



Teacher Resource Bank

A-level Drama and Theatre Studies

DRAM3 Additional Exemplar Answer:

Blood Wedding



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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 B – Candidate 1

The answer of Candidate 1 is to the question from Section B of the January 2012 DRAM3 question paper:

As a director, discuss how you would stage the printed extract from your chosen set play in order to bring out your interpretation of it for an audience.

Your answer should include justified suggestions for the direction of your cast and for the design of the piece as appropriate to the style of the play and to your creative overview of it.

You should also supply sketches and/or diagrams and refer to relevant research to support your ideas.

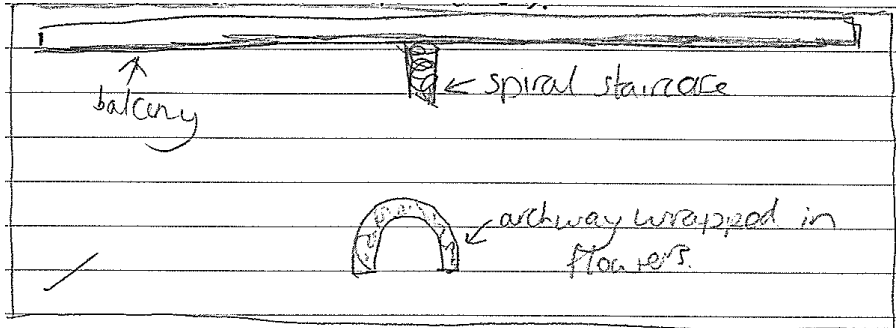
CANDIDATE 1

'Blood Wedding' by Federico Lorca depicts a rural, Catholic Spain, whilst incorporating a sense of inevitability with regards to both love and death. My aims for Act two scene two are to present the merriment of the wedding, to portray the Bride's uneasy, temperamental state and to show the cultural and financial differences between characters, namely the wife and the bridegroom. Further, I will aim to highlight the sense of impending doom that is so prominent throughout.

Comment [JE1]: Directorial intentions clearly outlined.

In order to fulfill my aims, I would use a very specific set design. I would have a very grand set to mirror the Father's wealth. I would therefore have a chandelier hung from the ceiling (flown in) and a grand spiral staircase situated back centre stage which leads to a balcony ranging from stage left to stage right. The balcony can be used to show differences in class yet also becomes useful later on in the scene. I would have an archway front centre stage, wrapped with flowers, orange blossom in particular, to emphasize the wedding (which would have been trucked on).

Comment [JE2]: Does not convey an understanding of the context of the play



The audience will thus be able to appreciate the grandeur of the setting as the Father's house poses the perfect place for a wedding reception. The audience will further obtain a feel of the wedding as the ceremonial flowers wrapped round the archway represent the happiness and joviality of the scene.

Comment [JE3]: They are outside the house.

Comment [JE4]: landowners.

To present the Father's authority as the master of the house, I would have him state "Get the trays of wheat ready" in an authoritative tone. His voice will lower and his pace will fasten to show he is still excited at the fact that he has married his daughter to a respectable, wealthy family. He will turn his head slightly towards the back of the stage, not even bothering to turn fully round, then he will state the line, clapping his hands twice afterwards to further re-enforce his authority. The audience will already have determined that the Father is an important, wealthy character in previous scenes yet this will heighten their understanding of him.

To create an element of foreboding about how Leonardo will react to such a merry atmosphere, I would direct him to state "Is there going to be a celebration?" in a gloomy tone. He will appear curt, trying to uphold traditional social customs whilst inside he is dying. His stance will be stooped, his head hanging low and his face one of bitter resentment with narrowed eyes and pursed lips.

Comment [JE5]: OK.

As the guests enter, I would have them enter in bustling crowds, of five or six at a time. All talking, smiling and laughing with each other. Once they have all entered I would begin playing a piece of upbeat, lively music, typical for that of flamenco dancing. This would provide a cultural Spanish feel for the audience and they would become engrossed in the business of the scene. I would aim for this to carry on for a few minutes before the bridal couple enter.

I would have them come on linking arms. The Bridegroom will be euphoric, almost radiant in his features with flushed red cheeks, a broad, unrelinquishing smile and wide, sparkling eyes to mirror his excitement. The Bride, in stark contrast, will hold a blank countenance, her arm barely resting on the Bridegroom's and her posture stiff. Her reserved attitude will give a sinister atmosphere to the merriment of the wedding as her uneasiness is blatant next to the Bridegroom's proud happiness. The audience will again feel the sense of inevitability as the Bride should feel as euphoric, if not more so, as the Bridegroom.

Comment [JE6]: but...

To mirror the proxemics of their characters, I would have the Bridegroom adopt a buoyant tone when stating "there were cousins of mine I didn't even know." He will look at his mother in an astonished manner, eyebrows raised, mouth ajar whilst shaking his head slightly to emphasize his bewilderment. As he states the line, I would still have the crowd bustling behind him to show the great social aspects of the Spanish community. He will turn to look at them perplexedly, laughing once in disbelief.

Comment [JE7]: ?

The Mother, in response, will proudly state "All the people from the coast" whilst patting her son's broad shoulders and sighing gently before turning to the Bride. I would direct the Mother to alter her tone so that when stating "What are you thinking?" the audience decipher a notable difference in her demeanour and attitude towards the Bride. Her voice will drop to almost a whisper, whilst adopting an almost accusatory tone. Her eyes will narrow and her lips will purse whilst never losing eye contact with the Bride. Her eyebrows will furrow and she will lean in closer to the Bride, her hands on her hips to highlight her motherly aspects. The audience will feel as though the Bride is under scrutiny here and the sense of foreboding will heighten at such a cold relationship in such a tight-knit community.

Comment [JE8]: OK. A little more detail on what the crowd are doing would help here.

Before the Bride answers (and whilst the Mother is asking her the question), I would have her stare blankly into space as though deep in thought. Her expression will be speculative yet sorrowful with dreamy, vacant eyes and mouth slightly ajar, with downcast eyebrows. As the mother states the line, I would have the Bride jump slightly to suggest her sporadic state of mind, before composing herself and smiling at the Mother. When stating "Nothing", she will shake her head back to remove her hair from her face and wipe her hand on her dress. The audience will thus wonder what or who the Bride was thinking of whilst

understanding the Bride has a hidden secret which proves her to be extremely temperamental.

Comment [JE9]: apt

Upon the line "Like lead", I would have the Bride slump her shoulders, mirroring the same dejected stance that Leonardo was sporting previously. Her tone will be deep and meaningful, almost as though she is in pain. Her eyes will remain downcast and she will furrow her brow as though in intense discomfort. The audience will feel sorrow for the Bride and they themselves will feel her uneasiness, adding to the sense of impending doom.

From the section of text beginning with "Did you like the orange blossom?" I would have the Bride remain on edge and solemn, easily startled and with a sour, bitter expression.

The Bridegroom will ask "Did you like the orange blossom?" in an excited, inquisitive tone. Clutching the Bride by her arms before gently caressing her face with one hand. He will bend his knees to be at eye level with her and try to catch her gaze. As the Bride repeatedly averts her gaze, I would have him grab her chin firmly and lift it slightly so that her eyes meet his.

Comment [JE10]: OK

The Bride's response of "Yes" will be emotionless, yet strained, as though she is forcing herself to say it. She will grit her teeth and clench her fists, to further present her discomfort. The audience will see the stark contrast in attitudes between the excitedness of the Bridegroom and the coldness of the Bride's emotions.

Comment [JE11]: Would her response really be this extreme here? If he is hurting her?

This will be further enhanced as the Bridegroom states "I'd like you to have worn them all over your dress" whilst running his hands over her the body of her dress and laughing buoyantly. The Bride will respond coldly "There's no need for that." The Bride's almost portentous attitude will cease in deterring the Bridegroom who's joviality is undeterable.

As the stage directions state "Leonardo goes off right" I would have him walk through the archway centre stage before exiting so that his exit is made prominent to the audience.

I would direct the Bride to follow him with her gaze, adopting a yearning, wistful expression, her chest filling with air and her hand slowly reaching out towards him before collecting herself and turning back to the Bridegroom. She will state "I'll be back in a minute" in a distracted manner, her gaze not quite meeting his, before exiting hurriedly. The audience will suspect that

Comment [JE12]: OK but she is not likely to reach towards him here.

something is about to happen due to the obvious exits of both Leonardo and the Bride. The tension of the scene will build, as Lorca intended and the sense of impending doom will heighten.

To present the stark contrast between the wife's and the Bridegroom's financial situation, I would have the wife state "We've got no money. And the way we are going!" in an exasperated fashion. Her smile will vanish slowly and her head will droop so her eyes gaze at her hands as they fidget by her stomach. The Bridegroom's happiness will shine through here as he states "Give her three dozen" in a considerate yet offhand tone, as if it's no trouble for him. He will pat her shoulder whilst smiling sympathetically. The audience will warm to the Bridegroom here as he shows his gracious side, thus making the later events in the scene, more effective.

As the wife states "Where's Leonardo?" I would have her glance nervously around, her brow furrowed, biting her lip to show her worrisome attitude, further portraying a sense of impending doom.

Overall, I would direct Act II scene 2 to mark the merriment of the wedding with the strong sense of Duende that is key in the play.

CANDIDATE 1

Commentary

Although there is evident misunderstanding of the social milieu of the Bride and of the setting for this scene, there are some sensitive ideas for the communication of the contrasting emotions felt by the major characters. Specialist terminology is not always applied securely but the candidate has captured something of the atmosphere of this extract and identified its significance in the play as a whole.

Some clear directorial suggestions with clear focus on the audience's experience of the extract.

AO2

A range of generally well developed staging ideas with some relevant use of the text in action to illustrate ideas.

Mark = 11 out of 17 (Band 2)

AO3

The creative interpretation is unified and appropriate useful attention is given to the audience experience.

Mark = 23 out of 33 (Band 2)

Total = 34 out of 50