



Teacher Resource Bank

A-level Drama and Theatre Studies

DRAM3 Additional Exemplar Answer:

Lady Windermere's Fan



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SAMPLE CANDIDATE ANSWERS DRAM3

INTRODUCTION

The sample answer and commentaries which follow are provided to illustrate the application of the DRAM3 mark scheme.

Unit 3, Section A – Candidate 1

The answer of Candidate 1 is to a question from Section A of the June 2011 DRAM3 question paper.

CANDIDATE 1

How would you want your audience to respond to Lady Windermere? Discuss how you would perform the role, in **two** or **three** separate sections of the play, in order to achieve your aims.

When setting 'Lady Windermere's Fan' I would have a lavish set, on a proscenium arch stage reminiscent of the first production in 1892 in Alexander's St. James theatre. When playing Lady Windermere I would be a petite woman with fair hair. I would have natural beauty to reflect innocence and puritan beliefs.

Comment [SF1]: It would be useful to state the preferred response here.

The first scene I would act in is in Act One with Lord Darlington. I would be wearing a high collar dress in a pastel blue shade typical of the late Victorian period and as luxurious as the dresses first designed for the play by Madam Savage. I would be stood downstage right arranging flowers when Parker enters (stage left). I would be surprised to hear about Lord Darlington calling. This is because from the hours 4-5 in the Victorian society, this time was specified for close, intimate friends. I would smile pleasantly as Lord Darlington enters from stage left. He would be a young, handsome man with dark hair; in a day grey suit. The fact that Lord Darlington offers his hand was also inappropriate for the period. This should immediately show signs to the audience that he has a cad like nature. My main aim for this scene would be to bring across Lady Windermere's high moral attitude and Lord Darlington's questionable character. I would still be arranging my flowers, and

Comment [SF2]: Would your modern audience know this?

Comment [SF3]: As above.

indicate that Lord Darlington should sit down on a sofa stage left. When he says: "I would have covered the whole street in front of your house in flowers", I would stop what I was doing, quickly turn and look at Lord Darlington with a firm expression. I would in a stern tone say: "you annoyed me last night". My reference to "foreign office" shows the social status of the Windermere's; Carlton House Terrace was near to the finest gentleman's clubs and embassies. I would move to sit at the tea china and indicate that Lord Darlington should sit next to me as I continue to explain the ill nature of his "elaborate compliments". I would be pouring real tea showing elements of realism because Wilde's plays were on the transition between melodrama and realism. I would go on to uphold a serious expression and sombre tone to reflect my belief that his compliments were unnecessary.

Comment [SF4]: How will this affect audience response?

Comment [SF5]: Or this?

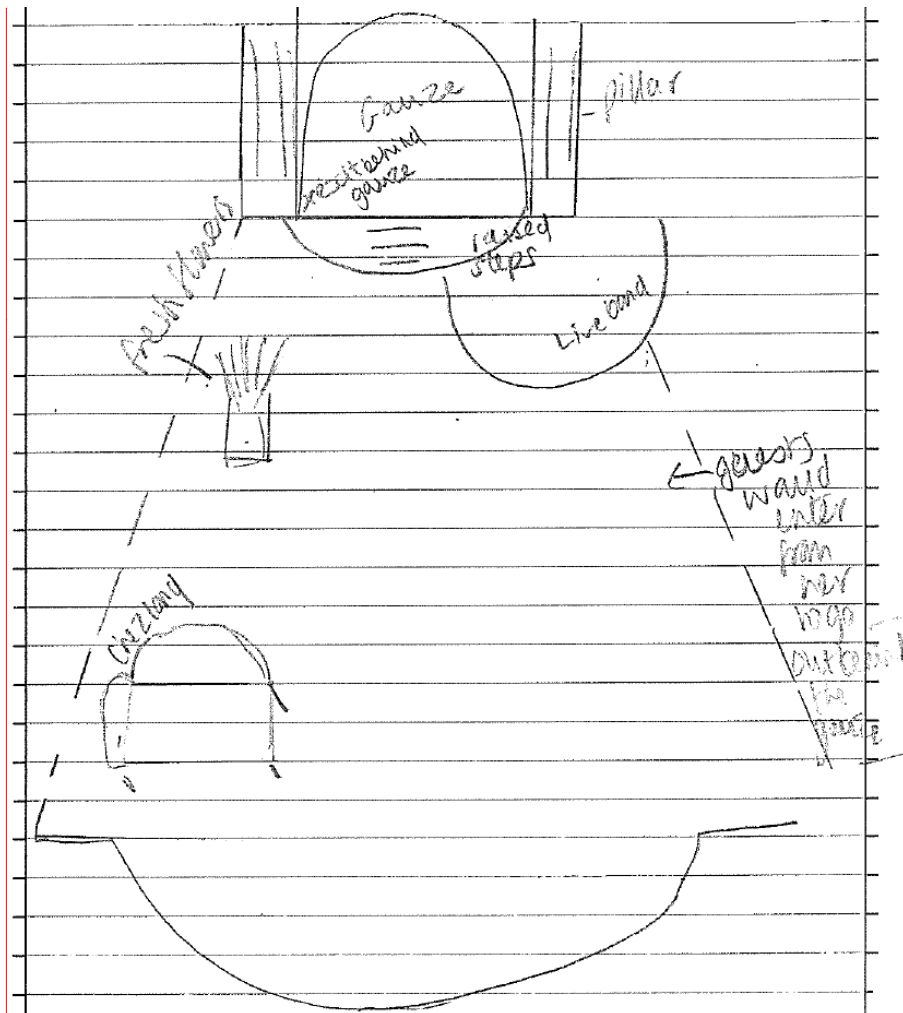
My high moral standard is shattered by the new morality of the Victorian era; that marriage provided a smokescreen for infidelity. I would avoid direct eye contact with Lord Darlington when he says: "I should like you to take me very seriously". This should immediately show to the audience that Lady Windermere is uncomfortable with the nature of his comments. I would have him lean in towards me closing our proximity to highlight this. The audience may also feel uncomfortable at this sensing Lady Windermere's innocence. However, at seeing me recoil slightly, I would want Lord Darlington to sit back up. This is because Wilde himself said that he wants Lord Darlington and his feelings of love to be played with sincerity so I would like to upkeep Wilde's ideals. I would respond strongly to Lord Darlington's accusation's that a woman has the right to "console herself". I would show this by putting down my tea cup and in a stronger tone say: "should the wife also be vile". I would flash my eyes at him shocked at his lax approach to morals. When Lord Darlington calls me "charming" I would rise sharply to avoid his gaze and walk back to my flower vase stage right. This is to show that Lady Windermere would feel more at ease being spatially away from Lord Darlington. In this scene the audience should have established that Lady Windermere has high moral standards and that she will not

Comment [SF6]: A response to the situation here

give into Lord Darlington's advances; which were definitely crossing nineteenth century barriers.

Comment [SF7]: There have been good performance details in the section, however audience response to Lady Windermere has not been explicitly stated

The next scene I would act in: is in Act Two the ball, to celebrate Lady Windermere's coming of age party. I would be wearing my most lavish costume that would reflect the beauty of the aesthetic movement which influenced Wilde's works. It would be a soft gold with lace detail and a train. I would have bare arms in contrast with Mrs Erlynne, the fallen woman, who would be very "dignified".



Comment [SF8]: The sketch is unnecessary and adds nothing to the focus of the question.

The set of the ballroom would be in keeping with the late Victorian style. I would lower a chandelier to highlight the

wealth and prosperity of the Windermers. Lord Windermere would approach me centre stage (he would be a tall, masculine man with dark hair and handsome features). I would purse my lips, still annoyed at him for writing a card for Mrs Erlynne. I would go onto give my fan to Lord Darlington, which is heavily symbolic of him coming between their marriage. My main aim for this scene is for the audience to see Lady Windermere's reaction to Mrs Erlynne's presence and her marital problems with Lord Windermere. In this scene they should really begin to appreciate what a "fascinating puritan" she is. I would move downstage with Lord Windermere who would direct me there, moving me with his hand on my arm. This should reflect the typical power Victorian husband's held over their wives. I would in a stern tone say: "That woman is not coming here". I would maintain eye contact with Lord Windermere to show my seriousness and dislike of Mrs Erlynne. When Lord Windermere would hold my shoulders and plead: "trust me" I would look away from him and in a disgusted tone say: "London is full of women who trust their husbands". He would then drop his hands from me and I would in a sharp tone say: "I am not going to be one of them". I would coldly look at Lord Windermere and then turn to go towards Lord Darlington who in contrast I would receive warmly (centre stage). The audience may feel uncomfortable at the tensions revealed and feel sympathetically towards Lady Windermere who is evidently hurting at her husband's betrayal. When Mrs Erlynne is announced I would uphold an expression of shock and hurt. My eyes would well with tears, mainly from anger and I would "bow coldly" to Mrs Erlynne centre stage. The audience should be aware of the tensions between Lord and Lady Windermere even more so because of Mrs Erlynne's arrival.

Comment [SF9]: This is a response

Comment [SF10]: Better.

The final scene I would use is the beginning of Act Three. I would want to show Lady Windermere's conflict about Lord Darlington's proposal of love and her marital duties. I would be stood upstage by the fireplace. I would begin pacing and say "this waiting is horrible". I would with despair say: "I am a cold loveless thing". I would bow my head in sorrow and sit on the sofa centre stage as I say: "he

doesn't care" to show how I've resigned myself to belief that I am in a loveless marriage. The pace of my speech would increase to show how anxious I am: "we make gods of men". This should show the build to a climax as I would say: "How hideous life is". I would bury my head in my hands. The audience at this point should feel sorry for Lady Windermere's situation and the evident turmoil she is in. The phrasing "Oh!" is melodramatic and to keep my aching natural I would say it softly as an agonised cry. When I say: "I must go back" I would rise and grab my cloak from the sofa. However I would then stop before the exit and with frustration say "I can't go back", this should show my conflict at making the right decision. When Mrs Erlynne enters I would "recoil in contempt" my expression would be horror stricken. I would have wide eyes showing shock and fists would quickly clench showing my anger believing that Arthur has sent her. I would spit out: "Don't come near me!" and move further stage left away from her. The audience should be able to anticipate a confrontation between the women but still feel sorry for Lady Windermere who is clearly heart broken.

Comment [SF11]: Apt response to good performance moments.

In the scenes I have chosen the audience should have been able to see Lady Windermere's strength at leaving to go to Lord Darlington's rooms. Yet also her honour of her marital vows not accepting Darlington's compliments in the first act.

Comment [SF12]: Good detail and an apt response.

CANDIDATE 1

Commentary

The candidate shows secure knowledge and understanding of Lady Windermere and there are many useful references to the text in action, supported with quotation enlivening the performance ideas. Focus on 'audience response' comes belatedly but when it does, it is apt.

Some deviation into irrelevant areas that do nothing to contribute to eliciting a specific audience response.

AO2

Very secure understanding evident; a range of suitable performance ideas. Inventive but not always relevant.

Mark = 12 out of 17 (Band 2)

AO3

Belated focus on the demand of the question but when stated the 'responses' are apt.

Evident understanding of period and genre. Appropriate selection of examples which are useful in revealing the role of Lady Windermere.

Mark = 24 out of 33 (Band 2)

Total = 36 out of 50