

CBA 1 - STORYTELLING USING MYTH

TASK

The student imaginatively reworks the myth of Cupid and Psyche, telling the well-known story from the perspective of Psyche, through the medium of a theatrical script.

FORMAT

Theatre script.

TITLE

'Cupid and Psyche'

TEACHING AND LEARNING

For CBA1 Storytelling using myth, students develop their storytelling abilities and learn how to bring an idea from concept to realisation by engaging creatively with the concept of myth in any approach or format, or combination of same, of their choosing.

The myth can be presented in a modern context, or in the context of the ancient world, but must adhere to the conventions and techniques of writing a myth as explored in the classroom.

Through this Classroom-Based Assessment, students will explore:

- the benefits and purposes of using myth as a form of storytelling
- the key features of a well-told myth
- how to develop a myth and prepare it for an audience
- how to develop and refine their storytelling ability through the medium of myth.



INTRODUCTION

These exemplars are drawn from work completed by 2nd year students from different schools over a three-week period. The annotations provided for each exemplar refer to the three sets of Features of Quality set out in the Assessment Guidelines for each level of achievement (*Exceptional*, *Above expectations*, *In line with expectations*).

SAMPLE 3: CUPID AND PSYCHE

This piece is a reworking of the myth of Cupid and Psyche, which explores how the two lovers must overcome various obstacles to their love before their ultimate union in marriage. In this version, the story is reimagined from the perspective of Psyche and is told through the medium of a theatrical script, incorporating elements of the musical theatre form and adapting various settings.

EVIDENCE OF WORK

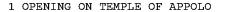
psyche and cupid

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written by

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DAD (TO APOLLO)

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Dear gods, Please may you help me and my family. You see my daughter psyche is cursed with the gift of beauty all those whom come nearer her are threatened by her beauty, looks and charm; no man will ever come to love her this way and she will be alone for ever!

APPOLO

Son we acknowledge the pain this is putting your family through! as much as on your daughter psyche as she is the only mortal woman who could ever compare to the gods just by looks alone !what I am going to recommend is that you bring your daughter up to the top of a cliff and leave her there .Do not tell her what is going on; once you leave her there you must leave in order for this to work.But know the gods and I will look after her from there!

2.PSYCHE AT HOME ALONE IN HOUSE SITTING ON HER BED LOOKING OUT HER WINDOW

Dad walks into her room

DAD

Have u been sitting here all day

Psyche showing a face clearly saying that she had

DAD (CONT'D)

Come on dear! Let's go out ;maybe we will find you a nice man how about that?

Psyche following her dad out the door ; they mumble to each other while moving on a turn table until a set piece of a mountain is brought out on tracks .They go up on to the mountain piece stand there and looks out at the audience

They give each other a meaningful look

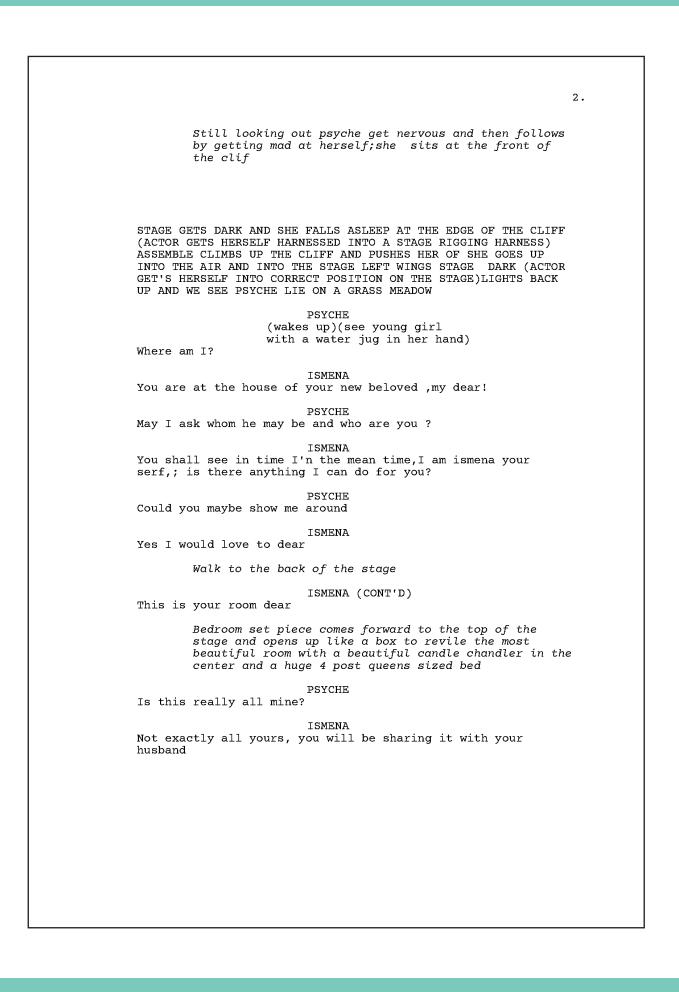
DAD (CONT'D)

I have to go now ,but you stay here! I love you; be safe,be brave. don't look back something is gonna happen but you will be loved !

She walks onto the mountain. Doesn't look back

PSYCHE

DAD.... WAIT FOR ME !!!WHY ARE YOU LEAVING ME HERE DAD?!!!

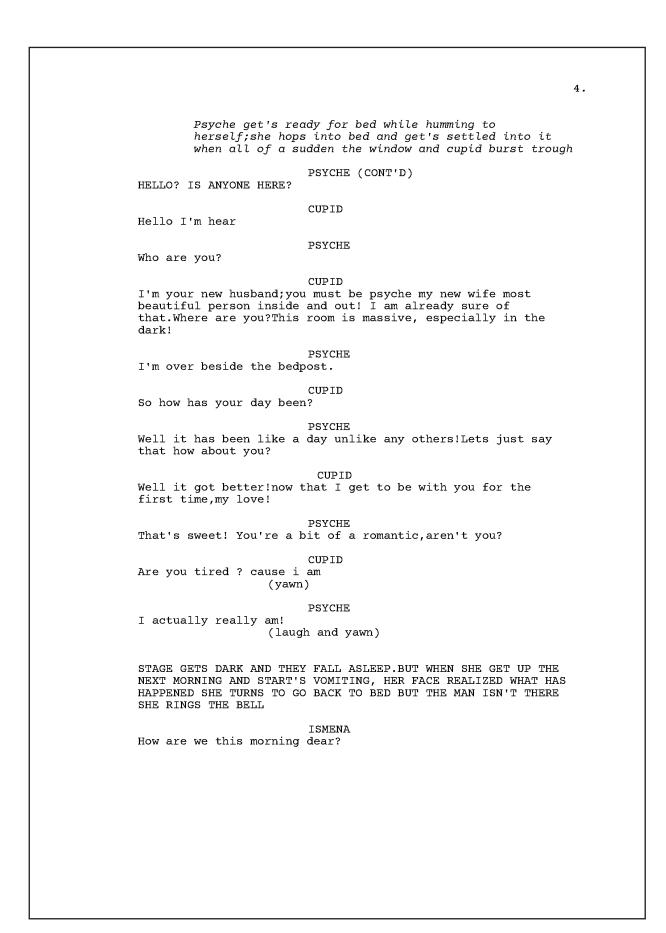


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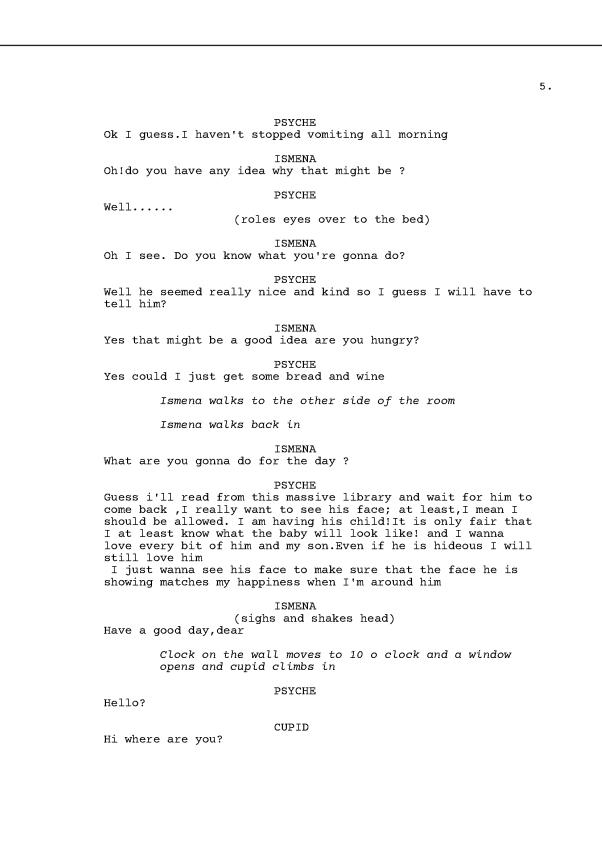
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6. PSYCHE I over here. How was your day? CUPID I couldn't stop thinking about you! PSYCHE Same CUPID I'm so tiread though PSYCHE Me too They both hop into bed and chat and fall asleep until the clock hits 12 and wakes Psyche up .She slips into the bathroom and lights a single candle PSYCHE (CONT'D) If I walk through that door would it be a mistake! This should not be such a hard decision to make; after all it just a door I have walked through tones of them before then why am I so unsure? do I even want to know? on the count of three let just go for it She takes a deep breath and walks in with a single lit candle she walk over to the bed; at get a quick glance at cupid wings and jumps back scaring cupid and spilling wax all over him waking him up CUPID What are u doing?!! I thought they told you to never do this!! He get out of bed and fly's out the window PSYCHE (singing) THAT BOY JUST THERE I SEE FEEL EVERYWHERE I GO HE SMILES, I STARE HAS THIS BEEN TURNED INTO MORE I JUST DON'T KNOW DON'T BE STUPID. TOLD MYSELF A MILLION TIMES BEFORE NO. DON'T BE FOOLISH. HE IS NOT YOUR KIND AND YOU'RE JUST. OUT OF YOUR HEAD IF YOU THINK THAT THIS EVER COULD BE YOU'RE DREAMING GO BACK TO BED, YOU'RE OUT OF YOUR HEAD THINGS LIKE HIM DON'T HAPPEN [PSYCHE AND CUPID] ON DIFFERENT SIDES OF A WALL

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7. AND YOU'RE JUST... OUT OF YOUR HEAD IF YOU THINK THAT THIS EVER COULD BE YOU'RE DREAMING GO BACK TO BED, YOU'RE OUT OF YOUR HEAD [PHYSCE] BUT I LOVE HIM EVER SO

TEACHER ANNOTATIONS

This piece is a creative and well-developed telling of the story but with an imaginative focus on the perspective of Psyche. The retelling retains the mystery and strangeness of the gods and the divine in the eyes of mortals. The atmosphere of the script if other worldly, even eerie, yet the characters and their interactions continue to emphasise the central theme of love.

The conventions and techniques of storytelling displayed quite well. The piece introduces a new character (a maidservant named Ismena) to create dialogue when Cupid is not present. We also see the transportation of Psyche into an alternate world, Cupid's palace. There is a notable reference to stage mechanics in representing the winds of Zephyr, and a nice suggestion of the use of a turntable to facilitate the final journey of father and daughter and their intimate conversation before parting.

Other techniques invoked in the work include the use of humorous dialogue and the contrasting of light-hearted playfulness with mystery and change in tone for dramatic moments, for example, the father leaving his daughter on the cliff; and Cupid's flight. The intimate tone of the conversation between father and child at their parting is well-conceived.

The Psyche - Ismena interaction is notable feature. It invokes gender stereotypes in Greek tragedy, acknowledging women as voiceless, downtrodden, unrepresented. Some polishing or refinement is desirable in the structure and dialogue, but the achievements here are impressive.

OVERALL JUDGEMENT:



Above expectations