

GCE

Drama Example Materials

Candidate One - Example Work with Comments

Edexcel

GCE Drama (6DR02 paper 01)

Section A - Monologues & Duologues

2010

Dubai College 91535

Advanced Subsidiary Drama and Theatre Studies

Performers Written Concept

Candidate Number 0075

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Jim Cartwright's 'Bed', is a one act play that revolves around seven people in a vast bed reflecting on their long past. I have chosen to perform Charles' monologue, which idealises England, and appears towards the beginning of the play. Cartwright's plays, in general, although unorthodox, are constantly performed around the world and have been translated to over thirty languages. This shows the socially universal thematic nature of his writing, despite its surrealism. 'Bed' is written in such a way that through the language escapes the distress of the characters' lives, each of them so different from each other, and far from cultural stereotypes today.

Throughout the play, the characters show a particular level of frustration and a desire to escape from the experiences they have encountered in their lives, "I wish there were more ways available to me." Historically, this could be significant as the 'seven, old,' characters would have been affected by the Second World War, and had to have made several compromises during their lifetime. As a performer, this is something I need to bear in mind; although my character is predominantly comedic, it is essential that I include a subtle level of cynicism and sarcasm. This humour injected into a tragic situation could show that socially, people had to only take the best out of every situation. Politically, the play was published in the 1990's, a year after the economic recession in the UK, and Charles' monologue idealising England could also be Cartwright taking a knock at the "Englishness of England."

Charles' monologue has unusual grammatical construction, which disrupts the reality of his narrative. During the preparation process, I had to closely take this into consideration and had to be extremely vocally aware, as the tempo and accent affects the interpretation greatly. I have chosen to speed up certain parts of the monologue that undermine England, and on the other hand, have chosen to slow down and over-exaggerate every great aspect of the county that the monologue reveals, as the character seems to be living in an idealistic bubble. In order to reinforce this fact, I have also chosen to use an extremely sophisticated English accent. Although the play is set in a vast bed, I have chosen to physicalise parts of the monologue, in order to make it easier for the audience to visualise what the character intends to portray, I have choreographed a different over exaggerated movement.

Conclusively, this monologue can be interpreted in various different ways. On the surface, it seems as though the character of Charles simply idealises England. However, when looked at in more depth, bearing in mind the social, cultural, historical and political aspects, my interpretation seems to be as though this idealisation of England is rather ironic. As an actor, after performing this monologue to the audience, I would like the

audience to be moved, as well as entertained, as Cartwright's play not only brings out the humour in life, but also the horrors and downsides of it.

499 Words

— Anyone like a

— Lovely.

— Anyone like a

— Lovely.

— Anyone.

— Lovely.

— Anyone like a.

Charles Don't forget your driver.

Bosom Lady Here we go. Chicken leg one side.

He takes a bite, as she holds it.

Marjorie Beer the other. *(She pours some in his mouth.)*

They drive and eat.

Charles Look at that. Trees and then the lake. Trees and then the lake and the sun sliced on it.

Bosom Lady Oh I love this way round.

Marjorie The sun's making the road sparkle.

Spinster You feel as though you can catch things as you pass.

Bosom Lady *makes to catch something.*

Spinster What's that?

Bosom Lady A leaf.

Marjorie *catches something.*

Spinster What's that?

Marjorie A little bird. *(Lets it go.)* There she goes.

The women all blow a kiss.

Captain *catches something.*

Spinster What's that?

Captain Some litter. *(Undoes the crumpled paper a bit.)* No a poem. England . . .

Charles *begins to say it. As he does, they all settle back down to sleep. Captain with the paper over his face. Charles continues out.*

Charles England you summer beast. You humped bridges, you singing streams, you bumble hum, you round the cottage door. England you waxy rose. You scent. You hay stem in the mouth. You peasant-backed, rich-fronted, meadows and cheese and slow turn place. England you bowler hat/crown. You English Englishness English England. You green thing. You shape. You British school of motoring. You decent breakfast. You lived in land. You and your deep green indented green covered parts. Your cities sprung and crooked and sooted and historical. Stone England. Lassie and Laddie and Lord Land. You're pinched up in places and flattened in others, you have pubs and crannies and nooks, woods and brooks, fag end and piss precincts and towns of seventies cement, and modern, the word modern. And little birds lost and coughing. And motorways strapped across the fat of your land. Dark black, lit yellow. Cars come under the lights and the bridges and inside the automobiles people's heads are buzzing, they are. There's noises that have built up over the past thirty years, ~~new and not right and in front and behind, and the brains gone, puff ball, or modernly cooked, micro-chumped, beamed, Sucky. Not to be held. Past the sell-by date.~~ Modern man ~~has always just eaten. He's yellowed and flabby ripe. He's~~ useless, killable. Standing in his underpants in the middle of the motorway with a personal hi-fi on.

Charles } Screaming his bloody balls off.
Captain }

Charles There's no more room in England any more for a Tra lu lu lal lal lah.

Captain *lets the paper go out the window.*

Bosom Lady I sometimes think that, and I think what a hard day's night.

They all sing the Beatles' song 'A Hard Day's Night' as they drive.

Candidate One - Examiner's Comments to WPC & DVD

Note to centres: The Examiner commentary has been specifically produced to support centres by providing examples of marking bands. Examiners are only required to make brief comments to support the marks awarded. The comments below are based on the real examiner's comments for the real candidate's work. Please note that bands have been given instead of marks.

Written Performance Concept (WPC)

Examiner's Comments

Thoughtful comments on social political cultural historical context. High level of understanding of complete text. Clear ideas on physicalisation and vocalisation in intended performance. Some preparation process given.

Principal Examiner's Comments

There is a thoughtful response showing an understanding of the complete text and social historical and cultural contexts e.g an understanding of when the play was written and the author's focus on the "Englishness of England".

The focus in the preparation process is detailed in reference to the vocal and movement skills chosen to interpret the text.

The intended interpretation is clear and related to the preparation process. The student makes it clear to the examiner that they have chosen to physicalise the monologue in a way that might not be implicit in the original text. Students may do this in Section A as long as it is clear and justifiable to the examiner the reasons why the text is being performed in this way. The student did not annotate the text.

Band 2

DVD Commentary

Examiner's Comments

Vocal skills - Superb variation in pace and tone made every single word work. Very well projected superlatives describing England. Band 1

Movement skills - Engrossing movement bringing "England" to the audience. Terrific body language with comic intention communicated at a very high level. Band 1

Characterisation - A full rounded comic performance showing very high level of understanding of the role. Full commitment and energy, fully understood chosen style. Band 1