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Examiners' Report
June 2011

GCE Drama 6DR04 01

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Introduction

This is the second full series of this specification and therefore the second time that candidates have been entered for this unit. Sample Assessment Materials - in the form of an examination booklet and mark scheme - have been available since 2007 and there have been numerous opportunities to attend training events specifically designed to explore the demands of the unit in relation to published materials and expectations of candidates in the examination. The Examiners' Report from 2010 is still available on the edexcel website and forms part of the support material available to centres.

Candidates sit an examination during which they respond to focus questions around the chosen text for Sections A and B and the live theatre experience for Section C.

The choice of text for Sections A and B remains the same for the life of the specification - **Lysistrata** or **Doctor Faustus** or **Woyzeck** - and candidates respond to the chosen text from the viewpoint of a director preparing a production of the play.

Section A is about rehearsal with an extract from the chosen text to focus responses, Section B is about bringing the text to life for an audience in performance.

For Section C, candidates respond to a live production of a play, originally written and performed in one of the other stated time periods for this unit. Candidates view the production as an informed member of the audience and need to recognise the historical context of the original performance of the play in order to access the higher levels of marks in the examination.

Historical Context is a key feature of this unit, particularly with reference to responses in Section B and Section C. Candidates who are not able to demonstrate an understanding of the historical context of the text explored or of the live production seen will not be able to access the higher bands of marks.

There is an expectation from examiners that candidates have prepared for the examination. Annotated copies of the chosen text and Evaluation Notes to support Section C responses are taken into the examination room and used to support responses offered in the answer booklet. The demands of the unit are therefore around candidates responding to the specifics of the questions, designed to help them to focus responses, rather than offering a generalised overview based too closely on the material that has been pre-prepared. The published mark scheme indicates where examiners make decisions around responses that read too much as if they have been lifted straight from notes.

In this second series of the examination, there is clear evidence that a large number of candidates has been well-prepared for the demands of this unit, particularly when looking for evidence of connecting to the historical context and concepts in Section B that actually make both artistic and historical sense. The popularity of texts is very much the same as it was in 2010, with *Lysistrata* by far the most popular, followed by *Woyzeck* and then *Doctor Faustus*. There was more evidence this year of candidates offering responses to *Lysistrata* being able to offer a considered approach to a production that demonstrates an understanding of the play's original performance context. There were far fewer examples of inappropriate concepts reported by examiners. There is much more in the historical context of *Lysistrata* than, for example, rivalry between neighbouring schools, WAGS of rival football teams, or, indeed, the world of Barbie and Ken. Those who recognised that '*Lysistrata*' is not just '*Carry on up the Acropolis*' and were able to clearly reference the political context of the play were more able to access the higher bands of marks.

For all three texts the vast majority of candidates offered updated contexts for productions and, with a few notable exceptions, these were successfully explored in the responses and offered opportunities for candidates to make the necessary connections.

In Section A, across all three texts, examiners report a mixed response this year, with large numbers of candidates not able to respond to the specifics of the extract with rehearsal strategies that were appropriate. There appeared to be a lack of understanding of the purpose of rehearsal from some candidates, with the responses lifted straight from the annotated texts without due reference to the demands of the question. Some candidates were not able to convince that the chosen techniques were appropriate for the response. Part c) responses, from a number of candidates became descriptions of performance intent rather than strategies for exploring non-verbal communication.

In Section B, across all three texts where candidates were not able to access marks above Level 3, this was primarily due to there being no connection made in the response to the play's original performance context. Due to this requirement not being met, even though there were a lot of highly imaginative responses that were challenging theatrically and responding to the demand of the question they were unable to access the higher levels of marks.

The pairing of questions in Section B followed a similar pattern to the pairing in 2010 and in the Sample Assessment Materials published in 2007. One question asks for candidates to develop ideas around a specific aspect of the performance, the other question has more of an overview and enables candidates to choose the focus of the response. In this series, the overview question was by far the more popular choice across all three texts.

Responses in Section C were mixed, with candidates not accessing the higher level of marks due to reporting the experience, rather than evaluating it or not offering responses to the question but simply presenting information from their notes. Where responses were balanced, however, offering clear opinions as an informed member of the audience, candidates were able to access level 4 or Level 5 in the mark scheme and demonstrated an enthusiastic response to live theatre in relation to the demands of this unit. In a significant number of cases, candidates were accessing the higher levels of marks in Section C but were struggling in Level 2 or Level 3 of Section B. The main reason for this was that there appears to be no connection made between the demand of responses in Section C and the demand of responses in Section B to reference the original performance context. For up to 30 marks in both these sections, original performance context must be explicit in the response.

In Section C the pairing of questions followed the pattern established in 2010 and in the Sample Assessment Materials published in 2007. One question started with a statement and invited candidates to respond to it, the other question focused on a particular aspect of the live production. The statement question was by far the more popular choice in this series of the examination.

Section C questions, by necessity, have to cover the three possible time periods for this unit and therefore need to be generic enough to enable candidates to respond, but specific enough to allow for a structured response from the candidates. The productions seen this year ranged from various productions of 'Romeo and Juliet', 'Hamlet' and 'King Lear' to 'Macbeth', 'Twelfth Night' and 'A Comedy of Errors', amongst other. Berkoff's 'Oedipus' was evident, as was 'The Bacchae' and 'Lysistrata' (when not used in Sections A and B) and, for the nineteenth century up to 1914, candidates reference productions of, amongst others, 'Pygmalion', 'The Master Builder', 'A Flea in Her Ear', and 'Ghosts'. Because of the choice of text for Sections A and B, the vast majority of responses to live theatre were to productions of Shakespeare.

The vast majority of candidates completed responses in the time allowed and completed responses within the answer booklet without needing additional sheets. Those who did require additional sheets, however, did not always access the higher bands of marks as responses tended to be less focused than those who attempted the answers within the given space. The pages in the booklet have been compiled with an expectation of the maximum amount a candidate can be expected to write in a two and a half hour examination. Taking size of hand writing into account, there is no expectation for candidates to write beyond the given space in the booklet in order to be able to access the marks.

Examiners reported in this series a number of candidates whose responses to Section B and Section C questions were so short that it was not possible for them to be able to access the higher levels of marks. Candidates preparing for this examination need to be aware of what is expected of them and they need to plan responses accordingly.

There was evidence of candidates having a clear understanding of the chosen text and of the play seen in performance for Section C. The extracts from work that follow in this report represent a broad view of responses and they are included to demonstrate particular types of responses. They are included to help to demonstrate particular features of the 2011 series of this examination and should be read in the context of the commentary that is included with each extract.

Question 1 (a)

The question looks at exploring the use of levels in the extract, which includes the stage direction: MYRRHINE appears on the ramparts... The intention of the question was to focus on the stage space but, in a significant number of cases candidates wrote about exploring status and these responses were taken into account in the awarding of marks for this question. The response that follows is typical for this question.

This response earned 4 marks. Other candidates earned 4 marks in other ways but, basically, the format could be - this is what I am going to do and why; another way I might do it is this, and why.

1 *Lysistrata* by Aristophanes

You should refer to the extract reproduced on pages 2-7 of the source booklet.

(a) Outline for your performers **two** ways they might explore the use of **levels** in this extract.

(4)

Within this extract Criesias comes to the Acropolis ~~to~~ in an attempt to seduce his wife Myrrhine. He manipulates her maternal bond but she, in turn, manages to make a fool of Criesias. In order display this power battle I would use the ladder exercise to contrast their power through levels, visually. This exercise involves to ladders, side by side. ~~##~~ The actors say their lines within this scene and move up or down the ladders according to their status at a certain point. This will explore the use of levels as on stage the actors might be able to climb part of the set to achieve a visual moment of status. It also allows the actors to see who has the power at a certain point and to act accordingly through their proxemics. The next exercise I would use would highlight use of levels is called the levels exercise which positions one chair and table on the performance space, whilst one actor enters on stage and arranges

a position to best portray their status/power. This is ^{from} Brechtian inspiration where a high chair would suggest upper classes. Actors should experiment with the levels for example, standing on a table or sitting underneath it and what messages it conveys to the audience. Cressida might lie on the table to show her power but Myrrhine might stand on the table watching him.



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Examiner Comments

Two ways of exploring levels. Both are valid and both would lead to a development within a rehearsal of the extract.



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Examiner Tip

The candidate here gets straight to the point. There is no requirement for up to 4 marks to contextualise the extract, nor to anticipate the eventual outcome of the activities. There is a little bit of context here but this should certainly not over balance the focus of the question.

Question 1 (b)

This question is about exploring the relationship between the two characters at this particular moment in the play. The three techniques offered in response should be appropriate and demonstrate an understanding of how rehearsal can be used to develop particular relationships at specific moments in a text.

The focus here is on the relationship between Cinesias and Myrrhine and to demonstrate an understanding of how 3 appropriate rehearsal techniques might be used to help the actors to explore the possibilities. This response earned 6 marks.

(b) Consider **three** appropriate rehearsal techniques you might use in order to explore the relationship between Cinesias and Myrrhine in this extract.

(6)

~~The~~ As a director the first rehearsal technique I would use in order to explore Cinesias and Myrrhine's ^{relationship} is a rope technique. I would tie a rope to my performers hips that connect them both. I would use this rehearsal technique in order to show their relationship is passionate and very close because everytime one character moves ~~so do~~ it affects the other. For this rope technique would be most helpful when Myrrhine is refusing Cinesias, "Keep your hands off me!" Here I would have ~~my actor~~ Myrrhine push Cinesias away making the tension of the rope very strong. This rope technique will help to show their sexual tension because the further apart they are, the more the tension of ~~the rope~~ is apparent from the rope, mirroring Cinesias and Myrrhine's secret tension. This effectively helping my ~~actor~~ performers to connect and create passion between them. The Second

appropriate rehearsal technique I would use is Le Coq animalisation. I would make Cinesias and Myrthine become animals to exaggerate their core intentions. As a director I would make Cinesias a fox, as they are sneaky and quick to let you know what they want and Myrthine would become a cat, showing her weakness that she is too affectionate but playful at the same time. ~~I too~~ This would be useful to explore their relationship as it shows a contrast in the characters. And although Cinesias (a fox) is sneaky ~~Myrthine~~ Myrthine is playful and teasing showing her cat like

side, "she goes straight to the ~~body~~ 'baby'". This shows Cinestus becoming very frustrated. The first third and final rehearsal technique I would use would be a Stanislavski ~~text~~ technique where I would have them off text improvisation. I would question their true intention and what they really want to do showing the subtext behind the text. This would help to explore the relationship as they would both ~~know~~ know their underlying meaning helping their relationship on stage be more convincing.



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Examiner Comments

The 3 techniques are appropriate and varied and are supported by clear reasons as to why the candidate as director might use them. They are all connected into the demands of the extract and it is easy to see them working in a rehearsal of this extract.



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Examiner Tip

It is useful to the examiner to see the activities rooted into the extract - a quote from the extract, for example, would help indicate this. Candidates will often choose different types of rehearsal techniques in order to demonstrate a range of possibilities. The key word in the question is 'appropriate', which implies that they need to be more than just presented from the notes to access the higher marks here.

Question 1 (c)

This question, with the focus still on rehearsal as we are still in Section A, is about exploring non-verbal communication in the extract. The question does not specify the number of techniques or methods that must be used in order to access the 10 marks, but there is clearly an expectation that there will be more detail than required for up to 6 marks in part b). Some candidates offered a range of ideas for this question, not all of them appropriate and not all of them demonstrating an understanding of 'non-verbal communication'. Some candidates - like the one in the example that follows - focused more on performance than rehearsal and were therefore unable to access more than level 1 in the mark scheme.

This response is a good example of how a candidate was not able to answer the question. For up to 10 marks it is also very brief and seems to be struggling to connect with the framework of the question.

This is a Level 1 response.

(c) Explain to your performers how you intend to work on exploring non-verbal communication in this extract, giving reasons for your approach, supported by clear examples.

(10)

As the director I would want to explore the scene between Myrrhine and her husband in a Brechtian way.

To achieve this I would want Cinesias to narrate the action to the audience with placards.

To begin exploring the scene in this way I would need ~~from~~ my actors to play out the scene, pausing between each line so that Cinesias could pass comment to the audience, e.g. 'What's wrong with Pan's Grotto?' = 'Just shag me'

After playing the scene out this way once and establishing the comic places to pass comment verbally, I would switch to the non-verbal and ~~play~~ play the scene again with ~~the~~ Cinesias holding up placards of his comments while Myrrhine speaks. This would explore non-verbal communication ~~the~~ on a Brechtian style.

As a director I would then try non-verbal communication a different way. I would encourage my actors to ~~exp~~^{to take} part in the 'No word conversation' exercise by which they can only use an orgasm sound to communicate the scene. They would then play out the scene having to communicate each line by working on the inflection

of the scene.

I would then, as the director, inspire my actors to merge both ideas so that the scene would be entirely an orgasm sound, with inflection, and placards to narrate the no word conversation as I feel this is what would give the scene the most comical, non-verbal impact.

(Total for Question 1 = 20 marks)



ResultsPlus Examiner Comments

The opening of the response has promise with both the word 'director' and 'explore' featured but the response then fails to engage with the idea of 'non-verbal' communication and struggles to engage with specifics from the extract.



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Examiner Tip

For up to 10 marks, it is worth spending some time leading up to the examination on structuring responses that offer, for example, 4 rehearsal techniques/methods/strategies that are varied in approach and outcome. If preparation for this unit is started soon enough, it is possible to look at the demands of this question and make clear and valid connections between the proposed techniques that give a recognisable structure to the response, rather than offer unconnected ideas.

Question 2 (a)

This question looks at exploring the entrance of the Seven Deadly Sins. The question asks for two ways of exploring the entrance and the response is looking for strategies that might be adopted during a rehearsal of this extract supported by specific references to this specific moment.

This response earned 3 marks and is typical of the kind of responses candidates offered for this mark, with the first example not as explicitly supported by reasons as the second.

2 *Dr Faustus* by Christopher Marlowe

You should refer to the extract reproduced on pages 8–12 of the source booklet.

- (a) Outline for your performers **two** ways they might explore the entrance of the Seven Deadly Sins in this extract.

(4)

firstly, they could explore the way of "shoaling" as one of their entrances. ~~By~~ By using shoaling they can "move as one". The performers would group together in one entrance, - centre stage entrance - and emerge across the stage staying as close together and as ^{each} ~~they~~ ^{sin} enters with their line they become the leader of the group; for example, "Pride" would be the first leader, Covetousness the second and the rest follow exploring status through their entrances.

Secondly, they could enter from all seven entrances on my stage. In addition, using a technique called, "Indian Eye"; where you draw attention to one character "Faustus" and the others are in a circle around him, - in the entrances - and as each sin speaks they move closer to each line of dialogue. ~~Therefore~~ this would help to explore their relationship to Faustus through their entrance.



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Examiner Comments

It is easy to visualise the two ways of exploring the entrance of the Seven Deadly Sins taking place as described here. There is a hint of a shifting hierarchy in the Sins and the second example indicates Faustus in relation to the Sins.



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Examiner Tip

When preparing for this question, it is useful to practically explore the kind of situation that it is likely this question will focus on, giving candidates a chance to explore for themselves and then to write responses based on the practical activity.

Question 2 (b)

This question asks the candidate to consider the relationship between Faustus and the Seven Deadly Sins as presented in this extract. The key word in the question is *appropriate* and there is an expectation that the three techniques chosen should be balanced in the response. In order to access the higher levels of marks candidates should offer support from specific examples from within the extract.

This is a typical 4 mark response that starts off really well and clearly demonstrates a confident approach to rehearsal but then fades away as it reaches the bottom of the first side, with the final activity almost thrown away.

(b) Consider **three** appropriate rehearsal techniques you might use in order to explore the relationship between Faustus and the Seven Deadly Sins in this extract.

(6)

Firstly, I would ask my actor playing Faustus to use a mirroring exercise. I would ask the actor to stand behind each sin in turn and as the sin said their lines and moved, Faustus would copy their physicality. Hopefully this would make the actor understand which sins Faustus truly embodied, i.e. lechery, pride, covetousness and then to focus on these and incorporate the movements the actor mirrored into performance.

I would then ask my actors to play a status game to help them understand the hierarchy of the characters they are playing. I would get a rope and make my Faustus actor hold one end while one of the sins held the other. I would then ask them to tug depending on the status they thought their character

had. For example, the tug of war between wrath and Faustus would leave wrath victorious, whereas the match between gluttony/sloth and Faustus would leave Faustus the winner. This status game helps the actors realise who has the most power at one time on stage and helps establish a hierarchy.

I would then do an off text improvisation where I would hotseat a particular character and ask



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Examiner Comments

The 3 rehearsal techniques offered here are valid, they are just not sufficiently developed in order to fully engage with the demands of the question.



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Examiner Tip

When preparing for this type of question, it might be helpful to candidates to explore a range of different types of techniques that have a specific focus - on status for example - so that there can be a shift of focus in the response. The reason for using a particular technique is often the area where candidates will not pick up marks.

Question 2 (c)

This question covers the whole extract and the focus is on *non-verbal communication* and exploring it with specific examples to connect the ideas with an understanding of how the given extract may be developed using particular techniques and why they might be relevant.

This response was placed at the top of Level 2, yet it is clear to see how it might easily have been able to access Level 3. There is merit in what the candidate writes and there is a confidence here that needs to be developed.

- (c) Explain to your performers how you intend to work on exploring non-verbal communication in this extract, giving reasons for your approach, supported by clear examples.

(10)

Non-verbal communication is a vital role in my interpretation. The audience needs to be able to understand Faustus's emotions at all times. Showing how his addiction for ~~of~~ power and knowledge slowly affects him. ~~At this point in the~~ The extract demonstrates a point in which I would want Faustus to clearly feel overpowered by his addiction, as it overwhelms him. The addiction portrayed by the presence of Lucifer and the seven deadly sins. It's a point in which I would want my actors to clearly convey to the audience that this is the darker side of Faustus's addiction, and that he cannot control it.

A way in which I would want my actors to rehearse this would be through a popular non-verbal technique used by Artaud: ~~Breathing~~ Emotive breathing.

This could be done between the actors playing Lucifer and Faustus, and focused around their first encounter.

My actors would sit opposite each other whilst I read the initial lines. ~~after each~~ for example I ~~would~~ could say "Ah Christ my saviour, seek to save distressed Faustus' soul!"

The actor then playing Faustus would then have to communicate the lines I'd read through breathing and noises.

The Rhythm should indicate a sense that he is ~~overwhelmed~~^{worried} and so relate back to the concept; therefore the actor may breath fairly quickly and sigh, this would convey to the characters feelings, and in turn ~~allow~~^{change} the more subtle forms of Non-verbal

Communication such as breathing into a more clear emotion, allowing the audience to clearly see and understand the concept.

Again I would use the footsteps technique, a strategy in which all actors other than ~~before~~ Faustus in the scene would be at one end of the room, with Faustus at the opposite than with his back turned. Whilst his back turned the actors edge closer, enhancing their gait and facial expressions to signify how they feel about getting close to the soul of Faustus. The actor playing Faustus must turn at random points and react through his posture and facial expression to the encroaching ~~actors~~ ^{addition}, conveying his fear of being overpowered with ~~more~~ possibly more emphatic and clear gestures as the characters approach.



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Examiner Comments

The number of techniques is not specified in the question and there is a fine balance here between a candidate offering a list of ideas or trying to connect, for example, four techniques with the extract and the demands of the question.



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Examiner Tip

As this question is worth up to 10 marks in the examination, it might be worth spending a bit of time in preparing for it, not just in the methods that might be explored during the response, but in developing a structure so there is a sense of a progression during a rehearsal, rather than just a few ideas for rehearsal dropped into an answer in the hope of accessing the marks.

Question 3 (a)

This asks the candidate to consider the use of stage space in scene twelve and how this might be explored during the rehearsal. The question specifies scene twelve, although there are other scenes included in the extract. The focus of the response must therefore be on the stated scene, not on the whole extract.

This response earned 3 marks. It is a typical response to this question in that it starts off very confidently and then runs out of space towards the end, with the second idea rushed and crammed in the space. It is easy to see why it is 3 and not 4 marks but what would the candidate have to do to make it 4?

3 *Woyzeck* by Georg Buchner

You should refer to the extract reproduced on pages 13–18 of the source booklet.

- (a) Outline for your performers **two** ways they might explore their use of stage space in Scene Twelve of this extract.

(4)

I would first work with my performers to establish their relationship with one another. I would do this through a proxemics workshop, I would experiment with the placement and subsequent movement of the characters. Firstly I would have them perform the scene walking towards each other with eye contact, then staying close together, far apart and finally one circling the other. I would then choose the most effective movement pattern in order to show the audience their relationship which will be ~~use~~ shown through stage spacing.

The second way I would ~~show~~ explore the use of stage space would be to vary the amount of movement by playing the scene with ~~eye~~ everyone ~~center~~ constantly moving and again with everyone static. I would also have sections where only certain characters move and select the most appropriate.



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Examiner Comments

There is confidence in the opening of this response, setting up the answer before giving the two ways of exploring the space. The second example is a little crammed and rushed and under developed but there is merit in the response as a whole.



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Examiner Tip

It is a useful activity to set a number of these types of questions and give candidates a set time in which to answer them, one after the other and see where the strengths and weaknesses are in the responses in order to develop them for the examination.

Question 3 (b)

This question is about exploring the relationship between Woyzeck and Andres in the extract, using three *appropriate* rehearsal techniques. The key word in the question is *appropriate* but there is also the instruction 'in this extract'. The two characters appear in scene 11 and scene 14, not just scene 11.

This question is asking for three appropriate techniques to explore the relationship as defined in the question. There needs to be a sense of connecting to the extract, the relationship and the purpose of the techniques in order to access the higher levels of marks.

(b) Consider **three** appropriate rehearsal techniques you might use to explore the relationship between Woyzeck and Andres in this extract.

(6)

I would use hot-seating with ~~Woyzeck~~ the character playing Woyzeck, first of all, in order to draw upon Stanislavski's magic if theory. I would do this so that the actor could take into account what he has just found out about Mane and the Drum-major, and how this would put strain on Woyzeck and Andres' relationship. I hope an audience would see Woyzeck's anger and how his actions are ruining Andres and his friendship.

I would also use the rehearsal technique of thought tracking with the ~~the~~ actor playing Andres. I would do the ~~for~~ during a run of scene 11 so that he could draw upon Stanislavski's idea of an inner monologue. I would have the actor step out of the scene and speak aloud what he's feeling towards Woyzeck's realisation of Mane's affair. I hope that this would give the actor a better understanding of how tired Andres is of hearing about Woyzeck's problems and these feelings of irritation ^{within their relationship} would be expressed within a performance.

Finally, I would use Improvisation surrounding Scene fourteen with both the actors playing Woyzeck and Andres. I would have them draw upon Stanislavski's given circumstances to develop their characters and how prior events have led

them to this scene. I would have the actor playing Woyzeck show his mental breakdown and need to kill Marie and I would have the actor ~~showing~~ ^{playing} Andres showing disinterest. I ~~ow~~ would hope that ^{the actors} ~~an audience~~ would see their relationship going downhill with Woyzeck's insanity.



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This response earned 3 marks. The rehearsal techniques are appropriate but they are not sufficiently explored in relation to the demands of the question to access more than half marks. It reads like the techniques are lifted straight from notes and the purpose, at this particularly moment in the play is not entirely clear, nor is there sufficient indication of an understanding of the relationship between Woyzeck and Andres.



ResultsPlus Examiner Tip

For up to 6 marks, there needs to be a sense of: this is what I would do, this is why I would do it and this is an example from the extract of how I think the technique will support my actors in exploring this relationship.

Question 3 (c)

The demands of this question cover the whole of the extract and the focus is on *non-verbal communication*. In order to be able to access the question, candidates need to be able to decide what is meant by non-verbal communication and how this might be explored during rehearsal with the performers. There are 3 sides available in the booklet for up to 10 marks.

This response is typical. It scored at the top of level 2, yet the ideas it is proposing are strong enough to take it into level 3 with a little more structure and thought.

(c) Explain to your performers how you intend to work on exploring non-verbal communication in this extract, giving reasons for your approach, supported by clear examples.

(10)

Exploring non-verbal communication in rehearsals is a great way to get the body moving and explaining how you are thinking and feeling without speaking. To explore non-verbal communication between Andres and Wazgeck I would look to the practitioner 'Artaud'. I would get my actors to portray their character throughout this scene as an animal. I would set Wazgeck to be a 'Meerkat' because I feel his character is always on edge, paranoid, fast moving and always looking out for people. These are all characteristics of a Meerkat. I would direct Andres to be a 'Snail'. A Snail has slow reactions, and isn't an energetic animal. I feel that Andres character has a lack of stage presence portraying him to be a snail. Once I have given them their animals they will re-act the scene, without words.

but with characteristics of these animals. I feel it is a clever task because it automatically gives off that it is an animal but you can clearly see a sense of the character being portrayed.

Another non-verbal communication task I would have Andre and Wayzack do would be given circumstances. They would create a profile about the character including favorite items of clothing, ~~the~~ down to deepest darkest secrets. This is a great non-verbal task as it gets the actors to think about what they want to create about themselves. They get to push boundaries and explore in depth ~~about~~ the characters. This task is influenced by 'Stanislawski'. Another task I would create ~~that~~ is taken from 'Brecht's' use of placards. I would get my actors to stand in neutral facing me. I would then hold up placards with different emotions and characters for them

to create. This task will really help them to exaggerate what they are sharing me without the aid of lines. I feel it is important to have techniques non-verbally because ~~that~~ it will allow the actors to really express the emotions they are feeling.



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Examiner Comments

The response starts well and there is a confidence in the initial statements, it then becomes more rushed and loses focus on the demands of the question and the need to convince the examiner that the chosen strategies will work for exploring non-verbal communication.



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Examiner Tip

Animalisation techniques have featured heavily this year but they have not always convinced as there is a sense that candidates have not practically explored the ideas and seen for themselves what it would actually mean in rehearsal to pair a 'meerkat' and a 'snail', for example. In this examination there is no substitute for candidates being able to reflect on practical activities to support their responses.

Question 4

This question, along with 6 and 8, was the more popular of the choice of two for Section B responses in this series of the examination. The question gives scope for candidates to select the focus of their response as long as it is meeting the demands of the question and gives them an opportunity to reference the original performance context of the play. There is a danger here, of course, and that is of the candidate throwing everything at the question without consideration of a structure to the response.

The indication of the approach is in the word *justify* and candidates who were able to recognise this were also able to present well-structured, well-considered responses that often accessed Level 4 or Level 5. A significant number of candidates, however, went into the prepared answer and did not reference the demands of the question at all. These responses also invariably lacked any consideration of the play's original performance context. A clue to examiners was often the candidate who started the response with 'my play...' rather than 'my performance...'.
my play... rather than *'my performance...'*.

This is a Level 4 response. It makes clear connections between the 21st century production and the play's original performance context - not always entirely accurately - and offers supported examples to justify decisions made.

My concept for Aristophanes 'Lysistrata' would be to modernise the production and make it relevant and enjoyable for a 21st century audience. As the play was first written and performed in 5th c in Ancient Greece I think to really make the play enjoyable it needs to be updated. ~~Be~~ Currently, we are seeing a revival of the 1970's through fashion and ~~that~~ kitsch homeware, due to this I thought it would be interesting to see a revival of the 70's through theatre and performance, therefore appealing to an audience of 2011/12 due to the recent 70's revival. I will choose for my performance of Lysistrata to be inspired by the novel and original film version of The Stepford Wives from the 70's. I would choose to use this as I think there are similarities between Lysistrata and The Stepford Wives, both are over-ruled by men in a patriarchal society and both protagonists wish for a change to take place. ^{and my performance should be set in America.} I would want to raise awareness to the audience about the growing role of women and utility of war. Although Aristophanes did not write Lysistrata to raise awareness of the role of women he did write it to raise awareness of the utility of war which is something that applies to my production and I wish to keep similar. ~~My~~ Although the original staging conditions were a thrust arena that held up to about 17,000 people I would wish for different conditions. The original

Arena would have been outdoors and a thrust stage has similar qualities such as a good all round view from the audiences perspective^{and}. The seating can be tiered for large audiences however large scenic elements can only be placed at the very rear of the stage. For my interpretation of the play I don't feel the staging of the production needs to be the same as I would not be performing for the same ~~or~~ size scale of audience. I would wish to use a Proscenium Arch as I would have no need to worry about sightlines, the audience are closer to the action commencing, I can use a detailed set which doesn't have to strictly be placed at the back and the performers can interact with the audience. However the audience can get detached and feel they are looking it on a jostle wall, however I would counter balance this with using an Apron at the front of the stage to jut into the audience. I would use The Crucible in Sheffield as it ~~is~~ is a genuine 1970's theatre as it was built in that era, therefore by the audience purely entering the ~~stage~~ building they have been transported to another era. As the space chosen has wings to the left and right the chorus can enter and exit from here as I will not choose for them to continually stand ~~on~~ on the stage, unlike the original performance conditions where they would have stood on the Orchestra throughout. As I am not performing to the same scale as in ancient Greek times I think it is more suitable to use a smaller and more intimate setting and it means I can employ a more naturalistic style of acting.

In the original performance conditions the only lighting used would have been natural sunlight, the lighting wouldn't have been able to be manipulated or varied. ~~as~~ I would want to mimic the original performance conditions ~~by using~~ and the natural lighting by using

a low intensity yellow light from a Fresnel Lantern. This would cast no shadows on the actors and is soft edged. The warmth of the yellow also represents the idyllic place that Greece should be. However the Fresnel Lantern can't isolate space but will be the main source of lighting throughout. In particular parts of the play I would choose to use additional lighting to add interest and intensity and to give the audience some variation. For example in the exchange between Myrrhine and Cinesias on beginning on page 101 I would choose to isolate the area to give an intimate and sexual atmosphere, hence why additional lighting would be employed. Although this couldn't have been used in the original performance conditions, I think lighting is necessary to establish a mood and atmosphere to an audience. For the extract mentioned I would use a low intensity red profile light that is slowly projected on and then suddenly picks off back to the yellow Fresnel Lantern when Myrrhine rejects him 'it darts empty air' to show a change of pace and that the women are still in control despite what Cinesias thinks.

In 5bc props would be used to establish and create a character, for example a crown may be worn by someone acting as a king and a walking stick may be used to indicate old age.

However I don't want to detract from the action on stage so I would want to use minimal use of props, only really used with plot and textual demands. For example when Myrrhine brings on 'a portable bed' on page 113 when she is leading Cinesias on, this use of props is needed for the humor for the audience. Also I would want the male characters to always carry guns to show their

fixation upon war.

In the original performance conditions costume was fairly minimal, loose pieces of fabric were draped over the performers and the use of prosthetics were used to mimic the female stomach and prosternoid to imitate breasts, these were vital if ~~men~~ all an all male cast were to act as women. Also heeled boots were used to add height and gloves to exaggerate hand movements. To a modern audience costume is very important as it determines a lot about a character, such as their status I would wish for all the men to be wearing a uniform of grey army wear, wearing trousers, a shirt and jacket. In the komos I would wish for ~~any~~ the men to remove their jackets to show they can relax and it is now a celebration. I would wish for Lysistrata to wear the same trousers as the men and a tight, plain t-shirt to show off her figure, showing she can think like a man, which is evident as she wears trousers, but isn't afraid of using her femininity. I would also want her to wear heeled military boots, ~~as characters~~ similar to the original performance conditions to demand attention and to dominate and stand out from the other women. I would want the other women to be in a uniform of pastel coloured outfits, using wide skirts to show the traditional and 'perfect' womanly figure. I would use pretty sheer fabrics for the blouses, ~~show~~ which aren't durable and shows the women can't do anything in their impractical clothing, they are housewives and are there to look pretty. However ~~through~~ throughout the structure of the play, for example between Parabasis and scene a skirt will be removed, revealing a ^{slightly} shorter skirt and a narrower

hip span. This would be to provoke and entice the men and to show a change is taking place. Eventually in the Komos their skirts and blouses would be removed to reveal shorts in the same style as Lysistrata's trousers and strappy tops to show their remaining femininity but have become more masculine as they are wearing shorts not shirts. Finally the women can do more as these are more practical. As like the original performance conditions I will still use prosthetics and prostemaids to reinforce the shape of the women. Also the use of costume can be symbolic as Lysistrata removes her veil ~~to~~ and puts it on the Magistrate to mock him on page 67 'just cover your head with this veiling of mine -' with this she is removing her powerlessness.

Masks were a large part of the costume in Soc, due to the capacity of the theatre, for people further away a character's status, gender (women masks had bigger eyes and mouths), occupation, ~~and~~ and emotion had to be clear. It also helped amplify an actor's voice. Due to the fact that my performance is a much smaller scale and far more intimate due to its size masks are not necessary as all of the audience can see the performers' faces, it can also make the audience feel detached and doesn't fit with my naturalistic concept.

In the original conditions sound and music would have been kept fairly minimal. The chorus extracts were designed to be sung as 'monodies' and music may have been used to accompany this. As I will use a similar theory and keep it fairly minimal. For example I will use drums ~~to reinforce~~ when the chorus are chanting to reinforce the rhythm and regimentation of the men and women, this will play offstage. To ~~make the~~ reinforce the joy taking place at the Komos, this will be the only time

I will use actual music. I will remove stage directions such as 'piper takes up pipes and strikes up' so my concept makes sense. Instead I will start playing a popular 70's song quietly offstage. It could be The Captain and Tenille - Love will keep us Together to reinforce the joy and celebratory atmosphere. It will also reinforce the pithy of war.

The set used in *Sac* would have been fairly minimal, mainly only the skene would have been painted to act as a backdrop, this was invented by fellow playwright Sophocles. I will choose to use a large scale of set to interest the audience and to provide an atmosphere. I will use 3 layers of staging. The first layer will be concrete flats of the ~~Acropolis~~ that represent the Acropolis, but are painted to look like The Men's Association from the *Agamemnon* wives, in the film this was a place of extreme male power and reflected the patriarchal society as only men are allowed in, much like the Acropolis. The second layer will be scenery wagons pushed on at the beginning of Act 1, end of Act 1, beginning of Act 2 and the end of Act 2 and play. Painted on the flats will be the women's homes. There will be smooth rendered brick work painted in pastel shades. However as the play commences the brick work should become exposed and the houses become run down looking; ^{flowers in} hanging baskets die. This shows how the women are no longer contained in the home and women like Myrmice are rebelling against their housewife roles. The third layer are a large gothic pair of gates that are only on and the beginning and end of the play, to act as a symbol of what the women are to overcome. The Acropolis will have concealed stairs behind it so when Clytemnestra 'calling up to her' and other similar scenes can be done so comically and will the use of levels. To make the play completely typical to the 70s I am replacing the Peloponnesian war

with the Vietnam war as the Vietnam war fits the context of my adaptation and although it is set on 19 years as opposed to 27 it is still very important and has more relevance to a 21st century audience. To make this conflict change clear I am choosing to have a flat slinky piano in at the end of the play with a copy of the Vietnam Veteran Memorial wall to make it clear of the conflict and to show respect to all those affected by the conflict. By writing the play itself Aristophanes is showing respect to all of those that had been killed so far in the Peloponnesian War.

Unlike the original performance conditions where all the cast were men and all had to multi-role, I would want women cast as women and men cast as men. As Aristophanes was writing to win the ~~Drama~~ ~~A~~ festivals entered he mocked places that weren't Athens, as director I would have to make it clear I wasn't mocking the states of America as their accents developed throughout the play. To do this I would adapt the script and remove stage directions such as 'Calonic recoils from one group as if from a loathsome smell'. Also by letting the women on stage I am acknowledging that women now have a voice, contrasting with its original performance conditions. Comedy would have also have to be adapted slightly from 'old comedy' for a modern and more politically correct audience where it is not acceptable to laugh at the ugly or deformed. I would use humor influenced from sit-coms of the 70s such as 'Beverly Hills 90210' and 'I dream of Jeannie', but I would however keep it visual with prosternoid + progastrioid ^{and plastic shapes.}

(Total for Question = 30 marks)



ResultsPlus

Examiner Comments

There are valid ideas here, certainly the response is confident and generally well-structured, enabling it to be placed very firmly in level 4. The reference to The Stepford Wives is not clear nor developed sufficiently within the material presented.



ResultsPlus

Examiner Tip

Candidates will often want to update the context in order to engage a 21st century audience. Whilst this should be explored positively, it also needs to be considered alongside the playwright's original intentions and how much exposition is possible in a response written in less than 60 minutes.

Question 5

This question, along with 7 and 9, was the less popular of the choice in Section B in this series. The demands of the question are very specific and this could be the reason why candidates chose not to tackle it. Those who did attempt it seemed to fall into two camps - those who used the chosen design element as a springboard for demonstrating how it was key to the overall concept, and those who simply described what the costume or the set would look like. Clearly, at this level of study, the question is not just about colour, texture, shape; it is about impacting on audience through the use of specific design considerations to support the performers and to aid impact on audience.

This response is typical of those candidates who chose the question, chose the design element - in this case costume - and then proceeded to describe what it would look like with little reference to the performance as a whole or to the original performance context.

COSTUME

phallus	corn clothes	medals	Tano
Masks	Mag.	reflects	character.

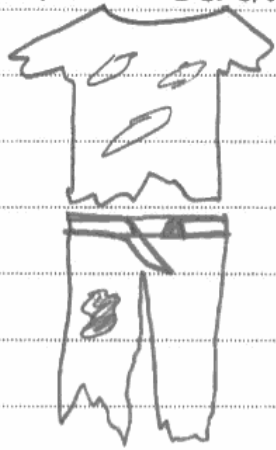
In my production of *Lysistrata* I want the timeless issues of oppression and role of women to be reflected. This can be achieved by drawing in ~~the~~ the audience into the world of the play → non-specific time period with a ~~dark~~ atmosphere that shows the comedic aspects but also reflects the dark realities such as war.

~~An~~ An important feature of the men's costume is a plastic phallus. This shows their desire for sex as well as their increased ~~un~~ uncomfortable situation due to erections. ~~In~~ In my

production ~~the~~ the men's phallus' will be used to reflect the climax of the play - the men and women uniting and peace being made. At the end when Hysistaca reunites the men & women the men will discreetly light a ^(safe) sparkler that is hidden inside the phallus which reflects their happiness and pleasure and also the celebrative atmosphere of peace being brought to the land. The fireworks effect will also be reflected on the projection screen (surrounds 3 sides of the stage) as it will show fireworks exploding. The light-up phallus' will be seen as comedic to the audience which will appeal to their expectations of a modern production. *

The characters given circumstance is that they are at war. War is a theme that audiences can relate to as ~~there~~ ^{there} is war throughout history. To show their situation ~~by~~ by costume their clothes

will be torn and ripped. This shows that they have an active participation in the war effort. The men ~~will~~ mens costume. all wear the same which



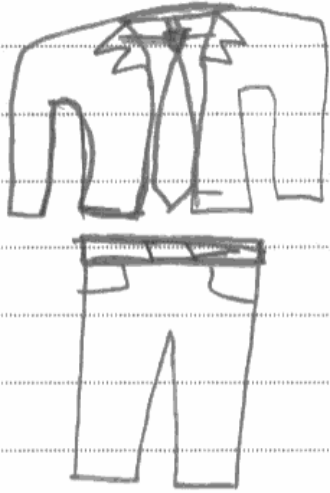
reflects their ~~an~~ attempts to intimidate the women by acting as one (big movements, positioned close together, movements done in time with each other).

The men wear a belt which is undone (this shows their lust for the women which contrasts to the women who also wear belts but are done up reflecting their oath to "renounce sex"). The men will wear ammunition tied around their chest which shows their military background. But to show the Men's leader as their leader he will wear medals instead. This reflects the way his leadership is shown on stage - he is in front, the men follow behind.

~~The cost~~

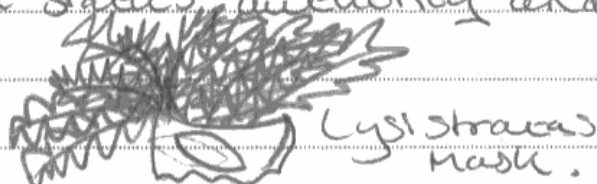
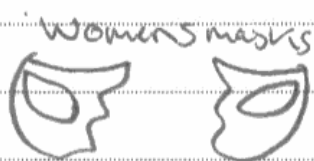
In contrast with the torn clothes of the characters in my production

the magistrate will wear a suit with no tears which reflects his high status and authority. This also shows how he does not have a ~~active~~ participation in the war.



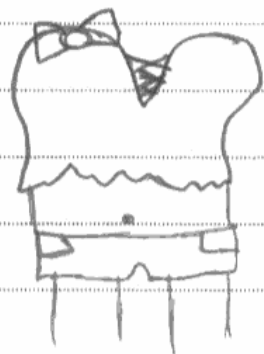
This high status will also be ~~seen~~ shown by his physicality when he first enters when the men ~~and~~ and women are in conflict at the acropolis. He will be upright with ~~the~~ bold movements showing he sees himself as in control.

All the characters wear masks which is inspired by the Greek style masks. Cysistrata's mask is designed to show her as the leader. Although similar shape to the women's masks it has feathers arranged on it like a lion's mane. This reflects her high status, authority and power.



The masks ~~are~~ cover 1/4 of ~~of~~ their faces as this still enables the actor ~~to~~ to speak clearly.

Although a character's personality is shown through ~~acting~~ acting ~~the~~ hysteria would have a loud/bold voice, authoritative body language - hands on hips, held high, it can also be reflected in costume. Myrrine is very unwilling to renounce sex in the ~~each~~ scene she agrees that they should "Just let the war go on" to reflect this renunciation I have decided to have her dressed in the most provocative clothes (compared to other women who are also in provocative clothing to tease the men.) This also reflects ~~the~~ when she tricks Cineas into thinking he will get sex at Pans Grotto. The revealed



cleavage and short top/shorts ~~are~~ all reflect her character. In the scene when she tricks Cineas ~~the~~ her more ~~revealed~~ revealing costumes can be used to her advantage to tease

Cinesias* Another example of ~~the~~ the costume reflecting the character is Lampito whose costume is similar to the other women but ~~she~~ looks sporty reflecting her athletic build shown in the opening scene - 'she takes a two footed jump', 'such tripping muscles!' On her costume are spare strips on either side of her top and shorts making it look like a workout ~~style~~ outfit.

Overall the costume can be used to create ~~some~~ humour (phallus), reflect the characters personality, show status ^{between} characters and shows ~~the~~ a contrast of Greek and modern theatre giving the production a timeless quality that enables audiences to relate the production's themes to own experiences, views, ~~and~~ opinions and so on.

*The revealing clothes of Myrrhines costume also reflect how the men view the women - for sex.

* The phallus is ~~not~~ influenced to what would have been done in Greek theatre.



ResultsPlus

Examiner Comments

There are some references to the original performance context - use of masks and phallus for example - but not sufficient to take this response out of Level 3. It becomes descriptive and there is a sense of it being sourced from the annotated text, rather than structured to respond to the demands of the question.



ResultsPlus

Examiner Tip

Drawings, diagrams or sketches can be very useful but carry no marks in themselves. An annotated set, for example - as illustrated in the Q7 response - can be really useful for the examiner if it is then referenced in the body of the response. The sketches here are fine, but do not really help to develop understanding.

Question 6

This question, along with 4 and 8, was the more popular choice in Section B. Whilst candidates responding to Doctor Faustus were very much in a minority, they tended to be able to offer some considered and well-structured responses, demonstrating an understanding of Marlowe's original intentions as far as we understand them.

This is a Level 4 response - just. It is easy to see why it would be placed in this area due to the confident tone and the structured approach to the supported examples from the proposed production. It is less obvious to see the connections with the play's original performance context and there is not sufficient here to take it very far in Level 4.

My interpretation of 'Doctor Faustus' is as a play where religion and science meet. This is because of my knowledge of Marlowe and his contemporaries. During the Renaissance science was on the rise and where it met with the old master, religion, an interest in the occult arose. It came from applying scientific ideas to religion; if you can discover how something works then you can utilise it. Knowledge is power. In Faustus this can be seen by the application of Humanism to God. Humans can achieve anything, so why should not Faustus "try... [his]... brains to gain a deity"?

I would start the very play off with a pre-state. The stage would be blocked by a large white screen and on this screen would be projected the Hieroglyphic Manoe, the symbol created by John Dee, Elizabeth's court astronomer, to represent the universe. This immediately communicates to the audience the idea of the arcane and mystical.

The set of the play would also communicate these ideas. At the back of the stage, the stage would be framed by two things. On one side

a giant quadrant and on the other a bookshelf with several different levels. It starts with one shelf and then two, continuing so as to make a stair to allow for different levels. These communicate knowledge and learning, for this is a major part of Faustus's character and a reason why many contemporaries would sympathise with him. There is a desk for practical reasons.

The most important part on the stage is a hole or abyss in the centre. It is surrounded by a slowly declining gradient. It is covered in rope that has been formed into a netting. This is how Mephistopheles, Satan and the demons will arrive, an inverse elevator machine. This serves to act as a reminder to the audience that Faustus "are damned" if Marlowe's warnings are not enough. Similar to Morality play trapdoors.

Faustus's study, which will represent every location the play takes place in, will also have a planetarium but one which reflects the false Renaissance ideas of spheres. This acts ~~that~~ to serve as a reminder that no matter how intelligent Faustus may seem, he is not as great as he thinks himself.

Another aspect which adorns the staging are chains that rise from hell. They are attached

to the ankles of those connected to hell - Mephistopheles, Satan and eventually Satan - to show that although it may seem politically romantic that Faustus is free, it is not the reality. When Faustus's time is growing short this chain begins to be drawn in, a symbol of futile hopelessness without repenting.

An important aspect of Marlowe in terms of my interpretation of the play is my belief of him being an atheist. I think this is amply shown by his saying in a letter that the only purpose of God is to "keep men in awe". This is important because my interpretation does not show Faustus as immoral, instead he is the hero who does not give in to divine tyranny.

Although ~~as a~~ a textual analysis of Faustus's speech towards the end of the play may lead to the impression of cowardice, I see it as the opposite. He is scared of the "swords and knives" but does not allow physical torment to disabuse him of his pride. One cannot be brave if you do not feel fear.

I would show this by Faustus wanting to accept God's offer, showing by physical gestures of reaching out, and showing clearly that there is no reason not to before showing

Faustus resolute. He is "resolved" ~~and~~ to die for his ideas of personal liberty. This I would also show by him no longer trying to pull his chain back out.

My interpretation also ~~reverses~~ switches the role of the Good and Bad Angels following the idea that looks can be deceiving. The Good Angel would look good but in fact be the tempter and the Bad Angel look bad but in fact be helping Faustus to keep his pride and sense of self. ~~My~~

I see Mephistopheles, Satan and Faustus victims of political beliefs as in fact many say Marlowe was, pointing to his strange arrest and death.

My interpretation of the comic scenes is as displays of the way in which people ~~to~~ can easily and unintelligently belittle those greater than themselves and laugh at it while still having no understanding. I would show this by slowing the physical comedy down and making it overly obvious, thus creating a strong contrast ~~with~~ with the richness of characterisation and plot of the main scenes.

My interpretation of the last scene is as one of great sadness, shown from

The change in Faustus character from a strong and proud man to one broken by God's 'justice'. His final capitulation would be in a voice so different in pitch and tone to the rest of the play that it would shock the audience. Thus when they are feeling so sorry for a character who has supposedly become evil, the final contradiction is revealed. In my opinion this is a main purpose of the play. It is contained within these lines: ... "Whose fiendful fortune may exhort the wise / Only to wonder at unlawful things, / Whose deepness doth exceed such forward wits". This is the idea that within the cleverest of us is the desire to be more than heaven permits. Why would God create us such a way?



ResultsPlus

Examiner Comments

This is a confident, well-structured response that justifies the intentions for the performance with some clear examples in place. It lacks clear and specific references to the play's original performance context - yet these are not difficult to find.



ResultsPlus

Examiner Tip

Take this response and use it with candidates by asking them to insert at regular intervals references to the play's original performance context that support the overall tone of the response. It will be surprising how close this response actually is to the Level 5 criteria.

This is a typical response from a candidate who has a clear idea for a concept and is able to articulate this well under examination conditions but who makes no reference to the play's original performance context. The response cannot therefore score higher than Level 3.

For my production of Dr Faustus, I intend to revive a play, centuries of years old and create an original, exciting and innovative production that would impress any type of theatre-goer. I would use a disused old church for my location, with an end-on stage and a naturalistic performance style. Everywhere around the stage and amongst the aisles of the audience, I would put candles everywhere, melting wax as they burned. I consider candles to be quite gothic and mysterious which matches my Victorian themed interpretation of Dr Faustus. The play itself is so dark, that it seemed appropriate to set the play in a dark and gothic time period. I intend to use proportion a lot in my production in order to help emphasise the difference between the human and the divine. The actor playing Faustus would have to be very small, so I would cast an actor maybe 4-5 foot tall. My devils and Mephistopheles would all be average height and Lucifer would be the tallest of them all, towering above everyone at over 6 and a half foot. I wish to

use proportion to emphasise how small and perhaps, how insignificant the human characters in the play are (all human characters would be 4-5 foot) and how the divine/immortal characters like Lucifer overwhelm the whole stage and also to emphasise that they are not of this world.

For Faustus' study scenes, I would place a large desk stage left and an upright, straight wooden chair that would again be out of proportion, much bigger than Faustus to represent how he thinks of himself and that he is almost like a child in his vulnerability throughout the play. Surrounding the desk would be several shelves, brimming with books, rolls of parchment and quills to portray Faustus' studious nature. There would be two more shelves however displaying a variety of pickled animals in jars i.e. an underdeveloped pig foetus/animals with extra limbs, all adorning his shelves and bookcases.

This strange perversion shows that Faustus is already moving towards the unorthodox. He would also have stuffed animals and heads of animals in his office to represent that he has no concern for life.

Very importantly, the whole back of the stage, would be taken up by a massive and overwhelming organ, measuring the entire width of the stage, at least 15 foot in height. At the centre of this organ would

be a door out of which various characters like Mephistopheles will appear and in fact where Faustus will be dragged to hell at the end of the play. At points in the play ie Mephistopheles entrance/parade of seven ciris, the organ will play. I feel that the sound of the organ usually has negative and frightening connotations. It also provides an irony as it emphasises the setting of the disused church where a play about denouncing God is set. In a bare wall space above the organ, I would project a stained glass window with a gobo and speckled multicoloured lights, again, to emphasise the church setting, and to highlight its irony.

I would use a highlight on Faustus dark magic book which would be on a column in Faustus' office. This would draw the audiences attention immediately towards it and show that Faustus is already thinking about it. At points in the play, the actors voices will be amplified or echoed at significant moments and words eg. REPENT, to emphasise their importance to the audience, as well as further provide an eerie and creepy atmosphere. Throughout the play, there will be noises of scratching and metal churning - at the end of the play, these will be made clear as all the devils

emerge from the thick hollow pipes of the organ and swarm the stage. A giant fan will blow Faustus towards the door of the organ and the devils will pull him inside of it. His screams of terror and agony will slowly get quieter as he is dragged deeper towards hell, and as the lights come up his screams will still be audible, which is particularly chilling, provoking the audience to think about it after the play is finished and consider its moral message.

For Lucifer's entrance, I intend a spectacular and shocking visual crescendo. At the point when he enters, the organ door will glow red and steam as if he is about to enter through there, but then suddenly, the actor playing Lucifer will shoot up from behind the organ on springs and seven huge beams of fire will shoot up from behind him. He will land on top of the organ pipes. His costume will be particularly scary. He will at first seem normal. He is bare chested and barefoot, only with a pair of black trousers on. Gradually the audience will notice supernatural qualities about him. His nails will be like talons, as well as his toenails. His eyes will be red, almost glowing and slowly a huge pair of black, burnt, distorted wings will unfold behind him to show that he was

once an angel, but now, eternally damned. He will also have lash marks on his sides and back, still open and bleeding from where he has been tortured in hell. Lucifer's entrance and indeed his costume and whole stage presence will be extremely frightening and mesmerising as he towers above all the other characters, clearly showing his status on stage and immense power.

Faustus' costume will be traditionally scholarly in the Victorian style. He will wear black trousers, a white shirt, a waistcoat and a pocket watch and appear immaculately clean and tidy. However, from the moment Faustus signs away his soul, his costume will begin to change. Gradually, he will become scruffier and dirtier as he loses his humanity. His clothing will become torn and ripped, his skin dirty and grimy, and his hair a total mess. By the end of the play when he is dragged to hell, he will be totally naked. However shocking, this is my intent as I strongly wish to convey his vulnerability on stage and to show his degradation from how he once was to what he has turned into. This interpretation will hopefully make Faustus' journey more clear as he starts a respected scholar and ends up nothing but a shivering naked man, having lost all morality, humanity and dignity.

My good and evil angels, will appear on either side of the organ, the good angel in a pristine white robe and the evil angel in a black, ripped robe with small black bony wings on its back (like Lucifer) to represent that he too fell from heaven. The good angel will have small white feathery wings and will be played by a child actor to represent innocence and the evil angel will be played by a grimy elderly man to represent a lack of innocence and purity. Everything in my production is designed with the intention for the audience to understand the characters and plot better and to grasp a deeper meaning of the message the play presents.

My production will be absolutely spectacular and breathe life into 'Dr Faustus'. Through spectacular visual effect, the production will attract the young and old, not limiting anyone from viewing it.

Especially for the modern theatre-goer, who is used to effects and professionalism, my production will stand out and my interpretation will be exciting and thought provoking from start to finish.



ResultsPlus Examiner Comments

This is a confident, well-written and well-imagined response that clearly understands the intentions of the performance and offers ideas in support that connect to the framework of the question. But there is nothing on the original performance context.



ResultsPlus Examiner Tip

Take this response and use it with candidates to see how far away it is from a level 4 or level 5 response by finding opportunities in the structure for inserting references to the play's original performance context.

Question 7

This question, along with 5 and 9, was the less popular choice in Section B. Where candidates chose to respond to it, the responses seemed to divide between those who took the opportunity to simply describe what the set or costumes would look like and those who used the chosen design element as a springboard to engage the examiner with other elements of the production.

This response has set as its focus and it is well-structured in response to the demands of the question. The candidate has clearly understood how set may be used as an integral part of the overall concept, and this is demonstrated throughout the response. This response was placed at the top of Level 4 and could easily have tipped into Level 5.

As a director of Doctor Faustus I intend to use the theme of time and manipulation, ^{in my set} as ~~my~~ ^a means to convey the story of Doctor Faustus to ^{an} ~~my~~ audience. My production of Faustus will rely heavily on the visual concept I have in ^{my} mind. This is because I want to make the old English accessible for a 17th century audience and I believe that through set, costume and props they will enjoy the production ~~as~~ more.

Due to the ~~constant theme of~~ ^{pertinent and constant} resurfacing theme of time running out for Faustus, as a director I will show this through my set design.

Annotations and descriptions of the set design:

- THE HEAVENS:** Located at the top of the set, representing the realm of good characters.
- HELL:** Located at the bottom of the set, representing the realm of demonic creatures.
- Bookcase. Shows learning.** Points to the tall structures on the left.
- audience sit "in the round"** Points to the circular seating on the left.
- good characters enter from above.** Points to the top of the set.
- coqs show that time is constantly ticking and that Faustus is going to run out of time. Also show his insight into his mind and intelligence.** Points to the large gear.
- haddes show that Faustus cannot reach heaven** Points to the top of the set.
- mephistopheles is always excited to hell.** Points to the bottom of the set.
- fire place leads to hell and is the entrance and exit for all demonic creatures. Inspired by the trapdoor idea used in Elizabethan theatres.** Points to the trapdoor in the center of the stage.
- stage is a chess board to show manipulation.** Points to the grid pattern on the stage floor.
- globe. Renaissance man.** Points to a globe on the stage floor.

My first inspiration for the set was based around the idea of time running out for Faustus. This is represented through the use of props such as hourglasses and the set, which is composed of giant cogs that begin moving when Faustus signs the contract of his soul to Mephistopheles. Also, the turning cogs are also a symbol for Faustus's intelligence and status in society, "graced with Doctor's name". However, the intention of my set is also to show Faustus as an idiot and a pawn manipulated by Mephistopheles. This will be shown through the idea of my stage as a giant chess board. The stage itself will be chequered black and white, not only showing Faustus as a pawn in Mephistopheles's master plan but also once again showing his intelligence and learning. The idea of "The Renaissance Man" would have been understood by Elizabethan audiences just as well as it is understood today. Moral integrity is just as important today, but ~~we~~ has different means of showing ^{itself} ~~it~~ in a 21st century society.

My set is also heavily influenced by ~~vanitas~~ Vanitas paintings, especially by the work of artist Johann Friedrich Grueber. The ~~importance~~ significance of Vanitas paintings are that they give pleasure and delight to those who look at them. They represent earthly pleasures and the "everlasting bliss".

that Faustus so desires. However, they are also filled with deeply dangerous things ^{that are} desired for, such as the temptation of everlasting life and the desire to sin. This is represented through objects like the skull, in Vanitas paintings. My set presents Faustus with a choice, just as a Vanitas painting does to its spectator. Either, Faustus can stay stranded in his earthly study, sin and go to Hell (the fireplace) or climb the ladders and reach heaven.

On my set, the representation of Heaven and Hell is of utmost importance. The fireplace located on upstage left represents the gateway to Hell. All demonic creatures (including Mephistopheles, Lucifer, 7 deadly sins and Helen of Troy, etc--) enter from this entrance. The fireplace is an equivalent to a trapdoor that would have been used in Elizabethan theatres. Due to the fact that I represent Hell through the use of fire, I am trying to stick with what an Elizabethan audience would have expected Hell to be like, as John Milton described in Paradise Lost, a "fery deluge" and a "burning lake." The chain that is attached to the fireplace represents the inability to leave Hell once you are damned here perpetually. "Why this is hell, nor am I out of it" is what Mephistopheles says about Hell.

and therefore the chain ~~symbolizes~~ symbolizes ~~his~~ his frustration and regret: "Thinkst thou that I, who saw the face of God and tasted the eternal joys of heaven am not tormented with ten thousand hells in being deprived of everlasting bliss." The representation of Heaven will be done literally and metaphorically. In an Elizabethan theatre the part above the stage where actors could hang things out of, was called the Heavens. I have taken this idea and used it physically on my set by making the 'above' part ~~the~~ heaven. ~~However~~, I have decided to use ladders to show the way up to heaven, however, the ^{irony is that the} ladders end at a certain point and do not reach 'heaven'. This shows Faustus's predetermined fate and the ~~big~~ hypocrisy of religion itself. All the 'good' characters enter from above. For example, the good angel will enter from the door above the backcase but because Faustus cannot 'reach' her, he is persuaded to follow necromancy by the evil angel. This is a criticism of the church, representing its distanced relationship with its followers and its wealth (especially in the Catholic Church). ^{The ridiculing of the Catholic Church} ~~It~~ would have been ~~something~~ a main attraction for spectators of the Elizabethan period. My concept for the good and

bad angel is taken from the idea ^{that originated} ~~originated~~ from ~~the~~ morality plays. Morality plays preached that sin was inevitable but repentance was always possible. I believe that this concept would translate well for both a modern audience ~~but~~ and also an audience in ~~the~~ ~~17th~~ Elizabethan England.

My set will be done 'in the round', this is because despite using ~~and~~ a mechanically inspired set, I want to keep some basic concepts Marlowe would have used during his time. Also, I feel that setting the production in the round allows the actors to deliver their lines to all ³ sides and give a more convincing & performance than in a theatre with a proscenium.

My overall concept for my set is to make the audience understand and enjoy the language through the use of an intricate set design. My stage includes elements from Elizabethan sets as well as modern effects such as the cog. Overall I want my set to show the choice that Faustus makes when he chooses to abort God and pursue necromancy. ~~This is shown through~~



ResultsPlus

Examiner Comments

The diagram is used very effectively in this response, with the annotation used to support the thinking. There are connections made throughout the response to the play's original performance context.



ResultsPlus

Examiner Tip

A well-placed annotated sketch or drawing can be really helpful for candidates to guide the examiner into the thinking behind the concept. Whilst there are no marks specifically for anything other than the writing, this candidate demonstrates well how useful a sketch can be to support the response.

Question 8

This question, along with number 4 and number 6, was the more popular choice for this section. It gives opportunities for candidates to develop their response with a focus that reflects their preparation and may include a number of aspects of their production. The word *justify* is key in the question and candidates entering the higher levels of marks were able not just to indicate what would be communicated to the audience but why it would be communicated in the ways outlined.

This response is included as an example of a candidate who has presented some valid and well-considered ideas for a production of the play and offers reasons in support - but does not reference the play's historical context at all. The response cannot access marks above Level 3 in the mark scheme.

My interpretation of Woyzeck would be highly visually stimulating, with non naturalistic & naturalism aspects which captivate the audience. My interpretation would suit a thrust staging of which creates ~~an~~ a feeling of intermacy between the audience & characters. By using a Brechtian approach ^{to create non-naturalism} ~~to~~ & some elements of Stanislavski ^{of naturalism.} I want to remind the audience that they are watching a performance with the non naturalistic approach of Brecht yet the themes of jealousy, passion & anger are shown in specific areas of the performance to draw them in & have them think of how that links towards something they have felt before / something they have seen. I would use both non naturalistic & naturalism aspects in scene 21 when Woyzeck is in the woods with Marie. This specific scene captures passion which has been lost then leads to murder. I want this scene ~~to~~ between ^{Woyzeck} ~~Woyzeck~~ & Marie to appear awkward & uncomfortable for the audience, by ~~the~~ wanting this I would include lighting which is dim showing the presence of night.

time. I want Marie to be more wary of Woyzeck's behaviour of which she moves backwards slowly away from Woyzeck but as she moves back have the chorus act as trees within the woods ~~by~~ moving forward & blocking her from going this creates a visually interesting scene of which all actors are involved & are multi-roling yet projecting a feeling of 'there's no way out'. I would want to incorporate a projected screen of which has a clock ~~even~~ ticking in time, minutes & seconds ^{when Woyzeck} ~~at the start~~ asks Marie 'Do you know how long it's been, Marie?', I would want a clock as throughout the play money & time are discussed a lot hence stating that time is money. By the start of the clock I would want it to continue till the death of Marie. Whilst having the chorus act as trees as they get closer to Marie I would want them to use soundscaping of a heart beat showing the nervousness of Marie as Woyzeck gets nearer & nearer. ~~As~~ With the characters of Woyzeck & Marie I want him to be ~~in~~ in proximity close to Marie as because this creates an uncomfortable feeling of what will happen next. When Woyzeck asks Marie

if she is cold, I would want Marie to respond non verbally but by a shake of 'no' of the head, I want her to ~~be~~ shield herself in a sense of which Woyzeck violates that by grabbing her ~~tips~~ by her neck then gently wiping Marie's red lipstick off. I want Woyzeck to ~~also~~ be physically hands on with Marie by grabbing her from behind & breathing on her neck once he states 'hot whores breath' ~~this~~ I would want to send chills down the audience ~~backs~~ as they feel uncomfortable watching this scene. By the time Woyzeck stabs Marie stating 'There, There, There' I want ~~this~~ to be seen to be hidden by the chorus but all that is heard is Woyzeck's ~~st~~ heavy breathing & increased heart rate with little giggles of excitement showing he's enjoying what he's doing. Once eventually he kills her I would like the chorus to back away as being trees & include a red lighting ~~part~~ bleeding of stage symbolising the ~~popuddle~~ puddle of blood of Marie & she lies on the floor. Once at the end of this scene I would want images & articles projected onto the wall of those individuals who have been killed/previous years by unknown/loved ones.

Having a minimalistic stage is best for this production due to the short scenes but also it creates an interesting piece by not having the typical noise recorded as because the chorus use sound sleeping ~~by voice~~ which makes the performance that much realistic ~~with~~ by audio but non naturalistic by visual perspective. I would incorporate status by colours of costume & lighting, hence having actors such as the Drum major, Doctor & Captain in polished black shoes & ironed uniforms, whereas Woyzeck in rags with buttons hanging off. With lighting especially with the wood scenes of Woyzeck & Marie / Woyzeck & Andres have individual from the chorus ~~as~~ with the help of light show shadows. ~~of which only Woyzeck~~ with my actors I would want them to interact with the audience to make them feel part of the play for example in scene with the Jew who sells ~~the~~ knives, I would want members of the ^{Chorus} ~~audience~~ going up to individuals in the audience trying to sell them 'knock off' goods to create a ~~the~~ dodgy market environment as well as getting the audience involved.

~~I would want the character Woyzeck to be a thin, skinnier, scrawny man~~ I would choose my Woyzeck character based on physical built hence skinny as to show he has lost weight due to the experiment of eating peas alone, hence with the help of make up & the chorus I would want an individual to be retouching ~~the~~ Woyzeck's make up ~~throughout~~ & during scenes to show the deterioration of his mental state. With the help of costume because Woyzeck is viewed as the lowest of human race in comparison to the Doctor / Captain have him wear rags. For Marie I would want her to be curvaceous with long hair but see a change in her as she gets gifts from the Drum Major of which her character gets more fashionable in 'red' ~~due to the~~ with shows & represents ^{seduction but} ~~not early~~ blood as when she is killed. I want the Drum Major to be muscular ~~on~~ ~~then~~ with a his status provided by his pushed forward chest & level of head showing how he looks down on people.

Overall as a director, my aim to ~~to~~ set a stylised piece which would include a variety of non-naturalistic & naturalism

to show a different dimension rather than just one aspect. I want the audience to leave the performance feeling they have watched a play that ~~was~~ showed elements of comedic moments hence the ~~Jew~~^{Scene} with Woyzeck & the Jew with parts of the chorus in the audience selling them things, I want them to feel emotions of shock, empathy & sympathy for characters e.g. Woyzeck killing Marie & later ~~himself~~^{himself}. I want them to feel that ~~these~~ actors are not only the focus but the remembrance of people it has happened to by the projected images shown & how interesting it is to see how Woyzeck deteriorates throughout the play by having ~~the~~ the chorus ~~be~~ build up to be voices in Woyzeck's head that he can only hear, but they are whispers. ~~The~~ The lighting to create atmosphere, hence a dark feeling showing the dark side of the play.



ResultsPlus

Examiner Comments

There are some interesting ideas here and the audience is considered. It is about the right length, but lacks any specific connection to the play's original performance context. It also wanders across the chosen elements and would benefit from a structure.



ResultsPlus

Examiner Tip

Preparation for this question is not just about knowing the text and how to bring it to life for company and audience, it is also about being able to structure a response in the examination that has a logical progression, rather than just reads like a series of notes being presented.

This response makes some interesting connections and demonstrates sufficient understanding of the play's original performance context to enable it to access the higher marks in Level 4. The candidate writes about the *interpretation*, not *my play*, and offers clear examples in support, based on an understanding of the original.

Originally performed in 1913, the first production of Buchner's working class tragedy would have been staged in Proscenium arch. At the time only basic incandescent ~~stage~~ stage lights would have been available with little scope for sophisticated lighting effects, other than the early colour gels, due to the restrictions of electrical technology of the time period. From my research of the play's original performance I found a revolving stage and no theatrical curtain were used to aid the communication of ~~the~~ Buchner's themes to it's German audience.

As a director, my interpretation bears ~~little~~ ^{almost no} similarities. In place of setting my production of *Woyzeck* in Buchner's 19th century German, ~~I will stage mine in~~ ^{mine will be staged} a English Victorian cotton mill of the same century. ~~To~~ ^{By} deciding to focus on the key themes on both ~~social~~ social control and poverty I felt the creation of a ~~set~~ Victorian cotton mill set on stage will allow my key themes to be ~~communicated~~ ^{communicated} to my audience. ~~At~~ At the back of my stage there will be a large, functioning ~~set~~ piece of cotton mill machinery. ~~At~~ At several points during my production the dominant machinery will automatically operate, filling the ~~auditorium~~ ^{auditorium} with an intense

clicking sound of varying intensity. This sound and set effect is used to communicate to the audience the developing madness of Woyzeck and ~~is~~ will take place in ^{Scene Ten} ~~Scene Ten~~ for the first time. Scene Ten, ~~as~~ when Woyzeck confronts Marie about her relationship with the drum major, ~~is~~ the sound of the clicking machine will increase in intensity along with the development of Woyzeck's anger. ~~The~~ continuation of ~~this~~ ^{this} the association ^{of} the audience will form between the sound of the machine and the ~~development~~. By holding the link between developments of Woyzeck's anger and frustration with the sound of the machine in scenes such as 14 and 19, where Woyzeck fore shadows to the audience (through his dialogue with Andres) that he ~~is~~ will stab Marie the audience will learn to associate the sound of the machine to moments of tension and displays of Woyzeck's developing madness. This association links my interpretation of setting Woyzeck in a cotton mill to the social ~~cont~~ messages of Bucher of 'human society as a corrupting influence' because it will seem to the audience that the exploitation of the richer members of society over the mass ~~of~~ of mill workers ~~is~~ is symbolic of the development of Woyzeck's madness.

I will also display to my audience the key theme of my interpretation of the role of social control in creating Woyzeck's madness ~~begin~~ through my modern interpretation of Andres. Andres in my interpretation will be represented by a puppet with a puppeteer holding his strings and talking for the puppet on stage. The observation ~~of~~ by the audience of Woyzeck

talking to a puppet will aid their understanding of his madness as they question if Andries is really there. ~~in scene~~
The opening of the play by Woyzeck and Andries in Scene One would ensure that the theme of madness is communicated to my ~~audience~~ audience with immediacy. ~~This is also~~ Using the speech patterns in the dialogue in Scene One as an example of a justification for my interpretation as Andries as a puppet; it is clear that Woyzeck leads their interaction, with Andries only replying ~~to~~ in response to statements made by Woyzeck. To me this suggests, ~~that~~ ^{along with} the fact that Andries is only present as a ~~company~~ companion to Woyzeck throughout the play, that Buchner intended for Andries to be representative of Woyzeck's madness and so my interpretation of Andries will aid the communication of Buchner's concept to my audience.

My use of costume and colour ~~will~~ ^{will} further highlight the relevance of my Victorian Cotton Mill interpretation to my audience. ~~Costumes~~ My use of costume is inspired by the clothing of Victorian society. While Woyzeck and Andries wear tatty flat caps, dirty dungaree trousers and low status workmen's jackets, the Captain will wear a Top hat, tail coat three piece suit and hold a black cane. Such juxtapositions of costumes will successfully communicate to my audience my concept of the ~~power~~ control of people of higher status over the poorer masses. Similarly, ~~explains~~ by using only drab greys and browns in the creation of the costumes

of my lower status characters while my Captain wears a blue suit with red satin embellishments with further ~~allowing~~ my communicate to my audience Bushner's ideas of social injustice through my use of colour.

My focus on control in my interpretation will also be communicated to my audience through my use of lighting. The influence of the Marxist theory that ~~religion~~ religion was a creation of those in power in an attempt to ease control of the exploited popular masses is ingored in the biblical references within Woyzeck. In scene 18, Marie ~~is~~ is on stage alone and prays (with many biblical references) to God for forgiveness of her sins. To effectively communicate to my audience the concept that religion's purpose was to control the popular masses I will use a ~~parcan~~ single parcan light with a leuzigix gobo. ~~The~~ The effect of this lighting will be observed by the audience ~~the~~ through the engulment of Marie as she knells centre stage in prayer within a bright white cross. This will communicate to my audience my theme of control ~~at the~~ due to the created symbolism of ~~western~~ religious imagery, overpowering Marie's ~~personal~~ presence on stage.

To represent the river of scene 21 and 23, a pool is located stage left in my interpretation. Attached to this pool is a victorian styled pumping system, invoking memories of steam engines in my audience, which can be operated by hand from my stage. The hand pump will

be used regularly, in a similar way to the a clicking machine, by Woyzeck to display to the audience his frustration and developing madness as he loses control of Marie and her ~~off~~ lack of sexual feeling towards him.

By incorporating Woyzeck pumping water into my pool from his entrance in scene one, my audience will constantly be made aware of the foreshadowing of Marie's murder. By Woyzeck's rant to Marie at the end of scene ten where he calls her a whore his pumping action to stage left will have become more erratic and ~~is to be~~ communicate to the audience his growing ~~betwe~~ madness forming his desire to stab Marie by scene 21.

Buchner wanted emancipation of the popular masses at the time of writing Woyzeck. By setting my interpretation ~~text~~ in a Victorian cotton mill and echoing this decision with choices of set and costume my interpretation can be justified through my many ~~many~~ intentions to communicate to my audience my key themes of control and poverty. ~~and~~ In addition my interpretation allows my audience to link the role of social injustice to the madness and jealousy ~~of~~ that develops in Woyzeck to the effects of poverty and control in the creation of human jealousy and social injustice.



ResultsPlus

Examiner Comments

The candidate chooses examples from the production and does not try to cover everything - there is not time in under 60 minutes to write about every aspect of the production, but there is time to be selective in order to demonstrate understanding and illustrate intent.



ResultsPlus

Examiner Tip

Structure here enables the examiner to see the ideas develop. Whilst it is not perfect, there are paragraphs in place, each one developing an aspect of the proposed production. It is worth spending time, under exam conditions, developing responses to a range of questions, looking at using paragraphs to help the structure.

Question 9

This response, along with questions 5 and 7, was the less popular choice in Section B in this series of examinations. The focus on either costume or set enables candidates to demonstrate a full understanding of their proposed production in relation to its original performance context. Candidates who simply described what their set or costumes would look like were not able to earn marks above level 2 or level 3. Those who earned marks in the higher levels were able to use the chosen design element as a springboard to demonstrate how the production would work for the audience, supporting comments with specific examples from the proposed production.

There are challenges for the examiner in this response. There are some connections made to Buchner and his likely intentions in writing the play and some general references to theatre and naturalism. The sketches are useful at the end of the response but do not connect to proscenium arch theatre in the way that they could have done - and therefore make the connection to the original performance context more explicit. This response was placed in Level 4, just.

If I were to direct a production of *Woyzeck*, I would set it during the slave years (around 1800) in Adams County, Mississippi, on a sugar plantation on the Mississippi River. The lower class characters such as Woyzeck would be black slaves and the upper class characters like the Captain would be the white slave owners. I would convey this concept in many ways, but the one which I will discuss today is the set.

My production of *Woyzeck* would take place on a two-tiered stage^(fig 1). The upper tier would be central upstage, furthest from the audience, and the lower tier would spill onto the apron^(fig 2), so that the audience would feel more involved in the action here. Only the lower-class characters such as Woyzeck, Andres and Marie would inhabit the lower tier of the stage in order to signify that the black slaves were second class citizens and were the property of others. I would want the audience to feel sympathy for these characters, which is why the lower tier would be closest to the audience. Therefore, for example, when Marie reads from the Bible and talks to God in scene 18, the audience will empathise more

with her because they will be close enough to see her turmoil in her facial expression.

The upper tier would be the only part of the stage where the white upper class characters such as the Captain (Plantation owner), Drum Major (White Overseer) and Doctor would be seen; they would never descend to the level of the slaves.

However, the slaves could ascend the upper tier on command of the white characters, for example in Scene 5 where Woyzeck shaves the Captain, he would be ordered onto the upper tier. However he would have to descend straight back down to the lower tier when he was finished.

Marie would be the slave most often found on the upper tier, as she would be a 'mulatto' woman (white father and black mother) and would therefore be more trusted than a pure African like Woyzeck.

This element of my set design would really provide the audience with a sense of huge class division, which is something it shares with the original conditions Bachner experienced which influenced the play. For example, there was a huge divide between upper and lower classes in Bachner's native Germany when he was writing, and Bachner felt the need to expose the aristocracy's exploitation of the poor through theatre, as did many of the young male writers involved in the Sturm and Drang movement at the time.

An extension of the two-tiered set design would

be the difference in smaller pieces of scenery which I would locate on each tier. For example, I would want to place fruit trees on the upper tier to represent the fact that the white characters always had privileged lives and received benefits even when they had done wrong. However the lower tier would house dead plants or wilted crops to show the lack of real life that the slaves experienced. I would highlight these pieces of scenery at certain poignant moments in the production, for example in scene 15 when Woyzeck and the Drum Major (white overseer) are ~~in~~ together in the tavern (sunday dance). I would spotlight the White overseer whilst making the fruit trees move in a slight breeze. I would then spotlight Woyzeck whilst making the dead and wilted plants hit him in a rough wind. This would signify that even though Woyzeck is a good person and the White overseer is not, the White Overseer still gains the attention of Marie, the one thing Woyzeck prizes, thus communicating the injustice to the audience.

I would want to highlight the differences in living conditions between the classes through set design ^(fig 3). On the upper tier I would display a large 2D flat of the manor-house inhabited by the Plantation owner. This would be lavishly decorated and have an exit door so that no upper class character would need to step onto the lower tier. On the lower tier I would display a number

of 3D wooden huts, used as homes by the slaves. These would be small, ~~easy~~ cramped and extremely simple in comparison to the big house. These would be 3D whilst the big house would be 2D because I would want the audience to connect more with the slaves than the white characters, due to the fact that I wish to retain Bachner's original intentions for the play as "a working man's tragedy". With the slave houses being closer to them, the audience would feel more involved in their lives and would therefore empathise more deeply with them.

A nother way in which I would achieve the aim of making the audience feel empathy for the lower class characters would be to stage scenes between the slaves on the apron. There would be very little set or props on the apron because I believe in Berkoff's argument in his play "Actar" that the more you bring onto the stage the more the meaning of the text is weakened. I would want the audience to focus on the meaning of the dialogue, not elaborate set and props, therefore these would be minimal on the apron. For example in Scene 21, which would be staged on the apron due to its clear importance to the plot, ~~with~~ there would be no set, the actors would portray the fact that they were in a forest with their bodies close, twisting and turning through imaginary trees. The only prop in this scene would be the knife Woyzeck uses

FIGURE 1 - two tiered stage

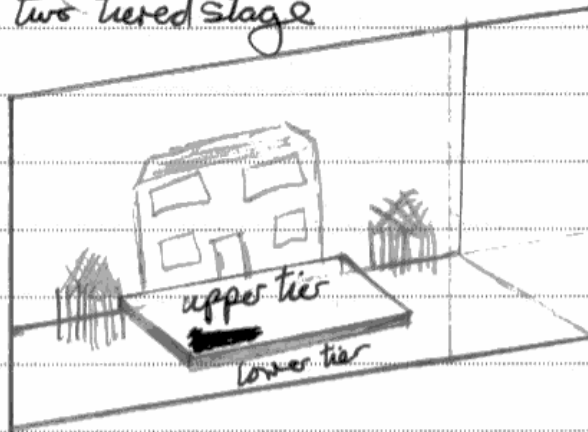


FIGURE 2 - APRON

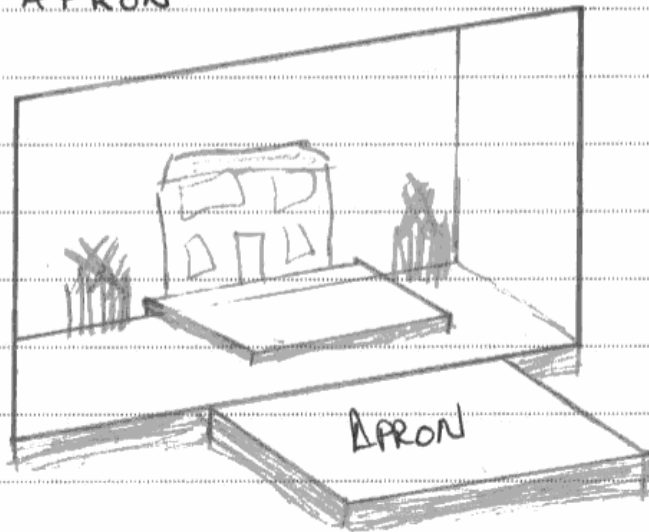
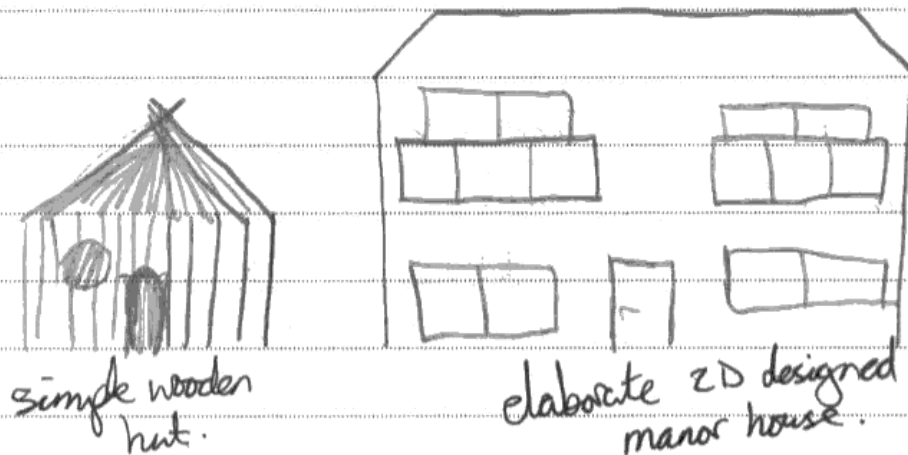


FIGURE 3 - DIFFERENCE IN HOUSING



ResultsPlus Examiner Comments

There is a clear structure to the response, with set as the focus but used in order to demonstrate some wider performance considerations. There are passing references to the original performance context of this play - which has a broader brief than the other two texts - and it would have been a Level 5 answer with more explicit connections made. The Proscenium Arch, for example, provides an appropriate framework for the response, as evidenced in the sketches, that is not sufficiently explored in the response in relation to the OPC. The candidate seems to skirt around the connections that could be made through staging considerations, rather than highlighting them in the response.



ResultsPlus Examiner Tip

Use of diagrams can be very helpful to guide the examiner into the candidate's thinking. In this instance they feel like an afterthought and would have been more helpful if they had been integrated into the body of the response.

This response has Level 5 potential, but Level 4 content. It needs much more specific reference to the play's original performance context.

Question 10

The statement should focus the response in this question. It is not enough to read it, mention it in the opening paragraph and then present the 'prepared' answer. Successful candidates really got to grips with the statement and weighed it up in relation to the live performance and the original performance context. They were able to offer a considered and balanced response, moving across the live experience, the historical context and the statement.

This is a level 4 response and demonstrates an understanding of elements of the live production that are used effectively to connect to the statement and the play's historical context.

EITHER

10 Directors in the 21st century are more concerned with images than words in performance.'

Discuss the above statement to demonstrate your understanding of the play you have seen in performance in relation to its original performance conditions.

(Total for Question 10 = 30 marks)

OR

11 Evaluate the use of **one** design element to demonstrate your understanding of the play you have seen in performance, in relation to its original performance conditions.

(Total for Question 11 = 30 marks)

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen Question Number: Question 10 Question 11

On the 8th December, my drama class & I had the privilege of watching Michael Grundage's adaptation of Shakespeare's King Lear at the Donmar Warehouse.

In this production, the use of images in order to convey meaning, was doubtlessly a main concern of the director Michael Grundage. The set used, was of vertically laid, white-washed planks of wood. This was extended from the ~~staged~~ stage to the auditorium; ~~giving the impression of a box.~~

creating a box. This gave the impression that actors & audience were 'trapped' in the space & therefore would not be able to escape from the themes being presented in the play. The ~~use of~~ constant use of white all ~~the~~ ~~the~~ throughout the stage, served to almost blind us, portraying the theme of vision, where Lear is blinded by flattery & is not able to see which of his daughters is truly worth of love. This range of decisions about the images of the play, give complete support to the idea that modern directors, such as Grandage in this production, find it essential to use images as a way to convey the meanings & issues of the performance, rather than solely text/words.

Such rich ~~meanings~~ images ~~would not have been~~ ~~used~~ were not used in the original performance of King Lear. Elizabethan audiences went to 'hear' a play. Therefore the use of words was crucial in conveying themes & issues in the story. The Globe Theatre had a stage which was not intimate & ~~would not have~~ a rich choice of images would not have been appreciated by an Elizabethan audience as they wanted to be entertained in a very direct way, without having to analyse & think about factors of the performance.

Moreover, in the Demmar's adaptation the use of plants of wood all around the space, conveyed the ~~to~~ theme of nature. This demonstrates a modern directors concern on conveying such ~~as~~ a recurring theme in the play through the image used, rather than through words. This simplistic choice ~~gives it~~ and rustic choice, also combined with the fact that there were no props on stage; only essential props were ~~to~~ used - sums up ~~the~~ a theme in the play; also mentioned in the Fool's line to bear 'Can you make no sense of nothing, nuncle?'. This demonstrates the effort humans have to make in order to see & identify the real character of individuals - ~~this use of image of insects~~, bear is not able to see that Cordelia loves him as she refuses to flatter him. The use of ~~two~~ plants of wood expresses the theme of nature & moreover the 'nothingness' of men, when in face of the power of nature. This allows the audience to realise, through the image created, by being surrounded by wood that ~~we~~ we are insignificant in comparison to the power of nature. And as bear in the play, status & possessions are nothing in comparison to the power of nature.

This is a similar aspect to the original production of King Lear, as the audience would also be surrounded by nature as ~~play~~ the sky would be visible through the centre of the theatre; which were also presented at day time.

Another way in which image is used as a crucial element to convey the story is by the lighting used. During the storm scene, a spot light is used, in order to direct all of the audience's attention onto Lear. Flashing lights are visible through the planks of wood; conveying the chaos & rage being felt by Lear. Through this sequence, although a sense of chaos is created by the flashing lights, Lear stands still while delivering his lines. The image created by this is a major proof of a modern director's main concern on the image being created rather than the words being said. It is as if Lear has been paralysed by his rage, but the audience is still able to feel & see the chaos in his mind. Therefore making us to see the real consequences of greed. This use of images would not have

being possible at the Globe as only natural light was used & performances usually happened at daytime. Therefore it would be crucial to hear bear's words in order to be able to imagine his chaos & anger as well as the storm itself. It would be interesting however, if it rained ~~at the~~ when bear says his monologue as the real ~~own~~ image of the chaos & storm would be created.

Another element which allowed for a modern director's major concern with image over words, is of Costume. All women wore silk - this gave the impression of elegance that was needed to convey their ~~theme~~ status. However, it was necessary to look very closely in order to notice the quality of their costume. This reflects the theme of Vision once again, where it is necessary to look very closely & ~~attentively~~ attentively in order to notice the true value of characters; i.e.: in order to notice Cordelia is more precious than the other ~~sisters~~ sisters. In the original performance such representation of themes would not ~~have~~ be possible. Costumes

were more elaborated with strong colours which would work effectively to show status, themes however would not have been demonstrated.

Another very strong & effective image was created through the staging. It was clear that ~~the~~ Gloucester wanted the image of this, to portray themes in the story, rather than by using words. ~~he stood in~~ In the first appearance of bear, he stood in the middle; demonstrating his status. Also in the middle was the map of England; portraying the theme of greed & status ~~is~~ seen as a 'priority' in the play. Kent & Gloucester stood beside bear, showing alliance and Gloucester & Regan stood at opposite sides of the map with their husbands; demonstrating their desire of power - to take over all bear has. Cordelia stood further apart, ~~at~~ in front of the map with her back turned to it, showing her carelessness for possessions. This image would ~~have~~ have been ~~some~~ similar in the original performance of the play.



ResultsPlus

Examiner Comments

There is a structure here and the paragraphing helps to steer the examiner through the response. The candidate gets on with it, straight into the response with the first example in place - set - in the third line of the response.



ResultsPlus

Examiner Tip

Paragraphing is helpful to the examiner. It breaks up the response, particularly when it is marked on the screen, and it enables the candidate to demonstrate a shift in focus. When preparing for the examination and structuring the longer responses, looking at ways of varying paragraph starters is a useful technique so candidates can avoid all of the paragraphs starting with the same phrase.

This is a Level 5 response. The candidate is clearly in control of the material and the statement is at the heart of the response. It is well-structured and confident and observations are supported by clear examples from the live performance. It is also very much a personal response to the production.

EITHER

10 'Directors in the 21st century are more concerned with images than words in performance.'

Discuss the above statement to demonstrate your understanding of the play you have seen in performance in relation to its original performance conditions.

(Total for Question 10 = 30 marks)

OR

11 Evaluate the use of **one** design element to demonstrate your understanding of the play you have seen in performance, in relation to its original performance conditions.

(Total for Question 11 = 30 marks)

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen Question Number: **Question 10** **Question 11**

[Plan:	Old	New
		• Ghost
	• Hat	• Set - complicated
	Melodrama	• Madness - costume
		• Realism]

On the 6th October, I went to see 'Hamlet' at The National Theatre directed by Nicholas Hytner. Visually, it was a very different production to how it would have originally

performed with many modern visual effects being used to give moments ^{of speech or action} more emphasis and allow for a modern audience's lack of suspension of disbelief.

One very striking visual difference was that of the set. In Hytner's production, the set comprised of large white walls that could be trucked around the stage. This allowed for a claustrophobic feel to many of the scenes ~~as the~~ linking to suffocating power of Claudius, who in this production took the role of a dictator-like leader. This contrasts hugely to the sets of Elizabethan theatre that ~~were~~ remained largely unchanged between plays, with the ornate designs of the theatre ~~and~~ being visible always. This meant that audiences of the time had to suspend disbelief much more during productions, and focus more on the words. ~~For example the~~ ^{with the} wide open stages of Elizabethan playhouses allowed ⁱⁿ for a stark platform for the words where not much else was present. However, this ~~may not~~ could in fact be said to present in Hytner's production also. In several scenes, such as the staging of The Mousetrap, the walls were trucked

out to the edges of the stage, creating a wide, clear, and largely uncluttered stage in which the action took place. ^{and I could focus} on the dialogue alone.

Suspension of disbelief was also ^{used} ~~accepted~~ ^{by} Elizabethan audiences ~~instead~~ in terms of lighting. The plays would be performed during the day, with the audience required to follow the speech of the actors to learn of time or setting. For example, in the opening scene the lines 'Good night' and 'it is cold' were employed to give an Elizabethan audience a sense of the atmosphere. In Hytner's production, however, there was lighting that gave credence to these lines. The stage was lit darkly during the night scenes and I felt that this benefited the atmosphere and tension of the scene, giving the ~~even~~ scene a sense of mystery, linking with the fear of the unknown, and further immersing me into the play as I linked the dark atmosphere to cultural ideas of what lurks in the darkness, such as that found in horror films. This made the scene much more unsettling for me and allowed for more justification of the appearance of the ghost as, ~~appear~~ ^{appear} a supernatural force emerging from darkness.

Hytner was required to give this ghost more emphasis in his production due to today's society's dissociation with the supernatural. In Shakespeare's time, people commonly believed in ghosts and the mere appearance of one would have been shocking and ~~was~~ terrifying for an audience. ~~However,~~ So, to keep the impact that the ghost has on the play and highlight his importance, Hytner needed to use visual effects such as dry ice, which created an eerie, mysterious feeling ~~or~~ especially when used with low lighting.

However, in terms of the staging of the ghost, both old and new productions would rely on a visual image. Elizabethan ~~audiences~~ theatres had trapdoors in them that represented heaven and hell, so when the ghost says 'I have come from hell or purgatory', he would appear from a lower trapdoor. For an Elizabethan audience member this would give ~~the same~~ ^{a similar} effect to the ghost's appearance in Hytner's production through the darkness at the back. Both of these make use of the supernatural beliefs and superstitions of the time ~~with~~ to create a greater shock and fear.

of the ghost.

Another aspect presented very visually ^{in Hytner's production} was Hamlet's madness. ~~Hytner employed~~ Firstly, it was clearly established that Hamlet was feigning his madness, something that ~~was~~ ^{would have been} left much more ambiguous in Shakespeare's time with Shakespeare's interest in how the mind develops madness (also seen in Macbeth). This made the performance ~~very~~ very different for Roy Kinnear who played Hamlet than it would have played. This was also all visual as the original text is left ambiguous; ~~as~~ Kinnear achieved this change in sanity and ^{feigned} insanity through exaggerated actions when mad. For example, in a scene with Gertrude he leapt on a sofa and jumped up and down which gave him a very easily recognisable image of madness which linked not only to childishness but also allowed ~~for~~ a pop culture link to Tom Cruise's iconic interview with Oprah. This meant that Kinnear clearly showed a change in personality, with a calm, casual delivery in soliloquys, that complied with ~~seen~~ to society's madge expectations

of madness. When compared to Elizabethan productions, this show of madness was largely more exaggerative with it's energetic and wild movement. Original productions would have shown subtler ways of Hamlet's madness, the mere removal of his hat would have rebelled against social taboo and clearly shown to the audience a degeneration in mental state. I felt that Kinnear's exaggerative style certainly caused much more dramatic impact for me as the exaggerative style allowed me to identify his actions as 'mad', supporting the speech which may be misinterpreted through today's understanding of language. These visual images were vital in showing his change in states and his removal from normal society, while also creating humour not usually found in tragedy as I gained dramatic irony from knowing of his feigned madness.

Ironically, this exaggerative style was actually more close to the melodramatic acting style of Elizabethan times. ~~These~~ ~~most~~ of Hytner's productions focussed on the realism

~~exam~~ expected from today's audiences by ~~us~~ using more complex emotions. For example, Gertrude would have been shown as a stereotypically weak and foolish woman, played by a man, but in Hytner's production Gertrude, played by Clare Higgins, gained much more complexity and realism, having a drinking problem that emphasized her guilt and linked with modern day binge drinking and asserting independence and power in her speech, showing a dislike for Claudius' actions and even slapping Hamlet ~~over~~ in one scene. These all contributed to creating a character with much more depth whom ~~the~~ I could greater sympathise with.

Overall, visual elements certainly played a much more distinct role in Hytner's production, giving more depth to the characters and creating more realism with generally more physically reserved and complex acting styles compared to Elizabethan performance. The ~~set~~ visual elements allowed me as an audience member to feel ever more immersed in the play than I would ^{from words} ~~do~~.



ResultsPlus

Examiner Comments

It is interesting to note that this candidate embraces the statement and is able to manipulate the material to include images created by the actors in the production to support the discussion.



ResultsPlus

Examiner Tip

This is a well-structured response and it is worth looking at the way the answer develops from a strong opening paragraph to the conclusion.

This is a very strong Level 5 response. It has all of the elements in place and is a confident answer that takes the examiner through the production seen with clear reference to the original performance context and the statement.

EITHER

10 'Directors in the 21st century are more concerned with images than words in performance.'

Discuss the above statement to demonstrate your understanding of the play you have seen in performance in relation to its original performance conditions.

(Total for Question 10 = 30 marks)

OR

11 Evaluate the use of **one** design element to demonstrate your understanding of the play you have seen in performance, in relation to its original performance conditions.

(Total for Question 11 = 30 marks)

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen Question Number: Question 10 Question 11

'Directors in the 21st C are more concerned with images than words in performance.'

Are: Opening scene = highly visual.

C: Not just in 21st C: special effects.

Berkoff. music = not words, just images

C: Acting style → creating images

Are not: Orig lang. Scenes where only wds used. C: ^{very little} staging. CTH.

~~The statement It could be argued that directors in the 21st century are~~

On the 17th March I went to see Shakespeare's Romeo and Juliet at the RSC, Stratford.

It could be argued that directors such as Rupert Goold are more concerned with images than words. Goold's production was highly visual, incorporating special effects such as fire and steam, and even scenes without words at all. However, it ~~is~~ is not just directors of the 21st century who were concerned with the visual. Elizabethan Theatre also had an emphasis on the image, as well as the language of the play. Conversely, it is language that is the main communicator of a production. Therefore, play directors of the 21st Century, and of the past, ~~are~~ are concerned with words just as much as the accompanying image.

The opening scene of Goold's production was highly visual. ~~It began with~~ After the prologue, it began with the fight between the Capulets and the Montagues. During this scene, fire shot up sporadically from the corners of the stage; ~~fire~~ this created an intense and memorable image. Goold also had a man

~~who was on fire~~ man across the stage, his arm ablaze. ~~Furthermore~~, More men entered the stage with frightening weapons. An example of ~~these~~ these are a ball on a chain, which, when hitting the ground made steam rise up from cracks across the stage. The scene culminated with the actor playing Benvolio being tied to a stake, as if he was about to be burnt alive. These strong images had a powerful effect on the audience.

Goold chose to open the production with an emphasis on the image rather than words. The scene had been heavily edited so that only the bare bones of the language remained.

However, the statement that ~~as~~ only directors of the 21st Century are concerned with the image rather than words is a generalisation. In the original production of Romeo and Juliet, it is very likely that the opening scene would have been intensely visual.

During the Capulet and Montague brawl, fake blood could have been used to create a powerful image in two ways. Firstly, an actor could reveal a blood soaked ~~hanker~~ handkerchief. Secondly, there may have been an animal bladder (perhaps a pig's) filled with blood, which when stabbed by another actor, would spill out in a dramatic

and violent image. Although performed in the day time (from two o'clock to four o'clock) the outdoor theatres where plays such as Romeo and Juliet were performed, used firework as to for lighting effects. These too, ~~would have~~ show that the Elizabethan actors were concerned with the image.

Perhaps the best example of Gould's emphasis on the image is the Berkoff inspired mine, performed by Joris O'Neill as Mercutio. This scene was added in for comic effect, and would not have been performed in the original production.

O'Neill, whilst looking for Romeo, played by Sam Troughton, ^{he} mimed lifting a woman, before miming climbing inside her vagina, and exploring it. Whilst pretending to walk and swim about the vagina, O'Neill created squishing noises and echoing effects. This emphasis on Berkoff's ideas of sensory theatre and the grotesque (Berkoff ~~was~~ stated were highly visual, and no words were used. Berkoff once stated that naturalism is "what you do when you don't know anything else." This obviously influenced Gould, and he used this idea to explore other ways of communicating ideas or humor through another form, other than language.

Although this scene would never have been seen in the original performance of the play, due to its abstract nature and the religious ~~and~~ heavily imposed religious culture^{of} (in 1559 Elizabeth I censored the theatre, banning any religious controversy) which this scene would offend due to its sexual nature. However, the Elizabethan acting-

^{of} of the time

- style of the period was held its foundations in the visual. Actors used exaggerated gestures to communicate the plot, as well as fixed gestures to convey a message. For example, a hand held over the heart meant "I love you." Furthermore, actors had to be able to sword fight and fall convincingly, in order to create dramatic battles.

Language was not key to Elizabethan theatre. The Globe Theatre (where it is likely Romeo and Juliet was performed) had eleven performances of ten plays in two weeks. Therefore rehearsal time was limited. This led to cue acting, where actors were told the lines for the scene just before by someone standing backstage, just before they spoke the line. Consequently, the images the actor created through their acting style could be interpreted to behave be more important than the words they were speaking.

On the other hand, it could be suggested that directors of the 21st Century are just as interested in the words of the play as the images they create to accompany them. Gould's production used Shakespeare's original language, implying that the director felt the words were important to the play.

Furthermore, the production incorporated scenes predominantly made up of dialogue. For example, the famous balcony scene between Romeo and Juliet, who played by Mariah Gale, consisted of the original, unedited dialogue between the lovers as they fall in love. Gould emphasised the importance of the words by having the actor playing Romeo use direct audience address. The effectiveness of this moment proved that it can be the simplest direction that can be the most moving.

In the original production of Romeo and Juliet, the language was most probably not the most important thing of the play. Due to the limited rehearsal time, actors were more concerned with the images they created through stage effects and style. In contrast, as theatre has developed, directors of the 21st Century such as Gould, are equally concerned with image and language, in order to create a production.



ResultsPlus
Examiner Comments

The response is well-structured and the information is presented to demonstrate an engagement with the statement and the historical context. It reaches a conclusion in a logical way.



ResultsPlus
Examiner Tip

Structuring responses that have a logical progression is really helpful to candidates who are under pressure in the examination to juggle their thoughts in relation to the demands of the question. Writing Frames may help candidates to do this.

Question 11

This question asks candidates to focus in on one design element from the live production and to use it to focus the response in relation to their understanding of the play's historical context. It was not as popular as Q.10, but it produced responses that indicated engagement with the live performance and a range of understandings of the historical contexts.

This is a Level 4 response, well-structured and balanced, using the set as the focal point but also incorporating other elements from the production in order to demonstrate how the set was utilised. There is a 'distance' from the experience in the writing which takes away some of the engagement with the experience but this is clearly the chosen style.

venue of the production at the start of your answer.

EITHER

10 'Directors in the 21st century are more concerned with images than words in performance.'

Discuss the above statement to demonstrate your understanding of the play you have seen in performance in relation to its original performance conditions.

(Total for Question 10 = 30 marks)

Handlet in box. - acting costume set Smoking drinking

OR

11 Evaluate the use of **one** design element to demonstrate your understanding of the play you have seen in performance, in relation to its original performance conditions.

(Total for Question 11 = 30 marks)

SET

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen Question Number: Question 10 Question 11

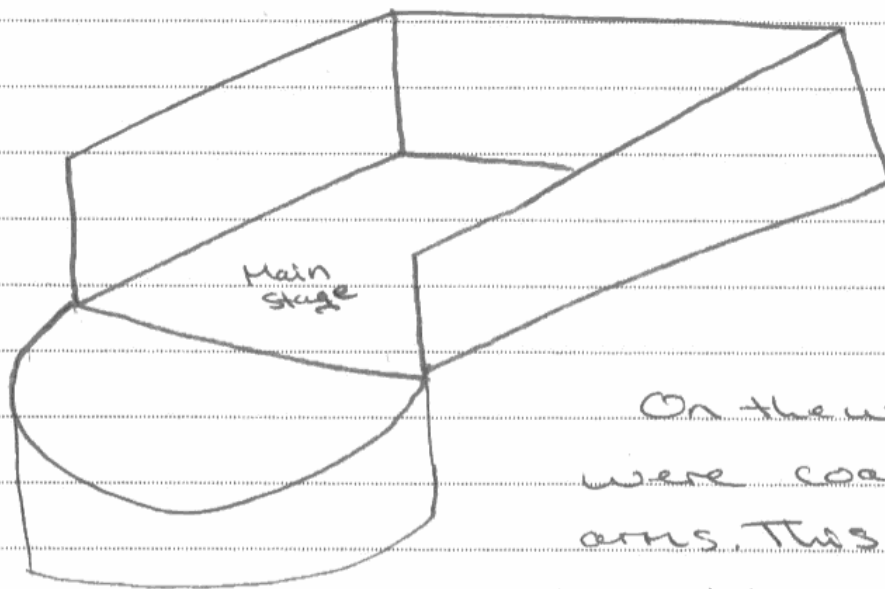
On Wednesday 6th October I saw a production of William Shakespeare's *Hamlet* at the National Theatre.

This production of *Hamlet* was full of visual elements that both reflected the words and character and appealed to a modern audience.

Hamlet played by Dory Kinnear showed his character through his actions on stage. Such as to draw expressions

~~on his madness Hamlet sit in a chest which to a audience members a very unusual thing to do.~~

The set of the production I saw had white pannelled walls which could resemble a mental asylum which reflects Hamlets state of mind.



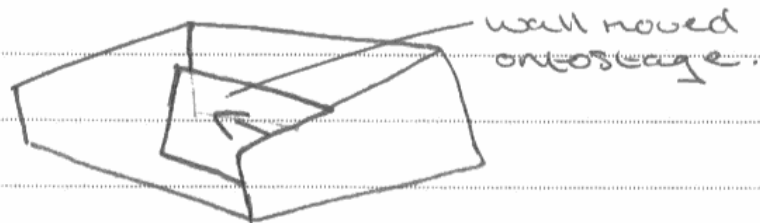
On the walls were coats of arms. This showed the high status of the main characters, which is also reflected in costume - dressed in smart suits showing status and power. The stage is in contrast with original condition stages such as the globe which is ornately decorated and doesn't change ~~for~~ for different plays.

In the walls were doors which were used for entrances and exits. This is similar to a 16th/17th century stage as there were doors on the backwall used for entrance/exits. These doors would tell the audience about the character, such as if they entered through the middle door they would be seen as an important person - such as when Claudius (the king) enters. In original conditions these were also trapdoors these could have been used for entrances and exits also and represented heaven and hell. The trapdoor in the floor may have been used for Ophelia's grave which is a similarity with the modern production which gave something physical for Hamlet (played by Rory Kinnear) to jump into in his mad, ~~upset~~ upset state.

The modern production used the open space on stage to isolate characters especially during soliloquies ~~and~~ which with a spotlight focused our attention

on them. In original conditions there was no control of lighting so plays were performed in the day and a suspension of disbelief had to be used to imagine the characters in the particular situation such as the opening when it is midnight.

In the National Theatre's production of *Hamlet* the walls were moved by the use of trucks to show a new scene or location. This was used when Hamlet followed his father's ghost ~~and~~ so that when they came back on stage the walls had moved showing they had travelled.



The moving walls could be a metaphor for Hamlet's troubled mind portrayed as a maze. In original conditions they were unable to move walls so had to show a new location and scene through speech ~~to opening~~ ~~the~~ - at the beginning of each new

Scene the setting was created by the actors telling the audience.

During the scene when Hamlet is arrested, Hamlet hid on scaffolding on the position arch of the stage. This made him seem like he had a higher status than those arresting him, which because of his anti-disposition the characters view him as lower class. This positioning of Hamlet put him on the same level as different audience members, so they were able to relate to him. In original conditions Hamlet may have used the balcony to hide which would enable him to interact with the higher-class audience members that sat there. Written into Shakespeares plays are specific lines that are relevant to certain classes so instead of physically getting closer by seeing and proxemics the actors would direct lines to specific audience members, enabling them to relate.

Set was used to highlight Hamlet's madness. ~~Such as~~ sitting in a chest, jumping on a sofa when arguing with Gertrude (played by Claire Higgins) and also when he climbed the scaffolding. These can be seen as ~~childlike~~ childlike actions which reflect his state of mind. Set was also used to focus in on one character by isolating them in an open space. In Hamlet's case this ~~highlighted~~ highlighted his insanity. In ~~the~~ original conditions Hamlet's madness would of been shown through acting and not set. Hamlet may have removed his hat which was frowned on.

Set is not the only way to show the characters madness such as Ophelia, when mad, takes ~~off~~ off her top reflecting how 21st century theatre has developed from 16th/17th century where just this hat would be removed.

The set reflected ~~the~~ modern governments as ~~the~~ desks and office furniture was used showing Claudius

with status and power. This is in contrast to original conditions where Claudius and Gertrude may of had thrones to reflect their King and Queen status.

The use of set in the modern production of Hamlet reflected the plays setting, characters ~~and~~ state of mind and the way theatre has developed from original conditions ~~and~~ ^{where} technology did not allow walls to be raised etc. which in modern productions audiences expect.



ResultsPlus

Examiner Comments

The response is well-structured, with the opening paragraph setting out the candidate's approach. The use of sketches is helpful and they are utilised in the writing in order to support observations made. There is a confidence in the response overall.



ResultsPlus

Examiner Tip

This is a Level 4 response and it might be worth looking at it with candidates to see what needs to be included in order to access Level 5.

Paper Summary

Looking ahead to 2012, there are clearly steps that centres could take in order to prepare candidates for the demands of this unit. Some of these have been outlined in the body of this report in relation to responses to specific questions. It might be worth reading comments on all of the questions, even if *Lysistrata* is the chosen text in order to gain more of an overview. All the examples in the report have been chosen to demonstrate particular types of responses from candidates and therefore offer a view of the bigger picture which may be useful to individual centres, no matter what the chosen text for 2012.

The over-riding evidence is that careful, planned and structured preparation for this unit is essential. It is not sufficient to know the text, it needs to be explored, practically, in order for candidates to be able to access the higher levels of marks in the examination.

Where candidates have been able to access Level 4 and Level 5 in Section B and Section C, there is clear evidence of confident and well-considered responses to the questions, with structure in place to enable a development of the response over a number of points. Candidates need to be aware of the phrase 'coherent and knowledgeable' which appears in the Level 5 descriptors for Section B and Section C responses. Not only is this unit looking for candidates to have been well-prepared for the questions, but it is also looking for them to be able to structure responses that make grammatical sense.

Preparation for this unit needs to be steady and measured over a period of time that will allow not just for practical exploration, but also structuring of written responses across all questions.

The evidence from 2011, overall, is that candidates have been better prepared for this unit than they were in 2010. Centres are guiding candidates much more effectively towards the demands of the questions and helping them to connect the practical with the written demands of unit 4.

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Grade boundaries for this, and all other papers, can be found on the website on this link:

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