodshot... and then the teacher came.

as Mr McAdams: LEON!

: I know Mr McAdams secretly hated me for being homosexual anyway...

as Leon: I DIDN'T EVEN-

mr mcadams: NOW!

Leon: And now I have a massive bruise on my face. Damn.

Scene 3

All students are back to their main character with their boxes in front of them.

Lakshmi: Shit. I didn't know there was that much.

Shalom: Yeah and I never realised the bullying was well it is... ok? (checks watch) councillors are late today...

Shalom: He's late today...

Leon: Why don't we have more story time but I know you um... (rubs arm) but what is...

Shalom: My ex boyfriend, Finn. He screwed me...



①

Expressive Arts Exam - Art + Drama JKSection 1: Practitioners

The three practitioners that I studied and have influenced my piece are Salvador Dalí, John Godber and Edvard Munch. For Salvador Dalí's artwork, "The Persistence of Memory", the use of motif and atmosphere stood out the most; when viewing the painting, a sense of loneliness and suppression was evoked, and it's clear that the most repeated theme in the painting was the use of melting clocks. John Godber's play "Teachers" contained a strong narrative of three leavers students retelling their journey through high school and the target audience of teenagers was clear as ~~the way~~ Godber used language and comedy, specifically aimed at teens from the time that it was written. "The Scream", created by Edvard Munch, had a powerful atmosphere and shape and structure. The atmosphere felt very panicked and suspense/thriller-driven, whilst the shape and structure included a gaunt, almost ghostly figure in the foreground, bright and bold oranges and reds in the background and two shadowy figures in the mid-ground.

Personally, I feel that in "The Scream", the face of the gaunt ^{surreal} man stood out the most, ~~unlike~~ as well as the half-face in "The Persistence of Memory", whilst in Godber's "Teachers", the strong stereotypes were eye-catching.

The social stereotypes in "Teachers" was a feature

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which shaped the social and historical context in it. As for "The Persistence of Memory" and "The Scream" the feeling of suppression, ~~and~~ being closed-off and lonesome is ~~at~~ the social context ~~and~~ ^{and suppression} isn't really accepted in today's society.

Similarities between the three works include the use of facial expression and ~~exaggeration~~ ^{exaggeration}, whilst differences can be the many different ways of using symbol in their ~~style~~ ^{works}. For example, the faces in "The Scream" and "The Persistence of Memory" have different representations from each other. Visually, "The Scream"'s features included the bold sunset colour ~~palette~~ palette and the panicked face of "The Scream" to symbolise the pain and worry of retelling our flashbacks. The features used from "Teachers" included exaggeration, stereotypes and multi-roling from each character. Furthermore, "The Persistence of Memory"'s characteristic I included was the theme of melting; I melted crayons on my artbox to symbolise blood.

In my opinion, the practitioner that has mainly influenced my work is John Grodber. This is because his techniques were in ~~our~~ ^{our} work the most and stood out more than Dali's or Munch's. It felt easier to incorporate his techniques

I think that the key difference between my work and the Contrasting Works of Art is how serious the issue being addressed

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London Godber

is. Depression, anxiety and self-harm are all extremely serious and sensitive issues being addressed on our art boxes and in our play and are definitely not taken from any of the practitioners' pieces. ^{Godber's} ~~thought~~ ^{is} more of a comedy piece.

The practitioners were highly useful, for without them, there would not have been any guidance, outline or inspiration for us to follow. I believe that, visually, it is more obvious than not, that we followed the practitioners techniques and ideas.

Section 2: Planning and Exploring

The main ideas that came from mindmapping all three contrasting works of art was the use of stereotypes from Godber, panic, anxiety and colour palette from Munch and finally, ^{nightmares and} ~~suppression~~ time from Dalí.

For our starting point, we brainstormed and selected at least ~~three~~ pathways/ideas from each art piece. We then read through the ideas and thought of possible ways to use them in drama and art before narrowing them down to ^{two} ~~one~~ ideas per art work. Afterwards, we researched various techniques used by the practitioners and added them into our action plan. Finally, we created two scripts and numerous thumbnails, before rejecting them until we had one final script and one final art ideadesign.

The way we intergrated the two art forms of art and drama was by creating a box which decided (symbolised) a particular scene or a ~~trait~~ of our character. Other useful research on the practitioners lives themselves and then subtly dropping them into our dramal artwork (e.g: birthdays, places of study etc.)

My final piece was a drama about three very different and unique students who visit an institution to talk about their issues. Each character knows the basics about the others, however to find out more they ask about their stories (personal) which drove them into visiting "The Institution". We all had a box with each side either representing a character personality trait or reflecting upon a scene.

The skills explored in each art form were multi-roling, self-narration, exaggeration, brushstrokes and small monologues. My strongest skill was multi-roling, however the weakest was exaggeration.

Changes we made included various character personality traits, settings and backstories. A problem that popped up when rehearsing was group members either leaving or being kicked out as a result of not turning up to rehearsal. We then had a recheck that this is part of our a

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GCSE and we got together and started on time, with full co-operation.

Overall, I think that our execution was decent however I know that it wasn't rehearsed as much as it should have been. Our ideas were probably the best part and I indefinitely think that more rehearsal would have improved ^{us to} our optimum performance potential. Our group dynamics weren't very in-sync either. During this unit I have learnt how the areas of study (atmosphere, social, cultural, political or historical context, audience, symbol, narrative, shape + structure, motif and genre) are all in any piece of work (arts-wise) even if it can't be seen on the surface.

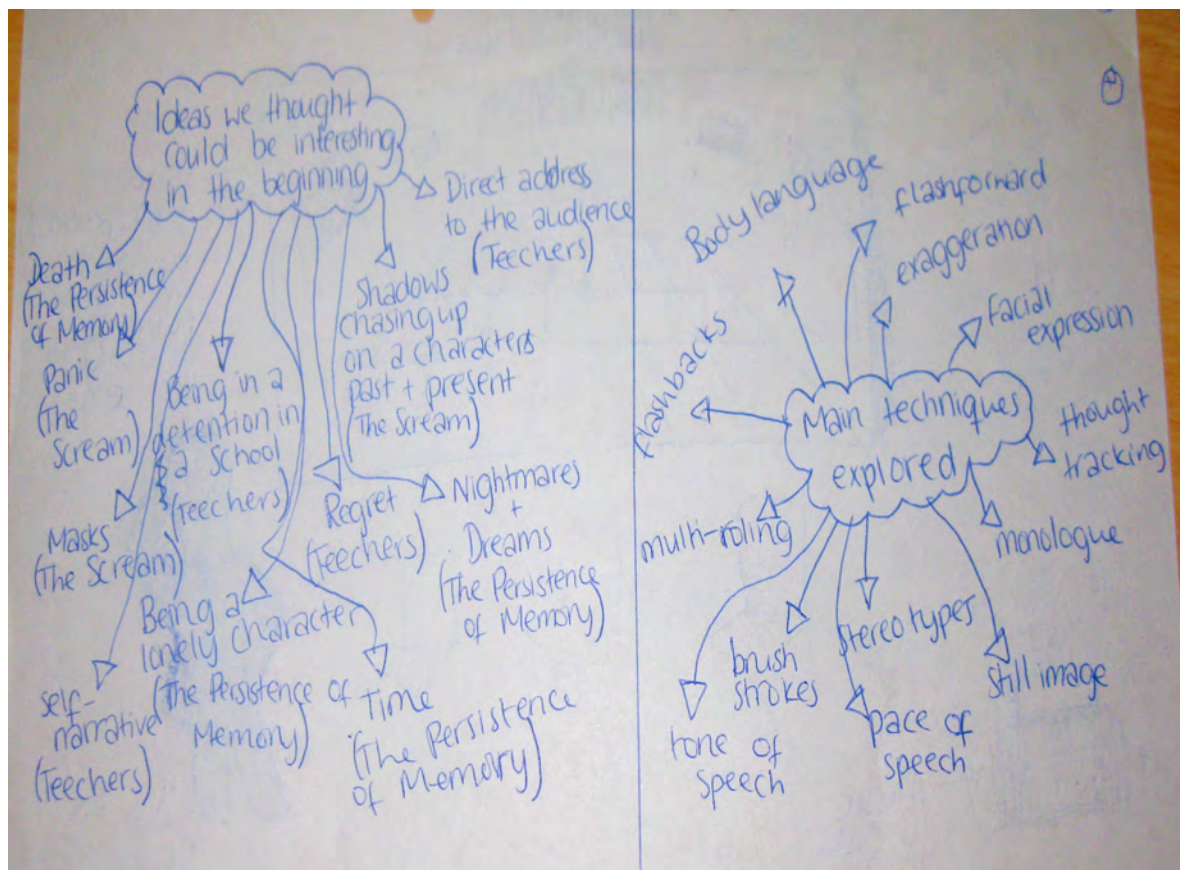
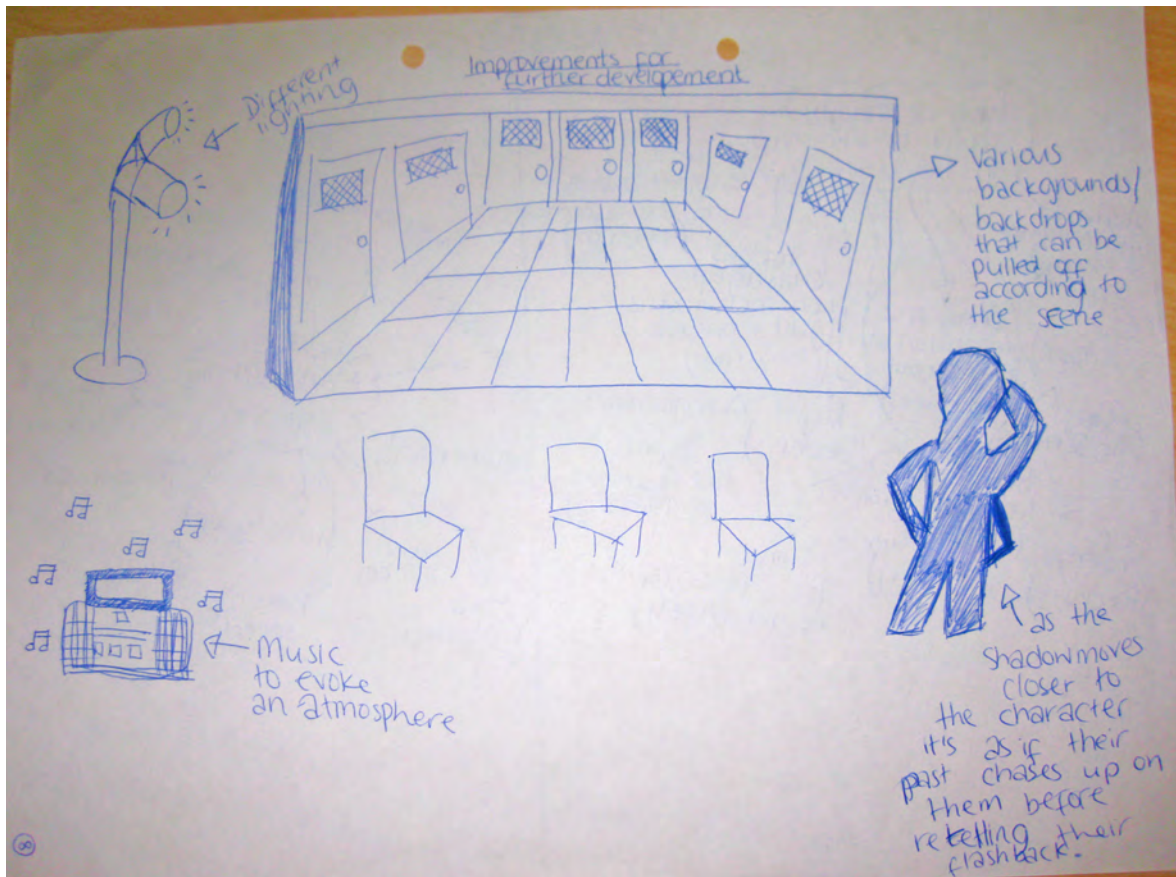
Section 3: The Areas of Study

I think that the clearest area of study, outwardly visible to the audience is our narrative, and how the story flows. For example each character's personal flashbacks and backstories are very clear and sharp to the audience. I also think that narrative is the strongest AOS, because of how hard we worked on that and the constant changes that were made to it. A lot of symbolism is used in all contrasting works of art and we tried to include symbolism from the paintings, such as ants representing death (The Persistence of Memory), and shadows representing a person's past (The Scream).

I remember Olivia, Alikae, Jonathan and Savannah's work the most because of their strong sense of comedy and unique ideas. The atmosphere created was very jolly and up, as they used a lot of crossdressing and teen language.

The main idea we were trying to get ~~across~~ ^{across} was no matter how different your personalities are, everyone has a story and are an individual with a family, life, ~~etc.~~ ^{etc.} Our final piece communicated the idea of a more 'hopeful future' and 'never-giving-up' vibe. A lot of facial expression, gesture and pace and tone of speech was used to communicate our ideas and personalities.

If there was more time for future development, I would have added some music (personally composed if I had another art form included) to sharpen the atmosphere intended, work more on our group dynamics, have an introduction which didn't start as a self-narrative, and have various backdrops for every scene we included. I would also include lighting to contribute to the atmosphere and maybe incorporate the shadows in the background from "The Scream" to act ~~as if~~ ^{as if} as if they move closer to the character, it's almost as if ~~they~~ their 'past' is chasing up on them, before they begin to tell their flashback.



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Telephone 01223 553998

Facsimile 01223 552627

Email general.qualifications@ocr.org.uk

