



National Certificate of Educational Achievement
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

Exemplar for Internal Assessment Resource

Drama Level 1

This exemplar supports assessment against:

Achievement Standard 90006

Apply drama techniques in a dramatic context

Student and grade boundary specific exemplar

The material has been gathered from student material specific to an A or B assessment resource.

Date version published by December 2011
Ministry of Education To support internal assessment from 2012

This is an aligned standard so exemplification is provided for the standard only. It is not linked to a specific task.

This standard requires the student to apply drama techniques of voice, body, movement and use of space within a dramatic context. That context could be script work, performance poetry or storytelling.

Achievement	Merit	Excellence
Apply drama techniques in a dramatic context.	Apply drama techniques <i>skilfully</i> in a dramatic context.	Apply drama techniques <i>effectively</i> in a dramatic context.

The primary evidence for this standard comes from the demonstration of drama techniques in performance.

Explanatory Note 6 states that supporting evidence is also required. This must consist of a brief statement of context and an annotated script, both of which enable the context to then be linked to the use of techniques. The statement of context should contain indication of role, time, place, situation and action. The annotated script should indicate character motivation, stage directions and drama techniques used.

It is expected that the student's choices of technique in performance would be appropriate to the information contained in the statement of context and annotated script. Choices that do

not link with the context are not 'appropriate' and will not be considered as evidence to support achievement.

The supporting evidence is necessary for achievement but does not support attainment of higher levels of achievement. Evidence for achievement at higher grade levels is to be found in the quality of the student performance.

At Achieved level, students will provide the required documentation and apply techniques 'together in a performance.'

At Merit level, students will provide the required documentation and apply drama techniques 'skilfully.' This means that they will work with competence, control and a sense of purpose. In this standard it refers to the use of techniques that support the intention of the dramatic context in performance. It requires dexterity in the use of voice, body, movement and space.

At Excellence, students will provide the required documentation and apply drama techniques 'effectively.' This means that they will present work convincingly, capturing the essence of the dramatic context with impact.

	Grade Boundary: Low Excellence																		
1.	<p><i>The student that exemplifies the grade is found on stage at the beginning of the scene. She is 'The Highwayman.'</i></p> <p>The student is an Excellence because she has:</p> <ul style="list-style-type: none"> • Superseded 'apply' and actively manipulated techniques to create literal and abstract effects that capture the essence of the dramatic context with impact. • Sustained performance choices with total conviction. She commands the space. • Performed effectively and engaged the viewer in the emotional journey of the piece. • Worked convincingly to capture the essence of the context with impact. She has manipulated the audience with intelligence and a high level of dexterity. <p><i>NB: Although the quality of the supporting evidence is very high, it is important to reiterate that this has no impact on the final grade beyond the Achievement level.</i></p> <table border="1"> <thead> <tr> <th><i>Time code</i></th> <th><i>Commentary</i></th> </tr> </thead> <tbody> <tr> <td>7.16</td> <td>The student uses whole body to open the scene and draw audience to her. This is highly controlled and captures the audience attention. It creates impact at the very start of the performance.</td> </tr> <tr> <td>7.18</td> <td>The student's detailed physicality and voice, as the tree, reinforces the text and captures the essence of the dramatic context to create a 'mystical' atmosphere. The student reacts to the cues from others and her body sways flexibly in response. She creates the effect of the wind moving through the trees convincingly. 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		statement to a recurring motif, using the moon. The student's notes indicate 'it is as if she can really see and hear me but I am not really there.' This use of technique draws out the mystical quality the student seeks to communicate at a high level of abstraction. It is highly effective.
	10.57	The abstract use of technique here creates layers of meaning and develops the atmosphere, manipulating both time and tension. Her use of vocal technique to emphasise the 'tick-tock' shows that she has thought not only about what she will do but how she will do it to create the desired effect. She provides the central theme in the use of this convention. This combines with the work of the other students to capture the essence of the context with impact.
	12.08	This student carefully links pathways to role and action. She uses the centre line as The Highwayman and brings him right into the audiences focus, repeatedly.
	12.12	The student communicates The Highwayman's despair convincingly through her eyes, voice, posture and breath. She clutches her stomach to support the communication of her grief. This captures the essence of this line and for the context as a whole. It is convincing and has impact. She demonstrates very good control.
	13.22	The student moves from The Highwayman's death back into the creation of the night, to communicate the 'ghostly' nature of the end of the poem. This is effectively done on the diagonal from the original spot and captures the ghostly nature with impact. However, there is, as the student notes, a slightly more playful tone to her voice that supports the intention to appear as a storyteller leaving their audience 'shocked at a deadly ghost tale.'

AS90006

Level 1

Apply drama techniques in a dramatic context

Low Excellence student

Our interpretation of 'The Highwayman' is that it is a love story. We want to create an intense piece that makes the audience sit on the edge of their seats wanting more. We want to portray a close bond between Bess and The Highwayman. They really care for each other and would lose their lives for each other but we don't want to do it in a cheesy way. We want to make it seem realistic but also mystical to anyone watching it.

I mostly play The Highwayman but I am also a tree and help to set the mystical scene. Our scene moves between day and night in England in the 18th century. The scene takes place on the highway and at Bess's father's tavern. The situation is I am visiting the girl I love, in secret because I am a robber and the soldiers are after me. I tell her I will return by day but if not then by moonlight. Soldiers capture Bess and use her as bait to lure me into a trap but she shoots herself to warn me of danger.

We want the audience to feel total shock when Bess gets held captive. We want the moment when Bess kills herself to be sad and intense. We want to portray the great sadness that The Highwayman feels when he finds Bess is dead and the sadness and shock when we have The Highwayman also die. Then we are going to return to the original scene. We will transform back into these mystical storytellers who are going to sum up our piece. We want to leave our audience feeling shocked like they have just heard a deadly ghost tale.

AS90006

Level 1

Apply drama techniques in a dramatic context

Excellence student

Intention	Poem – edited for performance	Techniques
<p>I want to create the effect of the wind moving through the trees. I want to make myself seem mysterious. I am trying to paint a picture in the audience's heads. I want them to get hooked.</p> <p>We want to create the feeling of the highwayman coming riding up to the door. We want to use the last line to help the audience identify the back right hand corner as the inn door.</p> <p>We want the audience to get a clear idea of what the highwayman looks like and how he would be dressed.</p> <p>We want the audience to identify that I am riding a horse and that it is night time, dark and mysterious.</p>	<p><u>Alfred Noyes (1880-1958)</u></p> <p>The Highwayman</p> <p>PART ONE</p> <p>I</p> <p>THE wind was a torrent of darkness among the gusty trees, The moon was a ghostly galleon tossed upon cloudy seas, The road was a ribbon of moonlight over the purple moor, And the highwayman came riding— Riding— riding— The highwayman came riding, up to the old inn-door.</p> <p>II</p> <p>He'd a French cocked-hat on his forehead, a bunch of lace at his chin, A coat of the claret velvet, and breeches of brown doe-skin; They fitted with never a wrinkle: his boots were up to the thigh! And he rode with a jewelled twinkle, His pistol butts a-twinkle, His rapier hilt a-twinkle,</p>	<p>My voice is breathy and soft. I keep a low body position. I turn around and move quite slowly keeping low. Slowly moving my arms side to side. I start by the right hand corner (by the inn door) and move in a diagonal path to centre stage.</p> <p>Saying lines more quickly using rushed tone. Holding self relatively tall. Stand with others in triangle and rock back and forth creating a pulse like the beat of horse hooves. “The old in door” – we look back to right hand door to create location.</p> <p>I am standing centre stage and I have a tall strong posture (manly). I use my hands to create my hat and other pieces of costume in the audiences mind.</p> <p>I make my posture tall and strong and raise my arms to create reigns. I ‘ride’ forward and then back and forth across the stage. I stop at ‘ pistol butts’ to point to my gun and do the same</p>

<p>We want the audience to see that the Highwayman is in a rush to get to his beloved. We are acting the scene out quite literally here to help the audience see the developing story line.</p>	<p>under the jewelled sky.</p> <p>III</p> <p>Over the cobbles he clattered and clashed in the dark inn-yard, And he tapped with his whip on the shutters, but all was locked and barred; He whistled a tune to the window, and who should be waiting there But the landlord's black-eyed daughter, Bess, the landlord's daughter, Plaiting a dark red love-knot into her long black hair.</p> <p>IV</p> <p>Removed</p>	<p>with 'rapier'. ON the line 'jewelled sky' we all stop and look up with a mysterious look on our faces</p> <p>I pull on my reins tightly when X says 'Neigh' and gallop off in an upright posture. I 'gallop' fast around the stage to create distance on the way to the 'window'.</p>
<p>We want the audience to feel the connection and love between The Highwayman and Bess, so we are creating a 'Romeo and Juliet' scene with the Highwayman kneeling and looking up lovingly at Bess.</p>	<p>V</p> <p>"One kiss, my bonny sweetheart, I'm after a prize to-night, But I shall be back with the yellow gold before the morning light; Yet, if they press me sharply, and harry me through the day, Then look for me by moonlight, Watch for me by moonlight, I'll come to thee by moonlight, though hell should bar the way."</p> <p>VI</p>	<p>I make my voice deeper here to try and imitate a man. I sound loving towards Bess but make my voice harsher when I talk about them coming for me but soft again when I tell her to look for me by moonlight. I am on one knee and I gaze lovingly at Bess. We both look at the moon as I mention it.</p>
<p>Still trying to create the love and affection.</p>	<p>He rose upright in the stirrups; he scarce could reach her hand, But she loosened her hair i' the casement! His face burnt</p>	<p>I reach for Bess's hand but can't quite make it. I act as if I can smell the perfume on her hair.</p>

<p>We want to add to the tension and panic that Bess is experiencing and hope the audience will feel it too.</p> <p>We are trying to create the effect that this is an hallucination in Y's head. Its like she can hear me but I am not really there.</p>	<p>like a brand As the black cascade of perfume came tumbling over his breast; And he kissed its waves in the moonlight, (Oh, sweet, black waves in the moonlight!) Then he tugged at his rein in the moonlight, and galloped away to the West.</p> <p>PART TWO</p> <p>I</p> <p>He did not come in the dawning; he did not come at noon; And out o' the tawny sunset, before the rise o' the moon, When the road was a gypsy's ribbon, looping the purple moor, A red-coat troop came marching— Marching— marching— King George's men came matching, up to the old inn-door.</p> <p>II</p> <p>X adlibs</p> <p>III</p> <p>We have bound a musket beside you, with the barrel beneath her breast! "Now, keep good watch!"</p>	<p>I say this line in a loving, caring voice that is also a bit sad. I sit on horse, tall posture. Then I pull my reigns and ride off. I use a direct pathway to the other side of the stage.</p> <p>X and I become the redcoats and march back and forward down the side of the stage (direct pathway).</p> <p>X says this</p>
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<p>Create the effect of time dragging on and on. We use voice overlay to try and show this .</p> <p>The Dong Dong is strong to show that this is the point where Bess knows what she must do.</p>	<p><i>Look for me by moonlight; Watch for me by moonlight; I'll come to thee by moonlight, though hell should bar the way!</i></p> <p>IV</p> <p>The minutes crawled on like hours and the hours crawled by like years, (repeat) Till, now, on the stroke of midnight, Cold, on the stroke of midnight, The tip of one finger touched it! The trigger at least was hers!</p> <p>V</p> <p>The tip of one finger touched it; she strove no more for the rest! Up, she stood up to attention, with the barrel beneath her breast, She would not risk their hearing; she would not strive again; For the road lay bare in the moonlight; Blank and bare in the moonlight; And the blood of her veins in the moonlight throbbed to her love's refrain .</p> <p>VI</p> <p>Down the ribbon of moonlight, over the brow of the hill, The highwayman came riding, Riding, riding!</p>	<p>I say this in a sad stage whisper. Neutral posture. I step up to the top right hand corner, looking at the moon, where Y looks too.</p> <p>Tic Tock x4. I sway slowly from side to side and say this. Then I do the ‘Dong Dong’s for midnight</p> <p>I use pathways and gallop down centre stage. I stop just in front of Bess. This works with voice to increase tension.</p>
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<p>We want to highlight her death.</p> <p>I have just lost the love of my life and my intention is to make every one in the audience feel my sorrow.</p> <p>I am trying to show that my grief is too much and I am nearly going mad. Trying to build up that anticipation and urgency again.</p> <p>Similar atmosphere as at start but a bit more playful though, as if we have just told an exciting story and are now saying the final lines and summing up the whole thing. Create a sense of the sea and</p>	<p>VII</p> <p>Then her finger moved in the moonlight,</p> <p>Bang</p> <p>She warned him with her death.</p> <p>VIII</p> <p>He turned; he spurred to the West; he did not know who stood Bowed, with her head o'er the musket, drenched with her own red blood! Not till the dawn he heard it, his face grew grey to hear How Bess, the landlord's daughter, The landlord's black-eyed daughter, Had watched for her love in the moonlight, and died in the darkness there.</p> <p>(Why Bess, Why?)</p> <p>IX</p> <p>Bang</p> <p>And he lay in his blood on the highway, with the bunch of lace at his throat.</p> <p>X</p> <p><i>And still of a winter's night, they say, when the wind is in the trees, When the moon is a ghostly galleon tossed upon cloudy seas, When the road is a ribbon</i></p>	<p>We all turn to look at 'The moon'.</p> <p>X and I say Bang and sharply turn our heads towards Bess. I start to hunch and clutch my stomach to show my sorrow.</p> <p>I say this sadly and change my volume slowly decreasing it. I walk forward hunching over more and more. Gripping my stomach.</p> <p>Pained voice builds to a scream. Tall posture as I ride horse. Gallop in big circle to the back of the stage and then forward down centre stage.</p> <p>I fall suddenly to the ground. I lie sprawled.</p> <p>Voice changes – higher pitch. More mysterious / playful. Similar to one at the beginning so it has a breathiness about it but sounds a bit fuller. As I get up I move my body in swift</p>
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<p>then some sense of the windy road.</p> <p>We want to make the last line mysterious and creepy.</p>	<p><i>of moonlight over the purple moor,</i> <i>A highwayman comes riding—</i> <i>Riding—</i> <i>riding—</i> <i>A highwayman comes riding, up to the old inn-door.</i></p>	<p>flowing movements. We stand in our original formation – a triangle but with me in the front.</p> <p>We all pulse and lean forward. Speak faster and with more intensity. Last line = slow pace and low tone – voice airy. Stop pulsing and turn to face the inn door.</p>
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	Grade Boundary: High Merit																		
2.	<p><i>The student exemplifying the grade is the second to appear on stage, she has long hair and glasses and plays 'Bess.'</i></p> <p>The student is a <i>merit (high)</i> because she has:</p> <ul style="list-style-type: none"> • Applied drama techniques with competence, control and dexterity. Her choices are purposeful and there is a sense of clear crafting. • Sustained her choices and her role with a clear sense of purpose throughout the performance. • Not demonstrated sufficient ability to fully convince or create impact at crucial points such as the window scene. <table border="1"> <thead> <tr> <th><i>Time code</i></th> <th><i>Commentary</i></th> </tr> </thead> <tbody> <tr> <td>7.29</td> <td>Enters but does not 'take control' of the space with sufficient confidence. Her movement is more enclosed and less evocative than the excellence student.</td> </tr> <tr> <td>7.54</td> <td>She uses vocal flexibility to compliment the elegant hand gesture and this supports both control and sense of purpose.</td> </tr> <tr> <td>8.38</td> <td>Controls time as she plaits hair and delivers lines. She communicates the wistful moments of a waiting lover through the confident use of lowered tone, the gentle stroking of her hair as she plaits, and her facial expression.</td> </tr> <tr> <td>8.52-9.06</td> <td>At the moment where there is most tension between the lovers, this student does not demonstrate equal energy with her partner. She does not move into the excellence because she tends to sit and receive the energy. She does not reciprocate the passion, as is indicated in the intention and this undermines the impact of the moment.</td> </tr> <tr> <td>9.40 – 9.52</td> <td>The student demonstrates competence and control in her use of body, movement and breath, to capture the sense of urgency and panic. However, when she speaks the lines she loses this. The tone and pace are too even to match the mood that she is trying to create. This weakens the impact that would be required for the excellence grade.</td> </tr> <tr> <td>10.02 – 10.20</td> <td>Movement backwards and use of crescendo communicates sense of panic and fear skilfully.</td> </tr> <tr> <td>11.00- 11.15 11.52-12.02</td> <td>Voice supports the desperation of Bess. The student uses tone and emphasis with skill to match the mood and intention.</td> </tr> <tr> <td></td> <td>She is a high merit because she involves herself in the internal journey of the piece, demonstrating competence and control in her use of techniques. There are glimpses of impact but these are not sufficient to confirm achievement at a higher level. She does not consistently convince us of the passion between the lovers through her use of techniques.</td> </tr> </tbody> </table>	<i>Time code</i>	<i>Commentary</i>	7.29	Enters but does not 'take control' of the space with sufficient confidence. Her movement is more enclosed and less evocative than the excellence student.	7.54	She uses vocal flexibility to compliment the elegant hand gesture and this supports both control and sense of purpose.	8.38	Controls time as she plaits hair and delivers lines. She communicates the wistful moments of a waiting lover through the confident use of lowered tone, the gentle stroking of her hair as she plaits, and her facial expression.	8.52-9.06	At the moment where there is most tension between the lovers, this student does not demonstrate equal energy with her partner. She does not move into the excellence because she tends to sit and receive the energy. She does not reciprocate the passion, as is indicated in the intention and this undermines the impact of the moment.	9.40 – 9.52	The student demonstrates competence and control in her use of body, movement and breath, to capture the sense of urgency and panic. However, when she speaks the lines she loses this. The tone and pace are too even to match the mood that she is trying to create. This weakens the impact that would be required for the excellence grade.	10.02 – 10.20	Movement backwards and use of crescendo communicates sense of panic and fear skilfully.	11.00- 11.15 11.52-12.02	Voice supports the desperation of Bess. The student uses tone and emphasis with skill to match the mood and intention.		She is a high merit because she involves herself in the internal journey of the piece, demonstrating competence and control in her use of techniques. There are glimpses of impact but these are not sufficient to confirm achievement at a higher level. She does not consistently convince us of the passion between the lovers through her use of techniques.
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AS90006

Level 1

Apply drama techniques in a dramatic context

High Merit student

We have decided to focus on 'The Highwayman' and treat it like we are telling a spooky story. We decided to trim it down and just focus on the love story between the Highwayman and Bess. We want the audience to get a sense that this love is so strong that it would survive beyond death. That it would go on forever. So there is a magical, spiritual feeling that we will try and create.

One of the things we have decided we really want to do is create a picture for the audience of what the night is like because this will add to the magical quality of the story. There is a lot of description about the night and we thought it was important to draw this out and create a sense of atmosphere.

I am going to be Bess. I want to show how beautiful and brave she is. She defies the soldiers and sacrifices herself to save her lover. I want the audience to feel my fear and to feel sorry for me as I am faced with an impossible choice.

We are going to use the first and last parts as 'book ends' and have them very similar to each other so that it comes back to the feeling that we are telling the audience a thrilling ghost story.

AS90006

Level 1

Apply drama techniques in a dramatic context

High Merit student

Intention	Poem – edited for performance	Techniques
<p>We want to create a mysterious, ghostly feel and help the audience get a sense of the mystical quality of our performance.</p> <p>We want to show that the highwayman is riding hard to be with his beloved.</p> <p>We want to help the audience to ‘see’ the Highwayman. We want people to understand that he is brave and sure of himself.</p>	<p><u>Alfred Noyes</u> (1880-1958)</p> <p>The Highwayman</p> <p>PART ONE</p> <p>I</p> <p>THE wind was a torrent of darkness among the gusty trees, The moon was a ghostly galleon tossed upon cloudy seas, The road was a ribbon of moonlight over the purple moor, And the highwayman came riding— Riding— riding— The highwayman came riding, up to the old inn-door.</p> <p>II</p> <p>He'd a French cocked-hat on his forehead, a bunch of lace at his chin, A coat of the claret velvet, and breeches of brown doe-skin; They fitted with never a wrinkle: his boots were up to the thigh! And he rode with a jewelled twinkle,</p>	<p>I begin by making breathy whistling noises</p> <p>I enter and sway like the galleon, my arms move loosely.</p> <p>We stand in a triangle and pulse forwards and back like we are riding a horse. I use an intense strong voice to emphasise the words.</p> <p>I sweep across X’s head and around her neck showing the clothing I am mentioning. My voice is confident and clear.</p> <p>We watch the highwayman ride across the stage and</p>

<p>We want the audience to see how in love Bess and the Highwayman are. That they are really soul mates. This sets the romance up for later in the piece where the two souls cannot be parted.</p>	<p style="text-align: center;">His pistol butts a-twinkle, His rapier hilt a-twinkle, under the jewelled sky.</p> <p style="text-align: center;">III</p> <p>Over the cobbles he clattered and clashed in the dark inn-yard, And he tapped with his whip on the shutters, but all was locked and barred; He whistled a tune to the window, and who should be waiting there But the landlord's black- eyed daughter, Bess, the landlord's daughter, Plaiting a dark red love- knot into her long black hair.</p> <p style="text-align: center;">IV</p> <p style="text-align: center;">Removed</p> <p style="text-align: center;">V</p> <p>"One kiss, my bonny sweetheart, I'm after a prize to-night, But I shall be back with the yellow gold before the morning light; Yet, if they press me sharply, and harry me through the day, Then look for me by moonlight, Watch for me by moonlight, I'll come to thee by moonlight, though hell should bar the way."</p>	<p>describe his actions in a ringing , magical voice. On 'the jewelled sky' we look up to the 'moon' to create a sense of twinkling night time skies.</p> <p>I move to the stairs and plait my hair to show that I am waiting for my lover.</p> <p>I use a deep rich voice to make myself sound romantic and gentle and in love. I say the word 'Bess' with extra emphasis, like it is the Highwayman, in love, saying it. I stretch out the word 'long' to emphasise how desirable it is.</p> <p>I lean towards X and don't break eye contact. We are in love.</p>
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<p>I am worried that the highwayman is coming and nervous that I am about to kill myself.</p>	<p style="color: red;">X adlibs</p> <p>III</p> <p>We have bound a musket beside you, with the barrel beneath her breast! "Now, keep good watch!"</p> <p style="text-align: center;"><i>Look for me by moonlight; Watch for me by moonlight; I'll come to thee by moonlight, though hell should bar the way!</i></p> <p>IV</p> <p>The minutes crawled on like hours and the hours crawled by like years, (repeat) Till, now, on the stroke of midnight, Cold, on the stroke of midnight, The tip of one finger touched it! The trigger at least was hers!</p> <p>V</p> <p>The tip of one finger touched it; she strove no more for the rest! Up, she stood up to attention, with the barrel beneath her breast, She would not risk their hearing; she would not strive again; For the road lay bare in</p>	<p>I say this loud over the ticking of the clock and the whispering of X. This adds tension and seems like time drags</p> <p>My voice sounds worried</p>
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	<p>the moonlight; Blank and bare in the moonlight; And the blood of her veins in the moonlight throbbed to her love's refrain .</p> <p>VI</p> <p>Had they heard it</p> <p>The horse hooves ringing clear in the distance:</p> <p>Where they deaf that they did not hear</p> <p>Down the ribbon of moonlight, over the brow of the hill, The highwayman came riding, riding, Riding, riding!</p> <p>VII</p> <p>Then her finger moved in the moonlight,</p> <p>Bang</p> <p>She warned him with her death.</p> <p>VIII</p> <p>He turned; he spurred to the West; he did not know who stood Bowed, with her head o'er the musket, drenched with her own red blood! Not till the dawn he heard it, his face grew grey</p>	<p>and I lean forward to create anticipation.</p> <p>I face the 'moon' – repeat use of magical symbol</p> <p>I collapse to the ground – dead.</p>
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<p>We are building the tension like we are telling the ghost story. We are 'enjoying' telling the spooky bit.</p>	<p>to hear How Bess, the landlord's daughter, The landlord's black-eyed daughter, Had watched for her love in the moonlight, and died in the darkness there.</p> <p>(Why Bess, Why?)</p> <p>IX</p> <p>Bang</p> <p>And he lay in his blood on the highway, with the bunch of lace at his throat.</p> <p style="text-align: center;">* * *</p> <p>* * * *</p> <p>X</p> <p><i>And still of a winter's night, they say, when the wind is in the trees,</i> <i>When the moon is a ghostly galleon tossed upon cloudy seas,</i> <i>When the road is a ribbon of moonlight over the purple moor,</i> <i>A highwayman comes riding—</i> <i>Riding—</i> <i>riding—</i> <i>A highwayman comes riding, up to the old inn-door.</i></p>	<p>We all stand in a triangle. I am at the side of the stairs. My voice is 'ghostly' as I say the second line. We sway and toss like the sea.</p> <p>Speak faster. We pulse again</p> <p>We all freeze and X says last line.</p>
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	Grade Boundary: Low Merit	
3.	<p><i>The student that exemplifies the grade begins standing on the box upstage left.</i></p> <p>This student is a Merit (low) because she has:</p> <ul style="list-style-type: none"> • Applied appropriate techniques together in a performance. • Demonstrated sufficient competence, control and a sense of purpose in performance for the merit grade. • Not consistently sustained the application of techniques in a manner that supports the intention as stated. The quality of the competence and control within the application of techniques varies within the performance, impacting on the security of the merit grade. 	
	<i>Time code</i>	<i>Commentary</i>
	0.30	The student starts well vocally but tends to sway and is quite feminine in her movements for this particular male role. Demonstrates that she has not considered the use of the space by talking across the back rather than using the whole of the stage. This does not demonstrate awareness of the placement of the audience in the use of the techniques.
	0.47	Facial expression is well in keeping with the intention to motivate and enhance the view of war as exciting.
	1.08	With her arms at her side, the student continues to sway and does not convey the role of a male recruitment officer well. There is no sense that she winds the crowd up. This limits the quality of her use of body in this role. She does raise her voice and punch the air towards the end of the piece and this is consistent with her intention.
	2.27	Flicks hair out of face – inconsistent with ‘drunk with fatigue.’
	2.34	Competent and controlled use of techniques with a clear sense of purpose that communicates the transition of the role to that of a ‘chorus girl.’
	3.08	Transition to the horrors of the war well supported through use voice, slow motion and neutral face/sad eyes.
	3.19 – 3.47	The transition to the ‘gas, gas’ does not bring out the horror of war. She seems more excited than terrified. Throughout this section where a soldier dies in the gas, the student seems to be disengaged from the horror of the situation and appears to ‘do the Choreography’ rather than creating the moment. This weakens the merit grade and places the work at the borderline with achievement.
	4.35 – 5.00	Once again the student misses an opportunity to draw out her intention for the piece. She does not support the communication of the horrors of war. Her face and body remain essentially neutral.
	5.20 – 5.30	Student shows strength supported by stance. This indicates competence, control and a sense of purpose.
	6.20 – 6.36	Student reinforces the sadness of the situation through her control of volume, pace and timing.

AS90006

Level 1

Apply drama techniques in a dramatic context

Low Merit student

We are performing the poem 'Dulce et decorum est'. My group want to portray the feelings of shock horror and disgust that struck us when we read the poem.

We want to take the audience on a journey back to war time. We want to compare the glamorous idea of war and recruitment with what it was really like.

We saw the poem to be a trigger for the involved public to see how unjustifiable the deaths and the happenings that occur during wartime are.

We want to play on the falseness of those setting up the propaganda. Our main goal is to create an image of the real war and the real soldiers who are not just plaques on a monument.

I play a number of different roles including the recruiter and a soldier. It is the First World War and we go from a London street corner to the battle field. Our performance moves from the excitement of joining the army to the point where the men are dying on the battlefield.

Character motivation:

Recruiter – I want to persuade young men to go to war.

Soldier- I want to stay alive and get my friends through the war too.

Overall – I want the audience to understand how awful and shocking the experience of the soldier on the battle field was. I want people to understand that those who say war is great are liars.

AS90006

Level 1

Apply drama techniques in a dramatic context

Low Merit student

Intention	Text	Techniques
<p>To set the scene of the inspiration and uplifting glorious recruitment</p>	<p>DULCE ET DECORUM EST</p> <p>Opening speech (We want you for the British Army)</p>	<p>Beckoning to recruits, pointing and singling out each one. Punching the air. Always doing something. Fast. Full of energy. Standing on block above others. Loud volume, 'uplifting' tone with very clear pronunciation.</p>
<p>To show contrast between high spirits on home soil and low ones in the actual war.</p> <p>To show loss and sickness in ranks, ugliness of trench life.</p>	<p>Bent double, like old beggars under sacks, Knock-kneed, coughing like hags, we cursed through sludge, Till on the haunting flares we turned our backs And towards our distant rest³ began to trudge(chorus of Dulce et Decorum est)</p>	<p>Arms move down during twist around as body doubles over. Slow movements, downtrodden tone, low pitch. Slow pace. Spiral pathway on the spot.</p>
<p>Create an image of forced dependence and sad acceptance between the soldiers.</p> <p>To show entire motive behind troops is a lie</p> <p>Reinforce the exhaustion and idea of marching asleep</p>	<p>Men marched asleep. Many had lost their boots. But limped on, blood-shod. All went lame; all blind; Drunk with fatigue; deaf even to the hoots Of tired, outstripped Five-Nines that dropped behind.</p>	<p>Coughing, staggering movements, eyes on ground until 'sludge'. Walk heavily across stage, resting on each other. Trudging Say chorus as trudge towards back of stage. Say in round Limp, stagger, look to the sky with horrified face. Stagger on</p>
<p>To show glorified romantic idea of war back home</p>	<p>Goodbye song fast</p>	<p>Posey gestures including bobs, snaps, jazz hands. Face paced and high pitched. High energy</p>
<p>To show what war really is</p>	<p>Goodbye song slow</p>	<p>Straighten up after being bent, slow concentrated cautious use of energy. Off key singing, slow, pace haunting tone.</p>
<p>Fear, awkwardness, desperation</p>	<p>Gas! Gas! Quick, boys! –</p>	<p>I notice it first and warn everyone. Fast, panic frantic. Mime lifting a helmet. Head</p>

<p>Keep focus on floundering man – horror of watching a friend die.</p> <p>Confront the audience. Reinforce the false belief of a glory filled death and the truth of war.</p> <p>To chill audience</p>	<p>An ecstasy of fumbling, Fitting the clumsy helmets just in time; But someone still was yelling out and stumbling, And flound'ring like a man in fire or lime . . . Dim, through the misty panes and thick green light, As under a green sea, I saw him drowning. In all my dreams, before my helpless sight, He plunges at me, guttering, choking, drowning.</p> <p>If in some smothering dreams you too could pace Behind the wagon that we flung him in, And watch the white eyes writhing in his face, His hanging face, like a devil's sick of sin; If you could hear, at every jolt, the blood Come gargling from the froth-corrupted lungs, Obscene as cancer, bitter as the cud Of vile, incurable sores on innocent tongues, My friend, you would not tell with such high zest To children ardent for some desperate glory, The old Lie; Dulce et Decorum est Pro patria mori.</p>	<p>snaps to dying soldier.</p> <p>Eye contact on dying soldier, standing round her.</p> <p>Head snaps up to look at audience. Repeat Goodbye - quietly off key etc.</p> <p>Knock down X til she is on floor to show night mare effect</p> <p>Carry 'body' to bench</p> <p>Repeat, build volume and intensity</p> <p>Same</p>
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	Grade Boundary: High Achieved	
4.	<p><i>The student that exemplifies the grade begins sitting on stage left, polishing her boots. She also plays Maggie – the showgirl.</i></p> <p>This student is an <i>Achieved (high)</i> because she has:</p> <ul style="list-style-type: none"> • Demonstrated the appropriate use of techniques together in a performance. • Shown moments of competence and control, as required by the merit grade. • Undermined the sense of purpose in her roles through the repetitive and unevenly sustained use of techniques. This worked against the merit grade and confined the result to Achieved. • Not shown sufficient dexterity in her use of drama techniques to fully support the intention of the dramatic context throughout the performance at merit level. • Missed opportunities to support the intention of the performance through purposeful use of techniques. 	
	<i>Time code</i>	<i>Commentary</i>
		Overall this student shows the potential to move into Merit but this is hampered by some of the choices of technique to demonstrate role. Her light voice and inconsistent use of body and movement to demonstrate the masculine role pull this down to the high achieved.
		This performance demonstrates greater focus and energy than the example for low achieved.
	20.22	A credible start. The student sits like a man and cleans her boots with spit and polish. Before she speaks it is clear she is playing a more masculine character. This adds the competence and control of the merit grade.
	20.38	Credibility as masculine character is lost when she stands in a feminine posture with a feminine sweet smile. Throughout this sequence she undermines the role through the apprehensive pulling in of the lips and flickering gaze. This prevents the student from reaching the merit grade.
	21.04	Good energy and credibility in the clambering over the parapet supports the intention of the dramatic context and moves towards competence. Focussed energy and a sense of control of the convention of freeze frame. Voice supports the dark scene that is being communicated.
	22. 10	Moves with pattering little feet that lose the masculinity of the role.
	22. 21	Voice is too light and feminine to support role.
	22.40	Body and voice used to create sense of crescendo. Competent and controlled.
	23.03	Role of stereotypical show girl is initially credible but does not develop. Movements become repetitive and a sense of purpose is weakened.
	26.43	The student's vocal delivery is marred by artificial phrasing at points. Here the student also demonstrates an absence of vocal colour that would develop the image she is communicating. While this is planned, it does little to support her intention at this moment.

AS90006

Level 1

Apply drama techniques in a dramatic context

High Achieved Student

Our group chose Dulce et Decorum Est, by Wilfred Owen. We will also use some words from the poem 'Disabled', also by Wilfred Owen.

We want our script to show the sadness and ugliness of war. We want it to show that when a boy enlists as a soldier he belongs to the war- he loses his old identity and his old life.

We want to create a sad, sombre, depressing mood. We are going to contrast the old life with the new to create tension. So we will set our scene 'at home' and in the trenches in World War One.

I will be a soldier and will try and show the sadness of death and war. I will also be the show girl who tempts boys into joining up. She covers up the ugliness of what will really happen. She also provides the memory to soldier as soldier dies. This shows his old life which was happy compared to the war.

AS90006

Level 1

Apply drama techniques in a dramatic context

High Achieved student

Intention	Text	Techniques
<p>Set the scene</p> <p>To show that movement is difficult and to show the sadness and ugliness.</p> <p>To show how tired we are.</p>	<p>DULCE ET DECORUM EST</p> <p>Bent double, like old beggars under sacks, Knock-kneed, coughing like hags, we cursed through sludge, Till on the haunting flares we turned our backs And towards our distant rest began to trudge. Men marched asleep. Many had lost their boots But limped on, blood-shod. All went lame; all blind; Drunk with fatigue; deaf even to the hoots Of tired, outstripped Five-Nines that dropped behind.</p> <p>Gas! Gas! Quick, boys! – An ecstasy of fumbling, Fitting the clumsy helmets just in time; But someone still was yelling out and stumbling, And flound'ring like a man in fire or lime . . . Dim, through the misty panes and thick green light, As under a green sea, I saw him drowning. In all my dreams, before my helpless sight, He plunges at me, guttering, choking, drowning.</p>	<p>Cleaning my boots as Officer gets orders</p> <p>‘Fall in’’ and then charge over the top of the trenches, shouting. Freeze Frame like we are charging with bayonets.</p> <p>Slow croaky soft voice, slumped and bent over. Move downstage centre</p> <p>Move across stage</p> <p>Look up to face audience – shows haven’t heard noise behind us.</p> <p>Scared expression, higher pitch to show scared, running frantically</p> <p>Get helmet on and turn to centre to watch X</p>
<p>Want to show fear</p>		<p>Repetition</p>
<p>Shows the memory will not go away</p>		
<p>Shows soldiers have other lives that are left behind. Young men are enticed by the showgirl the same way</p>	<p>‘Yus sur I do my Dooty every day sur, I ‘ve sent many a young man out to the front wit a picture of me close to his art though sometimes I get a little teary when I think</p>	<p>Accent shows character is</p>

<p>they are enticed by the glamour of war.</p>	<p>about where they're going, leaving their wives and kids and fiancés. I know how they feel'</p>	<p>common – a tart. Sit upright / legs crossed</p>
<p>Double meaning what would they 'get' if they go to war – death.</p>	<p>Yes sir, never let it be said that Meggie Fisher don't do her dooty for Mother England, now if you'll excuse me sir, its time for my show.</p>	<p>Shimmying, loud and suggestive.</p>
<p>Shows that war is brutal and ugly</p>	<p>Come on boys, come and get it.</p>	<p>Sit on box and wave good bye – sad voice and expression.</p>
<p>Message is that war is not glorious but ugly</p>	<p>Sludge, trudge, bloodshot, drunk, deaf.</p> <p>If in some smothering dreams you too could pace Behind the wagon that we flung him in, And watch the white eyes writhing in his face, His hanging face, like a devil's sick of sin; If you could hear, at every jolt, the blood Come gargling from the froth-corrupted lungs, Obscene as cancer, bitter as the cud Of vile, incurable sores on innocent tongues, My friend, you would not tell with such high zest</p> <p>Dulce et decorum est (rep)</p> <p>To children ardent for some desperate glory, The old Lie; Dulce et Decorum est</p>	<p>Blank expression, bland normal voice. Swaying</p> <p>Childlike voice – swinging</p>

	Pro patria mori.	arms and legs Upright, Normal.
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	Grade Boundary: Low Achieved	
5.	<p><i>The student that exemplifies the grade stands at the end of the line in the opening scene. She has light brown hair, tied back off her face.</i></p> <p>This student is <i>Achieved (low)</i> because:</p> <ul style="list-style-type: none"> • She demonstrates the application of drama techniques in a manner that is appropriate to the stated intention. • She has used the techniques together at specific instances in the performance but has not done this consistently. Frequently her voice is not supported by facial expression or use of physical energy. • She does not work against the intention of the dramatic context but does not actively support and advance it with particular energy either. 	
	<i>Time Code</i>	<i>Commentary</i>
		The student begins the performance with low energy and little evident sense of role. She tends to follow the lead of others, which suggests that she does not have a clear sense of purpose. Her performance does not fully support her intention that she is 'carried away by the excitement of the rally' but she does use appropriate techniques to suggest role and situation.
	0.57	The student uses facial expression, gesture, body and eye contact to clearly support the idea that she does not want to be seen as a coward. This is consistent with appropriate use of techniques and allows her to support the intention of the performance ('I feel embarrassed and nervous in case people think I am a coward').
	1.28	'Dulce et decorum est.' Here her focus drops and she 'does' the actions with little sense of the energy and excitement of the rally. Thus she does not sustain her intention to be 'carried away by the excitement of the rally.'
	1.38	Here the student refers to other actors for the lead in the performance and this undermines a sense of purpose in her performance. She does not demonstrate independence in her application of techniques and does not use the techniques 'together' appropriately because she is too busy watching what she will do next.
	2.43	Appropriate techniques are used together to fulfil the choreography and performance of the song. However, there is no sense of the role she is communicating at this time. She is not a chorus girl, singing to the boys, and thus she does not support the intention of the piece at this point.
	4.07	'In all my dreams.' Here the student uses appropriate vocal tone including emphasis to build and tension the energy, while using her body to reinforce the 'plunges.'
	5.10	'Obscene as cancer.' The student delivers this line with a neutral face and without the vocal colour that might indicate her horror or despair. This again undermines her ability to use techniques 'together' in performance.
	6.18	The student lays herself on the floor neatly as she dies. She does sustain the choreography but does not sustain the situation/action. The sense of purpose is lacking in this move and it is not performed with dexterity.
		Generally, this student uses some appropriate techniques together to communicate situation and action. However, her communication of role is weak. She tends to carry out the actions of the performance rather than communicate a sense of purpose in role. Her energy is low and she is often following the lead of others. She does not sustain some of her choices but, overall, she supports the intention of the dramatic context. Her performance is somewhat stiff and her use of facial expression is limited.

		<p>This student lacks a sufficient control of mannerisms like facial expression.</p> <p>Although this student shows some competent use of body and movement, there is little credibility in the role and situation. Consequently there is limited evidence to support the link between the use of techniques and her statement of context. This weakens the appropriateness of her choices and, combined with her inconsistent ability to use techniques 'together', this has resulted in the Low Achievement grade.</p>
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AS90006

Level 1

Apply drama techniques in a dramatic context

Low Achieved student

We are doing 'Dulce et Decorum est'. We really like the way this poem makes people think about the bad side of war and how it is sometimes glossed over. We want to make our piece show how horrible war really is despite how much people might say it is glorious. We decided we would do this by following some characters from the time when they are inspired to go to war until they are finally all killed. We want to do this in a way that would make people think it was about any body, any time and so we haven't named our characters or even stayed in the same character all of the time. At different times in the play I was a soldier and a gas victim as well as a girl singing songs to the soldiers as they leave for war. We want to show how revolting it was in the war and how it was muddy and cold and how everyone was just exhausted. We want to show that it was nothing like what was described at the beginning.

AS90006

Level 1

Apply drama techniques in a dramatic context

Low Achieved student

Motivation	Text	Blocking
I am carried away by the excitement of the rally until XX points to me. Then I feel embarrassed and nervous in case people think I am a coward.	DULCE ET DECORUM EST <i>XX is talking to us from the rostra like a guy who is recruiting for the army and we will get all excited.</i> <i>XX says dulce et decorum est. We repeat it and punch the air</i>	Along back Yeah! Punch the air Nod and agree lots
This shows we are excited to go to war. We are exhausted	Bent double, like old beggars under sacks, Knock-kneed, coughing like hags, we cursed through sludge, Till on the haunting flares we turned our backs And towards our distant rest began to trudge. Men marched asleep. Many had lost their boots But limped on, blood-shod. All went lame; all blind; Drunk with fatigue; deaf even to the hoots Of tired, outstripped Five-Nines that dropped behind. <i>We sing 'good byeeee'</i>	Slo mo hunch over in a line Whisper ' dulce et decorum est' Canon
We want to look like cute girls saying goodbye	Gas! Gas! Quick, boys! – An ecstasy of fumbling, Fitting the clumsy helmets just in time; But someone still was yelling out and stumbling, And flound'ring like a man in fire or lime . . . Dim, through the misty panes and thick green light,	Bob up and down, look cute We scramble to get masks on. Stand in diamond
Panic and fear	As under a green sea, I saw him drowning. In all my dreams, before my helpless sight, He plunges at me, guttering, choking, drowning.	X dies
I die	If in some smothering dreams you too could pace Behind the wagon that we flung him in, And watch the white eyes writhing in his face,	Repeat and sound scared Others push me down
I am thrown on a wagon	His hanging face, like a devil's sick of sin; If you could hear, at every jolt, the blood Come gargling from the froth-corrupted	Lie on box like I am dead

	<p>lungs, Obscene as cancer, bitter as the cud Of vile, incurable sores on innocent tongues, My friend, you would not tell with such high zest To children ardent for some desperate glory, The old Lie; Dulce et Decorum est Pro patria mori.</p> <p>X calls 'attention' and we become soldiers. 2 face each way and we march off. The we march from side to side singing... One at a time, we die. I die third</p>	<p>They lift me up and I say this 'cos it talks about what my death was like. stand in diamond. Last line in chorus.</p> <p>March like a soldier Fall to the ground, dead.</p>
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