

GCE

Drama Example Materials

Candidate G - Example Work with Commentaries

Edexcel

GCE Drama (6DR01 paper 01)

2009

Centre Name	Sixth Form	Centre No.	Centre Use Only		Edexcel Use Only
Candidate Name	Joseph	Candidate No.	Practical Exploration	23/25	See SAMPLE SESSION RECORD CARD
<b>6DR01 - Unit 1</b> <b>Exploration of</b> <b>Drama and Theatre</b>			<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	18 <del>8</del> /20	16/20
			Evaluation of Live Theatre	12/15	13/15
			TOTAL	53/60	52/60

TEACHER-EXAMINER COMMENTS

**Practical Exploration:**  
 Joe is an intelligent and extremely talented performer who engaged thoroughly in the practical workshops bringing to them real understanding and insight and a thirst to fulfil his own writing knowledge of different styles and genres. He absorbed Stanislavski's ideas and techniques and immediately incorporated them into his work on character culminating in a superb depiction of Helmer at the climax of the play.

**Exploration Notes:**  
 Notes on both texts showed a deep understanding of both texts which was thoroughly embedded in the practical work undertaken. He was able to show a confident grasp of how he had used Stanislavski's method to open up the text and help communicate character and motive. All this has been done with clear, analytical concision.

**Evaluation of Live Theatre Performance:**  
 An excellent evaluation which is fluid and original in style and shows an excellent understanding of production values and how they work on an audience. Evaluative and analytical comments are woven together with well supported examples. Some slight errors in writing have kept it just out of top band.

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	983

Signature: \_\_\_\_\_ Date: 22/4/2009.

**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: 22/4/09.

Exploration Notes: 'A Doll's House'

Naturalism and Stanislavski

'A Doll's House' was written by Henrik Ibsen and was intended to be a Naturalistic play. Naturalism was developed in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, it tries to create a perfect illusion of reality through a range of dramatic and theatrical strategies. Naturalistic performances would contain elaborate and detailed sets and acting would focus on real emotions be portrayed by the actors. Stanislavski developed a system in which actors could use to try and develop a real, believable character on stage, it involved a variety of techniques, including emotion recall and magic 'if. These techniques would be used to try and give an actor a better understanding of their character and therefore a more truthful performance. In our exploration of 'A Doll's House' we would explore it from a naturalistic and Stanislavskian viewpoint.

SCHP

First Workshop: Initial Reading.

Focus: Practitioner, SCHP contexts

When we first approached 'A Doll's House' as <sup>in order</sup> text to explore and workshop on to develop our skills and practises. We started with an initial reading of the play. This is a Stanislavskian technique called 'tablework', that would hopefully evoke the actors initial response to the play that should be recorded for future reference. When I first read the play with the group I felt strongly for Nora's position and how she is trapped by society even though she means well. The character I empathised most with was Krogstad who despite all of his hard work has had to resort to the worst means to supply for his family, I felt his position was not his own fault but the reputation built society he lives in, and of people like Torvald Helmer. We then discussed the Social, Cultural, Historical and Political contexts and the play. When Ibsen wrote the play in 1879 Norway was still dominated by the middle classes with the theatre being a predominately middle class activity, woman were still viewed very much as the housekeeper with the men being the main breadwinners. This is reflected in 'A Doll's House' through the dynamic in the Helmer household with Torvold being the main breadwinner. This set up would have be the norm of Norway's theatre goers and would not have caused a great deal of shock. However at a time in history were women were not allowed to borrow money, Nora's actions would have shocked and appalled especially male members of the audience. This would have created the controversy Ibsen would have wanted. Having Nora leave at the end of play would have been even more shocking and forced Ibsen to re-write the ending several times in order to

Pract

Personal response

SCHP

have it published and performed. I would have to take this information with me when performing certain sections of the text.

**Second Workshop: Radio Play**  
**Focus: Language and Vocalisation.**

In this workshop we were asked to perform a radio play of a section of text, this would require us to focus on our vocalisation of the text as we would have to communicate the meaning of the text without physical action. I was playing Helmer, I would have to focus on my pitch, tone, range, pace and use of pause, when trying to convey my characters emotions and reaction. To help me grasp an understanding of my characters inner feelings I would need to use the Stanislavskian technique of units and objectives, this is process by which you write on a script what you believe your character wants in a section of text, which you can then convey through your use of voice and physical action. I found that when I completed my units and objectives for Helmer I altered the way I delivered my lines to suit more what I thought my character would be trying to achieve, rather than how I felt the lines should be delivered, based on the language used. We also looked at the concept of tempo-rhythm, which would be useful in the performance. This idea denotes the idea of the character inner intensity of emotion being expressed through vocalisation and physicalisation and that characters will often feel something completely different inside to what they show outwardly. I found this particularly useful in this section of the text as Helmer is very suspicious of Nora in this passage but because he wants to maintain his supremacy he would not reveal this in his voice, through excessive pace or loud volume.

Lang  
Vocalisation  
Piaf

Piaf

Characterisation

Units and Objectives

Deliverance of Lines (Voice)

**NORA:**

*Oh! You're back already.*

**HELMER:**

Let her tell me the truth - Yes. Has anyone been here?  
without prompting.

Nonchalant and uncaring.  
Pregnant pause after 'Yes'

**NORA:**

*Here? No.*

**HELMER:**

Make her tell - That is strange. I saw Krogstad going out of the gate.  
me about Krogstad.

Over exaggerated quizzical tone. 'That is strange' dropped for second part. Lower pitch.

**NORA:**

*Did you? Oh yes, I forgot, Krogstad was here for a moment.*

**HELMER:**

[Nora, I can see from your manner that he has been here begging you to say a good word  
for him.

upright, po-pous.

**NORA:**

*Yes.*

**HELMER:**

Reserve my authority as all knowing.

Practising  
Observation

Good reference to practical exploration

I am disappointed in her, make her feel guilty. *And you were to appear to do it of your own accord; you were to conceal from me the fact of his having been here; didn't he beg that of you too?* exasperated serious tone at the end. lower pitch, slower.

**NORA:**

Yes, Torvald, but—

**HELMER:**

Make her realise what she has done *Nora, Nora, and you would be a party to that sort of thing? To have talk to a man like that, and give him any sort of promise? And to tell me an un-truth?* shock raise pitch at the end of each question.

**NORA:**

A lie—?

**HELMER:**

Resume the normal dynamic within the household. *Didn't you tell me no one had been here? [Shakes his finger at her.] My little song-bird must never do that again. A song-bird must have a clean beak to chirp with—no false notes! [Puts his arm round her waist.] That is so, isn't it? Yes, I am sure it is. [Lets her go.] We will say no more about it. [Sits down by the stove.] How warm and snug it is here! [Turns over his papers.]* Higher pitch with a childish tone. Quick

**NORA:** [after a short pause, during which she busies herself with the Christmas Tree.] Torvald!

Good indication of show

**Third Workshop: Self-selected Monologue**

**Focus: characterisation, physicalisation, vocalisation and interpretation**

- ✓ In this workshop we were asked to pick a character from the play and work on a monologue using dialogue from the play. I chose to play Torvald Helmer in the last section of the play when he discovers Nora's lie. I would need to focus on all the elements for our exploration and use
- ✓ Stanislavskian techniques to help create a real and believable character. I first experimented with Helmer's physical actions, I first thought about staying true the social and cultural contexts of the play and have a stiff
- ✓ upright posture, however this didn't feel appropriate to the nature and I tried a more relaxed posture, in which I allowed myself to lean and slump
- ✓ under the weight of my emotions, I felt this more appropriate as this is the first time we see the real Helmer. I would have to develop the character of Helmer as well, I felt this would be a completely different Helmer to the patronising and self-important man we are used to. Helmer would be beside himself with rage, which I thought he would be very uncomfortable in this situation and would therefore use many pauses and pace the room.
- ✓ I created a character trait for Helmer, which was to clutch the back of a chair when I was talking to Nora in anger, this would create a more believable character if he had something identifiable to mark him. I used emotion memory, to try and find the extreme anger I would need as an actor and to try and find how I would show that in my movement and voice. I found that I furrowed my brow when recalled the emotion and tensed my hands at my chest. I then tried to find an appropriate place to

Pract  
Pract  
SCU  
exploration

good understanding of the scene & character

personal response  
Pract

good characterise

include this in my monologue, which would give my reaction a sense of realism.

Pace throughout the piece

'shame on you' wagging finger father telling off child dynamic.

Sink into my chair as if the weight of this is too much.

Stand in front of her.

Repetition shouted

Much slower accent on the appear

I would pace quickly to communicate my frustration

Quite loud to cut through the silence

**Helmer:** (Walking around the room) Oh, what a dreadful awakening! For eight whole years- she who was my joy and pride- a hypocrite, a liar- worse, worse- a criminal! Oh, the hideousness of it! Shame on you, shame! (Stops in front of her). I ought to have guessed something of this sort would happen. I should have foreseen it all your father's recklessness and instability- be quiet! - I repeat all your father's recklessness and instability he has handed on to you! No religion, no morals, no sense of duty! Oh, how I have been punished for closing my eyes to his faults! I did it for your sake. And now you reward me like this. Now you have ruined my whole future. Oh its too dreadful to contemplate! I am in the power of a man who is without scruples. He can do what he likes with me order me to do anything and I dare not disobey him. I am condemned to humiliation and ruin simply for the weakness of a woman. Oh don't be melodramatic. Your father was always reading with that kind of remark. How would it help me if you were gone from this world as you put it? It wouldn't help me in the slightest. He can still make all the facts public; and if he does I may quite easily be suspected of being an accomplice in your - crime. People may think that I was behind it- that it was I who encouraged you! - And for all this I have to thank you, you whom I have carried on my hands through all our years of marriage! Now do you realise what you've done to me? It's so unbelievable I can hardly credit it. But we must try to find some way out. Take off that shall. Take it off I say! I must try to buy him off somehow. This thing must be hushed up at any price. As regards to our relationship- we must appear to be living together just as before. Only appear of course. You will therefore continue to reside here that is understood. But the children shall be taken out of your hands. I dare no longer entrust them to you. Oh to have to say this to the woman I once loved so dearly - and whom I still- ! Well, all that must be finished. Henceforth there can be no question of happiness we must strive to save what shreds and tatters we can. deliver lines out to the audience.

slow build up I cannot stand to say she is a criminal.  
 'be quiet!' shouted very loudly to shock accent each no slow deliverance over stating to make her understand 'don't be melodramatic' kept the words conveying disgust.  
 Quicker, higher pitch communicate my panic.  
 Begin pacing to communicate my thought process speech too slow down as I regain composure.

Fourth Workshop: Characterisation, VAS elements, Interpretation and Vocalisation.

In this workshop we would prepare to perform duologues of certain sections of 'A Doll's House', I was given the tarantella practice involving Nora and Helmer. I was to play Helmer in this scene, due to the nature of the dance we would have to pay special attention to the visual, aural and spatial elements of the scene in order to create the sense Nora's panic and worry at Helmer discovering her secret. In my characterization of Helmer I needed to acknowledge his mind set at this point in the play. Helmer is currently unaware of the rift in his life, and would therefore maintain his composed and dominant nature. To communicate this the pace in the deliverance of my lines would be very slow and deliberate, which would be in stark contrast with Nora's lines, my posture would remain upright, which would be suitable to the social context of the play. I also paid

✓  
 ✓  
 ✓  
 ✓

- Non verbal  
 - communication  
 - visual spatial  
 - interpretation

interpretation  
 ✓ 5/21

✓ vocalisation  
 psychological

attention to the vocalization of the character and adopted a pompous upper class tone to help create the arrogant, ignorant character of Helmer, for example 'Well? May I venture at last to come into my own room again?' In this line I would deliver the 'well' very overdramatically, this would suggest that this is ironically such a ridiculous idea, and would reinforce Helmer's arrogance. I decided that the scene needed a lot of energy and pace to it, this would hopefully communicate Nora's panic at Helmer discovering the truth. At this stage in the play Nora's character is fraught and torn by the events of the play so far; therefore she would speak very quickly and have the majority of the movement in the scene. To help create the pace of the scene and movement, we improvised a scene in which I was trying to get to a door that Nora didn't want me to get to. This would create the speed and some action of the scene. We found that when I looked at the door Nora had a tendency to block my eye line; this would be useful in our scene and then incorporated it into the scene. I felt that Nora would follow Helmer round during the scene, creating a very small focus for the scene.

Physicalising  
Characteristics

v/s/A

**Fifth Workshop: Physicalising the Role of Helmer in an extract from Act 3**  
**Focus: Practitioner, Language, Non-verbal communication, Practitioner.**

In this workshop we focus on a Stanislavskian technique known as 'Method of Physical Actions' in which the actors are trained to focus absolutely on their movement and actions. In the first activity we had two people read the script whilst, two actors follow the script following the stage directions precisely. I was an actor moving on the stage. We then added our own movement in reaction to the lines. This was very useful as it allowed for a natural first reaction to the lines which would be useful to include in a naturalistic performance. Our reaction was based mainly on our interpretation of the language, for example 'Shame on you, shame.' I would look away from Nora however this is my reaction not Helmer's. Therefore the rest of the group then asked questions of our performance such as, 'Why did you slam your hand on the table?' this allowed us to consider whether certain actions were appropriate to our character, and whether they were necessary. This would give us a greater understanding of the non-verbal communication in the scene. I felt I had a greater understanding of how Torvald would react physically to certain lines. We then looked at the given circumstances to gain a greater understanding of the characters' feelings at this stage of the play. This is a different Helmer from the one we have seen throughout the play and he does therefore not be consistent with his behaviour earlier in the play. As a result of this being

Pract

Physicalising

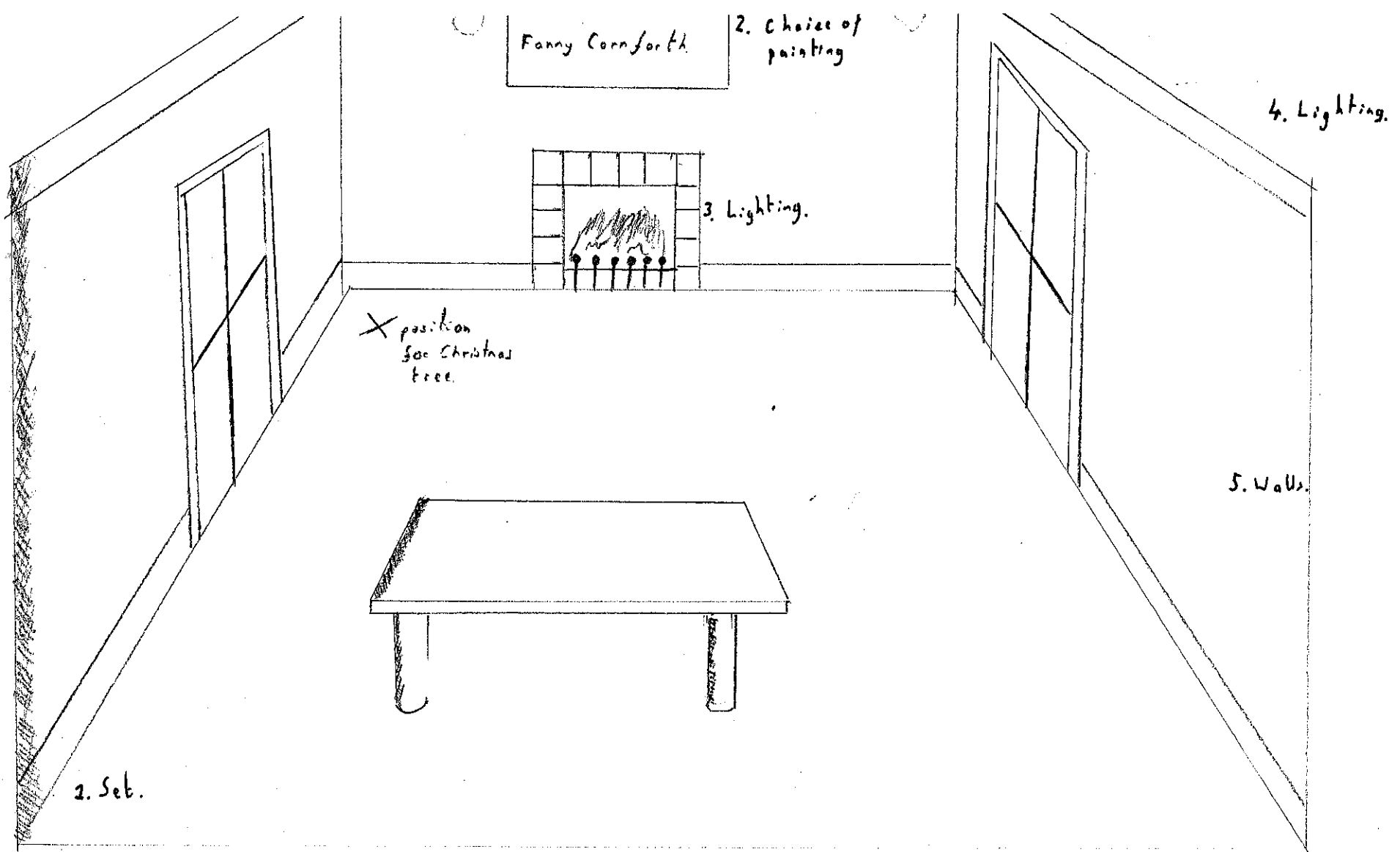
Language

Non verbal  
Comm  
Pract

a private scene Helmer does not have uphold his precious reputation and can show his full outrage. Helmer would not be thinking about the consequences of his actions as he is ignorant to the end result of the play. All of these given circumstances seem to result in Helmer being unreservedly angry, and reacting in way we have never seen before.

*interpretation  
Reaction*





1. Bare set with little furniture contradictory to Ibsen's stage directions in the creation of a 'tastefully and comfortably' decorated home. I have done this to explore the concept of a ...

2. I chose to incorporate Rossetti's painting of Fanny Cornworth on

3+4 I chose to accentuate the role of lighting in my production following the idea of a less Naturalistic set for a touring company. I would use lighting to symbolize the slow destruction of the image of the Helmer's 'doll house'.

touring production of 'A Doll's House' and also using elements to communicate the affluence and luxury of the Helmer's lifestyle, and how this is ultimately destroyed. I have considered the contradiction to the play as a Naturalist one but feel that the beauty of the play is in the message and the story, which would be better enhanced through other mediums such as the lighting and acting style which would remain incredibly Naturalistic, in aiming to suspend the audience's disbelief and create the atmosphere through the acting instead of the set. ✓

painting of family Cornworn on the back wall. This pre-Raphaelite depiction of beauty would be the illusion Helmer has of Nora. It also communicates Helmer's ignorance and stupidity as this painting conveys the power and strong-minded individuality of women, Helmer, would not understand because of his narrow-minded way of thinking. ✓

*Shows in her painting or dynamics of relationship*

image of the Helmer's 'doll house'. Lighting within the walls of the house would have the focal point of the fireplace, which is a symbol of warmth and comfort; this would have a strong red, yellow and orange lighting. In contrast with this outside the walls I would have strong ice blue lighting this would be a representation of the impending forces/doom from the outside e.g. Krogstad. As the play develops I would bring up the blue light and dim the fireplace, which would represent the descent into destruction. ✓

*Naturalistic costumes for Nora and Helmer*

### Costume

I would keep a naturalistic wardrobe this would again help to create a realistic setting, instead of a set. it would also aid the actors in the creation of their character and in the audience's belief in the character. ✓



5. The walls of the house would be key to my touring production of 'A Doll's House' Nora's slamming of the door at the end is a metaphorical destruction of the 'doll's house' that Helmers exist in. However this powerful metaphor would not carry as much gravitas today as previous audience and so to communicate this power I would physicalise the destruction by pulling down the wall's of the sets the door ✓

*Original & insightful interpretation*

Exploration Notes: King Lear

The Social, Cultural, Historical and Political Context of King Lear.

King Lear is based in Britain with the King dividing his kingdom into three for each of his daughters. 'Give me the map there. Know that we have divided In three our kingdom;' Lear decides that his age is preventing him from governing We can assume as actors that this may cause a great deal of turmoil in future years over the share of the land. This draws parallels in history to Henry VIII and how he divided the kingdom into religious factions through the creation of the protestant church, which then caused years of conflict over the religious predilection of the country. This is of historical relevance to an Elizabethan audience as to them this is recent history, and would therefore mean that the audience could have a greater understanding and empathy with the text.

✓ SC 11

First Workshop: Act 1 Scene 1 Lines 1-33

Focus: Non-verbal communication, Characterisation, VAS elements.

This scene is the exposition of the play with Kent and Gloucester discussing the events that have taken place before the action is set. In this scene Edmund, Gloucester's bastard son, Kent and Gloucester himself are discussing politics and the division of the kingdom. In this scene I played Edmund we were asked to rehearse and perform the scene paying particular attention to non-verbal communication. To begin with we ran the scene hoping to gain our natural reactions to the text we then moved on to discussing our characters' feeling. This brief characterization would hopefully establish my reactions to the discussion. I felt that Edmund would feel vehemently angry about his father's frivolous discussion of my origin and what will eventually determine my life and lack of inheritance. I would need to communicate this through my non-verbal communication as Edmund has few lines in the scene. In this scene it was important that Edmund's face could be seen by the audience but <sup>not by</sup> Gloucester and Kent ~~could not~~, this would allow Edmund to communicate his inner feelings through non-verbal communication. As a result we blocked the scene so that Edmund remained upstage whilst Gloucester and Kent moved downstage. Our set would be a table on which a map would be placed this would create a focal point for the audience; Edmund would remain here so that the audience could still see him whilst the action of the scene took place at the front of the stage.

✓ VASP

Act I, Scene i

King Lear's palace  
Enter KENT, GLOUCESTER, and EDMUND

KENT: I thought the king had more affected the Duke of Albany than Cornwall.

I would slouch and not walk upright showing my disinterest in Kent and Gloucester conversation

I would sit on the table and read the map.

GLOUCESTER: It did always seem so to us: but now, in the division of the kingdom, it appears not which of the dukes he values most; for qualities [equalities] are so weighed, that curiosity in neither can make choice of either's moiety.

KENT: Is not this your son, my lord? - Here my attention would

snap up, when the conversation turned to me conveying my arrogance.

GLOUCESTER

His breeding, sir, hath been at my charge. I have so often blushed to acknowledge him, that now I am brazed to it.

Here I would look confused, frowning my brow.

More detail needed why?

KENT

I cannot conceive you.

GLOUCESTER

Sir, this young fellow's mother could, whereupon she grew round-wombed, and had, indeed, sir, a son for her cradle ere she had a husband for her bed. Do you smell a fault?

I would now stare straight at Gloucester's back unflinching and intense. This would communicate my hatred for Gloucester at this moment.

KENT

I cannot wish the fault undone, the issue of it being so proper.

GLOUCESTER

But I have, sir, a son by order of law, some year elder than this, who yet is no dearer in my account. Though this knave came something saucily into the world before he was sent for, yet was his mother fair; there was good sport at his making, and the whoreson must be acknowledged. Do you know this noble gentleman, Edmund?

When I am addressed I would change my posture to upright indicating my shallow nature.

EDMUND

No, my lord. - Even though Gloucester asks me a question I would look only at Kent conveying my annoyance at him.

GLOUCESTER

(to Edmund) My lord of Kent. Remember him hereafter as my  
honourable friend.

EDMUND

My services to your lordship. - My bow would be long  
and low, this shows

KENT

I must love you, and sue to know you better.

my political hunger  
as I hope to  
ally with Kent.

EDMUND

Sir, I shall study deserving.

GLOUCESTER

(to Kent) He hath been out nine years, and away he shall  
again. The king is coming.

### Second Workshop: Act 2, Scene 3

#### Focus: Characterisation, VAS elements, Vocalisation, Non-verbal communication, Interpretation.

In this workshop we were asked to rehearse and perform a chorus interpretation of Edgar's transformation monologue. We therefore took a great deal of techniques from the Greek chorus performance, such as speaking and moving together. This was appropriate because in this monologue Edgar develops the persona of 'Poor Tom' a madman beggar, and so many people delivering the lines would create the sense of multiple personalities. We staged the piece in a rising triangle, with one actor at the front three behind him and then a further three behind them. Each level would be higher than the last; this staging would create the effect of an overwhelming power, which would be symbolic of the madness in Edgar. In the beginning section of the piece, Edgar has just run from his pursuers, we had to communicate this to the audience non-verbally; we therefore decided to synchronise our breathing and look around the stage. The strong visual impact of the symmetry would create a strong sense of panic and communicate Edgar's situation to the audience; it would also create a hypnotic effect on the audience and draw them into the drama. We divided the monologue up between the actors; this would hopefully create the effect of the different forces being exerted on Edgar. I felt that the interpretation of the monologue as a chorus piece was appropriate and helped to communicate Edgar's transformation into 'Poor Tom' effectively, it had a greater impact and marked the monologue as a significant piece within the

✓ details  
✓ explanation of  
✓ the chorus  
✓ interpretation

physicalization  
of the  
text

play. For certain points in the monologue we used chorus movements to communicate the lines to the audience and help to create a greater understanding. On the lines 'No port is free; no place' the chorus used their arms to create a barrier around the front actor; this would help in the non-verbal communication of the line and give a sense of entrapment. The lines 'To take the basest and most poorest shape' were delivered by an actor on the top level on the stage, this was representative of Edgar's prior supremacy, the actors on either side then dragged her down, this would help to non-verbally communicate the meaning of these lines as Edgar's choice to become the persona of 'Poor Tom'. We used vocalisation to create impact with certain lines in the monologue, for example after the line, 'with roaring voices' the entire chorus screamed this would create a greater impact than the line by itself would. To create the sense of pity and disgust 'Poor Tom' would receive the chorus repeated the lines, 'Poor Turlygod' and 'Poor Tom' in high pitched keening voices, this would create the atmosphere of the different voices talking to 'Poor Tom'. I played Edgar in lines 9-20, I had to create his character as this would determine how I would deliver my lines. As I was restricted in movement by the staging I would have to communicate much of my emotion vocally. I felt that Edgar was between himself and 'Poor Tom' and as such would still speak in his own voice, but he would talk very quickly and loudly at points as he makes the transformation into 'Poor Tom'. In my section of the monologue Edgar describes the process he will undergo in transforming into 'Poor Tom' I would therefore change between a steady pace and very quick, this would communicate his anger and frustration that overwhelms him.

**EDGAR**

- Breathing and looking

*I heard myself proclaim'd;*

*And by the happy hollow of a tree*

*Escaped the hunt. No port is free; no place,*

*That guard, and most unusual vigilance,*

*Does not attend my taking. Whiles I may 'scape,*

*I will preserve myself: and am bethought*

*- To take the basest and most poorest shape*

*That ever penury, in contempt of man,*

*Brought near to beast: my face I'll grime with filth;*

*Blanket my loins: elf all my hair in knots;*

*And with presented nakedness out-face*

*The winds and persecutions of the sky.*

*The country gives me proof and precedent*

*Of Bedlam beggars, who, with roaring voices,*

*Strike in their numb'd and mortified bare arms*

place my arms  
out

- Arms around Alex  
communicating entrapment

- Delivered slowly a  
contrasting tempo - rhy th.  
to the previous lines

- Looking up proud declarati.  
- screen, tone.

- Increased volume towards  
the end of the line.

Rebecca dragged  
down communicating  
the line's  
meaning

quiet a separate  
creating a contrast  
with the previous  
line

line

Increase pace through out line conveying frustration.

shouting in anger at the injustice  
Pins, wooden pricks, nails, sprigs of rosemary;  
And with this horrible object, from low farms,  
Poor pelting villages, sheep-cotes, and mills,  
Sometime with lunatic bans, sometime with prayers,  
Enforce their charity. Poor Turlygod! Poor Tom! - Accent high pitched  
That's something yet: Edgar I nothing am. echoes from chorus.

**Third Workshop: Act Three, Scene Four Lines 18- 178**  
**Focus: Interpretation, VAS Elements, Non-verbal communication, Vocal awareness, Characterisation, Language.**

In this workshop we were asked to create an interpretation of the scene on the heath. I was to play Edgar who at this stage of the play is feigning madness as 'Poor Tom' When preparing for my character, I paid a great deal of attention to his monologue, 'Brought near to beast: my face I'll grime with filth; blanket my loins; elf all my hair in knots' the language in this line influenced my movement heavily when playing Edgar. I took beast literally and developed a bestial, loping, hunched movement, which would reflect the description in the monologue, this would create a consistency in my character. I also focused on my use of my eyes. I used the Stanislavskian technique of 'magic if' in this case I thought that 'if' Edgar had been in a dark novel for a long time he would have large eyes, I therefore had large, intense staring eyes, which would hopefully create a convincing madness. When it came to the vocalisation of Edgar I looked at the monologue again. 'Of Bedlam beggars, who, with roaring voices.' The suggestion of 'voices' made me think that Edgar would use more than one voice, one high pitched and one low, and the use of a regional accent. However this became confusing and ineffective as it was difficult to change between the three voices. I still wanted to communicate the idea of multiple voices and a completely different Edgar. I decided to use a high-pitched keening voice, with an accent, I also decided to deliver many of my lines at great pace; this would hopefully communicate the idea of a stream of consciousness. This was very effective at the communication of Edgar's madness. Throughout the scenes I was in I maintained this 'madness'. In our interpretation we wished to focus on one of the main themes of King Lear, sanity and madness. To do this we used VAS elements and non-verbal communication. Our staging was several rostrum arranged in a catwalk with three platforms adjacent to it upstage. The would create a visual divide on the stage, we would then split these sides into sane and mad, so King Lear and Edgar would be on one, whilst Kent and the Fool would remain on another. This would create a clear divide for the audience. We then wanted to reinforce this separation through non-verbal communication; this meant that

gives a sense of the process engaged in to achieve intended impact

✓ the Fool and Kent would look at each other in disbelief and worry, whilst listening in on Lear and Edgar's conversation, whilst Lear and Edgar would only look at each other on their side of the stage. This was effective at communicating the themes but became awkward for actors wishing to move around the stage. An alternative would be to just have an imaginary divide and not a physical one, although this may not be as powerful.

This could be developed more not fully been you restricted by the given word I think



## 'On The Waterfront packs real punch it both its delivery and style'

Nearly everything Steven Berkoff does causes a stir and directing and starring in 'On The Waterfront' is no exception. Previously Elia Kazan's 1954 masterpiece about mob corruption on the New York docks, and a down and out ex-boxer who is looking to turn his life around; is now a much talked about play. The performance is no let down. Many fans of the film will remember the monochrome charm of the film, none of which is lost on the stage. A Statue of Liberty cut out holding stevedore's hook dominates the set and is both a commentary on the nature of corruption within the play. The mob even has the Statue a symbol of freedom seemingly within their grasp. The other striking thing about the set is how simple it is, only two lines that intersect each other and some chairs are all Berkoff and his 12 man ensemble need to create a mob hideout, the streets of New York and at one inspired moment, a pigeon coop. The simplicity and stylised nature is just what to expect from Berkoff but it works a charm.

clear summary with evaluation production values

The lighting creates much of the scenery cleverly and simply, the lights light up the lines to create the busy streets whilst the actors rush up and down, whilst the spots widen and change to create different rooms quickly, which aids the pace of the production. However the pace of the production is created mainly by the excellent live drumming provided by Mark Glentworth, whose jungle drum beats create the hustle and panic of the streets whilst adding palpable tension to the performance as well. The heavy sounds of the drums underlines the swift and smooth movement of the actors across the stage.

The simplicity of the costume meant that swift changes between characters was achieved smoothly and quickly, as the gangsters transformed into shipyard workers in an instant. The use of period costume made for believable characters but did not distract from the pace and synchronicity of the piece. One of the only props used in the production was the stevedore's hook, used in a wonderful choreographed piece of work at the shipyard, which helped to communicate the concept of a brotherhood that is one of the key concepts of 'On the Waterfront'. Throughout the piece the smooth choreography is used to full advantage in communicating the sense of brotherhood and belonging that is felt by all men of the shipyard.

supported examples

The play isn't far from a Greek tragedy with all the elements explored, and Berkoff's impeccable choral work appears to echo this idea. The excellent slow motion movement together across the stage works excellently to create smooth changeovers from one scene to another, whilst the choreographed work in the shipyard sends a clear message of brotherhood that the workers must feel. At one stage the ensemble goes as far as to create an excellent flock of pigeons, in an almost seamless change. Almost everything in the show is mimed including the cups and table of the bar; this helps rather than hinders the believability of the piece with excellent mime and concise chorus work. This use of chorus movement and tabluex underlines the message of belonging to a group, which is at the heart of 'On the Waterfront'. The extent of which is demonstrated in a beautiful moment when the entire chorus create the mobster Charlie's car, through the power of their own voices, a remarkable feat indicated by nobody in

Production values

the audience seeming to realise that the ensemble have been unflinchingly running the car for over 3 minutes, whilst Terry and Charlie have a fixating confrontation.

effect on audience  
detailed supporting examples

The use of slow motion in this piece is of an extremely high standard and is effective in its usage. The death of Joey at the beginning of the show is created in an excellent fashion as the actor falls slow motion, surrounded by the ensemble, the sense of falling is created so convincingly, the audience can almost imagine him falling from a great height. This avoids a clumsy death or it not being witnessed at all, which would not create the full impact of the mob's violence and mindless killing. This extensive and effective use of slow motion creates a distinctive style within the play. This juxtaposition between the pace of delivery and slow motion action gives the audience time to reflect, which is what Berkoff intends to do educate the audience in the moral of the story.

audience

The performances are also of a very high standard. Simon Merrells creates a swaggering, but ultimately mislead young man full of foot-stamping angst and ambition, who by the end of the night has the audience completely on his side. Antony Byrne and Vincenzo Nicoli both also lend excellent support. Berkoff himself also makes for a formidable Johnny Friendly; however the speaking needs work as Berkoff's distinguished London accent occasionally appears out of place in downtown New York. All the performances are extremely naturalistic with some convincing and three dimensional characters created within the piece, although the direction itself is very stylised, the work of the actors helps to bring the story of 'On the Waterfront' to life with convincing and well constructed performances.

Production values

Like Terry Malloy 'On the Waterfront' packs real punch it both its delivery and style and is a thoroughly well conceived and rehearsed piece of theatre. Berkoff's unique style again lends itself easily to another format, and works excellent; it deserved the warm applause it received.

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Excellent. Clear understanding of production values with detailed examples supporting evaluative points made. A few stylistic errors but generally has the feel of a professional review

Word count: 983

GCE  
Drama Example Materials

Candidate G - Commentaries

Edexcel  
GCE Drama (6DR01 paper 01)  
2009

## Commentary on Exploration Notes for Candidate G: Joseph

### What the Moderator says:

This is a concise set of notes with responses to the tasks set by his teacher that show insight and understanding. This work is excellent, but not outstanding.

### What the Principal Moderator says:

This is an excellent set of notes. They are set out as a series of workshops exploring the two texts: *A Doll's House* and *King Lear*. This format ensures the candidate has the best chance of linking his growing understanding of the texts very closely with the practical exploration of those texts. Each workshop deals with a set of exploration elements and from the first paragraph we see this candidate has clearly grasped the need to communicate how his practical drama has helped him get to where he is now.

Workshop 1 focuses on the SChP contexts and the work of the practitioner, Stanislavski. He connects the context very clearly with his own growing understanding of the play.

The second workshop looks at language and vocalisation. This is an excellent idea as it prevents candidates setting language aside from the other elements- something that came up many times this year. His use of text and annotations is excellent and the notes show how well he explored this section of the text. The monologue workshop was another excellent idea, as it brings in the first element of Unit 2, section A. Joseph shows excellent use of Stanislavski techniques throughout this section.

The fourth workshop focuses on VAS, interpretation and vocalisation. Highly practical, these notes show a growing understanding of the text through clearly focused drama exploration. The last workshop looks at non-verbal communication and practitioner again. This repeated use of elements means he can show both his understanding of the text and his knowledge as a drama student. The design diagram adds to this.

For the second text, a similar approach is taken. The whole package is an excellent example of a genuine drama student's approach to difficult texts.

### Band 2

## Commentary on Evaluation of Live Theatre for Candidate G: Joseph

The candidate has written an outstanding evaluation that is genuinely fluent, giving a real sense that he enjoyed the work. He fully analyses both performances and production in detail, bringing in his knowledge of practitioners and different theatre movements. Every opinion has an example attached. His enjoyment of the production is evident from the start and it is clear to the reader how the work achieves the marks it does.

The quality of the written communication is outstanding.

### Top band