

GCE

Drama Example Materials

Candidate A - Example Work with Commentaries

Edexcel

GCE Drama (6DR01 paper 01)

2009

### Interpretation-Metamorphosis

Gregor: "What's happening to me--everything seems the same-- its still raining outside-- oh, my leg--what's wrong with my legs? Turn over and go back to sleep, it's a bad dream--I cant turn over--I cant turn"

Gregor's voice throughout would be murmured, and stumbling, almost like he has a sore throat, and a stammer. Such as "w-w-w-whats ha-ha-happening t-t-t-to mmm-me" This would create the surreal effect. "everything seems the same" would be said in almost a whisper, to illustrate that he's confused, and almost frightened. Gregor would be laid on his back, hands and feet crossed in the air. His head would be hanging over the stage, as like he's is looking upside down to the audience. At "what's wrong with my legs"; Gregor would wriggle frantically, trying to almost free himself- but he cant release his arms and legs from each other. He returns to a calm state, with wide eyes looking out into the audience. "Turn over and go to sleep" would be said quietly, almost as if he's very tired, and trying to make himself go back to reality, he would try and turn to the left, and then to the right. When he realised that he cant turn, he yelps; "I cant turn over- I CANT!". An alternative way would be for Gregor to be stuck against a wall, standing up but facing the audience with wide eyes and a frightened expression. He would be stuck to a certain point on the wall, and hen he tried and moves, he just snaps back in to the original position that he was in to start with. Both of these would highlight his incapability to be normal, and be dynamic.

### Oedipus Rex

Messenger speech: "We saw her, slowly turning in the air, swinging slightly like a pendulum, strung up by the neck. She'd hanged herself"

The imagers connected to the language used here can be very strong and graphic. At the line "we saw her", 20 or so characters stand in a straight line at the front of the stage. They look up, past the audience and out into the ceiling of the theatre (for example). At the line "Slowly turning in the air" bodies fall from the ceiling, but attached to rope. They look unconscious, but the audience wouldn't know why. At the line "swinging slightly", the bodies begin to rock, the 20 or so messenger chorus begin to shriek and shield their eyes from what is in front of them. At the line "strung up by the neck" a shrill sound of rope turning can be heard, and the bodies manoeuvre so they are able to control the rope that they are hanging off of. As the like "She'd hanged herself" is said, the bodies instantly snap to become al limp and motionless, then, as a dim light starts lighting up the ceiling, the audience witness that the bodies hanging from the roof have all hanged themselves, and are hanging from the ceiling. This would create a very eerie and freaky atmosphere.

## Response to practitioner

### Oedipus Rex & Kneehigh Theatre Company

Kneehigh theatre company explores many themes. In all of their work there is a strong emphasis on the story and its essential elements. They seem commonly to explore the darker sides of things that don't seem to have that depth on the outside. An example of this being the darker side of fairy tales. They believe in audience interaction, in-your-face ideas and concepts, and ensemble work.

In the story of Oedipus Rex, A blind hermaphrodite and Oedipus engage in a row about Oedipus being the 'dirt that breeds disease' over the land of Thebes. If we were to approach this scene practically in a 'Kneehigh' way, then I would adapt the form of pantomime and audience interaction so make it a fast paced and exiting scene.

T: "You did. You made me say it. Against my will"

O: "Say it again. So there will be no doubt"

T: "Didn't you hear? Or do you want me to elaborate?"

O: "I heard. But I didn't believe my ears. Say it again. Aloud. To everybody"

T: "You are the murderer of the murdered king."

I would chose the character of Oedipus Rex to be exaggerated, with a quite stubborn like status, nose up in the air. After the short line exchange, the 'character-audience' would gulp and 'ohh and ahh', to spur the real audience on. The character of Tiersias would almost act camp, and 'ponce' - adding humour to the fact he's blind, and thinks that he is all-knowing. I would create the theme as quite humorous. However the last line, Tiersias would deepen his tone, so that he's almost monotone, to create the end atmosphere as quite tense and serious for the audience; because I wouldn't want this scene to loose all of it's impact. I believe that Kneehigh would go about it in this way also.

### Metamorphosis and Artaud

Artaud believed in the theatre of cruelty, and intimidating the audience and making them feel small and irrelevant. He believed in using unconventional settings, and very abstract movements and characterisation.

When the lodgers arrive in Metamorphosis, I would stage it as if the lodgers are looking down onto the audience, being demanding and pushy towards them to make them feel small and intimidated. Sentences such as "Nice and Juicy", would be said to the audience, but the lodgers would create a frozen image of something being 'nice and juicy' to the audience; such as holding their tummies by grinning and smiling. This is slightly abstract as people wouldn't just go into freeze frames. The lodgers props such as briefcases would be hugely oversize; to also create the sense of surrealism . The sound effects of the lodgers entering would be loud and overpowering; something that Artaud was a fan of. The lodgers would murmur noises under their breaths to express their emotions which would overall make the lodger scene a very abstract piece.

## The Social/Cultural/Historical and Political context

### **Oedipus Rex**

Watching theatre in 420 BC was considered to be an event that touched the whole culture. For the Greeks, going to amphitheatres to watch drama was their main source of entertainment and also education. Theatre was performed in huge theatres, and could fit anywhere from 8,000-12,000 people in them. Greek theatre was a religious event. Greeks watching theatre would be challenged about religious and moral values as the plays themselves reinforces both religious and moral values. At the end of Oedipus Rex, a moral is given; "Judge no mans life until he is dead. There are no winners until the race is run". The Gods were central to the Greeks lives. They lived in a God fearing society, which made the story of Oedipus Rex much more effective. Before becoming a writer, Sophocles was a soldier. With this previous occupation, we can assume that he had a very patriotic belief in his country, and high moral values.

We can consider Oedipus Rex to be a man that Sophocles detested or was perhaps afraid of for his society. It can be considered that Sophocles created the character of Oedipus Rex to portray his worst vision of the world if democracy was corrupt. Democracy was controlled with force. Those with force would have high leadership roles. However, Sophocles could see that they're corrupt and not as good as people saw them to be, and thus created this character to try and communicate this. The plague that devastated the land was a metaphor for the spiritual decline of leaders and also was a metaphor for corruption and devastation. Because of Oedipus' actions, the land of Thebes suffered with the curse of the plague. Which suggests that when a leader begins to decline; those around him suffer from his declination also.

Even though the play was written years before Christ, it still has modern relevance to us, and still has something to say. Oedipus Rex is a play about corruption, arrogance, and ignorance, which we still witness today. We can relate modern leaders such as Tony Blair and George Bush, and relate them to the character of Oedipus. How corruption and power has destructed many of us in society. An example of this being war, and the thousands that have died due to it, and it all lies back to the hands of people like Bush and Tony Blair and their power to do so. So their actions reflect a negative light on the society that we live in today in many instances.

### **Metamorphosis**

When Kafka wrote his autobiography, he blamed his father as the reason for an inability to lead an independent and married life. Kafka's father was a bully to his son and Wife. He was abusive and because of this, Kafka related himself to an insect, accusing his father of despising him. In Kafkas books, his relationship with his father comes across as a conflict against an overwhelming power. The lodgers in the book, and their demanding nature, we meant to be a representation of his fathers needy personality. He felt isolated from society and from the people around him. Although being an intellect at school, Kafka found it hard to relate to anything or anyone, and had two unsuccessful relationships. Kafka died in 1924 from tuberculosis.

Steven Berkoff can be related to Kafka in many ways. He was also shy and timid, and enjoyed time by himself. At school, Berkoff was singled out and teased. He excelled in the arts of French and English, but his confidence was shattered when he moved school. He quite school without sitting his GCSE's. Berkoff did various jobs for five years until he signed up for drama classes at the city lit institute.

On the page, Kafkas drama can be considered to be in perfect form for the reader, but not for the spectator. Kafka;s world is uttered with prosaic and yet perfect detail. His scenario contained the act, plus the movement of the act, and the environment for the act. Without the act, it would simply be an oral experience. This can all be seen in the production of Metamorphosis. Berkoff thought it to be an absurd piece of evidence to remind audience of time and space. He believed that each character should have a unique relationship with other characters, and the groups purpose should be continuously revealing and interpreting.

## Characterisation- Oedipus Rex

### **Character- Oedipus**

Oedipus Rex endures a huge transformation throughout the play. At the start, he is a strong, powerful and arrogant king. He has exceptionally high status and has control over the city in which he rules (Thebes). "I am Oedipus the King. Everyone knows my name". This illustrates his control, his power, and perhaps his popularity at the start of the play. Oedipus has a wife, Jocasta, who he shares a more equal relationship with in comparison to the people of Thebes, who he completely controls. However, when Oedipus discovers that his 'father' was not actually his true father, we see his power slowly deteriorate. Oedipus becomes confused and he wants to know answers; "What are you saying? Polybus was not my father?". Instead of being the one giving the answers to the people of Thebes, he is now the confused man with the questions to ask and the answers to seek. Despite Jocasta warning him against it, Oedipus insists he finds his real identity. A shepherd then tells Oedipus that he is part of a doomed prophecy, and then he should have died when he was born, but the Shepherd couldn't face killing a baby. Oedipus realises that he has killed his father, and married a boy children with his mother; "My marriage a crime. And that murder, committed on my own father". If I was to perform this practically, I would be central stage, staring out into the audience, with a blank facial expressions, illustrating complete devastation. My position would be static, and my voice soft, low pitched, and monotone. Oedipus then goes into his palace to find his wife dead; so then he blinds himself with brooches. Loyal Creon then enters, and tells Oedipus to go inside the palace and not be shamed; as he was doomed from the day he was bought into the earth.

## Characterisation- Metamorphosis

### **Character- Greta**

At the beginning of Metamorphosis, Greta is a young, 'mummy's' girl, with a strong bond between her and her brother, Gregor. She is very admirable of him; "He works so hard... But he also makes things at home". To portray Greta at this moment in the play, and for the audience to perceive her youth, I would speak in a high pitched voice, almost squeaky. Movements would almost be erratic, constantly dynamic across the stage. My facial expressions such as smiling and laughing would be exaggerated, and my posture would be very up right, my head tilted to the ceiling with my hands behind my back. When she notices that Gregor is not in his usual state, she is very considerate; "what's the matter?", "And have a good nights sleep". However, when Gregor maintains in his state, and stops bringing the money home, Greta slowly falls away from him, and becomes independent; "let me go out and work!". Although, she still shows some signs that she still cares; "He must be terrible lonely". However, after the lodgers come, Greta completely loses any relationship that she once had with her brother. Gregor no longer becomes her brother, but just an irrelevant creature; "We must get rid of it", "I want to

leave this house forever...My body has grown". At this point, to illustrate Greta growing, I would speak with more of a deep undertone, my posture would still be straight, but my head much more still and central. I would wear glasses, and a suit to illustrate maturity. I would be mainly static when delivering lines, to also indicate a status change.

## Vocal Awareness- Oedipus Rex

Our agonies are beyond telling,

**(1)A whole city slowly dying**

From an enemy no man can fight.

**(2)Slime and fungus on orchard and meadow,**

**(3)Death in the womb,** and birth in the shadow

**(4)Of death, and in the mothers sight.**

Men die without number, like birds flying,

**(5)Like fire consuming, despairing. Crying,**

**(6)As they pass into the shadows of night.**

- (1) Said in whisper, drowned out to illustrate ill and weakness. 'Whole' to be exaggerated with a slow pace, to show what a sheer scale this destruction is. The word would have to be said by many people, also indicating the large destruction, with a whiny and high pitched tone, which would make it very eerie. 'Dying' would almost be spat out by the speakers, as if it were their last breaths. I would use sounds of wheezing whilst saying the lines, to show the illness of the people.
- (2) I would speak the word 'Slime' very slowly, making a strong impact. A female voice, quite high pitched would say this, as I believe it would give an eerie effect.
- (3) This would be said in cannon, with soft and hard voices speaking it, with a variation of variations and paces. All would be repeated until meeting with one strong, loud, angry repeat of it at the end. As well as portraying quite an eerie effect, it the loud volume would emphasises it, and the imagery of the line is quite graphic, so the forceful tone would only increase it's effect to the audience.
- (4) I would get male voices to repeat the phrase 'of death' in a whisper, while the women cry; 'and in mothers sight'. Some screeching, with a loud volume, but some voices crying, quite low pitched. This is to indicate the helplessness of the mothers when their babies are dying. It will also illustrate the despair they are feeling.
- (5) "like fire, consuming", would be said in a single male voice, powerful, and fast paced, to suggest the power of 'fire'. 'despairing, crying' would be screamed in female voices, as if they are experiencing despair.
- (6) The last line would be whispered, slow paced, and a mix of female and male voices. This would illustrate the pain they are feeling, and that they are well and truly helpless.

## Vocal Awareness- Metamorphosis

**"(1)And now I would like to propose a small toast!** First of all: to our dear mother **(2)for the most wonderful Christmas dinners. (3)To our dear father--**

**(3)and may he spend his last years comfortably smoking Havana cigars!**

**(4)And now a toast to my talented sister and a little secret..."**

- (1) This would be said enthusiastically, suggesting that Gregor is impressed and proud of what he is about to say. He would say it loudly, as to draw everyone's attention and hint that what he is going to say is important. It would be said with quite a slow pace, as to make his words clear.
- (2) This would also be said emphatically, with a grin, and a high pitch to illustrate his 'joke' nature. This shows his light hearted nature. 'wonderful' would be said loudly, with a slower pace than the rest, to exaggerate the word to show how he truly feels about his mothers Christmas dinners.
- (3) This, again, would be said with a loud, clearly spoken voice. Especially with the end phrase 'Havana cigars!', this would be said louder than the rest, emphasising it. This would show how Gregor looks up to and admires his father, and how he hopes he has comfortable rest of his life.
- (4) The last line would be said more softer, as if he is telling a secret to someone, he would almost be whispering this, creating a tension build up and suspense. This would also highlight Gregor's sneaky nature as well as his fun and light hearted one.



Language- Metamorphosis

<u>Character</u>	<u>Key Quotation</u>	<u>Meaning and Practical Implication</u>
Greta/Mrs & Mr Samsa	“It was his Mothers” “His Mothers” “His Mothers...”	The quieting of the repeated line may make it to appear dreamlike as it may seem like reality is fading away (such as the line fades away). This is quite abstract to the audience, especially because of the repetition and the fact that Mrs Samsa speaks in third person. Practically, with watching a BBC adapted version; the characters look down to the floor after saying their lines. This may suggest the characters aren't truly personified, as a normal person wouldn't do this. As part of the audience, this seemed very surreal and abstract, and made us consider whether they are playing more of a narrator than an actual character.
Gregor	“What's happened to me-- everything seems the same--it's still raining outside--Oh, my leg-- what's wrong with my leg?--turn over and go back to sleep--it's a bad dream--I can't turn over--I can't turn!”	As part of an audience, when we watch Gregor struggle, we sympathise for him. We would worry when he questions; “What's wrong with my legs?”- wondering what has happened to him. Practically, Gregor should be 'tangles up in his own body' portraying confusion, and suggesting he's uncomfortable at the state of his body. The broken sentences spoken makes the scene seem distorted and surreal. It also represents uncertainty.
Mrs Samsa	“Don't worry , Gregor--you're not being forgotten by your old mother--she'll take care of you if nobody else does”	The fact that Mrs Samsa is referring to herself in third person, again, makes it seem surreal and suggests her uncertainty of the mother/son relationship. It almost seems like she is holding back from her son after the transformation. However, it can also be considered as Mrs Samsa trying to re-assure herself that it will be better soon; “you'll be soon well, I can feel it”. The broken sentences illustrate realism also, as in an everyday conversations we tend to speak in spontaneous and broken sentences.

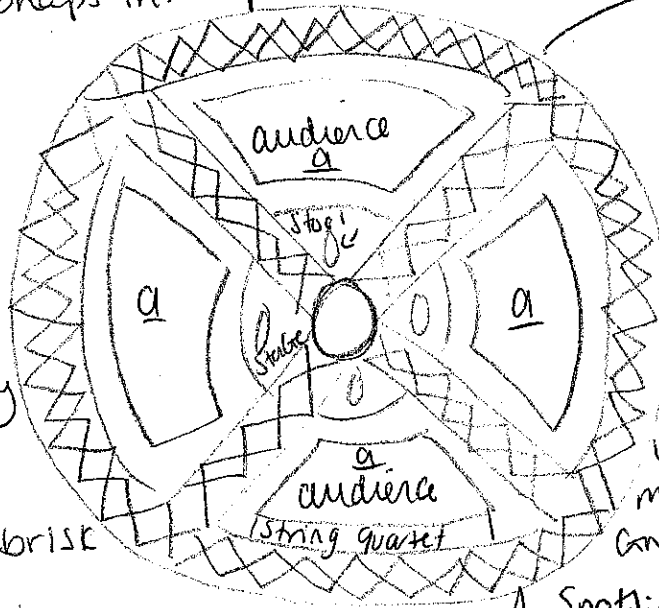
**Language- Oedipus Rex**

<b><u>Character</u></b>	<b><u>Key Quotation</u></b>	<b><u>Meaning And Practical Implication</u></b>
Chorus	"The smell of the dead, the street stinking breeds death and more death beyond all counting."	Very strong imagery is established here. The words 'dead' and 'stinking' carry very negative associations with them. Therefore as audience we can imagine a very destructive, and hopeless environment in which these people live in. the term 'breeds death' is gruesome and suggests that there is no hope left. The alliteration of the phrase 'street stinking' makes it a very emphatic term highlighting the sheer unpleasant nature of the imagers. Thus, the 's' sound can be emphasised to make the words very effective and will stick in the mind of the audience.
Oedipus	"Where did it come from? Was it your child? Or did someone give it to you?"	The continuity of Oedipus asking questions adds to the sense of his uncertainty and confused nature. This is a huge comparison to the start where he only made statements, simple and blunt, orientating around his status, power, and control. However, now his interrogative manner highlights his slow deterioration. Oedipus' sentences are now shorter and much less full of imagery. This can indicate his loss of power and status but also his ever decreasing uncertainty. The fact that Oedipus is asking a shepherd for answers also highlights his loss of power and status as at the start of the play, Oedipus was only seen as giving the answers to everyone else's questions. 'Where...' and 'Was it...?' can be emphasised to create a very distressed and uncertain impact. Practically, if Oedipus raised his voice whilst asking about these questions, it would show his loss of power, control over himself, and also his confused, uncertain, and upset state.
Creon	"There is something unclean in our city. Born here. It pollutes everything. We harbour it. We must drive it out"	Creon's short, sharp sentences create a large impact on the audience as he very straight to the point which makes him very assuring to the chorus and certain. This is a contrast to Oedipus where his sentence are short but self-assuring. The words 'There Is', 'It', 'Must' Are all accretive words, assuring the chorus and the people of Thebes that He knows what he's talking about. The fact that he uses the term 'we' suggests he is not self-centred, and he cares about everyone.

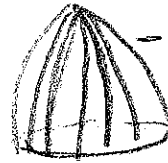
Visual, Aural, Spatial - Metaphors

Railings

around the side + through the centre. elevated. Grego crawls ~~and~~ <sup>on</sup> there  
 This will give the audience an idea to how the other characters feel  
 - perhaps intimidated + small



- audience
- Set in darkness - focus on bright stage
  - Cream colored dry ice at audience's feet  
 ↳ surreal, dream like, mysterious atmosphere



Grego's Cage  
 elevated above the stage for audience to see that he is trapped. The cage highlights his inhuman status - and make us feel sympathetic towards him. The use of the cage will also make audience frightened when Grego manages to escape. It will clearly highlight Grego's lonely and isolated life.

A Spotlight hanging above the stage casts a shadow of Grego inside the cage, which highlights that Grego is the centre of the play. But the shadow will also create an eerie atmosphere.

When the flashbacks occur, the stage and audience area light up to a bright glow to represent happier times. Music is minimalist. A string quartet plays music to significant moments of the play. For example, when Grego escapes, fast paced sand effect will occur which will represent him scrambling around on the bars above.

Grego will have crossed roads and legs in his cage  
 to illustrate his beetle-like status

voice

Mr Sansa - warm and maternal  
 to illustrate her moderately nice nature.

Mr Sansa - Gruffly worn and brisk  
 to illustrate his old age and his intolerant attitude

Costume

old fashioned. Blazer, ties, pinny + apron.

Greta Yang - bunched, big skirt  
 Stage is central to set.

audience all around  
 Brown creaky floorboards give that eerie effect.  
 characters will sit on stools stuck out into the audience to make them feel involved

Costume will be ripped in some places.

This will show that they do not live ~~wealthy~~ the wealthy life.

Dull colors will be a metaphor

Portray how it would have been for a Greek audience watching the theatre - but for a contemporary audience. I will set out to do this with the use of props, costume, lighting and set.

make up, simplistic, Oedipus looking men 'worn out' as he deteriorates  
 Oedipus + Jocasta wear traditional Greek robes, as do the other actors except chorus.

The opening

- A dry ice fill the stage portraying a mystical effect. A bright light shines onto the stage from above. The orchestra starts playing triumphal music. The chorus enter - faces glum, wearing torn clothes, with mud + blood on their clothes + skin. They stand still looking towards the light. The large marble doors open and through some mystical dry ice, Oedipus enters, with his arms wide open - smiling sympathetically.

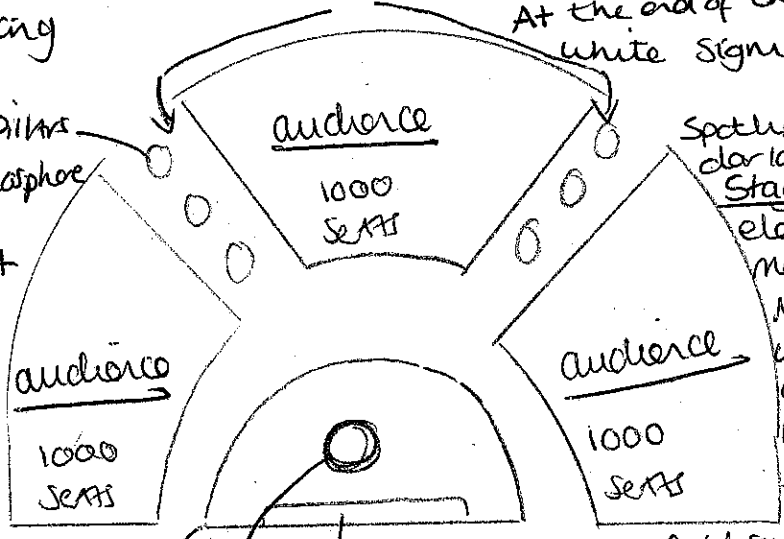
A Golden arch with two Grand marble white doors, highlights Oedipus' wealth and to establish the typical Greek setting.

I have chosen to keep the rituals of time place + action - as Aristotle said that a Greek tragedy must follow this form. This would also be the tradition. I will use reported action for events that happened off stage.

Entrance of characters apart from Oedipus + Jocasta. Lower status.

At the end of the play, chorus stand on stage wearing white signifying the end of the plague

Spotlight shine on stage, audience left in darkness, as well as chorus + other characters. Stage makes us feel wealthier than Oedipus. elevated from audience. made from white marble. This is the part of the palace. Marble indicates wealth. I choose white as it would be a huge contrast to the rotting + dying city of Thebes. A thin layer of dry ice washes the floor when Oedipus appears to illustrate his god like status. However, this turns to grey/brown as he deteriorates.



Gold sand-timer  
 • indicate time running out for Oedipus. As Oedipus deteriorates, the gold color turns to Brass, then grey. When Oedipus is at his optimum moment of deterioration, the timer crumbles - highlighting that Oedipus can never be the man he used to be. This would be effective as it is abstract and the audience would have to think what it is representing. I believe that it clearly signifies + lower status in comparison to

Floor  
 cobbled stone with moss + grass growing in the corners. effect of outside. and therefore such as the atmosphere of the amphitheater.

All characters except Oedipus + Jocasta stand on this. Their lower level portrays less significance + lower status in comparison to

D. J. ...

**Live theatre Performance Evaluation-**  
**DV8-To Be Straight With You**

DV8's 'To Be Straight With You' is an exploration of the issues we endure in this modern day. The key themes to this production is exploring the tolerance and the intolerance to concepts such as religion, culture, and homosexuality. DV8s main expression technique is the use of dance. We are engaged and exited by how they explore these ideas through fast tempo, complicated dance moves.

When considering dramatically forms, the use of dance had a major sweep over the whole performance, but so did the use of live speech and recorded voice. The actors imitated the live vox-pops that were taken from the street; but explored in dance type form, moving around the stage space with a quick tempo, using props such as chairs. I think that this was extremely effective and engaging as we got to feel the sense of how real life people consider and deal with the issues that DV8 deal with. We are shocked to realise the discriminative people that live today in our modern society; and the fact that it was real made it really hit home. At one specific moment, a Christian evangelist is preaching, chairs are jolted around the space, in order to fact the preacher, and become close to and engage in what he's saying. The characters mime real people from the streets interrogating this man for his extremist views. Their facial expressions show interest but also some characters express annoyance by crossed eyebrows and wide mouths. The fact that he is so stubborn in his view points, and will not conform to this modern day society, really creates an impact to how make audience consider how people can live when these discriminative people are acting like this towards them. Real life stories are used throughout the performance, and DV8 solely relies on these stories to send out the message of how some people are treated in this world because of there minority group in which they belong. As part of the audience, it opened my eyes to the discrimination and prejudice that we are surrounded by, and how intolerable some people are to accepting that this is the world we live in. I found it quite overwhelming when watching stories occur such as a woman getting raped to death with a bottle, and lesbians living in fear of the people around them. It really made me realised how twisted an unjust some people are. The real life stories were hugely effective, and was in my opinion the main theme that drove the piece and made it as effective as it was.

The staging was set end on, with the audience facing. The stage was semi-circular. At stage left, there was an interview room. The abstract set piece was effective in one particular scene. A middle aged black woman enters the interview booth, with a large muscular man almost shadowing her. She describes an event where her friend was raped with a bottle. The light shining on her face is bright; almost like she is being interrogated at a police station. Her language she uses about the event is spine-chilling, and the imagery it creates un-nerves and shocks us, such as "Bled To Death". The booth that she sits in suggests that she is confined and trapped. The man stands by the door, towering over her like he is locking her in. She is sat down; seeming small, insignificant, and helpless. This scene is strong and powerful, and the imagery that the language creates is shocking and almost horrifying.

Music is another main theme of *To Be Straight With You*. Nearer the start of the performance, dancehall Jamaican music plays. Technology allowed the words from the song to be projected onto a see-through screen in front of the stage. Words and phrases such as "Batty Man" and "Shoot them in the head" were both present in the song and written in the board. When you actually began to listen to the lyrics of the song and not just the rhythm, it shocks the audience into how much hatred this artist has for gay people. The song can be considered to be a metaphor for all the homophobic people living in our society. Again, the language shocks us and almost makes us scared for the lives of the homosexual people.

The use of technology in this performance was very prominent. Comic strips, projected writing boards, and Globes were used in a vast scale. Near the very start of the play, a 3d like globe is projected on the huge stage screen. There is lecturer inside. He pulls and pushes the world around explaining the laws and injustice that some countries have. His actions and globe movement is timed perfectly, and his movement is spectacularly synchronised. This was one of the most powerful moments for me as it really highlighted the many countries and places in the world where people live in such an unjust society. The idea was abstract and surreal; just adding to the powerfulness that it inhabited.

The play is about society not conforming. One amazingly striking scene is when a boy stands skipping in the stage narrating his conversation he had with his father about him 'coming out'. He skips, centre stage, with a very camp accent, and very exaggerated expressions. The skipping illustrates his youth, his innocence, but the speed he skips at almost forms a bubble around him. The tone then gets serious, as he backs against a wall and tells audience how his father stabbed him for his homosexuality. We become connected to this light hearted, enthusiastic character, and so when we learn that his father attempted to kill him; it shocks and upsets us. We question why? And what drove a father to attempt to murder his own son.

It is hard to establish a weak scene within the DV8 performance, because every single minute of the performance was fresh, and enthralling. The performance really opened up my eyes of the inequality and intolerance that we endure in our society to this day.

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## Commentary on Exploration Notes for Candidate A:

### **Language:**

The candidate explores the practical implications inherent in the texts and how they might be interpreted in performance. She is thinking like a director, showing us how individual lines may create meaning for her audience, producing a document almost like an annotated script.

### **Vocal awareness:**

This section is stronger. She proposes a set of 'director's notes' explaining how she wants the lines to be played, giving detailed reasons why. She has made some very effective decisions as director and her work is very well justified. For instance, in section 4 of Oedipus, she explores how the emotion can be conveyed to an audience.

### **Characterisation:**

She has developed good understanding of some of the characters in the texts. She details how she would play the characters in certain scenes but does not tell us about how she has come to these decisions. There is a lack of practical detail, even though it is clear she must have explored the characters practically.

### **Social, cultural, historical and political context:**

This section is much stronger. She shows a good level of understanding of the contexts of these plays and gives a flavour of the political world from which they arose. She makes clear links between the lives and influences of the writers, relating them to the plays themselves. Her comments are detailed but do not tell us how any practical activities led to them.

### **Visual, aural, spatial:**

This section shows very clearly how her design for a stage becomes a part of her performance. The detail is excellent and shows she understands how the production elements augment the practical performance itself. Both plays are very effectively dealt with. She brings in historical and cultural elements as well, in her page on Oedipus.

### **Response to practitioner:**

Again some excellent ideas. She has a good grasp of the work of the 2 practitioners, proposing ideas that she backs up with her intended effects. She shows that she has explored the texts in detail but does not say how she went about arriving at her ideas.

### **Interpretation:**

Some very interesting ideas here that show how this candidate has clear practical ideas about the texts she has explored. She does not, however connect these observations with her own practical work, even though it would appear that this might be very strong.

### *Moderator comments:*

*This is a challenging piece to mark as she has not included any conspicuous notes about non-verbal communication. She has clearly explored the texts very practically, based on the detail in which she couches her ideas. She contextualises both plays very clearly. She understands how meaning is the result of the*



*combined effects of performance and production and this aspect of her work is sophisticated.*

*However, she does not fully show us how her own practical work resulted in these highly developed ideas. This weakens her notes. The quality of the written communication is good.*

*The teacher would be advised to counsel the candidate to re-visit these notes and include the practical hows and wherefores of her directorial decisions.*

*At present, band 3*

### **Commentary on Theatre Review for Candidate A:**

The candidate clearly expresses her excitement at seeing this production. She expresses the urgency of the piece very well and brings out the relevance of the production to contemporary life. She has a clear idea of the way production values create meaning and are different to the performance itself. There is clear understanding of what the performance was addressing and of how successful it was.

She explains how the production related to its audience in particular scenes, with some clearly expressed examples, such as the section about the vox-pops. She explores how design elements contributed to her enjoyment and shows good understanding of spatial elements in relation to meaning. The section on technology clearly explores how the production steers its audience towards particular emotions.

The weakness in the review is its lack of suitable vocabulary used to deal with this form of production.

Where candidates review performance forms that they are less familiar with, such as dance and physical theatre, centres must ensure they have the words to use in order to express their ideas freely.

The quality of the written communication is satisfactory.

*Band 3*