

Examiners' Report  
June 2016

GCE Drama 6DR04 01

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## Introduction

In the penultimate series of this examination it is worth reporting on a number of areas that have specifically been highlighted this year and to offer reminders about the structure and purpose of the examination itself.

As reported in previous series, there have been opportunities for colleagues to attend training events that have focused on the three texts covered in this unit - **Lysistrata**, **Doctor Faustus** or **Woyzeck**. These events have been online and have featured overviews of, and approaches to, the specific text with examples of responses from both Section A and Section B and some information concerning Section C. They have been well-supported by colleagues who appear to have found the information in them very useful for preparing candidates for the examination.

Previous Examiners' Reports for this unit are still available on the Pearson Edexcel Website and form part of the support material for centres.

Candidates sit a written 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 of this unit has remained the same for the life of the specification - *Lysistrata*, *Doctor Faustus* or *Woyzeck* - and candidates respond to the chosen text from the viewpoint of a director preparing a production of the play.

The focus of each of the sections in the examination is as follows:

**Section A** is about rehearsal and candidates are given an extract from the chosen text to respond to in a three part question that is worth up to 20 marks

**Section B** is about bringing the text to life for a twenty-first century audience in performance and is worth up to 30 marks

**Section C** is about candidates responding to a live theatre performance of a play originally written and performed in one of the other stated time periods for this unit and is worth up to 30 marks.

The unit is worth up to 80 marks and is a two and a half hour examination in which candidates are supported by their annotated copy of the chosen text and up to 1,000 words for their theatre evaluation, connecting the live experience and an understanding of the play's historical context.

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 accurate understanding of the historical context of the text explored or of the live production seen will not be able to access the higher levels of marks. Examiners have reported for this series more inaccurate references to the historical context of the chosen text of the production seen than in the past. Basic facts about original performance conditions/context are essential for candidates to be able to access the higher levels of marks and these facts do need to be accurate. There is some leeway on this in the exploration of *Woyzeck*, as there are conflicting reports about, for example, its original performance. Information about the original performances of the other two texts is readily available and accepted and are therefore not really open to debate or discussion.

There is an expectation from examiners that candidates have prepared for the examination, with annotated copies of the text and notes to support Section C responses that candidates offer in the answer booklet. Information about what is allowed in the notes and annotation of the text can be found in the specification, the FAQs and the Administrative Support Guide.

The demands of the unit are around candidates responding to the specific focus of the question, rather than offering a generalised overview based too closely on pre-prepared material. The published mark scheme - which is available to download from the website - indicates where examiners make decisions around responses that read as though they have

been taken straight from the annotated text or from the Theatre Evaluation Notes.

In this penultimate series of this examination, examiners report that there is evidence of candidates being well-prepared for the demands of this unit. This is particularly the case for Section C responses where productions seen have led responses that have addressed the specific demands of the chosen question. In Section B the evidence suggests that a large number of candidates presented responses to the chosen question that recognised the historical context of the play and made creative sense of it as an intended theatrical experience for the audience.

The popularity of texts was very much the same as it was in 2015, with **Woyzeck** and **Lysistrata** almost evenly distributed and **Doctor Faustus** remaining very much a niche choice. There were fewer examples of candidates offering inappropriate or unworkable interpretations of the chosen text this series - but there were some. What the examination is demanding of them in Section B is that they respond to the chosen question as a director wanting to bring an interpretation of the chosen text to life for a twenty-first century audience, making specific reference to its historical performance context. What the examination is not demanding is that they create a new play based on, suggested by, or making passing reference to, the original text and its historical performance context. The vast majority of candidates have prepared for the examination with these points in mind.

Where candidates struggled to justify an interpretation of the chosen text, they tried to move too far away from the original or had not considered the text as a whole in their interpretation and offered examples of how the intended interpretation might work in performance but could not fully justify these in relation to a whole production of the play.

Where interpretations that would not be appropriate in relation to the demands of this examination were noted, either the candidate did not understand the context of the chosen play or they chose to ignore it.

For example here are some interpretations that examiners struggled with in terms of seeing the connections with the original:

### **Lysistrata**

Wives of rival football teams wanting to stop the rivalry between the players/supporters

Employees of rival supermarket chains 'sick of the competition between them'

Wives of junior doctors and politicians wanting to bring the dispute to an end

### **Doctor Faustus**

Set in a children's playground and performed by children

### **Woyzeck**

Various prisons/asylums/institutions where the full play in performance could not be realised

Set in a supermarket

**For all three texts**, the vast majority of candidates offered updated contexts for productions and, with some notable exceptions, these were successfully explored in the responses and offered opportunities for candidates to make the necessary connections and to justify their ideas in relation to the specific demands of the question.

In **Section A** across all three texts, examiners reported a mixed response, with a significant number of candidates not able to respond to the specific demands of the extract and the question with appropriate rehearsal techniques, methods or strategies. There were fewer examples of candidates not completing this section and fewer examples of candidates writing about performance, not rehearsal, in part c) of the question.

Some candidates struggled to define the purpose of rehearsal or, at times, to apply the techniques, methods or strategies to the specifics of the question, almost as if there was

a list of techniques in the annotated script and these would be applied no matter what the extract or the focus of the question. Examiners reported that there was a strong feeling in some cases of candidates copying word for word from the annotated text in cases, for example, when they just stated the technique and why it would be used with nothing specifically to connect to the extract. In other instances candidates tried to justify the technique in relation to the extract but failed to do so because it was not appropriate. There were large numbers of candidates who were able to access the higher marks in this section by offering confident, well-judged and appropriate techniques, methods and strategies in order to demonstrate a clear understanding of a director working with a company in rehearsal.

In **Section B**, across all three texts, candidates were not able to access marks above Level 3 (13-18 out of 30), because:

There was no specific and developed reference to an understanding of the play's OPC (original performance context). Due to this requirement not being met, there were examples of highly imaginative and theatrically challenging responses that were written to the demands of the question that did not justify the intended interpretation in relation to an understanding of the play's historical context.

The response was too brief. For up to 30 marks in an A Level examination, there is an expectation that candidates who are looking to access the higher levels of marks (Levels 4 and 5 in this case) are presenting well-rounded and considered responses that are developed around the specific demands of the question and offer sufficient examples from the intended interpretation in relation to the play's OPC, in order to demonstrate to the examiner that their ideas could work in performance.

Other responses did not achieve the high levels of marks for other reasons, some of which have already been mentioned in this report. Centres are encouraged to read the mark scheme and previous Examiners' Reports to gain a more-rounded overview of what will enable candidates to access the higher levels of marks in this section.

The pairing of questions in this section followed exactly the same pattern as for previous series and the even number questions (4, 6 or 8) were by far the more popular choice for candidates but, for those who did choose the other question (5, 7 or 9), they were often able to offer well-rounded and considered responses about their staging in their chosen space that did not either wander too much away from the demands of the question.

Responses to **Section C** were mixed but, overall, for a lot of candidates this earned them the highest mark on the paper. There were 3 main reasons why candidates were not able to access marks in the higher levels in this section:

Responses were not sufficiently analytical or evaluative and merely reported the experience from the viewpoint of a member of the audience.

The specific demands of the question were not met - including sufficient reference to the statement in Q.10 - and there was a clear sense of the response been taken straight from the Theatre Evaluation Notes. Centres are reminded that these notes are to support responses with information about the live production and its historical context connections. They are not intended to be a framework for structuring responses.

The response was too brief - see point 2 under **Section B** as expectations in this section in terms of length of response are very similar.

Where responses were balanced, however, offering clear, thoughtful and considered opinions as an informed member of the audience, candidates were able to access the higher levels of marks 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 struggling at level 2 or 3 in Section B. It appears that these candidates are not able to make the clear connection between the demands of the two sections in terms of referencing the social, cultural, historical and political contexts. Whilst the majority of candidates get this right in Section C, there is clear evidence of candidates

struggling with this requirement in Section B.

**Section C** responses, by necessity will reference a vast range of productions seen. Of the two questions, Q.10 was by far the more popular and, for those candidates tackling Q.11, responses were mixed, with a number of candidates not able to access the higher levels of marks because they did not connect their chosen two actors sufficiently to the production as a whole.

The vast majority of responses in this section were to productions of plays by Shakespeare and the most popular of these were:

*As You Like It, Hamlet, Measure for Measure, Macbeth and A Midsummer Night's Dream*

Other notable productions written about included:

*Doctor Faustus, The Duchess of Malfi, Lysistrata, Medea, Hedda Gabler and The Importance of Being Earnest*

There were very few examples of candidates writing about 'out of time' productions -an exception being *Woman in Black* - but there were examples of candidates writing about productions that were not actually written for the theatre in the stated time period - *The Odyssey*, for example.

The vast majority of candidates completed responses in the time allowed and within the answer booklet without needing additional sheets. Those who did require additional sheets, however, did not always access the higher levels of marks with examiners reporting unfocused and rambling responses, not specifically or significantly addressing the chosen question and reading more like prepared answers. 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 pages of the booklet in order to access the higher levels of marks. The examples in this report are all taken from work by candidates that was completed within the framework of the answer booklet.

Across the cohort there was evidence of candidates being able to apply an understanding of the chosen text and of the production seen in its historical context for Section C in responses across the paper. The extracts from work that follow in this report represent a snapshot of responses that achieved the higher levels of marks. They are included as they demonstrate ways in which candidates are able to access the higher levels of marks without needing continuation sheets and they offer an insight into something of the range of responses examiners have seen. These responses should be read in conjunction with the commentary that is included with each extract, the examination paper and the published mark scheme.

## Question 1

This question looks at exploring the given stage direction which is near the start of the extract (1a), the relationship between Stratyllis and the women (1b) and exploring language in the extract (1c).

The focus of the extract is on the confrontation between the men's and women's choruses with the candidate in the role of director invited to focus on specific aspects of the extract. There are two examples of responses from this series of the examination.

The two responses that follow earned high marks for this question. They are detailed and engage with the specific demands of the question with practical examples in place to show evidence of a director working with a company and both responses address the specific demands of the question in relation to the given extract and to the director working with the performers.

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 1  Question 2  Question 3

(a) My understanding of this <sup>score</sup> ~~play~~ is that the two life long enemies are preparing to attack each other.

The first technique that I would use is shout at both where all actors must stay close together. I would have the men side and the women side on stage at the same time. My idea behind this is to intimidate the other side, and to do this each side must focus on the movement of everyone else so they stay together and work as a team but also to seem larger than just one person and to intimidate the other side. I would expect that the men would want to move fast to score the women whereas the women

would move slow and methodically as they would be the group that has the power. I would also experiment with only having one person on one side and the other side is the full group. Now I would expect that the women, if left as one on her own would stand her ground not moving due to the

((a) continued)

men but the men if left alone would ~~not~~ show his fear more as I believe this would show how much power the women have.

Additionally, I would use a proxemics exercise to show aggression as they "face off". I would divide the stage in two halves with a metre wide gap in the middle. This would be an off script activity where the ~~men~~ <sup>actors</sup> can move freely around the space but not into the gap in the middle. They would all have the objective to show that they are the better gender. The further away they are from the other side the calmer they will be but when they are close to the centre I would expect them to be very aggressive, almost animalistic. This would show the hatred for the other side as the closer they get to each other the more they lose.



control and try to attack one another. They can then bring this aggression back into the actual scene to show the "face off" in this scene.

(b) My understanding of this scene is that the ~~two~~ characters have known each other for the majority of their lives and ~~Stratylis holds resentment for the~~ ~~Men leader~~ women trust Stratylis with their lives.

The first technique that I would use is a cordis exercise. I would assign traits to the cord with a corresponding value (1-10). These traits would be aggression, physicality and speed for example. I would start with aggression. I would give Stratylis a low value and the men leader a high value as I believe this would show that Stratylis has the power and is in control. I would expect Stratylis to almost take the role of a mother telling her son that he's done something bad. This idea that Stratylis would appear motherly would also express to an audience that the two characters have met previously and as Stratylis doesn't raise the pitch of her ~~the~~ voice over the pass of speech would suggest that she is in control and knows how to win against him as she has done in previous encounters.

The second technique would be a rope/pole technique (similar to a tug of war but also with a push aspect too) I would use

((b) continued)

several different characters in this technique such as Cysistrata and the Magistrate, Stratylis and the Men's leader and the Women vs the Men.

I would tell them that they are ~~the~~ only allowed to move on their lives. I would then ~~the~~ ~~Stratylis~~ <sup>tie</sup> the women <sup>(who are blindfolded)</sup> to the Men's leader with Stratylis giving commands. I would expect that when all the women listen to the ~~the~~ <sup>Stratylis</sup> they are able to pull the men's leader around. This would show to an audience that the women have total faith in Stratylis' command. That they will all follow her without a ~~the~~ doubt and that they know Stratylis will guide them.

The next exercise I would use is colombian hypnosis, this is where the women would mimic the actions of Stratylis. The objective for Stratylis is to mine a short scene, and the women, after doing the actions must ~~guess~~ guess what the scene is. This technique would show that the women respect Stratylis as they are all focused on her and appear that they

one learning from their leader. It will also show to an audience that the relationship between Stratylis and the women is

((b) continued)

so strong that ~~she~~ Stratylis doesn't even have to talk to communicate with the women also showing that they could have grown up together and know a lot about one another.

The final technique will be an off script activity where the women and Stratylis are 5 years old. I would have the Menleader be a bully to the women. I would allow the improvisation to go on until I let Stratylis join in. I would expect that Stratylis would stand up for the women and defend against the bully. By doing this the women have gained respect for Stratylis and trust her to protect them. This thought could be carried through to the real scene where we see the support the women give to Stratylis as they went to support her the way she supported them back when they were all 5 years old.

(c) In Rehearsals the first technique that I would use is the idea that during Stragylis and the Mens Leaders debate the two characters cannot move. As they are not allowed to move but want to win the debate I would expect that naturally the actors would rely on their vocal skills. I would expect that the mens leader would become louder more aggressive shouting "give this old bag a sack upon the jaw!". He would be trying to intimidate her with aggression and threats. Whereas stragylis being the calmer more dominant character ~~she~~ would stay calm emphasising certain words to insult the Mens leader more ~~subtly~~ subtly, "I owe you good advice" suggesting that a woman knows more than a man and in the original performance context women were far less than men so suggesting that she is more intelligent is a large insult to the men. I expect that their character traits would come out more.

In this scene there are two chorus' standing behind the leaders. So I would use an exercise where these chorus' / ensemble members would stand with their backs to the actors. The objective of the actors would be to use

((c) continued)

their vocal skills to interest the ensemble enough to interest them enough for the ensemble to turn around. Additionally, as the ensemble are here their backs to the actors they can't see any gestures or physical movement the actors are making so they would have to rely on the sound of the actors voices. I would expect that during each monologue the actor would start high with a lot of energy as they want to interest their ensemble and would get even larger as the monologue progresses, ~~such as example of the climaxing~~ at "And this raw-leather boot will sock your jaw!" by Stratylis.

Another technique I would use is the Idea of vowels and consonants. I would ask Stratylis to focus on the vowels in every word and the mensleader would focus on the consonants during their argument on page 77-85. I would expect that Stratylis' emphasis could come across as patronising which would anger the mens leader More, and the mens leader would sound more aggressive such as when he shouts "Disgrasful". I would expect that

((c) continued)

The effect this technique would have on an audience in a performance would be that Stratis has the composure as she is staying calm whereas the Mens leader is getting more ~~to~~ wound up and aggressive, he would come across as childish.

The final technique that I would use is a phrase "great but bigger" where ~~that~~ all characters would read out their lines and a member of the chorus would say "great but bigger" forcing the characters to develop their vocal tone, pitch and pace all while standing still. This would make the characters to appear fully invested in the lines that they are saying and would, to an audience, make the characters seem like real people on stage, fighting for what they truly believe in.



## ResultsPlus

### Examiner Comments

- 1a) This example focuses on the two choruses facing each other across the performing area. Both examples are valid and connect sufficiently to the chosen part of the stage direction.
- 1b) The candidate addresses the specifics of the question and offers three rehearsal techniques in order to explore this relationship at this time. The focus on Stratyllis and Women is evident - even though the second example does wander away from this at one point. The techniques chosen are valid and connect to the extract and the demands of the question.
- 1c) Examples are here, supported by clear evidence of connecting into the extract. This is not a response that earns full marks but it is a typical response from this question that shows the candidate has an understanding of the techniques and is able to apply them to this question.



## ResultsPlus

### Examiner Tip

- 1a) The candidate gets straight to the point. There is no requirement to contextualise the extract, nor to anticipate the eventual outcomes of the activities. For up to 4 marks there is no requirement to fill the available space in the booklet.
- 1b) When planning for this question it might be an idea to have techniques under different headings that you can draw upon - vocal, non-verbal, physical, off-text, for example - in order for the candidate to be able to offer a variety in the response.
- 1c) This is a good example of the candidate helping the examiner to see that the response is referencing the specific extract by using page numbers, for example, in the response. For up to 10 marks it is worth spending time on preparing for this response which is, in effect, a mini essay. There is no specified number of techniques here but 3 would be too few and six would be too many.

This response is a strong response across all three parts of the question and is stronger on c) than the previous response. Put the two examples together and you can see how candidates are able to access the higher marks for this question by using clear and recognisable examples of what they would do - and may actually have done - in order to respond to these kinds of questions.

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 1  Question 2  Question 3

(a) One way I might have my performers explore the stage directions is through vocalisation (Brecht). By ~~to~~ having my actors explore saying the stage directions as they do them, they will develop their awareness of why their character does what they do. For example, when the script says: "She and two old women go back into the temple", ~~my actors would~~ <sup>my actors may</sup> have ~~my actors~~ say this whilst they do it. Exploring how they say this, for example, shouting, they will be able to explore the emotions of the character at this point, is triumphant. By vocalising the stage directions ~~through~~ my actors can explore the emotions of the characters and the intention behind their movements.

Another way I would have my ~~set~~ actors explore this stage direction is through 'given scenario' ~~scenario's~~ ~~scenario's~~. This would even ~~my~~ two choices exploring ~~them~~ their 'set-off' in a different context. For example, ~~to~~ I would have my actors ~~for~~ pretend they are in a 'wild-west' setting about to have an old-fashioned 'shoot-off'. In doing this, my actors can explore different ways



(a) continued)

of portraying their rivalry. For example, the men may ~~stand~~<sup>stand</sup> stock still, ~~by~~ staring at ~~the~~ the women. Whereas the women may be slightly unbalanced, as if aware and alert. By changing the context of this stage direction ~~through~~, I would want my actors to explore the portrayal of the Chorus rivalry.

(b) One rehearsal technique I would have my actors use to explore the relationship between Strategus and the women is 'shouting'. This would involve the women following and copying ~~Strategus's~~<sup>Strategus's</sup> ~~instructions~~, like a show of firm copy and follow a leader as a group. For example, when Strategus says; "lets start by taking off our mantles too", + too my ~~actors~~ actor may use a big gesture to symbolise deciding, and take a huge huge forward. The women would then follow and do the same in unison. By using shouting, my actors can explore the unity and strength of the ~~women~~ women and Strategus's ~~Strategus's~~ relationship.

((b) continued)

detail develop their portrayal and understanding of Stratyllis and the Women's relationship.

A third rehearsal technique I can name my actors use is mirroring. This would involve my actor playing Stratyllis face the women chorus and they mirror each other's movements. For example, to explore the line, "let's smell like women, armed to teeth with rage!", my actors may mirror each other shaking their heads violently as if ~~animalistically~~ animalistically fearing at something with their jaws. Also, they may mirror the gesture of spraying perfume. By mirroring one another's actions, my actors can explore the unity and strength of the relationship between Stratyllis and the women.

(c) One way I intend for my actors to explore language is through mime. By enacting the words, and focusing on movement, my actors can explore the physical portrayal of the language in this extract. For example, when the men say, "I smell the odour very strong", ~~then~~ my actors may mime this through smelling each other, exaggeratedly, exploring the comedy within the language, as well as the physicalisation of the language. By ~~to~~ using mime, my actors are able to explore meaning ~~at~~ behind the language and potential physicalisations of the ~~language~~ language.

Another way I would have my actors explore the language in this extract is through Stanislavski's 'action sheet'. This would involve my actors exploring the intention behind the character's words. For example; when Strangler says, "your mum won't recognise ~~of~~ your face again", my actor may firstly explore the intention of intimidation she may speak slowly and loudly to dominate and intimidate the men's leader. My actor may then explore the intention of flirtation. She may speak slowly, yet this time quietly and calmly, with a seductive facial expression. By exploring different intentions, my actors are able to explore ~~mean~~ the meaning ~~on~~ and

((c) continued)

purpose of the language within this extract.

Another way I would have my actors explore the language is through 'sketching and improvising'. This would involve my actors sketching a sentence, then improvising the rest alternately. For ~~example~~ example, tell the men's leader may shout; "for riding (of a certain kind) suits women to a T", then whisper the line; "at the gallop they stay mounted and don't slip off easily". In doing this, my actors can explore the vocalisation of the language, and gauge a better understanding of the meaning behind the language in the extract. My actors may feel sketching some lines doesn't fit well, whereas showing others does. This is a good exploration technique to identify ~~meaning~~ ~~in~~ the purpose and meaning of the language.

A fourth way I would have my actors explore the language in this scene extract is through 'one-word'. I would have my actors choose ~~one~~ <sup>choose</sup> word that they believe sums up the message of the language within this scene, and act it out only repeating that one word. For example, Skelton's word may be; "wiley". In doing this, I would

((c) continued)

be encouraging my actor to think about the overall meaning of the words in this extract and what the characters are trying to achieve from what they say.

A final way I would have my actor explore the language is through song. I would have my actor sing the speech in order for them to explore variation of tone and meaning of the words. For example, when hyacinth says; "we need a fuck" + we my actor may sing "we need a" with a high-pitched voice, and then "fuck" with a low voice by doing this, my actor can explore the female's meanings in according to their own set drive, ~~thereby~~ <sup>thereby</sup> exploring the meaning behind the language.



### ResultsPlus Examiner Comments

Across the 3 parts of the question the candidate shows understanding of a director working with a company in order to explore the extract - there is a structure to the response overall and the evidence suggests that the candidate is aware of how and why the suggested methods might be used



### ResultsPlus Examiner Tip

Each part of the question has a specific focus - the stage direction, the particular relationship and exploring the use of language - and, in preparation for this question, it might be a useful activity to practically explore extracts of similar length and then use these types of questions in follow-up written tasks.

## Question 2

The extract features Faustus and Mephistopheles primarily and the question focuses on a stage direction at the end of the extract (2a), exploring the relationship between Mephistopheles and Faustus at this moment in the play (2b) and exploring the use of language in this extract (2c). The question is looking for practical approaches to rehearsal a director may have in order to develop understanding with performers.

This example is a high-scoring example. Although not full marks, it is well on the way and looking at, for example 2c), it is clear that the candidate has an understanding of how the chosen techniques can be used to explore the use of language in rehearsal.

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 1  Question 2  Question 3

(a) One way to explore an entrance is through off stage improvisation.

This is where before the characters enter, a scene is improvised to show what the character was doing before the scene and so how they would act when they enter shows how they feel. For example, if the devils that Mephistopheles were relaxing and were lying around on the scene could be improvised to have the devils not wanting to get up, so when they enter they have no enthusiasm and give Faustus the crowns and rich apparel quickly so that they can go back to relaxing. This would show the laziness of the devils and their reluctance to help Mephistopheles to sway Faustus.

Another way to explore entrances is the pace game. This is where the scene is done in different ways at different paces and the impact of each one is assessed to see what worked better.

For example, if the devils entered at a pace of 2, a slow pace, they could drag their legs and move their arms as though they are heavy and so it could show that they are lazy & tired servants that have been working very hard. If they entered at a pace of

8, a set piece, they could enter by jumping around and ~~run~~ running quickly and throwing things on Faustus. This could connote that they are excited to help Mephistopheles and are excited to gain another soul in hell ~~from the~~ Faustus through Faustus.

(b) At this point in the piece, the relationship between Faustus and Mephistopheles is one where Faustus believes he has a command over Mephistopheles, a master and slave relationship. To explore this, the card status game could be used. This is where each actor is given a card, the higher number has a higher status over the lower number. ~~Thus~~ If Faustus gets the lower card he could demand things from ~~Mephistopheles~~ Mephistopheles but then add at the end 'if you want to.' This could be used on the line 'Now tell me what says Luejer, My lord? If you want...'. This would show how Faustus is demanding but also scared of Mephistopheles.

Another technique that could be used is proxemics. By putting a read of the lines, the actors can get closer to one another or further away to show the type of relationship. An example of where this can be done is on page ~~12~~ <sup>11</sup> where Faustus signs away his soul. When the line 'My blood congeals, and I can write no more' is said, Faustus can move away from Mephistopheles as though he is ~~scared~~ scared of what is happening but as Mephistopheles returns with coal and says 'Here's fire; come, Faustus, set it on', he can get closer to Faustus to be more reassuring to him and to show that the relationship is that Faustus seems to have a servant in

The form of Mephistopheles as he is willing to help Faustus to ~~A third technique that could be used~~ obtain his soul.

A third technique that could be used is freeze ~~your~~ frames.

This could be used as a peer review technique to help the actors understand the real relationship. The relationship seen is that Faustus commands

((b) continued)

Mephistopheles, however it is not that way at all. An example of where this can be explored is when Faustus signs the deed,

Mephistopheles says 'O, what will not I do to obtain his soul'. The

scene can freeze there to show how Faustus is hunched ~~over~~ over as he signs away his life and Mephistopheles is leaning

over him showing how much power he has over Faustus and just makes it seem as though Faustus has the power. Peers can then also

~~help~~ help improve upon this to help explore his relationship ~~such as~~

by manipulating the ~~to~~ bodies to show different levels and go different aspects of the ~~relationship~~ relationship.



(c) One way to explore the language is through gibberish. The lines in the script are ~~or~~ changed with a random word that is said ~~instead~~ instead and is said in the way ~~and~~ that the lines would have been read. The reason for doing this activity is to explore the non-verbal communication of the body language and ~~then use~~ use these actors to help put emphasis and meaning into the lines where it is ~~needed~~ needed. For example, if the line is on page this would help the actors understand the context of their line and so ~~not~~ deliver it with the right emotion and pace to ~~show~~ ~~to~~ allow the audience to also understand the context of line and so the ~~piece~~ piece itself. An example of this is on page 13 of the booklet, page 49 of the extract with the line

'But what is this inscription on mine arm? "Now, surge!" "Wetter should I fly?"'

By using gibberish, the actor could have ~~put~~ used a large gesture of putting to his arm and then pointing his arm and then running to Mephistopheles to see if he could explain it. This would help the actor understand where he/she would put emphasis when saying the line and to also add a sense of panic due to the Faustus not understanding what is actually going on.

Another way to explore the language is the persuasion game.

The actor stands in front of his/her peers with pens in their hands. They must then go up to each peer and say a line in the way that they believe it should be said. If the actor has done a convincing job of ~~the~~ knowledge of the language in the line and has conveyed the message, the peer takes the pen; if not, ~~the peer~~

((c) continued)

The peer does not take the ~~per~~ pen and gives feedback to the actor of ways to improve the performance and ways to improve the way the line is said to give a ~~of~~ better sense of what the line is actually saying.

This game would be used as it helps the actor build up the knowledge of the line so that they understand what it is trying to say and then they can act accordingly so to deliver a ~~convincing~~ convincing performance for the audience that engages them. The activity also helps the peers to understand the lines and gives them a better idea of how to interpret lines that they would be saying and so it helps them ~~act~~ put on a more compelling performance.

An example of where this can be ~~used~~ used is for the line on page 10 of the booklet that reads 'What god can hurt thee, Faustus? Thou art sage'.

The actor can perform this line and get the peers to help with the delivery of it ~~and~~, so to promote the meaning of this line and show that Faustus has become very selfish and they think of himself as very powerful and above everyone, he is arrogant. ~~The actor~~

A third way to explore the language is to beat out the rhythm of the lines due to the natural flow of the Shakespearean type language. As the lines are read, the a rhythm can be beat out so to explore where the lines pick up in pace and where they slow down.

((c) continued)

This could be used as a way of understanding the context and delivery of longer speeches such as the one on page 8 of the booklet. As Faustus starts the lines 'Now, Faustus,' the rhythm can be beat out. As the 4th lines get 'Why waverest thou?' the beat could then increase so that the actor reads the lines quicker and this gives a sense of internal dilemma for Faustus that he begins to panic. Then as he says 'To God?' the rhythm can slow down again to show that he has made his mind up.

This activity could be used as the actors would get a better sense of internal battle that Faustus has and they would also understand the context of a longer passage of speech and so deliver it with more conviction and a more convincing way for the audience to understand the play.



### ResultsPlus Examiner Comments

The response demonstrates an understanding of the extract and covers the specific areas demanded in the 3 parts of the question. The techniques themselves are appropriate and b), for example, earned full marks with a) and c) almost earning full marks.



### ResultsPlus Examiner Tip

For c) when preparing for what is in effect a mini essay it might be worth spending some time on the structure of the response so there is a logical progression with the rehearsal techniques used that would take the performers through the experience of exploring, in this case, the language. This would help the response to become more than just a list of techniques and avoid the 'first I would...and then I would...' approach that is often evident in responses in this section.

### Question 3

The question covers the transition between scenes 6 and 7 (3a), the relationship between Doctor and Woyzeck (3b) and the use of language in the extract (3c). The response included here is a typical response. It is a high scoring response and demonstrates not only an understanding of the text and how it might be explored with the performers in rehearsal but also an understanding of the purpose of the techniques used. There is a confidence in the response and in the ideas that are offered.

The extract brings together arguably two of the key scenes in the play and the focus of each part of the question is clear with candidates invited to offer ideas for exploring the use of language across the whole of the extract in c). To achieve higher marks for c), - Level 3 - candidates are expected to reference both scenes in the response and this candidate does that.

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

Chosen question number: Question 1  Question 2  Question 3

(a) My first rehearsal technique I would use to explore the transition in scene six going into scene seven is Le Cagè Neutral mask. This is where the actor with the mask on cannot use facial expression or sound they can only physicalise feeling through gestures and hand movements. I want the actor playing Woyzeck to have the mask on throughout scene 6. As he has words said to him by other actors like "you are only an experiment", "Keep eating peas and cleaning your rifle" to react in natural emotion through physicality. When entering scene seven I would like them to then emerge physically into the Drum-Major and

in the bedroom with Marie. This will allow my actor playing originally Woyzeck to feel hatred and picked on to then the easy life of the Drum-Major and what he is doing with the person he was previously being wronged.

((a) continued)

My second rehearsal technique I would use for the transition of scene six to scene seven is the use of a tempo rhythm. I will have all my actors pacing around the space at the end of scene six on ~~which tempo rhythm they~~ a very high fast tempo rhythm and as entering scene seven a slow calm tempo rhythm. This will allow my actors to focus on the contrast in scene and see how the order of sequence that Buchner chose has got a purpose.

(b) To explore the relationship between the Doctor and Woyzeck in Scene Six I would use the technique of sticky notes to show status. Everytime an actor is feeling in power in the role of their character they will place a sticky note on the other character. For example when ~~the~~ Woyzeck replies to the Doctor with "Yes Sir" this shows how the Doctor has hierarchy so he would put a post it note on him (Doctor). At the end <sup>of the scene</sup> it will show which character has got the highest status.

My second rehearsal technique in scene six would be for the Doctor and Woyzeck to swap roles. This means the person playing Woyzeck to become the Doctor and vice versa. This will allow both actors to see how the other is talking to their original role character and when ~~they~~ <sup>they</sup> swap back they will have a better understanding on how to react better. For example when the Doctor says "Woyzeck,

((b) continued)

you're philosophising again" it will allow the actor playing Woyzeck to understand him that part more of how Woyzeck constantly does it.

My final rehearsal technique I would use to explore the relationship between Woyzeck and the <sup>Doctor</sup> ~~patient~~ is by using seven states of tension by practitioners. Le Coq. I would have my two actors to play the scene seven times. And each time using the tension of Exhausted, Laid back, Neutral, Alert, Suspense, Passionate, Tragic. This will allow my actors to see which one works best in order to get an impacted response from the other actor. For example they may discover the Doctor is best Passionate and Woyzeck Alert or Tragic state of tension.

(c) Buchner wrote the play in 1836 it was originally based on a man who killed his wife because of <sup>an act of</sup> jealousy. The language he chooses emphasises each character's personality, status and direction in the future.

The first rehearsal technique I would choose for my actor to explore his language is punctuation myth. This is where at every ~~character~~ point of punctuation (, . : etc) they have to stand up and move to a different chair then carry on with the text. They should be able to identify in Scene Six Woyzeck's residence because of punctuation "But, Doctor, when you get a call of nature -" ~~show~~ It shows he gets shut off / interrupted by the Doctor. With this analysis of language and punctuation focus it allows the actor to not miss something they may have previously done.

My next rehearsal technique would be to have my actors back to back to each other. Each time they have a vibration on each other's back it would



((c) continued)

show the most powerful emphasised word. This would be good for Scene 6 to show how the Drum Major's vocabulary hits Marie. For example "Devil in you" would be emphasised as it's a personal to herself.

Another rehearsal technique I would use to explore language is Stanislavski's acting with a tactic. This would allow my actors to explore in their own language to relate to the character. In Scene seven the Drum Major may say "I ~~intend~~<sup>force</sup> by provoking" for the line "Come on Marie". This will explain to my actors another example they can display in order to use the language of Buchner effectively.

My final rehearsal technique would be to speak the texts by using only one lexical choice of Buchner's words. This means to ~~set~~ decline a whole line to one powerful ~~text~~ word. For example my actors may use Scene Six into 'key words'. ~~For~~ At the start:

((c) continued)

Doctor "You" Woyzeck "matter" Doctor  
"pissing" Woyzeck "nature" etc. This will  
allow the context to be focussed on  
for the emphasising language.



### ResultsPlus Examiner Comments

This response provides clear examples of 'what' and 'why' in relation to techniques used. For a), for example, there are two ways with reasons and for b) the three techniques are appropriate, although the third one is not as clearly rooted in the extract as the first two.



### ResultsPlus Examiner Tip

Examples taken straight from the extract - as this response does - indicate to the examiner that the candidate is rooting the response in the extract and not writing about a general rehearsal activity. Candidates achieving the higher levels of marks are those that tend to follow the pattern of:

- This is what I'm doing
- This is why I'm doing it
- This is an example of how it works

## Question 4

This question (along with 6 and 8) was one of the more popular of the choices of two section B responses. 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 the opportunity to reference the original performance context of the play. The danger in responding to this kind of question is that candidates will just throw everything at it without thought of the structure of the response to demonstrate the structure and purpose of the production.

The word **justify** is key and candidates who were able to recognise this were able to present well-structured, well-considered responses that often accessed Level 4 and Level 5 in the mark scheme. A significant number of candidates went into the prepared answer and did not reference the demands of the question or sometimes played lip service to the word 'impact' by dropping it in at the start of what appeared to be each pre-prepared paragraph. These responses also invariably lacked any consideration of the play's original performance context. A clue for examiners was often the candidate who used the phrase *my play*, instead of *my production*.

This example is a Level 5 response. It is one of a number that referenced an actual sex strike - in this case in Kenya in 2009 - in order to connect the ancient Greek text with something tangible from the 21st century. It is not the best written response that was produced this year but there is a clear structure that takes the examiner through the experience and makes the connections between the 'now' and 'then' more relevant. There is depth here and understanding.

This response is one of a number that referenced real sex strikes as a connecting point - other connections used were from Colombia, for example. The structure of the response takes the examiner through the experience for the 21st century audience and makes clear connections between decisions made with reference to the play's original performance. Decisions are justified at every opportunity and there is a clear sense of how this production would make impact on the 21st century audience.

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

Chosen question number:      Question 4         Question 5     
   Question 6         Question 7     
   Question 8         Question 9  

In order to relate my version ~~the~~ to the original themes used by Aristophanes I've decided to set my play during a real sex ~~ban~~ ban. The Kenyan sex ban of 2009 offers a perfect location as well as offering a real event of Lysistrata. Mainly I used this to bring themes ~~of~~ Aristophanes explored up to date and to show a modern audience they are still relevant. The Kenyan sex ban occurred because of the violence and unrest in Kenya's capital city of Nairobi in which a political negotiation couldn't stop so the women, including the wives of the leaders, imposed a sex ban on the men to try and force the president ~~Kibaki~~ Kibaki and Prime Minister Raila to work together. It worked. This firstly should impact the audience because it highlights how an absurd event like this can happen in real life.

I want my staging to be representative of a Greek amphitheatre which held 15,000 seats

therefore I would use a thrust staging. This will impact the audience because the audience will always be aware of each other, which is a Brechtian alienation technique which keeps the audience from immersing themselves <sup>too much</sup> in relationships of characters and action so that they acknowledge the messages of the play. In Greek theatre they didn't use a set only levels and platforms with a 'scene' changing area. However my set will be of the Nairobi's town hall which is an impressive large white building in Nairobi, rectangular shaped with lots of windows and columns surrounded by steel fencing. This building is the <sup>centre of</sup> government's funds within the city and a perfect equivalent to the ~~ac~~ Acropolis which is the state treasurer which funds war. Again as it's a real life building it gives ~~the~~ the play a factual element and ~~highly~~ shows that real events <sup>embedded in</sup> ~~the~~ Aristophanes themes actually occur. This gives Lysistrata back up to be believed and for the message to be taken in.

The acting <sup>style</sup> I will use in this is Naturalism a technique developed by Stanislavski. I will use this instead of using masks (persona) like in Greek theatre because I want the audience to see my actors' facial expressions ~~be~~ in order for the audience to believe what they are watching. Although as *Lysistrata* is a comedy so boldness and exaggeration ~~are~~ will be needed to ~~restor~~ maintain the comedic element. In scenes such as the Spartans and Athenians' men's entrance with ~~an~~ erections boldness may be needed and in this case I would use props to emphasise their erections. As I would like to keep the play as real as possible I might split up some of the chorus's lines and give them to individuals. This would help the audience to absorb the message ~~or~~ because a 21st Century audience can relate more to one person than a whole group of people speaking as one. I would also cast my characters as their true genders, as in Greek Theatre only men acted and as before the audience are likely to identify more with the actual genders because it's more believable.

As I'm setting the play in Kenya I'm going to use a mix of traditional Kenyan clothing.

and westernised style clothing. I'm going to use clothing as a way to symbolise the battle of the sexes. As research showed no people in the city of Nairobi wear a mix of modern and traditional attire. To emphasise the men's older, traditional views I will dress them in Massai Kenyan tribal wear, long robes, wrapped skirts/sashes with colourful beads, jewellery, sandals, head dresses and tribal face paint. To emphasise the women's modern views I will dress them in shorter shorts, skirts, traditional dresses, modern tops/blouses, jackets and beauty make-up. This will show the audience that there is a divide in society and ~~exist~~ in Aristophanes' version the divide was the war. In my concept the divide is political war. ~~and the war~~ In Greek theatre simple coloured robes were worn with belts and sashes. As men played women padding was used to create womanly curves such as breasts made by a prosternon.

I want to take advantage of the production elements available to me that wouldn't have been used in Greek theatre as all they could use was sunlight. I want the lights to convey moods and messages to the audience, so that they get a sense of the setting and location. I will use a bright orange/yellow light to represent the hot Kenyan sun which will also help intensify intimate and ~~and~~ hot scenes such as the old men and women carrying pitches and pyres. For the night time I will use a blue light and fairy lights to represent how clear the African sky is at night. To make the audience to always pay attention to the Nairobi hall I will use floor lights to light it up at night like how important buildings in cities are lit up. To get the audience to feel certain moods in particular scenes such as Myrrhine and Cinesias scene where Cinesias is desperate for sex and Myrrhine wants Cinesias to sign a peace agreement I would use a strong red light on the two of them which gives it a romantic feel but it can also be used for comic effect as Cinesias is in pain and



not getting any sex from Myrmidone. For Sound I want the audience to be reminded of war and how absurd it is so therefore I would use soundscapes of war e.g. gunshots, Angry crowds and shouting. This would be used during key moments such as Lysistrata's wool speech to always remind the audience violence and war is real and it's horrific and we should all try and find solutions to war like Lysistrata. To highlight the theme of the battle of the sexes I would use a mix of traditional and contemporary music with lyrics to emphasise themes. Including songs from Kenya 2009 'Tonite' by Amani and 'Big Shot' by MadTraxx. In Greek theatre sound and music was created by a small group of musicians which would underscore the Chorus and speeches. They used instruments such as Lyre which is a string instrument. By using sounds from soundscapes I can have them played at any point during the play and the presence of an orchestra won't distract the audience from the play. In Lysistrata a shield is used by the women taking an oath which they have to swear by

to have a sex strike. As a shield is linked to war, I want to use an object linked to Kenya. I would use a Grounel bottle or a hand woven Masai basket because it represents Kenya more than a shield would. However it also holds similar significance to a military shield as the Masai baskets are often family heirlooms like shields are.



**ResultsPlus**  
Examiner Comments

The structure here takes the examiner through the experience and ideas are valid in terms of the updated context and the experience for the audience. It is not overburdened by references to practitioners, for example, but where these are used they are connected effectively to the proposed production. Ideas around costume, for example, are explored well to show an understanding of the experience for the 21st century audience in relation to what it would have been like for the original audience. There are sufficient examples in place here in a well-structured response to indicate that the candidate has carefully considered the production and has then been able to connect these ideas to the demands of the question.



**ResultsPlus**  
Examiner Tip

Candidates will often want to update the context in order to engage a 21st century audience - although there is no requirement for them to do so. Whilst this should be explored positively, updates need to be considered alongside an understanding of the playwright's original intentions as far as is generally understood and accepted.

## Question 5

This question, along with 7 and 9 was less popular than the other question in this series. This is often the case in this unit and it could be because the demands of the question are more specific than the other question, although there is certainly room for candidates to focus on a range of aspects of their proposed production whilst still addressing the specific demands of *staging* and *chosen space*.

Those who did attempt this question appeared to fall into two camps - those who explored the staging of their proposed production to include clear reference points for aspects of the production that were enhanced by staging considerations, and those who simply described the chosen space - *an empty warehouse, in the round, a deserted wood with a lake in the middle, the National Theatre, my school's drama studio*, for example - and the set within the space - *a symbolic set consisting of....., a realistic set on a revolve*, for example.

At this level of study the question is not just about what the staging will look like within the chosen space - for which the examination accepted chosen stage configurations as well as actual named/unnamed venues - it is also about how considerations to do with staging the production will bring the play to life for the audience through the candidate's approach.

This response represents a considered approach to the staging - *in the round* - and offers clear examples of how elements of the production will be brought together in order to engage the audience. What places this response in Level 4 (it is not Level 5) is the connecting references to the play's OPC that are embedded in the response, and the ways in which the candidate is able to demonstrate the use of the staging, rather than just describing the elements referenced.

This response is well-structured and the opening paragraph effectively sets out the intentions for the proposed production in relation to an understanding of the play's original performance context.

The examples are clear, and cover aspects of the staging of the production within the chosen 'in the round' space. There is a confidence in the examples that makes the intended interpretation more convincing to the examiner and the examples used are chosen well.

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 4         Question 5     
   Question 6         Question 7     
   Question 8         Question 9  

It is a ~~testate~~ testament to the enduring nature of Aristophanes' 'Lysistrata' in its comedy, themes and characters that two thousand years later in a greatly different theatrical setting, and arguably more demanding audiences, it is still as relevant as it ever was. In my production, I will focus on the timeless theme of women's battle against a patriarchal society, by setting the play in Victorian and Edwardian London, with the battle of the suffragettes.

I will stage my production in the round, to create a ~~greater~~ close proximity between the actors and the audience, in order to make the audience feel involved in the political themes of the play, almost a part of the action. The actors will enter mostly through aisles in the audience, similar

to the parades of the Greek amphitheatres. In the middle of the stage I would build a raised platform and a cylindrical structure that would represent the Akropolis. This is where the musicians would be staged during the songs, but it would mostly be used by the women's chorus, who would remain there throughout the play. It would usually demonstrate to the audience the development of the women's social status, at the beginning it would be painted to resemble brickwork, representing the male-dominated society, but as the men get ~~to~~ more sexually frustrated, the women would decorate the structure with synagette coloured flags (purple, green + white) and feminise the space with flowers. Although it is in keeping with the traditional Ancient Greek staging to have the chorus on stage throughout the play, originally the skene at the back of the stage would have been decorated as a palace or as a temple, where actors would make most of their exits and ~~to~~ entrances. They would have performed

on the orchestra, a circular level of space for singing, dancing and acting.

I will use lighting in my production to mirror the progression of a day in narrative. For example, at the beginning of the play, <sup>during the prologue</sup> as Lysistrata enters, the street lamps on stage will fade <sup>up</sup> to a warm, straw-like yellow to indicate ~~daylight~~ early morning (and the 'down' of Lysistrata's ideas). This would contrast greatly to the night-time revels of the Komos, ~~with~~ which would be lit with soft flames, featuring neon and ~~and~~ bright LED gels in purple and green to indicate ~~the~~ the overcoming of the 'supraettes'. This would reflect the Bacchic celebrations of the Ancient Greek theatre experience, which would have lasted all day, and ~~so, my production would draw a parallel to this ended in Bacchic song and dance, which ~~was~~ my production would draw parallels to with song, dance, and brightly lit lighting.~~

In my production, I will use costume to indicate ~~both the~~ the development of the women's fight against a misogynistic society, where they are so limited and restricted. To demonstrate this dramatic evolution, at the beginning of the play, particularly during the prologue, the ~~women's~~ Athenian women's chorus will wear white blouses tucked in to long grey skirts, ~~but~~ with long buttoned-up jackets with black ~~ties~~ ~~to~~ tightly tied up boots to indicate their limitations. As the play progresses, they would ~~add~~ add sash-like sashes to their costumes, and begin to tie up their skirts, ~~un-~~ ~~but~~ unbutton their jackets and roll their sleeves up to <sup>highlight</sup> demonstrate their emancipation. ~~By the time~~ These additions and costume changes will be done gradually throughout the play, one character at a time to demonstrate the doubts and fears of ~~some~~ some of the women, but by the reconciliation section, their power ~~will~~ against their own society will be shown as they are all dressed in sash-like sashes, with their hair

tied in messy buns, and original costume now 'fitted' to show their liberation. This is a great departure from the original staging of the play, as in Ancient Greece all actors would firstly be male, but would wear masks and chitons to emphasize <sup>the</sup> comic elements of the play, where they could reveal their enormous ~~+~~ phalli as <sup>the characters</sup> they get sexually frustrated. ~~in the play~~. The masks would also be an ~~exagger~~ exaggeration, which in an old comedy play such as ~~Lysistrata~~ Lysistrata would be very over-the-top, ~~to be for the~~ not only to highlight the comedy of the play, but also for them to be able to be seen by the 1,700 people sat in the theatron.

<sup>musicians</sup>  
The ~~music and sound~~ of my production will be in some ways similar to the original performance conditions, as they will interact with actors, and almost seem to be like a piece of the set. The music played will indicate the evolution of society, into a newer age, ~~at~~ as the women begin to gain the



upper hand, and gender equality becomes ~~a somewhat~~ a reality. To do this, at the beginning of the play, for example as Lysistrata enters in the prologue and when the men's chorus sing ~~in the~~ during the parados, I will use old-fashioned classical string music to indicate a ~~stagnation~~ <sup>stagnation</sup> in society, and the refusal of the men to make any changes. As the women begin to muster and gain power ~~of~~ over the men with their sex strike, I will use jazz 1920's music to create ~~an~~ a feeling ~~of~~ of change in this society, and a demonstration of the evolution of a newer age, particularly during the dancing and singing of the Komos, where all characters, male and female will dance and sing to the jazz, presenting to the audience the ~~joy~~ <sup>positive</sup> joy and refreshing sight of ~~a~~ change, ~~feeling~~ particularly the ~~balancing~~ of introduction of gender equality, ~~which will~~ ~~which~~ the. It is not known exactly what the music of the original staging would have sounded like. It is sure that it

differs greatly to my choices, it is thought to have consisted of a single flute, ~~or~~ perhaps a lute, playing music consisting of ~~my~~ oriental quarter tones.

In conclusion, my production of Anisophanes' 'Lysistrata' would focus heavily on the changes in society caused by Lysistrata and ~~the~~ the Athenian and Spartan women's actions. This evolution in society would be presented through my set, costume and music choices primarily. My choice of lighting would reflect the day of an Ancient Greek theatre experience, which ended with a Bacchic celebration, which would be ~~the~~ represented with an extensive use of LED gels.



**ResultsPlus**

**Examiner Comments**

This is a Level 4 response and is structured effectively to take the reader through a number of ideas about the staging and to make connections to the play's original performance context.

There were initial doubts about this 'in the round' performance and the 'raised platform' to be used because of sightlines but the assumption has to be that the audience seating will be tiered to look down on the performance space. The candidate should have made this clear for the examiner.

The examples used from the production give a flavour of the experience for the audience within the space and, although the response does wander away from the specifics of the question, there is sufficient evidence here to place this response in Level 4.



**ResultsPlus**

**Examiner Tip**

This response is structured around the elements of the production and demonstrates a depth of understanding that connects to the question and to the play's OPC.

Once a candidate has the ideas in place, it might be a useful activity to map out how all of the production elements come together to support key moments in the production in order to encourage them to give supported examples that make more than one connection: for example, what is the lighting state during the siege of the Acropolis, where are individual performers in relation to others in the space, what is happening with costume at this particular moment, how is sound/music being used?

This will encourage a more-rounded and sophisticated response in the exam.

## Question 6

This question along with 4 and 8 was among more popular of the choice of two section B responses. 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 the opportunity to reference the original performance context of the play. The danger in responding to this kind of question is that candidates will just throw everything at it without thought of the structure of the response to demonstrate the coherence and purpose of the production.

The word **justify** is key and candidates who were able to recognise this were able to present well-structured, well-considered responses that often accessed Level 4 and Level 5 on the mark scheme. A significant number of candidates, however, went into the prepared answer and did not reference the demands of the question or only played lip service to the word 'impact' by dropping it in at the start of what appeared to be each pre-prepared paragraph. These responses lacked any consideration of the play's original performance context. A clue for examiners was often the candidate who used the phrase *my play*, instead of *my production*.

This is a Level 5 response. It references an understanding of the play's original performance conditions, alongside supporting examples from the proposed production in relation to the demands of the question. Ideas for the proposed production are justified in terms of the original and what is achievable within a performance space for a 21st century audience. Whilst comparatively few candidates explored this text for the examination, it is a good example of where those who did were able to access the higher levels of marks.

This response is confident and well-structured and offers examples that effectively connect the intended interpretation, the original performance context, and the demands of the question.

The questions in this section demand referencing an understanding of the play's original performance context in order to be able to access the higher levels of marks and this response clearly does that.

There were examples in this series of candidates who made either no connecting observations or far too many, making the responses not able to access the higher levels of 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 4    ☒      Question 5    ☒  
   Question 6    ☒      Question 7    ☒  
   Question 8    ☒      Question 9    ☒

My production of David Marlowe's 'Dr Faustus' aims to send my audience into coerced self reflection, with the main aim of communicating Faustus' thirst for power in the form of fame, and whether or not it is right for Faustus to disregard his good morality to pursue such power. In the original performance conditions, Faustus would have been depicted as a rennaissance man, straying from religion to gain skills of necromancy and therefore power. The original audience would have recognised the consequences of such acts as the Elizabethan audience were well aware of the consequences from acting against <sup>their protestant</sup> religion; imprisonment or <sup>engage my</sup> execution. I have changed Faustus' aims <sup>to the</sup> from skills in black-magic to pursuing a portion of fame as religion now has less influence over society. My <sup>depiction</sup> <sup>of</sup> <sup>his</sup> message is more timely to cause self reflection as modern audiences are more

likely to identify with the power a celebrity role holds. The original performance would have focused on verbal communication of themes, but I aim to use non-verbal communication in order to convey a deeper political message.

One element I will use to engage my audience is set. ~~It is~~ My stage will consist of three levels; a raised platform representing a place of good morality, the main stage representing the ~~real~~ realm of reality and an apron made to look as if it's decomposing with rotting floor boards representing a place of bad morality. A ladder will link the three levels, representing Faustus' fluidity between the three states and to depict how it's his choices that determine his fate. In a DV8 style, the chorus will physically move the ladder at times where Faustus can't move fluidly between the three realms. A scene to demonstrate this would be the summoning of Mephistopheles. At this point, Faustus is showing his commitment

to bad morals through summoning a devil, who acts as a scouting agent in my production - establishing a link between celebrity culture and hell. At the point of summoning the ladder moves away therefore disallowing Faust to ascend into a place of good morality at this moment. ~~In the original~~ Therefore linking to my overall concept; it isn't worth pursuing fame as you sacrifice your good morals. In the original performance conditions, the audience would have interpreted these levels as a literal ~~religious~~ Christian understanding of the positioning of heaven being above us and hell being below us. The original staging would have also allowed access to different levels as there would have been an entrance above the stage and a trapdoor allowing actors to enter from a lower level.

Another element I will use is lighting. I want to use red gels creating a red wash at times of bad morality; when

Faustus engages in celebrity culture. I will do this as red has connotations of evil and anger and when Faustus engages in chasing fame; there are the attributes he manifests. I also want to use bright flashes of white light signifying camera-flashes to depict the shock and stunned feeling Faustus gets when faced with fame. A moment where I will use the red gel would be when Faustus signs the contract therefore engaging in evil as connotated by the red wash. Camera flashes will then flash from the front, downstage; creating the depiction of Faustus as being 'a deer in the headlights' - disorientated and conflicted over whether he should sign the contract or not. When the 7 deadly sins enter, I want the camera flashes to flash from the side; creating high toned shadowed distorting the faces of the sins. This associates the sins (representing indulgences that are allowed with a celebrity lifestyle) with a fearful and eerie atmosphere. However in the original performance conditions such technological



advances in lighting had not been made. The performances would have been lit by natural light as the shows would have occurred around 2pm daytime in open-roofed amphitheatres. This was to ensure visibility of characters and set and lighting was not used to convey ~~the~~ themes such as evil. My lighting choices comply with the likes of Cordelia Christolm who ~~is~~ wanted to create a sensory experience for her audience and she used abstract elements e.g. mirrors to create a stark, shocking portrayal of events.

I aim to use sounds of audiences roding in adoration to exemplify the enticing factor of fame and to represent fan approval as a source of power as Faustus' main downfall therefore communicating to my audience the enticing elements of fame Faustus is exposed to helping my audience better understand his actions. It may also contribute to self-reflection, as the audience may be compelled by fan adoration making them internalise the question of morality over fame.



## ResultsPlus

### Examiner Comments

The response offers examples from the proposed production and the audience is very much at the centre of it. The production itself does make theatrical sense in that it would work within the chosen performance space with the focus on fame and non-verbal communication justified for a 21st century audience.

There are sufficient reference points for this to be a production of *Faustus* and not a new play based on it. The staging with the use of ladders, for example, would work and the use of the red tie, for example, to connect to Faustus's fate would also be effective.



## ResultsPlus

### Examiner Tip

Take this response and use it with candidates preparing for the examination and by telling them it is just in Level 5, ask them to highlight examples that they think take it into that Level based on the Mark Scheme and, if they were writing it, what else they could include to make sure that it was more firmly in that level.

## Question 7

This question, along with 5 and 9 was less popular than the other question in this series. This is often the case in this unit and it could be that it is because the demands of the question are more specific than the other question, although there is certainly room for candidates to focus on a range of aspects of their proposed production whilst still addressing the specific demands of *staging* and *chosen space*.

Those who did attempt this question appeared to fall into two camps - those who explored the staging of their proposed production to include clear reference points for aspects of the production that were enhanced by staging considerations, and those who simply described the chosen space - *an empty warehouse, in the round, a deserted wood with a lake in the middle, the National Theatre, my school's drama studio*, for example - and the set within the space - *a symbolic set consisting of....., a realistic set on a revolve*, for example.

At this level of study the question is not just about what the staging will look like within the chosen space - for which the examination accepted chosen stage configurations as well as actual named/unnamed venues - it is also about how considerations to do with staging the production will bring the play to life for the audience through the candidate's approach.

For reference points to responses to this question it is also worth looking at the Q5 and Q9 responses that are included in this report. There were very few candidates who attempted this question and those that did produced similar responses to those for the other two texts. The response that follows was placed in Level 4 and it exhibits all of the characteristics of a response at this level.

This is a confident and well-structured response that covers a lot of ground as far as this particular question is concerned. The question is about staging in a chosen space. This response has a specific venue in mind and a specific type of staging using a revolve and, from this starting point, makes a number of connections between the play's OPC and the intended live performance.

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

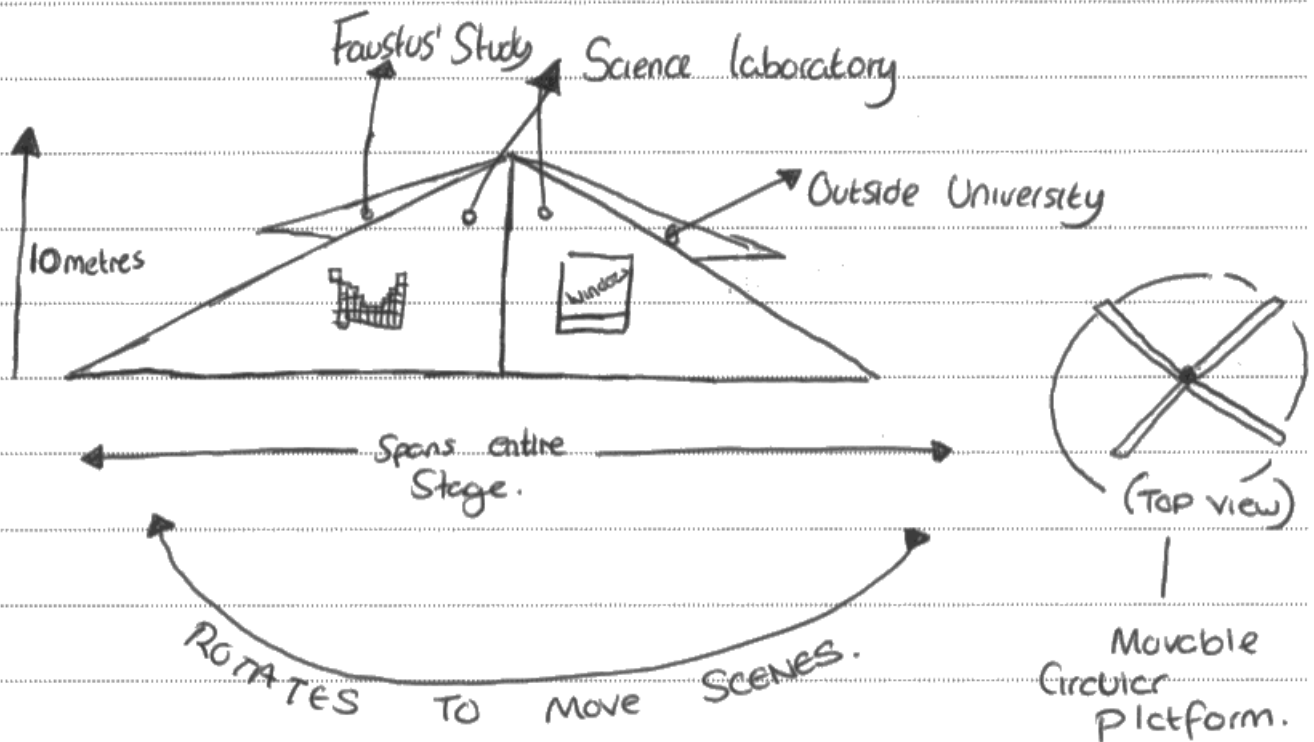
Chosen question number:      **Question 4**       **Question 5**   
   **Question 6**       **Question 7**   
   **Question 8**       **Question 9**

↓ I have inserted a paragraph here (see last page.)  
I have chosen to perform & stage my adaptation of  
'Dr Faustus' in The Lowry's Lyric Theatre (Salford,  
Manchester.)  
This theatre offers an end-on stage set up to  
allow the audience to get close to the  
performance and have an intimate experience  
from the production.

The theatre itself holds the capacity of 1730 seats for a huge audience, which, in contrast to The Rose Theatre (the playhouse where Dr Faustus was originally performed in, in 1592. The Rose Theatre held a maximum of 308 people. ^

I have chosen to stage my performance using a revolve. Here, I will set up multiple scenes, and rotate the revolve to change setting / time.

Here is an example of my staging →



On each side of the revolve, there will be a different setting. As the scenes change, the revolve will rotate, changing the scene without the aid of cast moving set on or off the stage.

This was available during Elizabethan theatre, but not on this scale. I am using this type of staging to create a link to the original performance conditions.

Even though this staging was not used in the Rose Theatre, its origins date back to the time of the first performance of Dr. Faustus.

For an original audience this type of set would have been fascinating for the audience to watch. I want to relive that feeling for a contemporary audience, making the revolve bigger.

A scene I would use for an example would be transitioning to Faustus' study. After the Chorus line "And this the man that in his study sits. [Exits]" prior to the study scene, this would be a cue for the revolve to rotate, taking the Chorus off and transitioning to Faustus in his study.

I believe this is an effective decision because the performance would run smooth & would not take the audience out of the performance.

Comparing this idea to original performance conditions, the chorus would have merely walked & exited the stage. This transition would be incoherent & the audience may feel disconnected from the performance.

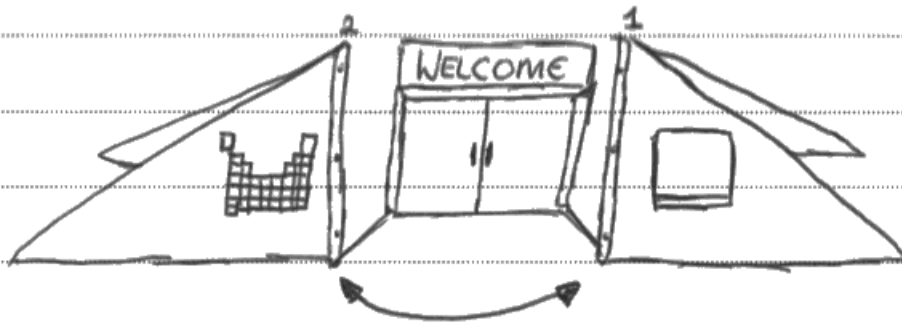
I have chosen to use a revolve to keep the audience connected with the story, even provoke an intimate feeling as they watch the staging turn in front of them.

At key moments throughout the script, I have designed the revolve to split, and part sideways revealing an entrance behind the stage.

As my concept is set in a 21st Century University, the entrance will be the main door of a University. I have adapted this idea from an original performing condition set which was called a 'Hell Mouth'. As an Elizabethan audience were highly religious (primarily Christians), they were shown an image of a devil-like image, which was usually designed into a curtain covering one of the middle entrances/exits to the stage. An Elizabethan audience would have feared this imagery - whereas I have chosen to approach this with a comical twist.

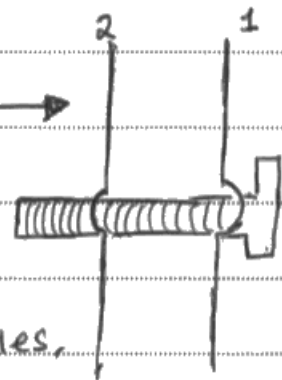
Here are some illustrations of my ideas.





Separate to reveal 'Hell Mouth' or door.

The revolve is held together using three pins, that are removed on the entrances of Mephistopheles, Lucifer & the Deadly Sins.



To take Mephistopheles's entrance for example, the revolve will be set to a Science Laboratory where ~~the~~ ~~Faustus~~ Faustus conjures Mephistopheles from Hell by combining acids.

During [Act 1, Scene 3] the stage direction 'Enter ~~the~~ [MEPHISTOPHELES dressed as] a Devil.' highlights his entrance. This will be the cue to part the revolve & allow Mephistopheles to enter. This would have been done through the use of Chorus hiding Mephistopheles



as he entered the stage in original performance conditions, as this technology was not accessible on a tremendously small budget.

Another example for using this setting design would be for the introduction to the Deadly Sins. During Act 2 Scene 3, the stage direction [Calls offstage, Enter the Seven Deadly Sins] again marks a visual cue to part the revolve. I have only chosen to part the revolve on certain scenes as they are important scenes in the production for the character of Faustus.

In original performing conditions, a trap door would have been used to represent Hell. This is where the Deadly Sins would have entered the stage from. I believe this is the best way to portray Hell as its original performing audience would have known Hell is below their feet - evoking a particularly strong emotion of fear.

I could not do this however as The Lyric theatre does not have the facilities under its stage for me to use a trapdoor.

## \* INTRODUCTORY PARAGRAPH.

Staging a production is by far one of the hardest elements to design, as the staging must reflect key themes & scenes within the production.

'Dr. Faustus' original performance conditions in the Rose Theatre emphasise simplistic staging designs were not a main priority in Elizabethan Society.

For a contemporary audience, we like the visually appealing aesthetics of a production - the main attraction that draws an audience in.

(go back to first page.)

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to represent Hell.

Overall, I wanted to adapt Dr Faustus for a contemporary audience to allow them the emotional connection its original performance audience would have felt. A modern audience rely on the production's visual aesthetics to hold their attention - which is my reasoning behind my design as I wanted to keep ~~it~~ some OPC set design, but modernise it to appeal to a contemporary audience. (Total for Question = 30 marks)



## ResultsPlus

### Examiner Comments

This candidate uses sketches effectively to support the proposed production. There are no marks for the sketches themselves but where they help the examiner to see the way the ideas are developing they can be very useful.

As a Level 4 response the candidate is making the connections between the proposed production, the play's OPC and the specific demands of the question and is able to do this with clear reference to key moments during the production for the audience.

The revolve features heavily in the response and this is a good example of where the candidate has focused on one aspect of the staging and built the response around it.



## ResultsPlus

### Examiner Tip

As part of the annotation of the script, it is useful for candidates to have sketches and drawings of aspects of their set/staging/costume/lighting states at key moments in the production. They do not have to use them in the response, but they might be either a visual reminder for the candidate or they might be used in the exam - as this candidate has done - to support the writing and to help the examiner to see the intentions.

There is nothing anywhere that states how much or how little annotation is permitted in the script but, if there is too much then this will make it difficult to access during the exam, and if there is too little then it will become pointless.

It might be worth making notes in pencil initially.

## Question 8

This question along with 4 and 6 was the more popular of the choice of two 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 the opportunity to reference the original performance context of the play. The danger in responding to this kind of question is that candidates will just throw everything at it without thought of the structure of the response to demonstrate the structure and purpose of the production.

The word **justify** is key and candidates who were able to recognise this were also able to present well-structured, well-considered responses that often accessed Level 4 and Level 5 on the mark scheme. A significant number of candidates, however, went into the prepared answer and did not reference the demands of the question or only played lip service to the word 'impact' by dropping it in at the start of what appeared to be each pre-prepared paragraph. These responses also invariably lacked any consideration of the play's original performance context. A clue for examiners was often the candidate who used the phrase *my play*, instead of *my production*.

This is a clear example of a Level 5 response that references an understanding of the play's OPC and offers ideas of how to engage a 21st century audience with a production of the play. There is a confidence in the ideas and the chosen examples are well-supported but, more importantly, they appear to sit well within the production as a whole.

There are interesting ideas here and the audience is considered in the response in terms of intended impact. Connections to the play's original performance context appear to arise naturally within the response, rather than feature as a bolt-on to the overall interpretation, and there is a confidence in the response that indicates an understanding of the proposed production and what it is setting out to achieve - with the ensemble as the focus rather than the set, for example.

This is a Level 5 response.

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 4       Question 5   
   Question 6       Question 7   
   Question 8       Question 9

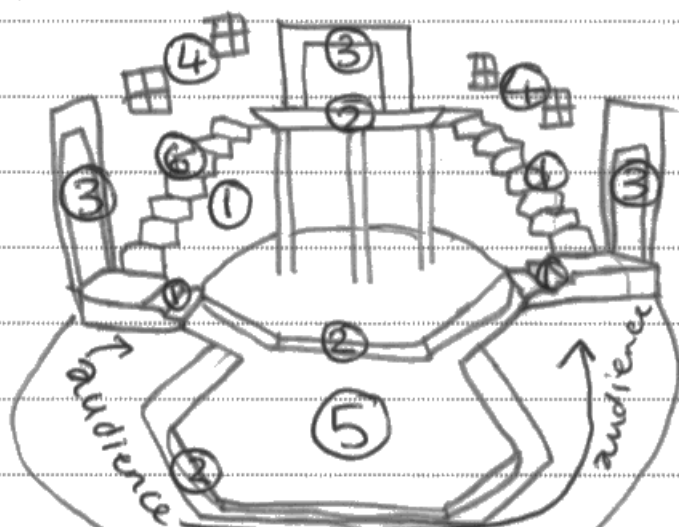
8) I intend to communicate, through my ~~own~~ interpretation of Buchner's 1836 play 'Woyzeck', themes of oppression, dehumanisation and lack of autonomy. ~~Specifically~~ Specifically through staging enhanced by lighting, <sup>to achieve impact for my audience</sup> My concept is set in the Western United States in the second half of the 19<sup>th</sup> Century; a period

known as the 'Wild West', which is often associated with romance and violence. A hostile, hyper-masculine environment, where Woyzeck's anxiety, isolation and paranoia are exploited much like Buchner's post-Napoleonic Germany setting.

I would seat my audience closely surrounding the thrust <sup>to feed them into the products</sup> stage, <sup>⑤</sup> in the first production of 'Woyzeck' in 1913 Germany, Reinhardt used a 'Drehbühne' (revolving stage) with 5 key ~~sets~~ sets allowing the actor playing Woyzeck, Steinruck, to move, <sup>from one scene to the next</sup> at speed coinciding with Buchner's swift transitions. I

would use several sets of stairs <sup>①</sup> moving to different levels <sup>②</sup> to represent people's constant drive for social climbing and increasing their status. I'll have multiple entrances <sup>③</sup>, exits and windows <sup>④</sup> symbolising the ~~constant~~ oppressive feeling of constant observation. This highlights the themes of dehumanisation and lack of autonomy because it conveys the feeling that

The character's are 'animals in a zoo'. <sup>This</sup> coincides with Buchner's ~~love~~ study and love of ~~zoology and~~ zoology and comparative anatomy which he studied in Strassburg. This is further enhanced by the frequent animalistic language in the text itself e.g. "Foal a cavalry... And breed drum-majors." (Scene 3) and "come on thee, animal" (Scene 7).



I would ~~the~~ cast a large ensemble, akin to Reinhardt's ~~crowds~~<sup>love</sup> of large crowd scenes. I intend to never have a completely empty stage. The omnipresence of the ensemble occupying different parts of the stage enhances the feeling of constant observation. ~~A~~<sup>The</sup> ~~key moment that would employ this~~ ~~is scene 8, where the doctor subjects Woyzeck to public experimentation. Woyzeck would stand motionless, 5 of the thrust, and the Doctor would stand 6 on the USSR staircase, to highlight his higher status than Woyzeck. Within my concept, I have envisioned the Doctor as a hack performer from a traveling medical show with a 'miracle cure' of peas. This explains the voyeuristic presence of the ensemble, and thus of the audience, and connects him to the showman. It explains his lack of need for social responsibility as he's~~

relatively untraceable. During Scene 8 I would have the ensemble fill the balcony level and ~~se~~ sit  $\frac{1}{2}$  on the lower thrust level, <sup>close to the audience</sup> as if watching a film. This close  $\frac{1}{2}$  audience/actor proximity would include the audience in the ensemble's passive watching of Woyzeck. Woyzeck's desperation, signified by running after the cat, is enhanced by the comparative lack of movement from the ensemble and audience. ~~This~~ This  $\frac{1}{2}$  impacts the audience as it forces them to be part of the ensemble's inactivity in the face of social oppression, ~~highlighting~~ ~~its~~ ~~negative~~ thus making the audience feel <sup>partly</sup> responsible for Woyzeck. This was exactly the behaviour Buchner wished to discourage. It's highlighted in his writing of the 'Hessian Courier' which urged the peasants  $\frac{1}{2}$  to rise up against social oppression.  $\rightarrow$  By including the audience in the social oppression, ~~it~~ of scene ~~8~~ 8, I feel it highlights ~~its~~ <sup>its</sup> importance, ~~and~~ <sup>to the audience</sup> and displays



how large and significant Bucher felt the issue was.

A key scene that would have impact on the audience is scene 18 which portrays Marie's attempt to pray. This scene is pivotal in the exploration of oppression as Marie ~~implies~~ implies even God is oppressing her: "Dear God, don't take everything". I would ask Marie to kneel DSC<sup>5</sup> of the thrust and hold the Bible open; her hands stretched out in front of her. I would have a single white profile spot with a hard focus down lighting her but the rest of the stage lit very dimly with a low intensity wash. This corresponds with Reinhardt's experimentation with light selectivity: leaving parts of the stage unlit and others lit. Although we have very minimal evidence, ~~we~~ ~~can assume~~ he surviving from 1913 'Woyzeck', we can assume he used selectivity or similar due to his very frequent use

of it in other productions e.g. A Midsummer Night's Dream. This lighting state would have an impact on the audience as it highlights the key religious nature of the scene. This is because a single light from above often connotes joy and hope of God which is juxtaposed by the darkness, which in a religious context often connotes destruction and lack of God. It also highlights the nihilistic nature of the play. It relates to the major religious changes that went underway in 19th Century Germany in terms of a much more personalized religiosity. Buchner himself was an atheist. It also links to the unstructured evangelical Christianity of the Wild West. Marie

~~Marie is contemplating her death so the light would also be symbolic~~

Marie is battling with if she's worthy in this scene to be in God's light' so I would ask

The actor to move in and out to physically symbolise <sup>this</sup> and impact the audience. For example, on the line "Don't look at me lord" I would ask the actress to throw herself out of the light. She's contemplating life and death at this moment so the lighting suggests this internal battle to the audience as well as a religious battle. I would have the stage void of set and ensemble so ultimate focus is on Marie. ~~the~~ This would impact the audience as they would realise the seriousness of Marie's battle. The only except to this would be a 'manger' style crib for the child, again with strong religious connotations. I'd place it DSC in the spot light. This further enhances the symbolic representation of the light as life as 'the Child' often connotes new life. I'd dress Marie in a plain white nightgown but with full face of make up and extravagantly styled hair to highlighted ~~the~~ <sup>seen</sup> her inner conflict to the audience visually.

(Total for Question = 30 marks)



## ResultsPlus

### Examiner Comments

There is a logical progression through the proposed production with clear connections made to the OPC and the specific demands of the question. The use of the diagram is particularly effective as the candidate refers to it and, as a visual aid, it helps the examiner to see this production in performance and it also helps the candidate in structuring their response. Whilst there are no specific marks for the use of drawings, sketches or diagrams, carefully placed, they can be useful to support the writing.



## ResultsPlus

### Examiner Tip

Preparation for this examination is more than just about knowing the text and how to bring it to life for a 21st century audience. It is also about being able to structure a response under examination conditions in relation to an unseen question that has a logical progression and is more than just a series of presented notes. Giving opportunities to do this under examination-timed conditions using past papers is really useful - particularly for those who have to sustain writing by hand for the length of the examination.

There is a lot for candidates to juggle in this exam - answer booklet, source booklet, annotated text and Theatre Evaluation Notes - so a carefully structured approach will be really supportive for them on the day.

## Question 9

This question, along with 5 and 7 was less popular than the other question in this series. This is often the case in this unit and it could be because the demands of the question are more specific than the other question, although there is certainly room for candidates to focus on a range of aspects of their proposed production whilst still addressing the specific demands of *staging* and *chosen space*.

Those who did attempt this question appeared to fall into two camps - those who explored the staging of their proposed production to include clear reference points for aspects of the production that were enhanced by staging considerations, and those who simply described the chosen space - *an empty warehouse, in the round, a deserted wood with a lake in the middle, the National Theatre, my school's drama studio*, for example - and the set within the space - *a symbolic set consisting of....., a realistic set on a revolve*, for example.

At this level of study the question is not just about what the staging will look like within the chosen space - for which the examination accepted chosen stage configurations as well as actual named/unnamed venues - it is about how considerations to do with staging the production will bring it to life for the audience through the candidate's approach.

The response that follows is a Level 5 response and it might be interesting to look at it in relation to the Level 4 responses to the other two texts for this question.

This is a Level 5 response. There is a confidence in the writing that indicates an understanding of how the proposed production will set out to engage the audience. The specific demands of the question are addressed and the examples used connect both the proposed live performance and aspects of the play's OPC.

The sketch is extremely helpful and the annotation is well-placed and informative. This is an excellent example of how a well-placed sketch with annotation can really support the candidate in engaging with the examiner.

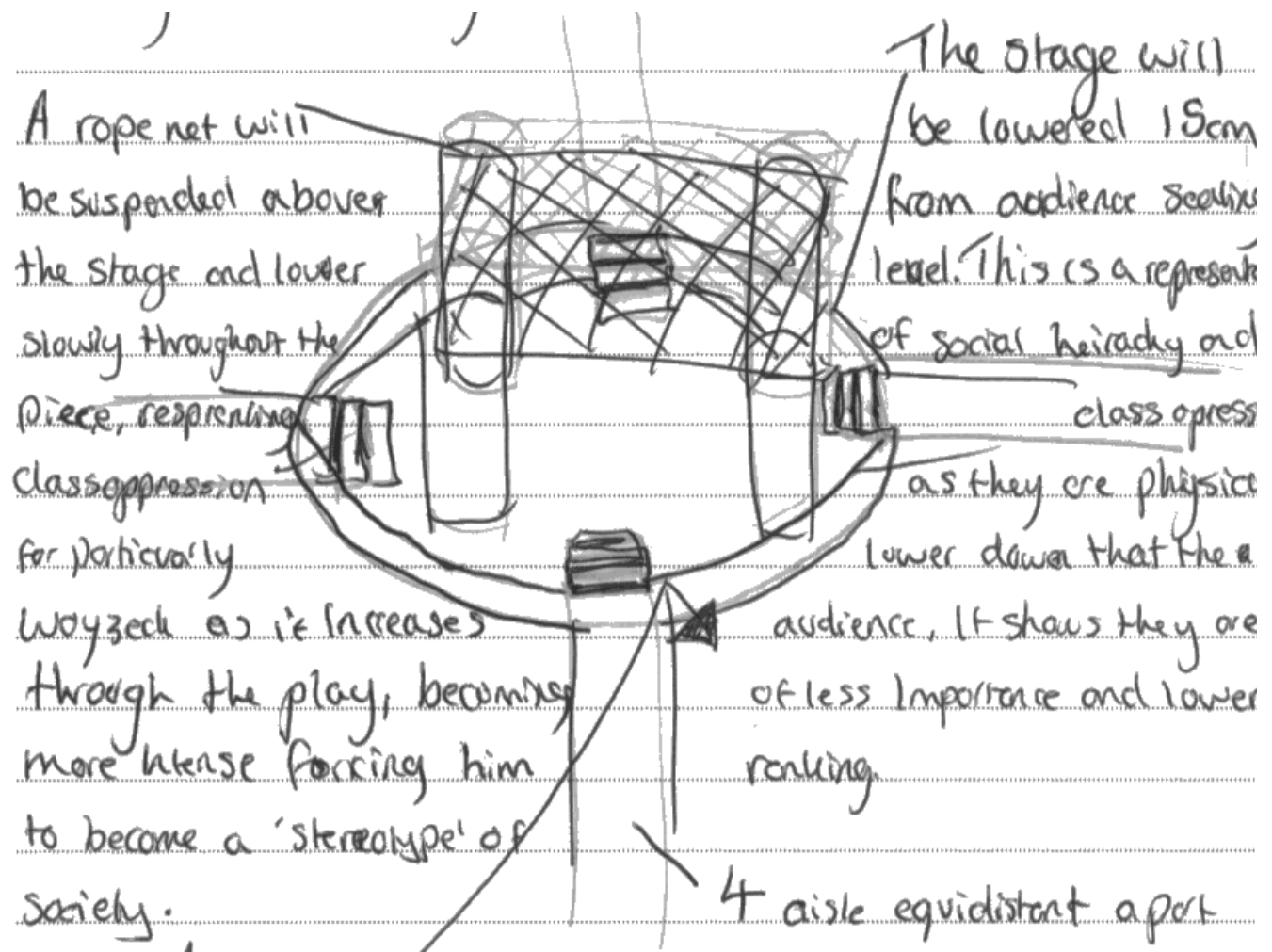
**Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box  and then indicate your new question with a cross .**

Chosen question number:      **Question 4**         **Question 5**     
   **Question 6**         **Question 7**     
   **Question 8**         **Question 9**  

In my interpretation of Woyzeck I wish to take the play away from its original historical context setting of 19<sup>th</sup> Century Germany and create an omniscient time period. I will do this to create a blank slate, enabling my audience to form their own opinions on the events unfolding with linking them to a specific historical or social context. This gives the audience

power whilst watching the piece, and at the same time makes them think, which is a Brechtian influence, to make the audience fully aware they are watching a play on stage and not real life events unfolding. Alongside this idea, I will also study 3 main themes, class oppression, isolation and disorientation, these were the key ideas I picked out whilst reading through the script, and I feel they carry great weight. Whilst emphasising these themes I will also keep ~~as~~ aspects of the original play context of Georg Buchner's intentions to avoid losing the ideas behind *Woyzeck* altogether.

I will set my production of *Woyzeck* in the round, this is so that the actors on stage feel vulnerable from the watching eye of the audience. Creating one idea linking to the theme of isolation as they are trapped in the centre with no way out. The actors will not leave the stage at any point, only sit on the edge of the stage to watch the demonstration.



A rope net will be suspended above the stage and lower slowly throughout the piece, representing class oppression for particularly Woyzeck as it increases through the play, becoming more intense forcing him to become a 'stereotype' of society.

The stage will be lowered 1.5cm from audience seating level. This is a representation of social hierarchy and class oppression as they are physically lower down than the audience. It shows they are of less importance and lower ranking.

Audience will be sat in tiered seating of benches. This will be uncomfortable for them and be influenced by Artaudd's theatre of Cruelty. 4 aisle equidistant apart will be the only entrance/exit for the actors, although they will remain on stage at all times with blocked aisle. To symbolise isolation and disorientation.

they can see or exit but cannot use it. When an actor's character dies they will be able to lift the gate blocking the aisle as a <sup>metaphor</sup> sign that the only escape from society is death.

A prominent theme in my interpretation of Woyzeck is <sup>class</sup> social oppression. I will practically portray this through the <sup>symbolic</sup> metaphorical use of the rope net above the stage. As Woyzeck's mental stability decreases throughout the play's length, the net will lower down towards the actors. By doing this it will demonstrate that the harder one fights society the harder they will fight back, and always prevail. In the opening scene, Woyzeck says "... How bright! It's all glowing above the town, glowing... It's coming our way!" This is the point in the play where Woyzeck is portrayed and introduced as being mentally unstable, and here he begins to see the net / society above him and by saying 'it's coming our way' he confirms that he can feel the pressure already put upon him and knows that it will only get worse. My theme of class oppression also links back to Georg Buchner, the playwright's original intentions. Around the time 'Woyzeck' was written, 1836, Buchner was 22 years old.



Buchner's social experiences and atmosphere highly influenced his writing. He lived in Hesse, a city in Germany, and during this period of time it was expected that Hesse would be forced into trade union with Prussia in the 1830s. Despite there being possible benefits to this it was against the wishes of the population yet they were being forced by the government. This was a literal demonstration of hierarchy at work in Buchner's lifetime and a theoretical influence on his work as a large theme of social hierarchy is evident in 'Woyzeck' and the oppression from the higher classes. My design of the net above the stage is also a relation to the original performance conditions in 1843 at the Residenztheater in Munich November 1913. The mutuality in this is the staging design and link to German expressionism which became a movement 1912. Staging used in theatre during this movement consisted of blocked angular geometric shapes and bold colours. The net rope net will be gridded and with the use of a Pebble Convex Fresnel above the stage it will produce this pattern in shadows on the floor. Shadows were also used frequently during this movement to create a

Uivid nightmarish tone, and remove all realism and naturalism. Therefore portraying the class oppression through the set is a practical and visual method of portraying my aims and intentions through the staging.

Another strong theme I will approach is disorientation. I will do this mainly through the audience seating / edge of the stage. Around the top of the stage I will use a fake barbed wire fence to pen in the actors on stage. This will also run up the aisles around the audience, therefore theoretically penning in the audience too. The reason I have chosen to do this is to link to one of Buchner's themes and intentions of animals and nature. Throughout the play there are many references to comparing or associating characters with animals. For instance in scene 3 the Drum-major says to Marie 'Jesus, you could foal a cavalry regiment out of her. And breed drum-majors.' This suggests the Drum-major's view of Marie is purely animalistic, prizing her virility and breeding capabilities over beauty. Earlier in scene 3 another animal reference is made about the monkey in the fairground 'come and see a monkey walking

upright like a man!' this is the opposite comparison as Buchner now uses the monkey as a representation of Woyzeck and poor men controlled by the more privileged upper classes. This links to my theme of class oppression. By penning the audience members in I intend to evoke a emotion full of disorientation for what they have come into and what is going on for them, whilst at the same time giving them a sense of helplessness through the idea that they can watch the events unfolding on stage but cannot touch, alter or direct them for themselves. This is a representation of Woyzeck's mind as he feels as though he is watching life before his eyes but cannot change what is happening, he is helpless and isolated.

My staging design incorporates many aspects of German expressionism through the use of minimalist set design and angular and block shapes. Many theatrical productions around this time were also set in a round, this enabled the audience to watch the play from all angles whilst also being able to see the faces of fellow audience members. This helps the audience members to obtain <sup>a greater</sup> social contextual understanding through the facial expressions

of those across from them. I aim to keep many key aspects of German expressionism and Buchner's Original play context and intentions in my piece, whilst all the while producing my own interpretation of the piece and emphasizing my own themes through my staging design.



### ResultsPlus Examiner Comments

The 'updating' of the context in this instance is sufficiently open to enable a degree of artistic interpretation for a twenty-first century audience that other concepts/interpretations often inhibit. The production set *in a prison or a concentration camp or an old asylum*, for example immediately has the examiner asking questions that are sometimes answered, but not often: *what about the fairground scene?*

This candidate takes the examiner through the experience and offers clear connection points to the play's OPC to support decisions made for the proposed production.



### ResultsPlus Examiner Tip

When preparing this play for the exam, it is worth considering where the focus of the OPC is going to be: 1836, 1875, 1913, or a combination of these dates.

It might be that a response that focuses on 1913 as the OPC, for example, enables candidates to offer a more precise connecting point than one that tries to include everything there is to know about Buchner.

## Question 10

In this question, candidates must specifically address the statement in order to access the higher levels of marks.

The purpose of the statement is to focus the response. It is not enough for candidates to read it, mention it in the opening paragraph, and then go on to present the 'prepared answer'. Successful candidates really get to grips with the statement - it is intended to provoke a response - and weigh it up in relation to the production they have seen and the play's OPC. They are invited to *discuss* the statement and to therefore, through discussion, make a decision about to what extent they agree with it based on their experience and their understanding of the way theatre works now and worked for its audience in the past.

The vast majority of productions seen were of plays by Shakespeare and the example that follows evaluates one of the two productions of *Hamlet* that featured quite frequently this year and the response was placed in Level 5.

This is a confident response to the production and has all of the features placing it in Level 5. It is *coherent and knowledgeable*.

The candidate was clearly engaged by this particular production and is able to make clear reference points that incorporate the live production, an understanding of the play's historical context, and the statement.

### SECTION C

**Answer ONE question in response to the live production you have seen.**

You must write the title of the play, the playwright, the date you saw the play and the venue of the production at the start of your answer.

#### EITHER

**10** 'Theatre of the present is not as exciting as theatre of the past.'

Discuss the above statement in relation to the play you have seen in performance compared to its original performance.

**(Total for Question 10 = 30 marks)**

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#### OR

**11** Evaluate the contribution of **two** actors in key roles in the production you have seen and compare this with its original performance.

**(Total for Question 11 = 30 marks)**

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**Indicate which question you are answering by marking a cross . 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**

Title of play: Hamlet

Playwright: William Shakespeare

Date seen: 30<sup>th</sup> March 2016

Venue of production: Royal Shakespeare Company

On the 30<sup>th</sup> March, I watched a performance of Hamlet by the Royal Shakespeare Company. This was performed by a predominantly black cast of actors and was an understated performance. Hamlet was originally performed in 1601 AD and written by the famous playwright William Shakespeare. The performance I viewed was directed by the director Simon Godwin which explored

the tradition of the African Tribal community and how Hamlet is torn between the culture and his identity.

As I entered the theatre, I was astonished to see how the stage of the performance was reminiscent of the original Elizabethan Thrust Stage. This was a link to the OTC and I felt as an audience member, I could be watching a similar portrayal of Hamlet. However, as the actors began to reveal themselves, I noticed how this performance will differ to that that ~~is~~ originally. The use of a predominantly black cast which will have ~~been~~ been taboo in [1558-1603]. This was in fact very effective in order a link to the director's concept

of setting the performance in an African community. I do strongly disagree with the statement 'Theatre of the present is not as exciting as theatre of the past'. This is because of many reasons one of which is the set and staging of the performance. The set consisted of a backdrop which changed in order to change locations. Originally, when to begin the performance, the preset was the Wittenberg University where Hamlet was shown graduating. There hung a blue drape to show the university crest which later the pulled up and down hung an orange drape to create the warm tone of Africa. Africa as King Claudius and Gertrude

entered. The set changes were therefore mechanical which excited me as an audience member. The dark auditorium created an alienation effect, creating a barrier between the audience and the actors which was very engaging ~~unlike~~ unlike in OPC where there will have been no alienation, a firm contact between the performers and the audience members. For example the groundlings i.e. audiences that are now sat in stalls, would have thrown tomatoes at the actors if they didn't like the performance. However, today there is no communication, actors reference lines to the audience in order to break the fourth

Walls which is very effective. Inside the castle, the set was more grand, there were two ~~walls~~ wooden thrones, a yellow and orange carpet, fans to show Hamlet's family is rich and protected from the blistering heat of Africa. In contrast then, Hamlet's workshop was disorganized, vibrant and chaotic whereby paintings and canvases hung from cubane. This can also support my conclusion for the statement theatre is not as exciting as before. All these set features wouldn't ~~have~~ have been used originally as they were unexciting and unimaginable. The backdrop was made of many varying squares and rectangles which were almost puzzle like. For example, at one point, the King's court was ~~created~~ created by the rectangle retracting, replacing two thrones which were pushed out. At another time, the backdrop changed to blue colour upon which Ophelia walked, foreshadowing the death of Ophelia by drowning. The stage then consisted of puzzle walls and floor which were detachable. One time, one square clipped to create a grave for Ophelia. These visual effects created a performance which was completely mesmerising thus opposing the statement that theatre today is not as exciting. All these visuals engaged and stunned me as an audience member which is



Why I think theatre is very exciting today.

Another element to support my counter argument of whether theatre isn't exciting today is through costume and props. Traditionally, in the Elizabethan era, the actors would have worn dark

inexpensive clothing as it wasn't affordable. However, in this performance, in order to engage the audience the costume was very reminiscent of the African tribal community. For example, actors wore the traditional African ~~shirts~~, dashiki shirts which reinforced the location and culture.

King Hamlet was in a traditional African robe as he spoke from the grave. However, as this play was contemporized, many actors were seen

wearing formal and informal clothes. For example, when King Hamlet spoke to Hamlet from the grave, Hamlet was in track suit bottoms which shows contrast and the conflict and the social isolation Hamlet

feels. Hamlet changed his splattered clothes to ~~enforce~~ enforce the desire ~~of~~ for revenge deteriorating as Hamlet faces identity crisis. As Hamlet's character was based on a manic artist Jean Michel

Basquiat, an art featured skulls. There was a contrast between wealth & poverty as his paintings related to African art. This was very intriguing

as a choice member and reinforced the fact that theatre isn't less exciting than theatre originally. Hamlet therefore was seen as not conforming to the social norm.

Theatre of the present is just as exciting as theatre of the past. This view can be further supported by the lighting and sound within this performance. To begin with, at the beginning of the play a ship lifted to reveal a cycorama. The African lighting was reinforced by the oranges and other warm colours used throughout the performance. There was a calypso such as the djembe which were two huge drums played by the drummers to emphasise the location of the play. During the opening scene, there was heavy breathing and chanting which could be heard which then faded into the audience's approval. This soundscape was very effective in showing how Hamlet is conflicted and therefore joins this voyage to kill King Claudius. The African music was carried throughout the performance which has a link to the OPC whereby music although created by the actors i.e. live music will have been carried out throughout the performance. This was another element which engaged the spectators and therefore made theatre as exciting today.

Lastly, another element to support my argument for theatre being just as exciting today as in 1601 is through the performance and acting style. As this was an understudy performance, we were told at the beginning of the play that we would be seeing unrehearsed actors as they had only rehearsed with full lighting and sound a few hours before the ~~play was~~ performance was showcased. ~~This was very~~ then later we did see one of the actors holding a cue script and performing. Similarly, in the Elizabethan era, plays were being written back to back and the actors weren't given enough time to memorise the lines which is why they would have had 'cue scripts' in their performances. ~~This~~ To witness in our performance was very unusual as ~~as~~ we as audience members expect a lot from our actors today and to know their lines at the very least. However, nevertheless this didn't suggest that theatre isn't as exciting, instead it suggested the link to the OPC and explored how theatre is and was exciting. The statement therefore, that theatre ~~was~~ today is not as exciting is not true as I personally feel that ~~in the~~ theatre

has aged and become so advanced. ~~the~~ Today  
~~the way~~ The method of theatre may have  
changed but the intention of originally  
ultimately entertaining audiences has not changed.



### ResultsPlus Examiner Comments

There are clear examples here to indicate the level of engagement with the live experience. The response is well-structured and the use of paragraphs helps to break it up and to indicate a change of thought for the examiner.

References to the play's OPC are embedded in the response and support the observations made but they do not dominate it.

The candidate uses specific examples from the live experience to support the discussion and these centre on production elements including acting, lighting and staging.



### ResultsPlus Examiner Tip

Paragraphing helps to break up the page for the examiner - and, of course, for the candidate. It is sometimes difficult for candidates to come up with paragraph starters in order to avoid repeating '*And another thing I saw was....*', for example. As part of the preparation for the exam, it might be worth exploring a range of starters/opening sentences/phrases that candidates can use to see if they suit them and help to develop their work. This is not a statement bank as such, but it might provide some support for those who struggle with phrasing.

## Question 11

This question asks the candidates to focus on the contribution of two actors in key roles and to compare this with the play's original performance.

It was not a popular option this series, but it did produce a range of responses that indicated degrees of engagement with the live production in relation to an understanding of its historical context. Where candidates struggled to earn marks above Level 3 it tended to be because they wrote about the two actors in isolation, with little or no sense of the production as a whole, or they wrote about one of the actors in great detail and did not give sufficient weighting to the other one.

The response that follows is a Level 5 response to a production of *Macbeth*.

This is a Level 5 response that is well-structured and balanced and connects the two actors in key roles with an understanding of the production as a whole as well as with the play's historical context.

The two actors are chosen well and the candidate clearly has an understanding not only of their roles within the production but of the wider context as well for both a 21st century audience and for its original.

What is important here, and what places this response in Level 5, is that there is clear evidence of the two actors working within the production as a whole.

### SECTION C

**Answer ONE question in response to the live production you have seen.**

You must write the title of the play, the playwright, the date you saw the play and the venue of the production at the start of your answer.

#### EITHER

**10** 'Theatre of the present is not as exciting as theatre of the past'.

Discuss the above statement in relation to the play you have seen in performance compared to its original performance.

(Total for Question 10 = 30 marks)

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#### OR

**11** Evaluate the contribution of two actors in key roles in the production you have seen and compare this with its original performance.

OPC

(Total for Question 11 = 30 marks)

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**Indicate which question you are answering by marking a cross . 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**

the purpose of the two has changed greatly.

Heffeman's part as Macbeth has used as a display of the main theme in the performance which we want to see, one of which being post traumatic stress disorder (PTSD) in relation to war. This was prominent through the costume designer, Merle Hensel, who made the decision to have him wear his battle outfit through 90% of the performance. This is symbolic of how he believes he has never left the battlefield as he is still at war with his own mind. ~~Carrie Cracknell~~ Carrie Cracknell, the director, her version of the play clearly presents the disturbed mind of a sufferer of PTSD. This key role of Macbeth was very different from the OPC, this is because Shakespeare's original performance ~~was~~ was a zeitgeist of its time. At when the play was written, the gunpowder plot had been a fairly recent event. This is why punishment and sin was such a major theme in the original play, as Macbeth's role was to present punishment for killing the king. Therefore, ~~the role of~~ Macbeth's contribution to the play has changed from the OPC as there has been a change in the surrounding society, as events such as war have shaped us as an audience. ~~This means that PTSD~~ This means that PTSD is more recognisable to us as an audience, as in the Jacobean era there was no study of psychological terms. Our culture as an audience has changed in comparison to the OPC, which has led to the contribution of Macbeth's key role to

change in order for us to learn from it.

Macbeth's key role has also changed in the way that a C21 audience are able to recognise how the scenography of the play is a reflection of his mind. Cracknell, as well as the designer of our performance, Lizzie Clachan, made the decision to present the stage as a claustrophobic tunnel. This was done to symbolise the confined mind of a sufferer of PTSD, who in this case is Macbeth. Heffernan's constant running about the stage through a variety of doors is a symbol of how confined spaces within the stage, only lead to more confined spaces. ~~Thus~~ This symbolism would've been almost impossible for a C16 audience to decode as the culture of theatre has changed. This also links to Reader Response Theory, in that a C21 audience are able to decode signifiers within a performance much better than those of a C16 audience. ~~The~~ An example reason for this would be the advanced technology which we now use to represent several themes, this was not invented in the C16. During the Jacobean era, there had been no real psychological analysis as science has not very well developed. This is why the key role of Macbeth has changed, as even the set in our performance, along with genuine anguish played by Heffernan, was used to represent the inner turmoil of Macbeth's character. Through our audience's advanced appreciation of more complex signs and symbols within performance, we are able to recognise the

and appreciate it, whereas a C16 audience wouldn't have been able to. This suggests that the contribution of Heffernan in our performance was greater to that of the OPC as the key role of Macbeth has become much more complex, as a C21 audience value much more than the spoken word in comparison to a C16 audience would.

Another actor within the performance, Oshodi, who played one of the three witches was very much a key role within our performance. Cracknell, as a female director, made the decision to work with Clachan to choreograph the witches and sexualise them along with the costumes by Hensel. Their sexualised movements, along with dim intimate lighting by Neil Austin, represents the desire and power of ~~the witches~~ this witch. Oshodi's dance movements were very much used to represent the temptation, which Macbeth in the play does very much fall for. This has very much changed from the OPC, as the reign of King James in the Jacobean era, led to the spread of the fear of witches. After James wrote a book on demonology, the fear spread, which is why in the OPC the witches would've been played by men dressed as women as they 'should look like women, but your beads forbid me to think so'. By making the witches dress like everyday people in everyday clothes, this would evoke fear in a C16 audience as it makes witches more difficult to recognise. This is a



with vital part of a key role in our performance in comparison to that of the OPC. The dance used by Oshodi is also more appreciated by a C21 audience, as through total theatre, which is arguably the most successful style for a modern audience, we are more provoked by the symbols<sup>presented</sup> through dance. Therefore, due to the change in the paradigm of theatre, the contribution of the key role of one of the witches has changed in order to represent different emotions, as well as evoke different emotions within the audience.

The cuts and edits in our performance was also very prominent in relation to ~~the~~ ~~the~~ Oshodi's part as a witch. In the original play, an entire scene was dedicated to the witches and their leader, Hecate. This was ~~later~~ completely taken out of our performance, as the key role of one of the witches was cut and reduced. As a modern audience, this scene was unnecessary, as we do not fear witches like a C16 audience would. Therefore, because the ideology of the audience has changed, the ~~production~~ purpose of key roles within the play has changed. Our ~~reading~~ ~~reading~~ of the ~~the~~ witches has changed as we do not fear them. This is why Oshodi's ~~role~~ contribution as a witch was cut in the way it was, as a C21 audience we have a different understanding of the witches in comparison to those of a C16 audience.

To conclude, the contribution of Heffernan has arguably become more psychologically influenced by the shift in society's advance in psychological study. The key role of Macbeth has ~~also~~ adapted to the themes in society, as this has changed from the religious belief of the natural order, to the psychological study of PTSD. ~~Over~~ In another role, Oshodi's contribution to the performance was cut as the witch had an entire scene taken. This was due to the fears of a C16 audience being very different to those of a C21 audience. Cracknell's version of the performance as a whole was very immersive for a C21 audience, however, in relation to these two key roles, the purpose of both has very much adapted in order to cater to a modern audience's fears and beliefs. Our performance ~~and~~ also catered to our advanced appreciation of more complex signs and semiotics, due to the advances in technology since the Jacobean era.



## ResultsPlus

### Examiner Comments

The actors are chosen well and named. The director is named. There is a strong sense of a *coherent and knowledgeable response* here from a candidate who understood the live experience and was then able to make the necessary connections.

It is a personal response that demonstrates a clear understanding as an informed member of the audience of how theatre works.



## ResultsPlus

### Examiner Tip

In compiling the Theatre Evaluation Notes it might be worth considering the following headings:

- What did we see?
- What did we hear?
- What did we think about it?

And then to make the connection across the page:

- What might they have seen?
- What might they have heard?
- What might they have thought about it?

## Paper Summary

Based on their performance on this paper, candidates are offered the following advice:

- They should read the responses and commentary on all of the Section B texts, even if *Lysistrata*, for example, is their chosen text. This will provide candidates with an overview of the unit.
- They should explore their chosen texts in practical workshop sessions.
- They should structure their written responses across all of the questions.
- They should present the necessary information in a coherent, logical way.
- Where it is relevant they should bear in mind the historical context of the chosen texts.
- They should avoid generalised overviews based too closely on pre-prepared material.

## **Grade Boundaries**

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

<http://www.edexcel.com/iwantto/Pages/grade-boundaries.aspx>

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