

**AS LEVEL**

*Exemplar Candidate Work*

# **DRAMA AND THEATRE**

H059

For first teaching in 2016

## **Exemplar 4**

Process to performance research reports

Version 1



# Introduction

This work has been produced by Drama students as part of their school curriculum time, studying practitioners and performing from a text. It offers teachers an insight into how the process can be recorded by students in their research report and portfolio for Process to performance (Component 01/02/03/04).

As these responses have not been through moderation, an indication of the level of each response has not been included. A version of this resource which provides an indication of the level of the response will be made available in addition to this version in due course.

Please note that this resource is provided for advice and guidance only and does not in any way constitute an indication of an endorsed approach to creating a research report or portfolio.

# EXEMPLAR RESEARCH REPORT 4

## SAMPLE ANSWER

*Explanation of the practical exercises and working methods of Stanislavski and how these can be applied to studying Two by Jim Cartwright.*

Out of the two practitioners that we studied in year 12, Stanislavski was my favourite. This was for many reasons, and one of them being; he focused more on naturalism and therefore allowed me to become the character I was portraying easily, because of me being able to put myself in that character's shoes. As an individual, Stanislavski believed that an actor should be able to come off of stage and switch out of character when they aren't needed on stage. On the other hand, when performing- Stanislavski had many techniques that he would make his actors use, to allow them to become the character he needed them to be. For example; one of his techniques was called 'emotion memory' and this would make it easier for the actors in some cases to become the character that they needed to be. This technique allowed the actors, to think of a time where they felt the emotion that was needed for them to feel when acting and then would enable them to portray this within their character on stage.

Another technique that he would use is the 'Magic If', where this consists of you putting yourself in the characters shoes and asking yourself certain questions, such as; 'what would I do if I was in my character's position' or 'what would I do if I found myself in my character's position'. Due to these techniques, I personally found it easier to become the character that I was needed to become and therefore, found these techniques extremely helpful.

I found the play Two to be more interesting than Mother Courage, due to it being more naturalistic and me knowing more about the time period that it was set in, which was the 1980's. The play itself, was based on people who were around when the miners strike happened. The play shows how it affected people and relationships- especially with Roy and Lesley, due to Roy being abusive towards Lesley because of him losing his job, which obviously had a big effect on him individually. Throughout the play, a series of duologues occur, showing the different feelings of the events that have happened, and impacted on their lives. However, the miners strike wasn't the only event that turned couple's relationships upside down. For example; the Landlord and Landlady scenes show how their life/relationship hasn't been the same since their little boy died, and how they can't cope without him. Despite this, in front of customers they're a loving, happy couple- yet behind closed doors, they couldn't be more further apart. Within their relationship, the Landlord blames the Landlady for the killing of her son, yet doesn't express this- due to him not wanting to cause anymore upset for either of them and saves an argument. In comparison, to both couples that I have already mentioned, the 'couple' that I believe shows the difficulty of money within that time period is Moth and Maudy, due to Moth always being sneaky with Maudy, because of him needing money and knowing how much she likes him and will do anything for him. Therefore, because of him not having a job- I believe this to be the reason as to why he is always asking her for money, yet has no other interests in her.

With the methods of the practitioner and the ways in which they choose to perform their plays, I believe that when an actor comes to act this play out, they will find it easier to become the character than it would be if the practitioner that they were using was Brecht for example. Due to, me personally finding that Stanislavski's techniques allow you to become the character quicker and they are easier to understand. Therefore, especially with 'Emotion Memory' this allows you to deeply think of how that character may be feeling within a certain situation, and you can apply the emotion that you are feeling- to the character that you are portraying on the stage. On the other hand, in the eyes of the director- giving the actors the method of the 'Magic If' allows them as an individual to put themselves in their shoes and consists of them asking themselves questions. Therefore, this allows the actors to get a really good idea of what their character might be feeling, or it may even allow them to understand what they could be going through, and therefore lead them to think about how they would show that on stage, in front of an audience. Linking in with this, Stanislavski also believed that an actor should come out of character as soon as they leave the stage- therefore, this could make it easier for the director, due to them being able to speak to the actors and tell them what they need to do to improve, for example. On the other hand, this also stops them from becoming too attached to the character that they are playing, and allows them to also question themselves on what they could do next.

As an actor preparing for the role of Lesley in Two I would want to spend time watching and working in a working mens club or pub. I would want to fully immerse myself in this environment and develop an understanding of the traditions and customs. I would conduct interviews with women of similar social, cultural and political backgrounds as my character to help me develop a more truthful character.



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