

GCE

Drama Example Materials

Candidate H - Example Work with Commentaries

Edexcel

GCE Drama (6DR01 paper 01)

2009

B

Centre Name	SIXTH	Centre No.		Centre Use Only		Edexcel Use Only
Candidate Name	EMILY	Candidate No.		Practical Exploration	16 125	See SAMPLE SESSION RECORD CARD
6DR01 - Unit 1 Exploration of Drama and Theatre	<b>Edexcel</b> <b>COURSEWORK RECORD CARD &amp; AUTHENTICATION SHEET</b> <b>ADVANCED SUBSIDIARY GCE DRAMA AND THEATRE STUDIES</b> <b>JUNE 2009</b>			Exploration Notes	14 120	12 120
				Evaluation of Live Theatre	14 115	13 115
				TOTAL	44 160	41 160

TEACHER-EXAMINER COMMENTS

Practical Exploration:

Emily's practical work has demonstrated an excellent understanding of the themes, and issues explored. However, her motivation and commitment to tasks has been a little inconsistent and her practical work has not always shown evidence of the preparation we would expect.

Exploration Notes:

Emily's notes show a sound understanding of the text with excellent features. Her work though, requires more examples of practical exploration to support what she says. The notes on VAS shows impressive work.

Evaluation of Live Theatre Performance:

Emily expresses an excellent personal response to the play, based on considered judgements. She discusses the effect of a broad range of production values and performances on the audience and refers to a sound knowledge of Brecht's intentions and techniques.

AUTHENTICATION

Candidate's declaration:

I declare that I have produced the work involved without external assistance apart from any which is acceptable under the scheme of assessment and is recorded. I declare that I have accurately entered the correct word count in the above "Word Count" box.

WORD COUNT	
Exploration Notes	Evaluation of Live Theatre
3000	1000

Signature: \_\_\_\_\_

Date: 6/5/09

Teacher-Examiner's declaration:

I declare that the student's activities have been kept under regular supervision and that, to the best of my knowledge, no assistance has been given apart from any which is acceptable under the scheme of assessment and has been identified and recorded, and that the final submission has been produced under controlled conditions.

Signature: \_\_\_\_\_

Date: 6/5/09

Non-verbal communication – A Dolls House

(185words)

There is a lot of subtext within the play, especially from the character of Nora. It is also of note that there is a lot more subtext beneath the female characters' lines than the males' this reflects the time that the play was written, as woman had more forbidden to them than men. So as such that would have more to hide.

The lawyer in him, commanding the situation, very masculine body language, legs about shoulder width apart, arms at sides.

Flirting. Playing the child in order to delay Torvald, feminine and delicate, light steps, feet together, hands lightly behind back.

*Nora:* if your little squirrel were to ask you from something very prettily-  
*Torvald:* What then?  
*Nora:* Would you do it?  
*Torvald:* I should like to hear it first.  
*Nora:* Your squirrel would run about and do all her tricks if you would be nice and do what she wants.  
*Torvald:* Speak plainly.

Between these two bits of dialogue there would be a silence as Nora weighs up her options.

There is also a contrast in tempos. Nora's internal and external tempos do not match, while she is trying to seem sweet and innocent on the outside inside she is calculating the best way to get what she wants. Torvald on the other hand has his internal and external tempos matching. This is reflected in his lack of subtext.

Slightly irritated by her games. Furrowed brow, frowning, arms folded.

She is getting desperate, as if she is holding back from blurting out the words 'don't go'. She is also trying to buy herself time.

**Non-verbal communication – Metamorphosis**

(188words)

Most of the non-verbal communication is portrayed by the movement and body language of the character. For example Gregor is always on stage, and so must react to events that occur, but he does not always speak. This we explored in class by simply performing the scenes and playing each character.

At the beginning all the characters are speaking normally, but as they get more and more excited closer to the end they start to shout.

Mrs. S: Lodgers!  
Mr. S: Cash!  
Mrs. S: Lodgers!  
Greta: Shoes!  
Mrs. S: Lodgers!  
Mr. S: Beer  
Mrs. S: Lodgers!  
Greta: Books!  
Mrs. S: Lodgers!  
Mr. S: Cigars!  
Mrs. S: Lodgers!  
Greta: Clothes!  
Mrs. S: [ecstatic] Lodgers... Sir, do come in.

Gregor moves forward in his cage, as if to listen to the family better.

Gregor remains frozen, listening intently.

As the family start to get louder, Gregor begins to shrink back into the depths of his cage.

Specifically as Greta joins in with the same tone as the rest of the family Gregor starts to move faster towards the back of his cage, turning his back on the family.

Gregor remains cowering at the back of his cage, back to the audience, but peering over his shoulder at the family.

Gregor turns away completely and makes himself as small as possible. This shows him removing himself from the family and their greed.

### Characterisation – A Doll's House

All of these things were discovered during the paper work and research lessons, as they were in the subtext of the script, rather than the action.

*Nora – The Plane of Social Situation:* She the upper middle class wife of a lawyer turned banker.

*Nora – The Physical Plane:* She would be well dressed to fit in with her social standing.

*Torvald - The plane of Social Situation:* He is upper middle class; he formerly worked as a lawyer and is now working in a bank.

Nora's place within the family is as a mother and a wife. She is not seen as her own person by any of the other characters in the play.

*Nora – The Psychological Plane:* Throughout the play Nora's objective is to conceal the fact that she has borrowed money, without consent, from her husband. It is also to gain her freedom from society's conventions.



*Torvald – The Psychological Plane:* He worries about the social standing of his family, and as such making money is his main concern. He has no secrets though, meaning that his character is a lot easier to read than Nora's.

*Torvald – The Physical Plane:* He would be well dressed with confident and open body language, to show that he has control over any situation. He has also been seriously ill in the recent past, this may affect his mannerisms.

## Characterisation – Metamorphosis

The characterisation of Greta was explored in lesson by one group going through the script and identifying four key emotions that she portrays towards Gregor in the script.

At the beginning of the play it is made obvious to the audience that Greta loves her brother dearly.

*Greta:* I always wait up for him.

*Greta:* He works so hard.

After Gregor has changed into the beetle she then fears him.

*[The family retreat slowly – their bodies reflecting the horror they have seen – all movements become slow until lights normalize...]*

This feeling of fear eventually fades, as she realises that the creature is still her brother and that he needs someone to care for him.

*Greta:* Mother that doesn't help, it doesn't help us to be upset, it'll only make him upset too if he hears you.

*Greta:* He must be terribly lonely – he could only make a squeaking noise, and I ran out, as if he were something filthy and disgusting, my own Gregor.

She then misunderstands Gregor's attempts to communicate, and thinks he is trying to attack her. From this point on she refuses to believe that the beetle is her brother.

*Greta:* He rushed at us.

*Greta:* We must get rid of it – I won't utter my brother's name in the presence of this creature – so all I say is get rid of it.

Greta's final decision is not based on resentment of Gregor leaving like Mr. and Mrs. Samsa's; she instead decides that the creature is not her brother, so she is not obliged to look after it. Although it is clear to the audience that it is hard for her to make this decision.

This is a key element of Greta's character, in that what ever she does or says is motivated by kindness and love towards Gregor. (Until the very end of the play).

### **Context (Social, Cultural, Historical and Political) – A Doll's House**

The play was written before the rise of feminism, but has been credited as having a role in it. Ibsen was not said to be a feminist himself, but he was aware of the inequalities that women faced. While he didn't actively do anything for women's right, he did bring the lack of them to the public's attention.

It is important to note that it was illegal for women to borrow money without either her father's or her husband's consent, this is another element of what made the play so shocking to a Victorian audience. This also links into the 7 planes of given circumstance, in that when I was playing Nora I had to observe these inequalities and that lack of freedom and make sure I adhere to their conventions.

It is also worth considering the fact that the 19<sup>th</sup> century was when Naturalism really gripped society; it was the time of the creation of many scientific developments such as the microscope, so that for the first time humans could see in minute detail what the real causes of diseases (for example) were. The whole movement was about trying to promote a greater understanding of life and the things that go to make it.

### **Context (Social, Cultural, Historical and Political) – Metamorphosis**

The original story of Metamorphosis was written by Kafka in 1912. The story was heavily influenced by the world around Kafka, for example, the fact that Kafka had first hated school, and then the drudgery of his job is clearly reflected in the monotony of Gregor's daily routine. There was also a lot of alienation in society at this time, in that anybody who was 'different' suffered hatred and hostility from others. This again is clearly reflected in the character of Gregor. A possible explanation for fighting between Gregor and his Father was that Freud's 'Oedipus complex' was a recently developed theory at the time.

The theme of 'not fitting in' that runs throughout the story is what first caught Berkoff's attention, as he is more than likely to be able to relate to Gregor's position of being an outsider. *'To say that Berkoff is not the most popular person in the industry would be a massive understatement.'* - Pete Stampede (<http://theavengers.tv/forever/pnote-berkoff.htm>)

### **Interpretation of a Character – A Doll's House**

As a modern woman playing Nora, I saw the action as Nora claiming the freedom that is rightfully hers, however in contrast to this a woman for the Victorian times could play Nora as a deviant, that has deliberately gone out to shame her husband. It is my personal experiences that affect my view of the character, I think that this lead me to play the character more as Ibsen had intended, as the empowered woman.

An actor's interpretation however is very different; to keep in line with the naturalism style we looked at the objectives, actions and subtexts of our characters. The conclusions we drew from this helped us to understand the character better, and so become whilst on stage. However there was also room for disagreement here, as some may see Nora's actions as her trying to do her best and fix everything for her husband and family, others may see it as her being deliberately manipulative to get what she wants which is to break out of the mould society has given her, regardless of who it hurts or effects.

### **Interpretation of a Character – Metamorphosis**

Here I will focus on my interpretation of Gregor, and what I would make his character like if I was directing a stage show of Metamorphosis.

As a class we explored the character of Gregor through discussion, the beetle part of his character was explored when we were challenged to move around as though we were the animal, and also to distort our voices to show the change between beetle and human. There were a range of views about the human part of Gregor, in that his part could either be read as though he does not mind his family relying on him, this makes the end of the play seem even more tragic, as it shows that his family cannot bare to have him relying on them. The other point of view of how the character could be read is that he does resent the family relying solely on him, which would mean that the character had to be played in a darker manner.



## Language – A Doll's House

The language throughout the play is of a naturalistic style, so is meant to portray real life. The way that the language is used helps to shape that character in the audience's mind. For example, the words that Nora actually speaks make her seem naïve and innocent. Torvald however is seen as more powerful and dominating.

<b>Quote</b>	<b>Explanation</b>	<b>Interpretation</b>
<i>Nora:</i> Yes Torvald, I can't get along a bit without your help.	Nora is manipulating Torvald into doing what she wants him to do by flattery. As the stereotypical female, this is her only currency. During characterisation lines like this revealed Nora's subtext, and so we were able to work out the aims of the character.	This shows the extent of Torvald's ignorance about his wife, as to the audience it is obvious what she is doing.
<i>Torvald:</i> My little song bird must never do that again. A song bird must have a clean beak to chirp with- no false notes!	Torvald treats Nora like a child; this is reflected in the pet names he uses for her, for example 'squirrel' and 'sky lark'. These are also reflections of what he thinks of the way Nora acts in that she is carefree and frivolous.	This shows the audience that Nora is little more than an object to Torvald, but she accepts this as it puts her in a more profitable position.

**Language – Metamorphosis** (204 words)

Quote	Explanation	Interpretation
<p><i>Mr. S:</i> As Gregor Samsa awoke one morning from uneasy dreams...</p> <p><i>Mrs. S:</i> He found himself transformed in his bed into a gigantic insect...</p> <p><i>Greta:</i> His numerous legs, which were pitifully thin compared to the rest of his bulk, waved helplessly before him.</p>	<p>None of the actors on stage are particularly in character when these lines are said; they are used to set the scene for the rest of the story.</p>	<p>The family talk of Gregor in a detached manor, which shows how later events will unfold.</p>
<p><i>Gregor:</i> I'm Gregor Samsa – There's my sister Greta.</p> <p><i>Greta:</i> There's brother Gregor.</p> <p><i>Gregor:</i> Isn't that nice that she waits up for me.</p> <p><i>Greta:</i> I always wait up for him.</p>	<p>The way that the speeches of Gregor and Greta are interwoven shows how close the relationship between the characters is, compared to the other characters in the performance.</p>	<p>This helps the audience to understand why it is such a wrench for Greta to throw Gregor out at the end of the play.</p>
<p><i>Greta:</i> Gregor!</p> <p><i>Mr. S:</i> Cash!</p> <p><i>Greta:</i> Gregor!</p> <p><i>Mr. S:</i> Shoes!</p> <p><i>Greta:</i> Gregor!</p> <p><i>Mrs. S:</i> Cigars!</p> <p><i>Greta:</i> Gregor!</p> <p><i>Mr. S:</i> Beer!</p> <p><i>Greta:</i> Gregor!</p> <p><i>Mrs. S:</i> Clothes!</p>	<p>The speed of the speech shows the amount of pressure that is loaded onto Gregor, with the constant demands of the family.</p>	<p>To the audience this seems that Gregor does everything for his family, however, the fact that Greta never demands anything, just repeats his name, again, shows their closeness and her appreciation of him.</p>
<p><i>Gregor:</i> Why were they so upset – A. Because I wouldn't get up and let the Chief Clerk in. B. Because I was in danger of losing my job? C. Because the Chief would start nagging my</p>	<p>The speech here is intended to show Gregor's thoughts to the audience, this makes them feel more involved as it gives them a direct view into the characters mind.</p>	<p>This helps the audience create a sense of empathy with Gregor, as they have had 'a first hand witness' of his thoughts and feelings.</p>

parents for money again.  
Surely these were things  
that one needn't worry  
about now... I'm really not  
well...

### Working with a practitioner – A Doll's House

Ibsen was mainly influenced by Stanislavski's practises of naturalism and realism; this means that all action on stage is portrayed as if it is real life. This means that the audience is not involved in the action; instead they are just the spectators of somebody else's life. This means that they (the audience) are very passive, and can let the theatre remove them from the every day life.

This also meant that all costume and staging had to be historically accurate, this was not something that we were able to do during lesson time. This would have aided greatly with another of Stanislavski's practises of the actor becoming the character, as the stage would feel as though you were actually there, rather than on a stage in front of an audience.

### Working with a practitioner – Metamorphosis

Within Berkoff's Metamorphosis script there are heavy Brechtian influences, what with the clear references to still images, '[*image – Father's image of Chief Clerk.*]' these serve to alienate the audience from the action on stage, and instead of letting them sit back and passively watch, they now have to think about the action, and the message it is trying to get across. For example, in Metamorphosis the message of alienation of anybody who does not fit societies norms and values.

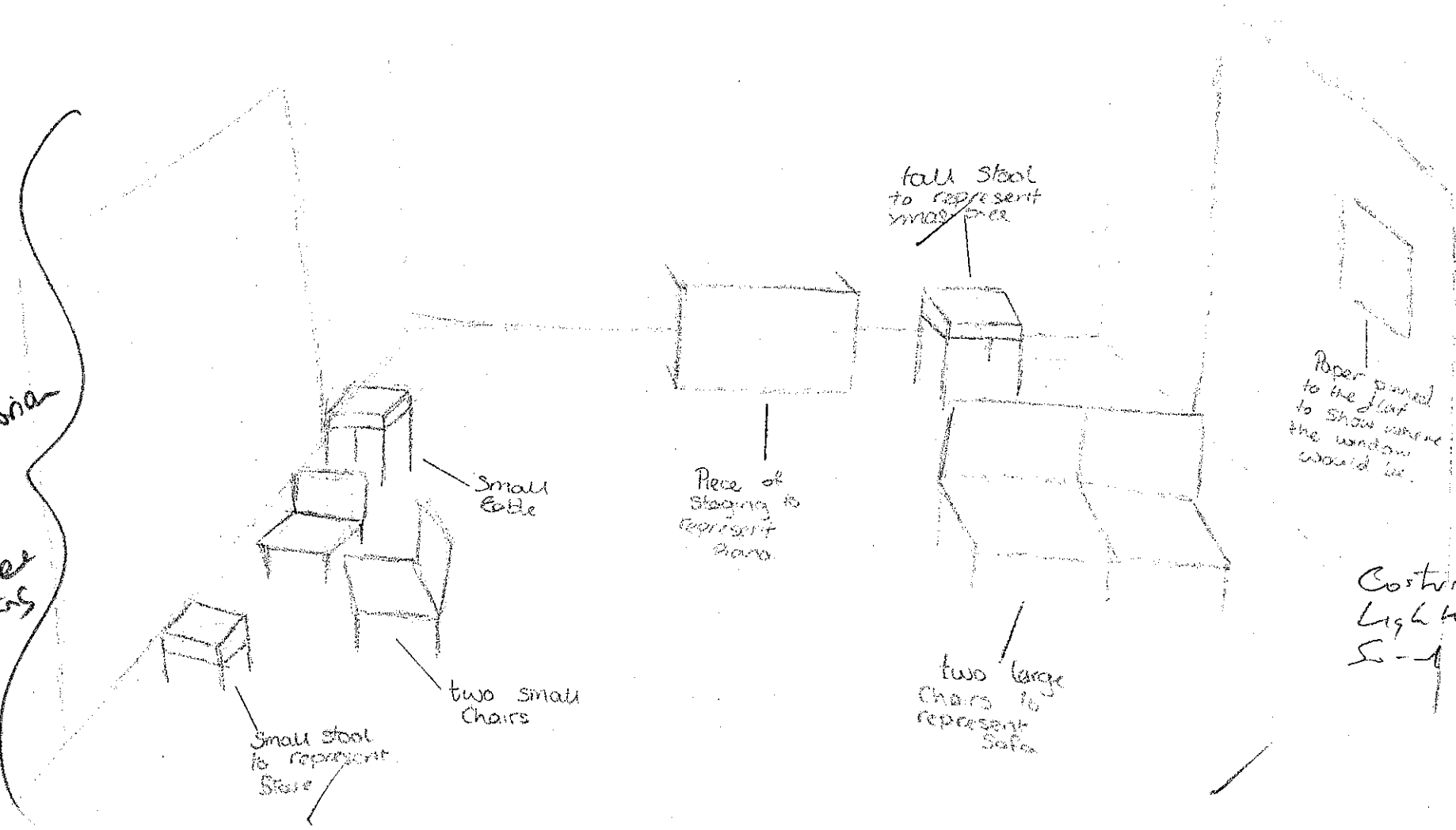
We practised other alienation techniques in lesson; for example, in one of them we did a 're-make' of Goldilocks and the Three Bears, in this we used placards and had each actor breaking out of character to narrate their own stage directions in the third person. monologues, episodic... non-linear time. Youa points  
could be a little more pertinent

Visual, Hural and Spoken

We were working without the realistic set, which meant that when wearing full costume I felt a little out of place, this was a drawback.

Another example of realism in the play is that like life, it has no soundtrack. During the tea party lesson 'Gulbert and Sussan' was playing as background music, however towards the end Nora would have been more likely to listen to the violinist labelled as 'Jordis Oodanin' as he was popular in Norway at the time.

What was the overall effect of this interior Victorian room?  
No, how successful was it in creating the world?



Costumes?  
Lighting?  
Sound?

Visual, Aural and Spatial

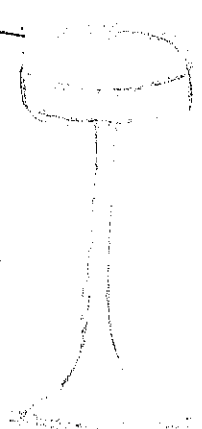


The cage would be back-lit, with a bright white light so as to cast shadows onto the rest of the stage.

Gregor's Cage would be a dome shape, it would be large and imposing. The way it would loom over the stage could be symbolic to the way that the situation with Gregor looms over the family. ✓

Use of Space?  
Costume?  
Lighting  
FX - actions / events

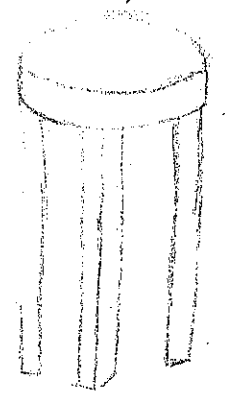
Greta's stool is both more modern and simpler than the others. This shows her innocent nature, and how she does not disguise what she is feeling as the other characters do.



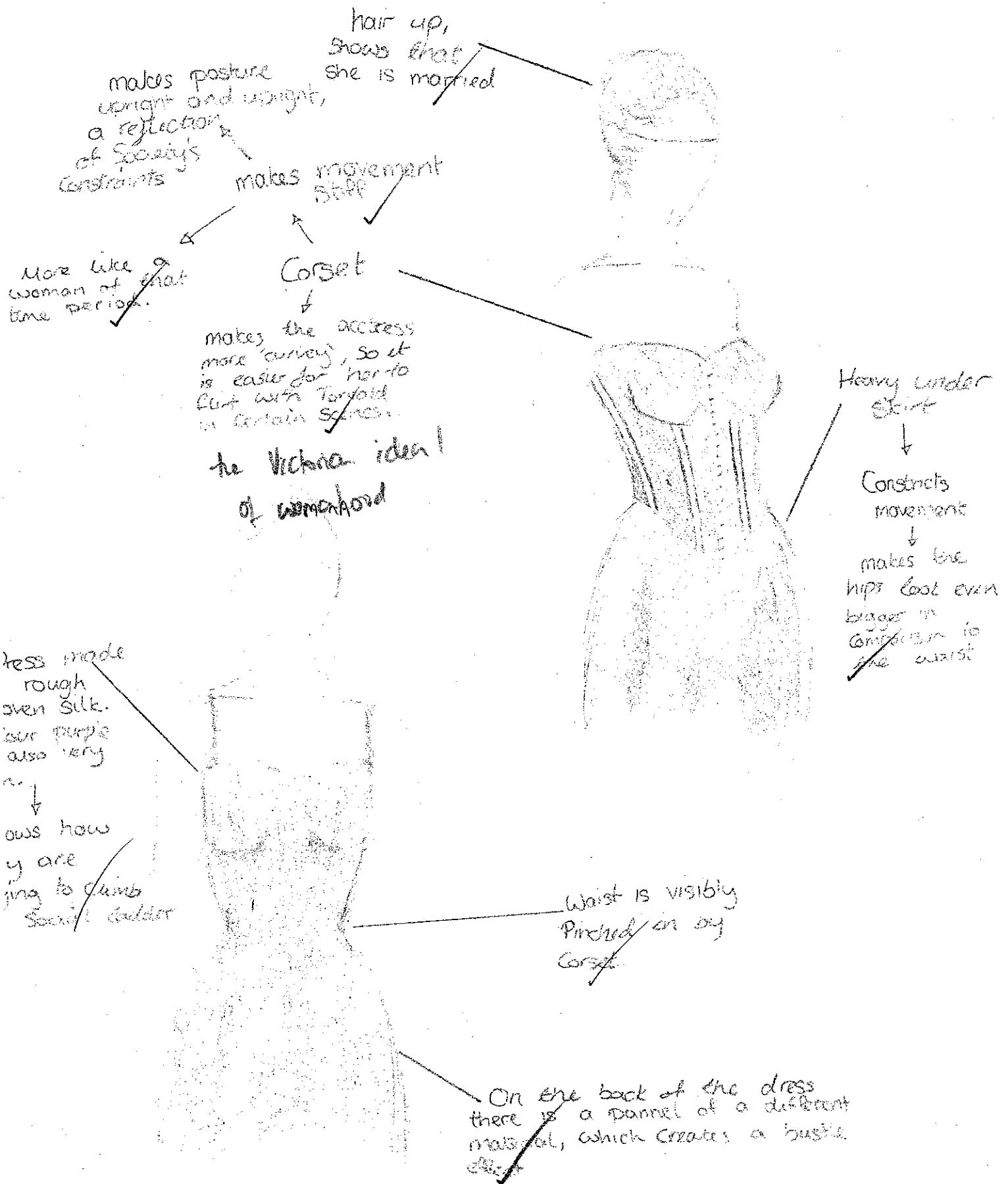
Mr. Samsa's stool, it looks frail and spindly, verging on weather-worn, again, reinforcing it the character.



Mr. Samsa's stool, not like a bar stool. Shows his character's personality of the stereotypical dominant man.



# Visual, Aural and Spatial



## Vocal awareness – A Doll's House

Her stutter shows that her internal tempo is faster than her external one, and that she is trying to stay calm despite the circumstances.

When acting out the scene during lesson, I made it so that Nora puts on a higher, girly voice for the rest of this section. This aids her objective of making herself look vulnerable to Torvald, and as such evoking his sympathy and getting her own way.

**NORA:**

Yes—yes, of course. Just recall to your mind what these malicious creatures wrote in the papers about papa, and how horribly they slandered him. I believe they would have procured his dismissal if the Department had not sent you over to inquire into it, and if you had not been so kindly disposed and helpful to him.

**HELMER:**

My little Nora, there is an important difference between your father and me. Your father's reputation as a public official was not above suspicion. Mine is, and I hope it will continue to be so, as long as I hold my office.

**NORA:**

You never can tell what mischief these men may contrive. We ought to be so well off, so snug and happy here in our peaceful home, and have no cares—you and I and the children, Torvald! That is why I beg you so earnestly—

**HELMER:**

And it is just by interceding for him that you make it impossible for me to keep him. It is already known at the Bank that I mean to dismiss Krogstad. Is it to get about now that the new manager has changed his mind at his wife's bidding—

Torvald's voice is deep and even, this shows the audience how he wants to be a 'proper man' and provide for his wife and family and make sure that she is always content.

During the scene Amy made it so that Torvald's tone of voice is as if he was comforting a small child. So while his intentions are good, give the circumstances he just sounds patronising.

I was still putting on the girly voice, but to a lesser extent, with this line Nora is trying to sound more like a concerned mother and wife. Again, aiding her objective to make Torvald take pity on her and try and fix her problems.

Again Torvald sounds as though he was addressing a child, although this time there is annoyance in his voice, which makes him sound sterner. Almost as though he was back in court.



## Vocal Awareness – Metamorphosis

Mrs. S almost seems to have the stereotypical 'mother role' in this scene, in that she is defensive of her son, but not to the point that she seems aggressive (like Mr. S), instead she stays pleasant as though trying to keep the Clerk sweet so that he will view Gregor's case with compassion.

Mr. S's tone is defensive for his son. But at the same time he is not sure if his son is actually ill, so there is a tone of uncertainty there too.

Greta is encouraging Gregor, there doesn't seem to be any doubt in her mind that Gregor is ill, her main concern is that she shows the Clerk this and proves her innocents.

*Mr. S:* You see, he's not well, otherwise he wouldn't be lying in there.  
*Mrs. S:* Shh! He's turning the key... Shh!  
*Greta:* Good Gregor! Good!  
*Mrs. S:* Ssshhh!  
*Mr. S:* What confusion, was his absence such a crime, that no less a person than the chief clerk could investigate it.  
*Mrs. S:* What a fate, to work for employers where the slightest failing causes the greatest suspicion.  
*Greta:* He's probably more tormented than all of us.  
*Clerk:* He need only open the door to put an end to all suspicion.  
*Mrs. S:* Gregor, open the door.  
*Mr. S:* Come on – Open up.  
*Clerk:* Samsa!  
*Greta:* Come on, Gregor, hold on to the key.  
*Gregor:* With what, my jaw? I have no teeth.  
*Greta:* Encourage him, don't threaten him!

During the lesson in which we did the radio play it was widely agreed that the Clerk should have a drawling voice, to try and show how he thinks that he is superior to every body else.

While Gregor only has one line in this exert it should be immediately obvious to the audience that something within him has changed. His voice should be distorted to the point that the audience can understand it, but can also believe that his family cannot.

On the 22<sup>nd</sup> of January we saw 'The Threepenny Opera' by Bertolt Brecht and Kurt Weill; it was performed by the Theatre Paradisum Company at the Norwich Playhouse. The company is a local one, the production was directed and produced by Peter Beck and designed by Patrick Cahill.

The performance that we saw was very different from what we had been lead to expect, while it had the main themes of corruption and injustice running through it this seemed to be one of very few hints of the Brechtian style there were. Even though this themes were present they were not always obvious, this could have been easily changed by, for example, holding up placards that would better explain the social situation and the relationships between characters. I also found that the performance was too long, and that each point of the play was over worked and stretched on for far too long, in my opinion the Director could have cut more of the script whilst having the audience still understand the story.

The characters as individuals were more of the Brechtian stance, but I feel this may have been more to the script's triumph rather than the actual performance. The characters were allegorical, meaning that rather than the character showing just one person, they are meant to be seen as a representative of a whole section of society. The characters were often given names to show their nature for example Filch the beggar, filch being a slang word for steal. Filch was meant to represent a whole group of beggars and the unemployed, this is shown in his first scene as he explains how he is 'down on his luck' and that his situation is not his fault. There is also the rather obvious irony of 'Tiger' Brown, in that he is anything but a tiger. There are also the rather colourful names of the prostitutes such as Jenny Diver and Sukie Tawdry, obviously referring to the services they offer in their line of work.

The lighting was fairly basic, with a red wash to show the brothel, a stark white light to show the prison and a green wash to show Peacham's shop. However, contrary to what we had been expecting the house lights were turned off. This meant that the audience felt isolated from the action on stage, hence building up the forth wall that Brecht had wanted to be broken down. This is key to Brecht's idea of 'Epic Theatre' in that the audience feel included in the action, so that rather than looking at the character on stage's life they look at their own lives instead. Other than the house lights the lighting on stage was mostly Brechtian as it did not try and make the scene more realistic, more just reminded the audience where the action was taking place.

The set left much more of an impression on my mind, it was both versatile and inventive, it comprised of 7 clothing rails, and could be moved to create different scenes, the rails were double sided, one side was red, this was used for most scenes, but the other showed the various materials and colours of the clothes, written across this side was the word 'Peacham' in tags and labels. This was key in setting the scene and telling the audience were the action was happening. The fact that the set was not realistic shows the company trying to alienate the audience using the *verfremdungseffekt*, this is meant to make sure the audience doesn't fall into a false sense of security and is always aware that the show on the stage is a group of actors telling a story with what resources they have, rather than

actual events. However, although it was apparent that the company had gone to some lengths to create an 'offstage' feel onstage the actors still left the performance space between scenes. This, like the dimming of the house lights re-enforced the fourth wall, isolating the audience from the action on stage.

Costume was fairly basic, although there was a lot of symbolism in the clothing. For example in the scene set in the brothel all of the prostitutes were wearing white, this is in juxtaposition to what the audience would expect. It could be meant to show that they are 'perfectly sinful'. This leads the audience to question who the real sinners in the play are. For example, is it the criminal that commits the crimes, or the policeman that over looks them and allowed the criminals to keep committing them? There were also the costumes of the Macheath's gang, whet all wore white shirts and waistcoats, and this made them look as though they were almost wearing a uniform, showing unity in the group. Macheath himself also had the white shirt and waistcoat, but his were grey instead of black, this set him apart from the rest as the leader. However the knife that is supposed to be concealed in Macheath's cane was not present, this meant that some of the political message was lost, as it has widely been interpreted that the knife is something illegal hiding at the centre of fashion and class. I feel that if this had been present it would have helped the characterisation of Macheath as well, as it is because of this prop that he was nick named 'Mac the Knife'.

The music that started the show, like the costume was a contrast to what the audience would have been expecting, while the tune was upbeat and happy the lyrics of the song tell a different story. This however was not the case all the way through, as it was not possible to clearly hear many of the lyrics, especially those sung by the women, as they did not enunciate enough for it to be clear. The orchestra was on stage at all times, although seemed more formal than we had expected. This again built up the fourth wall, as it seemed that they were watching the performance, rather than being part of it and making it even clearer that it was not real. I was also expecting the tone of the music and the action at the particular part of the performance it was played at to clash more, however the music seemed to stay in tone with the emotion on stage.

The relationships between each character were not clearly shown to the audience; for example, the fact that Macheath and 'Tiger' Brown were supposed to be best friends from the army was not well illustrated for the audience. While the "Cannon Song" made it clear to the audience that they had served in the army together the actual relationship between the characters was never explained to the audience. It was also not made clear the audience that Lucy was in fact Tiger's daughter; this meant that a key point of the story was missed. In that Macheath was happy to deceive his apparent best friend about whom he was married to, but also to make him for guilty for punishing him for crimes that he had committed. This illustrated the double standards of society, but was unfortunately lost though this interpretation.

Overall I would say that while the play was entertaining for the first act, it was too long and could have been cut considerably shorter without losing the story anymore than it already had been. I am also of the opinion that many more Brechtian techniques could

have been used to express the story in a clearer way, and to alienate the audience further. This could have been done several ways, for example leaving the house lights on, or having more interaction between the actors onstage and the audience.

15 . Excellent work .

GCE  
Drama Example Materials

Candidate H - Commentaries

Edexcel  
GCE Drama (6DR01 paper 01)  
2009

### Commentary on Exploration Notes for Candidate H: Emily

#### **What the Moderator says:**

This is over the word limit- strict at 3,000. Whilst the notes look impressive, they lack detail, eg there is a very small section on the practitioner, and this is not related to the texts.

#### **What the Principal Moderator says:**

The notes are separated into sections, one for each of the elements and they pull the 2 plays together. There is good reference to her exploration work but this lacks full detail and is sometimes over generalised. The writing does not convey full understanding of the texts and does not always show how what she does actually works in creating meaning. Some of the design ideas are too aspirational, rather than reporting what she knows will work. The practitioner ideas sometimes relate to the text, but not always. These are good notes but clearly do not fully show her explorations leading to developed understanding. Her teacher's annotations also show how she has failed to include some of the work she did in the studio, such as for her monologue.

#### **Band 3**

### Commentary on Evaluation of Live Theatre for Candidate H: Emily

This is too long, but it still outstanding work. There is outstanding analysis and evaluation of both performance and production elements, with clear references to the audience. Each performance or production element described is accompanied by an example, however these occasionally become overly subjective. Excessive length has meant the Moderator cannot take into account work that exceeds the limit; they are only allowed to moderate up to the word count.

#### **Top band**