

# ResultsPlus

## Examiners' Report June 2010

### GCE Drama 6DR04

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June 2010

Publications Code UA023763

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## Introduction

This is the first full series of this specification and therefore the first time candidates have been entered for this unit.

Candidates sit an examination during which they answer questions about a text explored over a period of time in Sections A and B, and they evaluate a play seen in performance, from a specified time period in Section C. Historical context is a key feature of this unit and it must be evident that candidates have understood this in order to be able to access the higher levels of marks.

In Section A and Section B candidates write from the informed position of director of a production of the chosen text and in Section C they write from the position of an informed member of the audience.

Evidence in this first series of this examination indicates that a large number of candidates have been well-prepared for the demands of the unit, particularly when exploring 'Doctor Faustus' and 'Woyzeck' which appear to have produced the more well-rounded responses to the questions set.

Responses in Section C have been mixed, with a large number of candidates reporting the experience rather than evaluating it in relation to the historical context. Where responses have been balanced, however, offering clear opinions as an informed member of the audience, candidates have scored well in this section and have demonstrated an enthusiastic response to live theatre.

The vast majority of candidates completed responses in the time allowed and completed responses within the answer booklet without needing additional sheets. Those who did require additional sheets, however, did not always access the higher bands of marks through volume. These responses tended to be less-focused and wandered, trying to include too much information in the hope of accessing higher marks.

Examiners overall reported evidence that candidates had been well-prepared with the chosen text, and the theatre visit but this did not always translate into responses to the questions set.

### Question 1a

The question looks for two ways of exploring the entrance of the Chorus of Old Men.

It is a question that focuses on a particular moment in the extract. It is not about the chorus, it is about exploring how to bring them into the space.

The response is completed within the available space and offers two ways of exploring the entrance of the Chorus of Old Men.

If you answer Question 1 put a cross in this box .

#### 1 *Lysistrata* by Aristophanes

You should refer to the extract reproduced on pages 2–6 of the source booklet.

- (a) Outline for your performers **two** ways they might explore the entrance of the CHORUS OF OLD MEN at the start of this extract.

(4)

The chorus of old men first appear to be 'advancing slowly and with difficulty' indicating a focus on strong physicality as part of their characterisation. In order to explore the entrance of these characters an exploration of non-verbal communication may be used. Techniques such as Jacques Le coq's use of mime to get the actors to action every word at the beginning of their speech. This in itself will push the actors to think physically about their body language and how they visually come across on stage. Another important <sup>explorative</sup> technique to use is that of tableau or freeze frame. The actors could create a series of freeze frames to portray the old physical characteristics of the chorus of men who are 'advancing slowly'. Each freeze frame would last a few seconds after which they would have to change position forcing the actors to improvise movements in role thus getting them to explore <sup>and acknowledge</sup> the characteristics known as well as those added through interpretation.


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Examiner Comments

The two ways are indicated by the candidate and each has a purpose that realises to the demands of the question.


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Examiner Tip

Using the words of the question to help structure the response helps to give it a focus.

### Question 1b

The question asks for 'three appropriate techniques'. The word 'appropriate' is key here as there is a need for candidates to be able to be selective in order to explore the demands of the question in relation to the given extract.

The response starts well and offers three rehearsal techniques.

It uses the available space in the booklet and it demonstrates an understanding of rehearsal.

(b) Consider **three** appropriate rehearsal techniques you might use in order to explore the interaction between the Men's Leader and the Men in this extract.

(6)

Status exercises, I feel ~~would open up~~ would benefit the actors in terms of reacting to a higher power or authority. It is clear that the men's leader is very much the boss of the other men and this is noticed by his commanding sentences: "keep moving, Draces, even if your shoulder aches with the weight of that green olive wood". Working based on the idea of high and low status I would ask the men to improvise a scene where the 'Men's Leader' begins high status, then the other men would

high status, then the other men would try and fight back with words and try to become ~~to~~ a higher status than the leader. In the end, I would see who managed to have that higher status. This would be an important exercise to do as, on stage, it is crucial for the higher characters to maintain their status on stage so the audience knows who is the authority. Leading on from this, I would ask the actors how they would consider using their voices to convey their status with one another. As well as helping with interaction this would also benefit how they ~~would~~ project their voice to an audience. I would

ask them to try different accents as well as dialects. They would change the tone, pitch + volume to indicate who was in power, during this I would ask them to then put actions to the words, as well as gestures signalling their authority within the chorus, and how this may change. I'd film ~~this then~~ these two techniques and play it back to them so they are aware of how they interact with each other, then I would ask them if there were any ways in which they could improve on how they interact with one another.

improve on how they interact with one another. I would ask them to work with 3 words in particular; 'Hi', 'Why' and 'Bye' they would all use only these three words and use them in <sup>given</sup> Scenarios, such as friends who haven't met in years, enemies, family etc then men would stick together and do the same scenario whereas the mens leader will be on his own, ~~etc~~ I would ask them to think about how and when they exit as well as body language they use. This would help determine the relationship then choruses have with each other, by experimenting with different emotions and feeding of one anothers tone, emotions and energy.



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Examiner Comments

The focus is lost in the response and the demands of the question are not fully met in the totality of the response. Ideas are here, but not fully explored.



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Examiner Tip

The focus of the question should lead the response, not the rehearsal methods/ techniques.

### Question 1c

This question is worth up to 10 marks and demands a focused response that demonstrates an understanding of exploring the chorus in rehearsal with this particular extract in mind. The key words in the question could be 'developing the impact'.

There is no specified number of methods/techniques here, but the more successful candidates were able to avoid a list of ideas and offered focused ideas that indicated understanding of the purpose and intent of the rehearsal.

Candidates often wandered into the areas of performance in this response and were therefore unable to access the higher bands of marks.

### Question 2a

The question looks for two ways of exploring the entrances and exit of Mephistopheles.

It is a question that focuses on a particular moment in the extract (on page 8 in the booklet). It is not about the character, it is about exploring how to bring him/her into the space.

This is a low scoring response and is included to indicate how candidates must be aware of the rehearsal focus to this section.

#### 2 *Dr Faustus* by Christopher Marlowe

You should refer to the extract reproduced on pages 7–11 of the source booklet.

- (a) Outline for your performers **two** ways they might explore the entrances and exit of Mephistopheles on page 8.

(4)

The first way would be to make Mephistopheles appear and disappear right in front of the audience. This way would be effective in showing the audience that he is not a human at all and has super natural powers. It would also make the audience scared to know that he could appear or disappear any place at any time.

The second way would be to make Mephistopheles emerge from the darkness <sup>with</sup> a very twisted, mutated walk or crawl. This would show the audience that he is not from this world but from another one where there is only pain and suffering, it would also show them that he is not natural.




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Examiner Comments

The candidate offers two variations on what is, basically, the same thing with no real indication of 'explore' in the response.


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Examiner Tip

Candidates need to be able to offer clear indications that what they are writing is about rehearsal.

### Question 2b

The question asks for 'three appropriate techniques'. The word 'appropriate' is key here as there is a need for candidates to be able to be selective in order to explore the demands of the question in relation to the given extract.

This response displays elements of higher understanding in relation to the three appropriate rehearsal technique. The ideas are presented in a straight forward manner and are clearly defined.

(b) Consider **three** appropriate rehearsal techniques you might use in order to explore the character of Mephistopheles in this extract.

(6)

I would use a status game to explore Meph in this extract. I would give ~~me~~ the actor playing Meph a card between 1 and 10, 1 being low, 10 being high status. I would concentrate on the line "Now Faustus, what wouldst thou have me do". A low status would mean the actor had to change their body language and voice quality to communicate a character who aims to please. A high card would illustrate the side of Meph who is angry to be ordered and therefore the pace of his words may slow down to indicate bitterness towards being ordered by a man. This also builds the relationship with Faustus and allows the actor to know how to show this in other scenes.

Hot seating is another technique I would use to explore Meph. I would have the rest of the cast ask the actor playing Meph questions, answered in character, about how he feels in the extract. For example, "How does it make you feel when Faustus makes you turn into a friar?" This forces an actor to quickly assume the role and create a 3D character with a background so that an audience will believe the character and recognise the internal thought-process of the character, not the actor. These questions also make the actor aware of <sup>the</sup> delivery of lines. If they believe Meph is irritated by Faustus' order, then this can be

made visible through non-verbal communication such as facial expression and proxemics.

I would also use given circumstances and character profiling to make sure Meph is a 3D character. The facts of the character, such as he is Lucifer's servant, here to collect Faustus' soul and was once an angel in Heaven, help actors to shape their own profile of a character. By making an actor come up with these traits, such as "he is submissive because he does what Lucifer wants him to do", aid an actor in understanding a character and therefore making their performance truthful to an audience.


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Examiner Comments

Three appropriate techniques, each justified in terms of the extract and the question.


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Examiner Tip

This kind of response is very focused. Candidates should be encouraged, during preparation for this section to choose particular rehearsal methods/techniques and to try them under a range of different circumstances in order to develop an understanding of what is and is not appropriate.

### Question 2c

This question is worth up to 10 marks and demands a focused response that demonstrates an understanding of exploring the relationship in rehearsal with this particular extract in mind. The key word in the question could be 'exploring'.

There is no specified number of methods/techniques here, but the more successful candidates were able to avoid a list of ideas and offered focused ideas that indicated understanding of the purpose and intent of the rehearsal.

Candidates often wandered into the areas of performance in this response and were therefore unable to access the higher bands of marks.

This response indicates a confident approach to the demands of the question and is well on the way to being a higher scoring response.

It does not, however, develop within the space allowed for this question and seems to suddenly stop.

(c) Explain to your performers how you intend to work on exploring the relationship between Faustus and Mephistopheles in this extract, giving reasons for your approach, supported by clear examples.

(10)

One way to build a relationship between the two characters is by experimenting with non-verbal communication. By changing the levels the actors deliver lines from may help establish status and power between Meph and Faustus. By having Faustus on a tall 2 metre block, standing over Meph, it indicates literally that Faustus is above Meph. The line "Thou art too ugly to attend on me" is clearly mocking Meph so by using levels and proxemics the actors build the rapport that Faustus laughs at poor Meph and wants to humiliate him. This can then be transferred onto stage in their relationship and this point can be made obvious to an audience.

I would also use Forum theatre, Augusto Boal's technique of having the rest of a cast freeze and change the scene allows the actors to experiment with different

dynamics and form a <sup>clear</sup> relationship that works well on stage. Faustus could deliver lines ~~at~~ a fast pace and excited tone to convey immaturity and Meph could be dismissive to this and distance himself via proxemics to show his disinterest. Or Faustus could use non verbal communication to sneer and taunt Meph by invading his space on the line "did not he charge thee to appear to me" to indicate

Faustus' power over him. By doing this the cast becomes an ensemble and all have an input on the relationship so everyone knows how to react towards them, this creates a consistent world that is clear to an audience.

Another way which the relationship can be explored is creating an off text scene with Meph and Faustus after Faustus has gone to hell. This will show the development of them from when they first meet. Meph may have a grudge on Faustus because of ~~the way~~ <sup>the way he ordered and humiliated him</sup>. The ~~when~~ <sup>he was under his orders</sup> off text scene creates a reason and history for characters actions and helps create traits which will form the relationship on stage. If Meph hates Faustus in the future ~~this~~ this means the actors should exaggerate the authority Faustus thinks he has over Meph.



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Examiner Comments

There are some really strong ideas here but the answer does not develop sufficiently to enter the higher mark band.

There is a confidence here, and the rehearsal is clearly at the heart of the answer.



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Examiner Tip

This question needs to be supported by centres with essay-style preparation given on a regular basis in order for candidates to be able to sustain a response over the given three sides, without wandering into performance or running out of steam.

### Question 3a

The question looks for two ways of exploring the transition from the woods to the tavern.

It is a question that focuses on a particular moment in the extract. It is not specifically about the characters, it is about exploring how to manage the change of location and mood in this rehearsal with 'performers' as highlighted in the question.

This is an example of a practical approach to exploring the transition, with the performers at the centre of the response.

#### 3 Woyzeck by Georg Buchner

You should refer to the extract reproduced on pages 12–15 of the source booklet.

- (a) Outline for your performers **two** ways they might explore the transition from the woods to the tavern in this extract.

(4)

The staging for my production of 'Woyzeck' is site specific with promenade-like features, therefore one of the ways I would explore the transition is through physical movement. I would ask my actor <sup>Playing Woyzeck</sup> to explore abstract physical movement which would express 'Woyzeck's' inner turmoil at killing Marie. I believe this would externalise physically the inner feelings of the character. A second way in which I would explore the transition would involve the use of my ensemble. I would have my actor playing Woyzeck run from the fragment of the stage representing the woods to the one representing the tavern. However, I would have my ensemble creating a physical barrier stopping Woyzeck from running whilst echoing lines from the text such as 'why don't you die?' and 'dead'. The purpose of this exercise is for the actors to explore the physicalised conscience of Woyzeck and I would ask my actor playing Woyzeck to internalise this during the transition.



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Examiner Comments

There are 'two ways' defined in the response, the second being stronger than the first and therefore more visible to the examiner.



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Examiner Tip

A balance in the two ways is desirable in order to access full marks and they must clearly be focused on rehearsal, not performance in this type of question.

### Question 3b

The question asks for 'three appropriate techniques'. The word 'appropriate' is key here as there is a need for candidates to be able to be selective in order to explore the demands of the question in relation to the given extract.

A number of candidates wrote about exploring the relationship between Marie and Woyzeck, rather than Margaret and Woyzeck. This is a different kind of relationship and therefore those responses for the most part earned no marks.

This is a typical response to this question where the candidate has three appropriate techniques in mind but does not then sufficiently expand on the ideas in order to demonstrate knowledge and understanding of the purpose for this extract.

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

(6)

One rehearsal technique I might use to explore the exchange between Margaret and Woyzeck is Units and Objectives. The performer would break down each line into different units and before saying each unit would present an objective of the words eg "to offend". This would clarify the feelings ~~##~~ and exchange between Margaret and Woyzeck because it clearly shows what message they intend to get across with each line.

Another rehearsal technique I may use is animalising the characters. This would include ~~become~~ becoming an animal similar to your character and acting it ~~as~~ as that animal. This would explore the exchange between Margaret and Woyzeck because it would allow them to be compared as animals which would reveal their inner-self and easily establish the intentions of the characters and the relationship between the two. This ~~is a third rehearsal technique I might use~~ is ~~an~~ a technique Artaud may have used.

A third rehearsal technique I might use

is actioning. By ~~physicalising~~ physicalising the scene and putting actions to the words, the exchange between Woyzeck and Margaret could be explored because the emotion in each line would be emphasised for the actions and the intention of the line and feelings towards each character would be clear.



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Examiner Comments

Three techniques are appropriate but look, for example, at the third one that is a valid technique but it is explained in a vague way in relation to this extract.



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Examiner Tip

The following may give a structure to this section:  
 This is the technique I would use  
 This is why I would use it  
 This is an example from the extract to support my intention

### Question 3c

This question is worth up to 10 marks and demands a focused response that demonstrates an understanding of exploring the relationship in rehearsal with this particular extract in mind. The key word in the question could be 'exploring'.

There is no specified number of methods/techniques here, but the more successful candidates were able to avoid a list of ideas and offered focused ideas that indicated understanding of the purpose and intent of the rehearsal.

Candidates often wandered into the areas of performance in this response and were therefore unable to access the higher bands of marks. Other responses were very brief, considering the response is worth half the marks for this section.

The response demands a clear focus and understanding of the relationship between Marie and Woyzeck as presented in this extract. Too much wandering away from the extract does not necessarily enable the candidate to access higher marks - the -pre-life exercises, for example. If the ideas for rehearsal are too general then they do not necessarily enable the candidate to demonstrate a full understanding of the relationship.

(c) Explain to your performers how you intend to work on exploring the relationship between Woyzeck and Marie in this extract, giving reasons for your approach, supported by clear examples.

(10)

I want my actors playing Marie and Woyzeck to fully understand the characteristics that underpin their relationship. In pairs standing opposite each other I'll have my actors imagine 3 promises Woyzeck and Marie verbally made to each other in the early stages of their relationship. I would then have the actors improvise a scene by the lake where they made their promises that have been broken, exploring the subtle shade of emotion and action that exist.

A second way I would explore their



relationship is by exploring wayzecks deteriorating mental state and makes guilty conscience from her betrayal. I will have actors perform Scene 7 with wayzeck on stage witnessing the betrayal and action, then run immediately onto scene 10 where he is confronting marie <sup>about</sup> ~~with~~ her infidelity, straight into this scene of him killing her. This will intensify

The actor playing wayzecks understanding of wayzecks increasing chaotic state, his deepening fragile mental state which leads to his ultimate downfall.

Finally I want my actors to understand fully and create contemporary meaning to the action, to create a sinister performance they must be brave and trusting of one-another, A simple off-text exercise called crab-walking, in pairs back to back, actors must link arms moving from one side of the room to another this will deepen their trust as they must walk at the same pace and in sync to have a steady walk to the other end of the room, This exercise will show not only does marie

exercise will show not only does nanie still have some trust in wayzack how ever much he has become delirious and mentally unstable as she still stays with him in the woods instead of running for help or getting away, but it also can be further developed and actors can portray how in the beginning of the scene they are in sync with

each other, 'stay abit. Here, sit down', 'you wont get sore feet from walking, I'll save you that' to when he kills her and they are completely out of sync, but the actors can portray the deteriorating sync between them also symbolising wayzacks deteriorating mental state.

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Examiner Comments

This response is typical of a number of candidates and scored in the mid-mark range. There is nothing wrong with the ideas for rehearsal but there is a lack of specific detail in this rehearsal as described here to show the candidate's understanding of the rehearsal and what the methods would achieve for the actors.

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Examiner Tip

Preparing for this part of Section C needs to be structured carefully. See comments for Q01c and Q02c.

### Question 4

This question demands that the candidate recognises where the play has come from, historically, in order to justify where a 21st century production might take it. The connections must be made within the response and must assist the candidate in justifying decisions made for the modern interpretation.

The word 'justify' in this question indicates that the examiner is looking for more than a reporting of the ideas for the interpretation and that all ideas presented must be considered with audience in mind.

The question is worth up to 30 marks and the higher level responses should indicate an understanding of 'now' and 'then' and must appear to work for the play on a practical level in performance.

This is a full response in that it uses most of the space available to it.

There is an update to the concept - to the miners' strike - and this forms the basis for the response.

There are moments within the response that demonstrate an understanding of the historical context.

See also responses to Q06 and Q08

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**

For my production of the play, I have chosen to use the concept of setting it in the Miners' Strikes that happened in Northern England in 1984-5. I have chosen to use this concept, as I think it demonstrates the main themes of the play, such as feminism, war, comedy and peace very clearly.

To keep my concept in line with its original context, I have chosen to stage it in the main hall of my school in the style of an amph

theatre. I plan on doing this by using the balcony as an upper seating level, with the seats set out in a semi circle. I plan on condensing this underneath the balcony on the ground as the lower level, with an ~~as~~ raised orchestra block in the middle with exits, stairs and pathways that are in the same way that the parados were in Greek theatre, with them leading to the back of the stage, which I am using as a scene.

For the scenery of the production, I'm

going to use white curtains as the facade of the stage buildings, so that I can project images onto the curtains to create the setting. For example, at the beginning of the production, I will have an image of a grand, state house projected, as I have chosen for the Athenians to be the politicians and their wives. The wives are fed up with their husbands constantly leaving them to go to meetings to <sup>try to</sup> come to a solution ~~over the violent strikes~~. The ~~see~~ projected image would then change to a picture of the Acropolis, which I have chosen to be a pub, which is also used for union meetings. This ~~stays~~ stays within the context of Greek Theatre, as the only scenery that was used when the

play was first performed, was the outside of the scene was painted as a palace or an appropriate setting, and so therefore, I'm using it for my scenery.

In addition, I have chosen for the Spartan ~~is~~ at the end of the play who sings to sing to traditional music that was used during the time of Greek theatre. The sound of tambourines and symbols will be played in the background whilst streamers are released

from the bottom of the orchestra. I have done this to make the celebration of peace and reconciliation represent the Great Spring Festival that took place in Athens for seven days every year, where people would dance, get drunk and sing down the streets.

To keep my concept naturalistic, I am going to open my play with news footage that has been taken from the strikes to set the scene. I will show the footage by projecting it onto the scene, and a curtain

*Lysistrata* was created to be a comedy, and so I have used different elements to bring out the comic

theme of the play. One way in which I'm going to do this is through the costumes of the women. Before the oath is taken by Lysistrata and the women, the Athenian <sup>working</sup> men (politicians's wives) will be wearing pencil skirts and conservative suits with formal black shoes with a low heel. The Spartan Wives (Mene's wives) will be wearing jacksuit bottoms, jumpers with a waist belt and trainers. To bring the element of comedy out for the audience

however, My I have chosen ~~to~~ for the Women to change into leopard print dresses and high heels with a waist belt once they have taken the oath and gone ~~it~~ into the acropolis. This make causes the women to turn from fed up and frustrated to teasing in order to wind up the men.

Furthermore, I have chosen to use exaggeration ~~and~~ all in the first scene section within the play following the parabasis. One section I've decided was ~~not~~ inspired to do this from watching old ~~comedy~~ on films, and as it showed has funny exaggeration and melodrama

can be. This ~~is~~ is extremely effective in this section, as all the women are trying to run away home <sup>to</sup> from their husbands. For example, lines such as "Help! My flax, my superfine flax! I left it at home and I'd forgotten to peel the bark!" I am going to get the performer to be melodramatic by saying her line at a quick pace and ~~to~~ being very expressive with her hands. When the second woman talks about peeling the bark, I'm going to get her to run her hands down her

body and under her waist belt whilst wiggling her hips to show how much she wants to have sex with her husband.

To keep my approach of the play ~~is~~ in line with the historical context of the play, I'm going to ~~of~~ reconciliation will make her entrance by flying onto the orchestra from the stage building, with her ~~and~~ wearing a woven and gold fluted ~~and~~ grecian style dress. This ~~is~~ ~~is~~ the same ~~is~~ flying technique ~~is~~ used in greek theatre, as the actors would make entrances at certain points by flying out of the stage building. They would also wear ~~cost~~

For my staging design, I have decided

to use constructivism, as it is much more compact, and therefore suits my performing space better. I am also using coloured gel to pre-empting lights at certain points of the play, such as when the Men's chorus come on for the first time when they are ranting about the women, as they are heading up the hill, which will be a ramp that will emerge from the orchestra, which will be covered in artificial grass which will show the audience they're

in a park. Green and Red lights will alternate as the Men climb up the hill, with the tune of the Ground and Duke of York playing to signify how childish the men are being despite their age. This will also help to bring out the comedy of the piece.

During this section in the parados of the play, some of the chorus members will be using very thin wooden slats that will be crumpled to make the sound of a crackling fire when the coats flare up in the men's face. This is the same technique that was used within Greek theatre to demonstrate the themes of feminism.



and sexual desire I have decided to use the style of Bouffon on the men and the women, so that the women will have ~~too~~ big breasts and big bums to show their femininity, whilst the men will have a bulging watch to demonstrate their desire.

In conclusion, I have chosen to use many of the design elements and staging elements of Greek theatre, and also to use the style of an ampitheatre to show my understanding of the play's historical

context within my approach to concept to a production of the play.



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#### Examiner Comments

The response goes some way towards demonstrating an understanding of the original and ideas for presenting it to a 21st century audience. Whilst there are references to the original performance conditions, there is more of a sense of a prepared answer here than an attempt to connect those thoughts sufficiently into the demands of the question. A lot of the detail in the response does not, in fact, directly address the demands of the question and there is little sense of the style of the production, or of the intended impact upon audience of some of these decisions.



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#### Examiner Tip

The structure of the response, if it follows a logical progression, is more likely to meet the demands of the question than one that wanders across the proposed production.

### Question 5

This question demands that the candidate recognises where the play has come from, historically, in order to justify where a 21st century production might take it. The connections must be made within the response and must assist the candidate in justifying decisions made for the modern interpretation, with two design elements providing the focus of the response.

The words 'supported by reasons' in this question indicate that the examiner is looking for more than a reporting of the ideas for the interpretation and that all ideas presented must be considered with audience in mind.

There is an intention in the question for the two design elements to lead the response but there is no intention that they should be presented in isolation. The two design elements should be seen in the context of a well-founded production concept.

The question is worth up to 30 marks and the higher level responses should indicate an understanding of 'now' and 'then' and must appear to work for the play on a practical level in performance.

The response indicates a focus on the two design elements and they sit to generally good effect within the overall update of the original.

There is some connection with the original in evidence and some understanding of its intent referenced in the response.

See also responses to Q07 and Q09

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**

Lysistrata is one of the few surviving plays written by Aristophanes. Originally performed in 411BC, it is a comic account of a woman's extraordinary mission to end the Peloponnesian war. Being a director I would alter the concept of the play and ~~be~~ make it more contemporary and modern. As I would want tickets to sell and the play to be popular (like any other director) I would stage it

and cast it so it appeals to an average, middle class audience and also make it cheap enough for all classes to watch. Also in contrast to when this play was first written and performed, I would make my production openly available for both men and women to watch together.

My concept, instead of set in ancient Greece would be set in the East End of London as it is modern, instead of war, a topic which is highly talk about and dangerous now is gun crime. ~~It~~ Particularly in run down parts of the East end crime is on the rise and gangs are just a part of their life. After

carrying out some research I discovered gangs normally have about 20-30 members but go around in an average of 6 to commit crimes. Having only 6 would be easy to show on stage and wouldn't break my budget as a director. It would also seem busy to an audience and noise and banter would easily be created.

When thinking about the design of my set I would make it very simple as the East End of London is ~~seen~~ seen as being lifeless and urban. on my stage would stand two tall tower blocks covered head to toe in windows, on a projector screen there would stand some artistic pictures and some not

so artistic graffiti marks. This could subconsciously demonstrate to an audience the youths could be talented if they put their mind to something. Hitler would be scattered over the floor of my set to emphasise to people watching it was run down and also to show that the people living there didn't care about many things to demonstrate the anti war strike ~~to~~ to be something ~~that~~ they believe in. ~~to~~ ~~to~~ ~~to~~.

The majority of the play will be staged in front of ~~the~~ the set and when

from the bottom of the orchestra I have done this to make the celebration of peace and reconciliation represent the Great Spring Festival that took place in Athens for seven days every year, where people would dance, get drunk and sing down the streets.

To keep my concept naturalistic, I am going to open my play with news footage that has been taken from the strikes to set the scene. I will show the footage by projecting it ~~out~~ onto the scene, and a ~~video~~ ~~screen~~ ~~video~~.

*Lysistrata* was created to be a comedy, ~~as~~ and so I have used different elements to bring out the comic

theme of the play. One way in which  
 I'm going to do this is through the  
 costumes of the women. Before the oath  
 is taken by Lysistrata and the women,  
 the athenian <sup>workers</sup> (politicians wives) will  
 be wearing pencil skirts and conservative  
 suits with formal black shoes with a low  
 heel. The Spartan Wives (Mines wives) will  
 be wearing jacksuit bottoms, jumpers with  
 a waist belt and trainers. To bring the  
 element of comedy out for the audience

to let my audience imagine ~~the~~ what else  
 could be there.

Stereotypically London could be  
 seen as being quite common and chavvy  
 when referring to dress sense. The ~~girls~~ females  
 in my concept of the play would look effective  
 wearing over the top outfits such as  
 gold earrings, high heels and mini skirts which  
 would tease the males. The gangs however  
 would all wear hooded jumpers. To distinguish  
 between certain gangs and also bring out the humour  
 aspects of the play I would choose phallic symbols  
 to print onto them for example long legs on the  
 back or a cigarette. They would also have ~~there~~ their  
 gang names hanging on a gold chain around their

## Question 5\_305234\_04.png

to print onto them for example long legs on the back of a cigarette. They would also have ~~there~~ their gang names hanging on a gold chain around their necks, the gang names would be innuendos such as "Rude Boys" and "Screwcrew". Although the play demonstrates a serious message, humour is shown through characters and innuendos. Comedy is verbal + visual + timing is very important.

Another very comedic extract can be seen on page 67, where the women dress up the magistrate. The costume designer has a very important role here making the props current and contemporary. I would get my performers to add

handbags and headbands instead of "badlers" and "Veilings" and also add large gold chains and a fur jacket to mock this character. Instead of playing a magistrate, in my version of <sup>the</sup> play I would portray him as a social worker and youths wouldn't have a lot of respect for him and it would be easy to mock him. The impact of this would be audience members wouldn't be sympathetic to his character.

and would be on the females side instead.

My take on Lysistrata is a peace and anti-war play although it would be my mission to bring out the humour as it would be entertaining for a contemporary audience. What also ~~is~~ my music producer would have to take into account is the type of music that is popular in London to make it current. I ~~think~~ believe it would be imaginative for my chorus to rap ~~these~~ <sup>their</sup> words in unison, this would be very different and individual and an audience member would hopefully find it <sup>int</sup>eresting and entertaining.

Although the concept of the play has changed and the ~~new~~ characters, costumes and set design have varied the words, the serious message and the humour aspect do not.



## ResultsPlus

### Examiner Comments

This is a typical upper middle response that makes the connections but fails to develop them sufficiently to ensure marks in the higher bands. It has merit and demonstrates an understanding of the 'now and then' of the concept. Examiners saw a lot of responses that were similar to this. There is a confidence in the opening paragraph that is good to see, but the overall response wanders a bit and becomes reporting at times rather than always supporting ideas with reasons.



## ResultsPlus

### Examiner Tip

The phrase 'supported by reasons' is often used in written examinations at this level of study. It might be that preparation for this unit needs to look at writing responses to questions from early on in the course, rather than leaving them to the A2 year.

### Question 6

This question demands that the candidate recognises where the play has come from, historically, in order to justify where a 21st century production might take it. The connections must be made within the response and must assist the candidate in justifying decisions made for the modern interpretation.

The word 'justify' in this question indicates that the examiner is looking for more than a reporting of the ideas for the interpretation and that all ideas presented must be considered with audience in mind.

The question is worth up to 30 marks and the higher level responses should indicate an understanding of 'now' and 'then' and must appear to work for the play on a practical level in performance.

This is a confident and detailed response that demonstrates clear connections between the 21st century concept and the original performance context.

The examiner would at first be aware of the use of the wrong date on the first page and would then look to see how much this was intended, or a slip of the pen and did not impact on the overall tone of the piece.

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

At the time it was written, Doctor Faustus appealed to all types of people: it was entertainment for the masses, as seen in scenes with Robin and Rafe; the scenes written in prose, but also for the educated classes, as seen in scenes usually with Faustus and Mephistopheles, scenes written in verse. I would like to keep this idea and have a play that appeals to all types of people, through the use of ~~prose~~ both stage effects and acting.

If the set I would use will be set in three layers - One beneath the stage, revealed through trap doors, ~~the~~ representing Hell, one the stage itself, representing earth, and a plot from above the stage, representing Heaven. Heaven will



be shown with golden lights from above, and Hell with red lights, smoke, and spits of flame when revealed, whereas the earthly setting will feature naturalistic lights from the sun, lamps and a chandelier. This will constantly remind the audience about one of the critical themes of the play, the difference between the earthly ~~and~~ world, and the ones of gods and demons.

I want my production to be very faithful to the one at the time ~~it~~ was written, as if Maloche had written it today, set in 1492, rather than written in 1492, and I would do this through many ways. Music is very important, and similarly to how I would represent each Heaven, Hell and earth through these

players, I would do the same with music. I would have Hell represented with classical goth music; a mix of violins, drums, electric guitars and so on, very heavy music for set pieces such as Lucifer's entrance and any demonic activity. I would do a similar thing to show Heaven - I would have classical goth music too, but much more gentle - similar instruments, and a lot of noise, but but sweet, pretty sounds. For earth, however, for example during Robin & Rafe set pieces, I would use music played by a single instrument such as a lyre. This will both give an old, aged feel to this, but also show the fragility of earth compared to the philharmonic, orchestral sound of Heaven and especially Hell, earth will seem somewhat ~~deep~~ feeble - this could highlight another of the main themes in the play which is Fabius' temptation - He wants to ~~see~~

trade the "feeble" earthly world for true greatness.

I think it is very important to show the true power of Hell in the play, according to how it would have been seen, and feared, at the time. One of the main reasons I would have my stage set on three axes is so that in critical moments, particularly the entrance of Lucifer and the evil scene, demons can swarm not just from underneath the stage but also rush in from the sides, with wind, smoke and flame jets, with red lights. - During the evil sequence I would have demons hidden under black sheets all over the stage, and when he is suddenly dragged to hell they

can explode from under, on, and around the stage, chasing Faustus around - As he tries to escape, trapdoors will drop open, including a large one all the way across the stage, right in front of the audience - This will give the impression not only that he is truly trapped, but that the whole earth

is collapsing into Hell and there is no way out. As well as this, I would have a small trough full of oil along the back wall of the stage so that when it is lit, a wall of fire flames will appear to erupt from nowhere, and disappear again as a lid is slid over it when it needs to go out. Lucifer, rather than being a single character, will be a huge, six-man dragon, similar to a Chinese dragon, that can run around the stage, encircling Faustus and chasing him, chasing him with a flame thrower in his mouth. The combined effect of all of these special effects and special

Effects will hopefully create a spectacle of incredible grandeur, give imagery of my phobias portrayed with dragons & demons, but most of all, show the absolute and undiluted power of Hell. To take this further, I would have Beelzebub as a small, thin, semi-naked man wearing only a loincloth and caged in chains, chained to Lucifer and must ~~run~~ or run or be dragged after him. This will show even more of the sheer ~~power~~ power and audacity of Hell as I believe Marlowe would have wanted it portrayed.

Another theme in the play is the passing of time, which also brings to mind connotations of inevitability and hopelessness.

To indicate this, during some of the scenes with Faustus, particularly his longer, thoughtful monologues or arguments with Mephistopheles, I would use the sound of a single triangle, striking every four seconds or so, almost like a very slow ticking. It will come in and stop rather suddenly, and this will have the effect on the audience of making them wait for something. But right until the end of the play, nothing will happen. It will get to a point where this single striking sound will build to a climax, striking coming in through Faustus' last monologue, and then as he says the line "Little water drops, never to be feared," it will stop, there will be a moment of silence, and then the stage will be engulfed in a spectacular scene of fire, smoke, demons and trap doors, and furniture overturned and books from shelves, attached to long pieces of fishing line, will be wrenched into the trap doors, and Faustus will eventually

be dragged screaming into Hell. The way that this passing of time will build to such a climax will delight the audience, and is something that I believe Marlowe would have written if the technology had been available for this - Faustus was written as a spectacle, and I intend it to be exactly this. Throughout the ages, from then to the beginning of the 21st century to now, people of all classes and cultures have enjoyed ~~watching~~ witnessing ~~and~~ something truly fantastic, and although technologically this is not true to its original performance conditions, in its historical context, it could have been intended as something large, ~~and~~ dramatic, and bold.

I also want to express the idea that there is good and bad in every body - similar to themes of salvation. I would do this ~~from~~ primarily through the angels. As the good angel enters first, I would have the angel come onto the plot from the top, then be flown down to earth. It will be dressed in white and with a gold mask, then when it says its line, will spin around and raise its arms, draped in cloth ~~at~~ and on this side be completely covered in red, with another mask on the back of its head, and will become the evil angel. As the angel is somewhat symbolic of Faustus's conscience, it will show that he has this good and bad in him - The same person. Further more, to indicate salvation - or lack of it, damnation - I could have Faustus wearing a typical professor-type brown suit, up until the moment when he signs the contract. From this point on, every time he enters, he will be wearing

something exchanged for something red - His cufflinks, at first, then fire, then shirt, and so on. This will work well at expressing the theme of passing time, good and bad in everybody, and inevitable damnation.

Overall, I want my production to be very true to how Marlowe would have wanted it to be staged - A mixture of new technology and special effects, and the old themes and issues of the play in its historical context. I think such a dramatic force and spectacle will work fantastically in contrast to the four-century old play - Modernising it and attracting a very wide audience in a way without missing the themes

and ideas the play was designed for.



## ResultsPlus

### Examiner Comments

There are detailed connections into the intent of the original production and these drove the response forward with sufficient information included to indicate a confident response, able to make the appropriate connections between the 'now' and the 'then' of the proposed production.



## ResultsPlus

### Examiner Tip

Consider also responses to Q04 and Q08

### **Question 7**

This question demands that the candidate recognises where the play has come from, historically, in order to justify where a 21st century production might take it. The connections must be made within the response and must assist the candidate in justifying decisions made for the modern interpretation, with two design elements providing the focus of the response.

The words 'supported by reasons' in this question indicate that the examiner is looking for more than a reporting of the ideas for the interpretation and that all ideas presented must be considered with audience in mind.

There is an intention in the question for the two design elements to lead the response but there is no intention that they should be presented in isolation. The two design elements should be seen in the context of a well-founded production concept.

The question is worth up to 30 marks and the higher level responses should indicate an understanding of 'now' and 'then' and must appear to work for the play on a practical level in performance.

### **Question 8**

This question demands that the candidate recognises where the play has come from, historically, in order to justify where a 21st century production might take it. The connections must be made within the response and must assist the candidate in justifying decisions made for the modern interpretation.

The word 'justify' in this question indicates that the examiner is looking for more than a reporting of the ideas for the interpretation and that all ideas presented must be considered with audience in mind.

The question is worth up to 30 marks and the higher level responses should indicate an understanding of 'now' and 'then' and must appear to work for the play on a practical level in performance.

The response indicates a clear understanding of the 'now' and the 'then' of the production and makes connections with confidence, right from the opening page. This page sets out the stall of the candidate and states clear intent which the candidate then goes on to develop in the response as a whole. See this response in relation to Q04 and Q06

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**

notes - Büchner as a character  
 - voyageur - Christ & birth  
 - birth & redemption / messianism

My production of voyageur would be politically charged piece of Brechtian realism, set within a post-modernist context to explore the significance of voyageur to the world of the 1830s when it was written and to the contemporary world of today. Set in a semi-promenade warehouse space, the short scenes would play out onto fragments of stage which reflect the fragmentary nature of the piece.

The costumes will range from 19<sup>th</sup> century soldier uniforms to contemporary fashion pieces, my production treating Büchner himself as a character would communicate the intention of the author ~~to~~ and the world he inhabited to a contemporary audience. I will now go on to expand on the details of this production and justify my reasons for doing so.

I would open my production with Soldiers pre-set in the space, as is this one on guard duty. With some patrolling the audience space or paths indicated by tape on the floor to keep them clear. The purpose of this is to relate the tense militaristic factionalism of Europe in the early 19th century following the Napoleonic wars and the recent unification of Germany in 1814 (a year after Büchner's birth). Then once my audience were all present, standing in the auditorium, the piece would begin. ~~My~~ The reason why the audience are standing is to make the piece more impressive and the equality in the auditorium also express the political views of Büchner and others who wrote the play 'Danton's death' about the famous French revolutionary, also it has been noticed as the pre-Marxist ideals of Büchner, which would suit my auditorium plan.

As I mentioned before Büchner will feature as a character in my production, like Hamlet being the "character in search of an author" because there is significant evidence that the play is based on experiences of Büchner. For example Büchner reportedly carried out an autopsy of Johann Diers, a man whom murdered his mother over rumours of her infidelity in 1830. This will impact my production as Büchner will also play the part of the doctor who he might have based on a friend of his



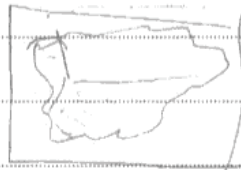
Justin Lieby whose work consisted of pass-out kits for soldiers.

My Staging of the carnival scene (3) will incorporate a number of music hall convention in the gestures of the Showman, for instance the actor might improvise some humor with the audience who will be dimly light in this section. Also, I intend to use footlights in this section to mirror the best performer of Wagner in the Reichstheater in 1913.  
Munich

My setting will be minimal and mine and body scene will complete the image. The music of the acting will be naturalistic in style, given Wagner's status as the archetypal anti-hero of naturalism. I will cast an actor to the role of Wagner who has an 'average' appearance, for my intention is for him to invoke pathos as an everyman and in my research discovered Dickens own objectives in the short story 'Lent' "consider none too lovely, no one too ugly... the most ordinary of faces makes the a deeper ~~impact~~ impression than any contrived ~~something~~ sensation of beauty." I also intend for my Wagner to epitomise the epic principal of suffering, appearing almost a Christ like status. In performance this would be counteracted by a worn crucifix set around his neck and by depicting his suicide as an attempted crucifixion on a tree. My reasoning for this is to exaggerate the 'Storm

and drawing comment on 19th century German literature, in essence Symbolist by Christ who like no green is essentially a good person placed into extraordinary circumstances but who responds to oppression with a mildness attempted at divine retribution.

My set would reflect the war-like State in which the play exists, the transition between scene 1 and 2 would consist of no green and Anders being a marching line of soldiers led by the drum major who ~~is~~ march past music union. The soldiers will be poorly equipped and scrubby with the exception of the drum major to create a ~~strong~~ visual contrast and indicate the national service policy in place at the time (1830s) when civilians were required to ~~join~~ serve in the army by law. Music boxes will be required by ~~to~~ ~~each~~ ~~with~~ with with system mus. in (see below sketch):



To reflect the war-like broken state of no green and her line "An old couch in the back wall or a worm to live in".

~~Be~~ My production will be opened and closed by the author character who will at times take note whilst discussing the action, his prologue will introduce the social, historical

and political context of the play, followed by the grandmother's story from scene 20 "once there was a once upon a time there was a little boy with a father or mother" clearly which may well be pre-set about on a small stage of stage about 4 foot high and will be top lit by a proscenium with steel grid in the last line to introduce him to the audience.

may political approach supports may well be in his setting at the world around him, shown in the first scene, his when 'quite don't look behind you' will be a strong highly change to show the prophetic sight of the tower in scene 22 spitting blood on may well be elbow.



### ResultsPlus

Examiner Comments

The response has confidence and a clear structure, enabling the examiner to engage with it and to gain an understanding of where the connections are made and, more importantly for the 21st century audience, why. It is not the longest response received in this series, but it has sufficient information in it to enable it to access the higher bands of marks.



### ResultsPlus

Examiner Tip

There is a confidence in the response. Consider the opening paragraph and how this immediately engages the examiner with what is to come.

### Question 9

This question demands that the candidate recognises where the play has come from, historically, in order to justify where a 21st century production might take it. The connections must be made within the response and must assist the candidate in justifying decisions made for the modern interpretation, with two design elements providing the focus of the response.

The words 'supported by reasons' in this question indicate that the examiner is looking for more than a reporting of the ideas for the interpretation and that all ideas presented must be considered with audience in mind.

There is an intention in the question for the two design elements to lead the response but there is no intention that they should be presented in isolation. The two design elements should be seen in the context of a well-founded production concept.

The question is worth up to 30 marks and the higher level responses should indicate an understanding of 'now' and 'then' and must appear to work for the play on a practical level in performance.

This response has a slightly different focus to the other one included for this section but it serves to indicate that candidates can access the higher levels of marks using different approaches and material.

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**

In my production of George Ibsens *Woyzeck* I will be looking at the two design elements of set and lighting. My production will be set in the St Marylebone Drama Theatre as a proscenium arch production and the lighting concepts will help in highlighting and following the themes of my production.

I have chosen to set my production in proscenium arch to stay true to the original context of *Woyzeck* when it was first performed like this in 1913 in the

Residenz Theatre. In the first scene between the actors playing Woyzeck and Andres we will see some reconstruction of the set. To modernise my interpretation I have changed the setting of the wood to an abandoned playground and park and as opposed to ~~building~~ splitting sticks the actors will be assembling a climbing frame made of scaffolding poles. I draw inspiration of this idea from the production of 'Whispering Happiness' that I went to see by Box of tricks Theatre. The reason behind this change is to portray a more modern take of another menial task as this playground is abandoned so will be of no use to anyone. Furthermore my concept is

heavily influenced by Brecht so in this scene on the cyclorama will be projected 'The abandoned park'. My employment of epic theatre will so ~~be~~ adopted through this and will help with alienating the audience. The rest of the set will be ~~The lighting I will use in this scene is a green wash just to help in creating the atmosphere~~ bare in this scene to highlight upon the theme of poverty I am trying to convey. This theme is strongly relevant right now whilst poverty levels are so high amongst Britain so I hope to portray some controversy and uncover the truths of the state of Britain through my design elements of set and light. The lighting I will use in this scene will be a

green wash just to help in creating the atmosphere, and also to enhance ~~as~~ this unpredictable mood that Woyzeck is in as the green will create a quite easy effect.

Another way I will reflect my objectives of a theme of poverty through these design elements is during ~~the~~ <sup>Scene three</sup> ~~foreground scene~~. The set once more will be bare yet will be created by the cast through their physicality and via the use of frantic assembly to create this notion of franticness and also minimalism. The set I create here will open up a realm to escapism for my characters from their dreary lives. Ironically,

however, the fun fair actually has nothing mirroring the emptiness of these characters. I was inspired by the Strum and Drag movement which was influenced ~~by~~ by Bechner, in creating this scene. This is a movement that focusses on the trials and tribulations of the ordinary man. This ~~is~~ ~~scene~~ connects to my interpretation ~~of~~ ~~the~~ portraying a sense of nothing in these <sup>characters</sup> ~~people~~ lives is a means of escape.

The use of lighting in this scene is to link its relevance to the British society, a theme that I have woven into my interpretation. The use of Fresnel spot lights with red and blue gels ~~will~~ ~~give~~ which will be continuously cross fading will employ a state of ecstasy and disorientation for the characters as though escaping

from the real world is almost a dream. Furthermore, the use of this colour will help in giving relevance to my British audience as they refer to the Union Jack. This will ~~helpfully~~ insinuate the idea that this is all going on under our noses and themes of violence and poverty haven't been eradicated and still thrive in our communities.

In scene seven I will adopt an Artistic way of the use of my cyclorama to portray a rotting state of humanity. The cyclorama will at first project the Brechtian 'Marie's Room' but will then employ a theatre of cruelty image of a rotting apple being

decomposed by organisms. Not only do I feel this will portray a ~~an~~ scene of ~~a rotting scene~~ the rotting of ~~the~~ the actors playing Marie's and Woyzeck's relationship but I also feel it will help to portray a sense of the rotting of society. This in fact links to German expressionist art where the world is seen how the artist portrays it. This was a big movement at the time Woyzeck was written and staged and this would be my portrayal of how I see infidelity. The lighting of this scene will be a spotlight following the two characters to highlight their intimacy in the light. At certain points in the scene it will snap to a red light to portray ~~the~~ the actor playing Marie's regret and possibly fear. For

example when ~~Marie~~ the actor playing Marie says "Just you dare" the lighting will snap to red. Highlighting a theme of conflict and violence that Marie undergoes, that is also representative of the violence within our society through knife crimes and teenage deaths.

The next scene I will focus on the lighting and set of is scene 10. I want the set here to be completely bare. This lack of set will depict the bare emotions of the two characters and also how the actor play Maries love is being stripped away from the actor playing Woyzeck. This is the first time the cyclorama will not be projecting anything, as this

scene should depict they have nothing in the world but each other yet even that is now deteriorating.

The lighting ~~will~~ will be two spot lights to highlight their ~~of~~ separation from each other now. This scene will portray my influence from Brecht's expressionistic view of Woyzeck. I believe that the poverty of society is masked if you aren't in the thick of it and I would like this to be uncovered in my production, adhering to Brecht's original intentions moving from Romanticism into German naturalism where it is believed that man will suffer and is only on earth to die.

In the climactic scene of ~~Marie's~~ the actor playing Marie's death the cyclorama will be projecting 'The abandoned



playground'. I feel by setting a murder in a place associated with innocence we are forced to realise a theme of a loss of childhood is so greatly evident. Buchner created the son ~~to~~ to strengthen the bond between the characters of Marie and Woyzeck. In such an innocent place with such brutal actions the child suddenly becomes an orphan. I therefore believe that this climbing frame is a metaphor for the presence of their son. This relevance is then forced upon the audience to understand from the set that children are growing up faster and faster each generation. The cyclorama will then project a red moon with the accompanying

red lighting flooding the stage representative of the violence and blood in this scene. During the actual murdering a strobe light will be my source of lighting so the movement of the murder is disjointed and slowed down creating a very gruesome murder even though we aren't fully involved in it.

In scene twenty three when <sup>the actor playing</sup> Woyzeck returns to the body I will have the setting of the river as a large Union Jack to become very representative of my British setting. The actor will drag the actor playing Marie and will symbolically wrap them both in the flag to represent the drowning. This brings the death much closer to home and will be done in Berkoffian stylised movements to

physicalise a very emotive scene. The lighting will cross fade between red, white and blue to create a ripping effect of the water in a way that will be relevant to my audience and will then black out to signal the ending of both of their lives.  
As can be seen my set and light have been discussed and their objectives made clear in promoting this idea of unmasking the poverty of Britain and the state it is in.

**ResultsPlus**

Examiner Comments

There is much to commend this response - once we realise the mistake in the first line and move on from it.

**ResultsPlus**

Examiner Tip

See responses to Q05 and Q07.

There is a confidence in this response and an understanding is evident of the 'now and then' of the proposed production. See also responses to Q05 and Q07

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

As a director, my set aims to draw out one of the many conflicts presented by Büchner's play. The one that most fascinates me is the contrast between nature and town. For this reason, the town will be set in a proscenium arch stage, elevated several feet. It will, however, be connected to a walkway which will extend out into the audience and end in a ~~large~~ smaller circular stage, surrounded by the audience. This platform will be ~~the~~ representative of the woods and within, nature. This allows both halves of the conflict to be constantly visible to the audience, always posing a question as to why the areas are so disjointed.

The opening of my piece clearly makes use of the set. ~~Within the circular platform~~ At the centre of the circular platform will be a trapdoor. My cast will enter through here, led by the Grandmother. Within my production, the Grandmother stands as a symbol of hate and death, but also as an instigator of crippling nihilism. She leads a host of people away from nature into the town. Büchner stresses the importance of nature in his piece, and the lie that all

other man-made institutions are. He believed that the best thing for a man to do was to never be born, and if he were so unfortunate, to die as soon as possible. As Julian Hilten said in his book on Georg Büchner, "Woyzeck warns us not to look for hope or meaning in life and that its only message is that it has none." My set aims to reflect this nihilistic view of life which is central to the play because it was central to Büchner's life. On stage, my set consists of a large metallic table downstage right, a white outline of a crown downstage left and a large wooden cross upstage centre. These represent the three man-made institutions ~~seen~~ pursued by characters in Woyzeck in order to obtain a sense of purpose and value: science or knowledge, ego and religion. The Grandmother leads the cast on stage, standing in the large circle ~~at~~ centre-stage, and they each position themselves by one institution. This procession is symbolic of each person in society committing themselves to goals and values that are ultimately worthless. The only truth is nature, and it is eclipsed and separate from town.

I use this idea effectively in Scene 3 during the Showman's spectacle. The directions say that the fairground is "at the edge of the woods", which for my production means it is close to pure nature. This is ideally

lured to the text as the showman talks endlessly on the subject of "nature in-de-out." He talks about how man and animal are essentially the same, and that we should desire to be nothing more "than dust, sand, mud" because that is what we are. Essentially, he calls the characters to ~~be~~ return to their nature. I reflect this call by his verbal call for them to come down the walkway to the woods and return to nature. The tragedy comes about because they fail to do so.

The set in the town is used through Woyzeck's encounters with each institution. Scene 5 is Woyzeck's encounter with religion, where the Captain rants at him about "eternity" and "morals." Though essentially cruel, the Captain ~~is~~ a daimio to be a religious man, which in this case proves the superficiality of this clearly man-made institution. I end the scene by having Woyzeck stand facing the cross, as far from it as he can manage, physically refusing its pull. The next encounter is with Sueno in Scene 6. The Doctor embodies the pursuit for knowledge, ranting at Woyzeck about how preposterous his philosophies on nature are and using his syllabled words. Again, the scene ends with Woyzeck physically refusing science, standing this time far away from the metallic table. Lastly,

Scene 9 features Woyzeck's encounter with the go, where the Captain and the Doctor cruelly tease him about Marie's affair, increasing their own status by diminishing his. ~~Woyzeck~~ Before running, Woyzeck again distances himself from the crowd, having now refused the pull of society's institutions. Though still taunted by them, he runs offstage completely, unable to cope with what the town demands of him.

My set is inspired by Julian Hilton's statement that "the city's man made and stands not only for the man's arrogant belief that he has overcome nature, but for his absurd moral and spiritual card-houses which he builds to justify his arrogance." It focuses on rebellion and the importance and ultimate dominance of nature.

~~The second design aspect of my production / will discuss is the use of sound. I use sound principally in three principal ways: the songs, to reflect the rebellion of the play and to make audible Woyzeck's delirium.~~

~~The songs that ~~to~~ Bichner includes in 'Woyzeck' serve as symbolic restraints to the action. In a play as depressing as this tragedy, I feel that song is out-of-place and that this discomfort should be enhanced. ~~The~~ I intend to use a monastic~~

choir. The complex and often dissonant harmonies are universally chilling and will perfectly suit the desire and fear of spirituality which pervades my production. Each song will be unique. An example of this is in scene 3, where Marie sings to her child. The actress would have to be a soprano, beginning with a solo which would slowly grow as other voices swelled the tune. I believe this would effectively release the emotions of Marie's poverty, fear and despair, communicating them directly to the audience and

The second design aspect I will consider is costume. My costume design links closely to my set design. Every cast member would begin dressed in white, except for the grandmother, who would wear black. As they enter the town, each institution would have bottles of paint surrounding them and the actors would state their chosen institution by marking themselves with handprints of the relevant colour. Religion would be purple, ego yellow and science bright green. This will symbolise the tainting of pure nature through the man-made institutions.

I intend to draw parallels between the characters

at the showman, Woyzeck and the Jew, seeing the showman as Woyzeck, had he not died. Woyzeck will become increasingly glistered with hand prints, until he is completely covered, and the showman will begin in this way. His show is therefore born of madness, born of a search for meaning that town and society have corrupted.

Another scene where my design is particularly relevant is Marie's murder. Marie will have been stained by the Drum-Major's egotistical love and by her reliance on religion. But, as Woyzeck asks her, "Have I made you white again?", when she returns as a corpse for the Doctor's examination, both she and Woyzeck will once again be dressed in pure white. This will suggest that in death, we return to nature, and also that no man-made value system outlasts life.

This costume design will add a visceral and vibrant aspect to my exploration of nihilism, a feast for the eyes and the metaphor-loving mind.

**ResultsPlus**

Examiner Comments

Confident start and ideas developed effectively in the response, placing it towards the higher area of marks available for this question.

**ResultsPlus**

Examiner Tip

See responses to Q05 and Q07.



### Question 10

This question requires a reflection on a theatre visit, with the demands of the given statement central to the response. It is a question about the production of the play, it is not a question about the play. The choice of original time period of the play in performance is dictated by the choice of text made for Sections A and B.

Candidates are expected to make a balanced response to indicate an understanding of the live performance in relation to its historical context.

There are 30 marks available for this question.

### Question 11

This question requires a reflection on a theatre visit, with the demands of the focus question central to the response. It is a question about the production of the play, it is not a question about the play. The choice of play in performance is dictated by the choice of text made for Sections A and B.

Candidates are expected to make a balanced response to indicate an understanding of the live performance in relation to its historical context.

There are 30 marks available for this question.

This is a typical example of an answer that is in the high-middle area of the marks and demonstrates a level of engagement with the live performance and its historical context.

#### 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 21st century should be looking forward, not looking back.'

Discuss the above statement in relation to the play you have seen in performance and with reference to its original performance conditions.

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

#### OR

**11** Compare the staging of the production you have seen with your understanding of its original performance.

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

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

Chosen Question Number: Question 10  Question 11

On the 16<sup>th</sup> November 2009 I watched a version of Ghosts at the Bolton Octagon. Staging was hugely different to ~~watch~~ what it was when it was originally performed in 1891. At Bolton the play was set in the round, centered around the middle home of the children's Orphanage. Through out the play character, mainly Mrs Alving and Pastor Manders would ~~circle~~ circle one another in a slight mirror cat and mouse. This worked well by the fact he played with the ideology that Mrs Alving was constantly running away from the truth where Pastor Manders wanted the truth to be exposed. However, when watching

the play there was a slight feeling it had been too rehearsed. They would both move at the same time and kept the same pace, which made it less naturalistic. In the original performance the set was very traditional with a clear 4<sup>m</sup> wall. I believe this was done ~~to~~ because people weren't aware<sup>you</sup> could have different ~~setting~~ stage layouts ~~because~~ and because the acting style and context was new and revolutionary in its own right. Ibsen may had through too much change would intimidate people and also ~~be~~ because at the time he assumed his plays would be read and not performed.

because of its controversial content.

At Bolton because the stage was in the round the lights surrounded the stage giving more of a naturalistic element. There was chronological lighting to show the passage of time. For example, straw lighting was used at the start to show dawn/morning where as the play progressed and how dark the story went the lights changed <sup>gradually</sup> to blue to represent the evening and reflect the story. Murky lights were used to signify the weather in the industrial North and the depression mainly Mrs Alving had lamps were used around the stage on Oswald's death indicating that he was his Mrs Alving's last bit of hope. This was all achieved very easily and realistically because the play was set in the round. However in the original performance everything

was still manually done. Gas lamps were used, which in fairness is probably more authentic to the play. dim lights were and spot lighting were used as well, the play wasn't advanced technically because because Ibsen concentrated on the content and social impact this play would have rather than how it looked style wise. Also because there was no such thing as a director Ibsen stage direction is what people followed, there was no interpretation. Unlike the one at Bolton that completely,

changed the dynamic of the play by setting it in Lancashire, this played on the fact that the audience were from the area and would relate more to the class divided. Used accents to show this divided as well making more relatable than the original performance to Bolton's target audience.

On the other hand in respect to the original performance and lighting they did shine a red light when the fire occurred. Showing that they were quite contemporary and modern.

Another element that was achieved because Bolton's version of Ghosts was set in the rural was the 'Glass Floor'. When fire occurred

a light shone from underneath the floor showing the audience this Glass floor. As characters ran off to the floor filled with smoke. This indicated and highlighted the themes of the play, that society has an underlying corruption of class, gender and lies. It also highlights the layers to the story and context playing on the ideology that Ghosts is like a family drama, making it relatable to a 21st century audience and also it an universal ideal and truth. The Glass floor, for

me brought the play together it was a unique twist that explained more to me about the meaning of the play that could have only been achieved through the play being set in the road.

The acting became more realistic and naturalistic because it was set in the road.

You could clearly highlight characters mannerisms that allowed you to see more. For example,

Mrs Alving playing with her glasses and Pastor Menders pointing and hand gestures. These showed the

character in a more natural way than were 3D. flaws in the original performance because actors were still

stuck between Melodrama + naturalism there were still elements that made it more theatrical like

pose, the 4<sup>th</sup> position, Tableau and receive punishment.

Overall the two differ



**ResultsPlus**

Examiner Comments

The response has confidence. It has ideas that are developing and engages with the demands of the question, placing it in the middle area of marks. It is quite short for this level of study, with 4 out of 7 sides used, and there is some room to expand further on ideas in order for it to access the higher level of marks.



**ResultsPlus**

Examiner Tip

See Q10

There is a clear need for candidates to demonstrate an understanding of the historical context of the chosen text when accessing questions, particularly in Section B.

Responses, overall, to *Lysistrata* were disappointing, particularly when this was by far the most popular choice of text. It seems that candidates were unable to update the context without trivialising it. Written at the time of the Peloponnesian War - during which thousands were killed on both sides - the play is more than a sexual romp and vast numbers of candidates appeared not to appreciate the political satire inherent in the piece. Where this was recognised, however, there were some strong responses centred around, for example Greenham Common.

Responses to *Doctor Faustus* and *Woyzeck* were, overall, stronger than those for *Lysistrata* and offered imaginative approaches to concepts with 21st century audiences in mind without losing sight of the original performance conditions. Whilst very few candidates responded to *Doctor Faustus*, a good proportion of those who did had clearly been engaged by the text and rose to the challenge of a concept that would engage their audience in relation to the demands of the chosen question.

*Woyzeck* opened up a vast range of possibilities, some of which did not really sit well with the play's historical context, but were, overall, the most imaginative of the three texts.

Generally, responses in Section C were focused. This could be because of the connection with Unit 1 and the more concentrated activity of theatre evaluation.

The stronger responses in this unit had candidates writing with confidence and knowledge to aim to produce those 'coherent and knowledgeable' responses and there was evidence of those candidates having been taught but, more importantly, having been given the freedom to develop ownership of their work.

## Grade Boundaries

Grade	Max. Mark	A*	A	B	C	D	E	N	U
Raw mark boundary	80	53	47	41	35	29	24	19	0
Uniform mark scale boundary	120	108	96	84	72	60	48	36	0

a\* is only used in conversion from raw to uniform marks. It is not a published unit grade.



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