

Examiners' Report
June 2013

GCE Drama 6DR04 01

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June 2013

Publications Code UA035754

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Introduction

For 6DR04 (Unit 4) Theatre Text in Context candidates sit an examination during which they respond to focus questions around the chosen texts for Sections A and B and the live theatre experience for Section C. The choice of text for Sections A and B remains the same for the life of the specification - **Lysistrata** or **Doctor Faustus** or **Woyzeck** - and candidates are expected to respond to the chosen text from the viewpoint of a director preparing a production of the play. Full details of the editions that must be used for this examination can be found in the specification and on the website, where the texts themselves are available as pdf documents for centres to download and print. No other edition of the chosen text should be used for this examination.

In the examination, Section A is about rehearsal with an extract from the chosen text to focus responses; and Section B is about bringing the text to life for an audience in performance. For Section C candidates respond to a live production of a play, originally written and performed in one of the stated time periods for this unit - details are in the specification. Candidates view the production as an informed member of the audience and need to reference an understanding of the historical conditions of the original performance of the play in order to access the higher levels of marks in the examination.

Historical Context/Historical Conditions feature significantly in the specification and therefore in this unit. This is particularly so with reference to responses to Section B and Section C. Candidates who are not able to demonstrate an understanding of the play's original performance context in Section B and the original performance conditions in Section C will not be able to access the higher levels of marks, as indicated in the published mark scheme for this unit. Further reference should be made to the specification and, where required, to Examiners' Reports from previous series of examinations. Everything that appears on the examination paper and is referenced in the mark scheme is driven by the specification.

When marking responses there is an expectation from examiners that candidates have prepared for the examination and that they have the permitted support material in the examination room with them. **Annotated copies** of the chosen text and **Evaluation Notes** to support Section C responses are taken into the examination room and used to support responses offered in the examination booklet. The demands of this unit, therefore, are around candidates responding to the specifics of the questions, designed to help them to focus responses, rather than offering a generalised overview based too closely on the material that has been pre-prepared. The published **mark scheme** indicates where examiners make decisions in the levels around responses that read too much as if they have been lifted straight from notes and/or have a strong sense of a prepared answer that does not specifically connect to the demands of the chosen question. Question papers and mark schemes from this and previous series are available from the website, along with Examiners' Reports and examples of material from 2012, with commentary. All of these materials, issued to support preparation for this unit, should be read in conjunction with the specification.

There is clear evidence that a large number of candidates have been well-prepared for the demands of this unit, particularly when looking at the specifics of the requirements for each section of the paper. Candidates must do more than access pre-prepared material in order to achieve the higher levels of marks. The popularity of texts is very much the same as it was in 2012, although **Lysistrata** appears to have slightly extended its lead over **Woyzeck** this year, compared to last, with **Doctor Faustus** very much in third place. Examiners report, however, that there were, across all three texts, examples of candidates offering inappropriate concepts in Section B. Centres are reminded that the purpose of Section B is to place candidates in the position of director for a production of the chosen text; the purpose is not for the candidate to create a new play based on the original, but to present the original for a 21st century audience that is rooted in the given text and recognises its

historical context. Any response to Section B that begins with *my interpretation is set at the time of cowboys and Indians* is not likely to access the higher levels of marks in this unit. Examiners report a particular trend this series for candidates to go into some detail at the start of the response in Section B to contextualise the interpretation - but then not follow this through in the body of the answer, almost as though just stating it will be sufficient to engage with the higher levels of marks. Unfortunately, this is not the case. Examiners are looking for candidates to justify and explore their interpretation for a 21st century audience with due reference to the play's op and, of course, the specific demands of the question.

In Section B, for all three texts the vast majority of candidates offered updated contexts for productions and, with a few notable exceptions, these were successfully explored in the responses and afforded candidates opportunities to make the necessary connections within the remit of the chosen question. **In Section C** there was clear evidence of connections to the original performance conditions that demonstrated understanding and supported responses to the specifics of the question. Where **Section A** responses were particularly engaging, these were supported by well-considered and well-understood rehearsal methods/strategies/techniques, rather than regurgitations of taught ideas that did not necessarily connect to the specifics of the question and the extract. Later in this report there are examples of candidates' responses across all three sections of the paper, with commentary, to demonstrate some of the general points made in this introduction.

In Section A across all three texts, examiners report some interesting and well-considered responses, particularly to (b) and (a) but also in some cases to (c), with candidates appearing to grasp the specific demands of this section. There was evidence of a focus on the given extract and of candidates being very clear in responses that they were actually referencing the rehearsal technique/method/strategy in relation to the question and the extract. It was interesting to see a range of practitioners referenced here - Artaud, Berkoff, Max Stafford-Clark, Katie Mitchell, Meyerhold and LeCoq, for example - although there is no specific requirement for candidates to do so. It appears that these more focused and successful responses were based on a practical understanding of how rehearsal works, rather than on lifting ideas from notes in the annotated text, and demonstrated clear ownership of the rehearsal. Examiners felt they could see it happening, rather than just reading a number of techniques listed to meet the requirements of the section. Successful candidates supported comments and strategies with specific reference to moments from the given extract, giving clear indications of intentions.

Where candidates were less successful there appeared to be a lack of understanding of the purpose of rehearsal, with responses appearing to have been lifted straight from the annotated text without any reference to the given extract or the specific demands of the questions. Some candidates, for example, were not able to convince that techniques employed for (b) were appropriate for the specific relationship explored in the extract and examiners had to make a judgement in those cases against the published mark scheme. Worryingly, part (c) of Section A is still proving problematic for some candidates who appear to have been under the impression that Section A responses should only cover rehearsal in (a) and (b). Examiners report some very well written responses to (c), often taking up the given space but not connecting to rehearsal at all. Section A is about rehearsal and if there is no rehearsal in the response, then it cannot earn any marks. Whilst examiners felt that there was more focus in (a) and (b) this year, there were some very disappointing responses from candidates for (c) who wrote about using space in performance, not exploring it in rehearsal. Examiners report a handful of instances in Section A of candidates responding to more than one text and/or responding to a different text from that tackled in Section B. Whilst the vast majority of candidates appear to understand the rubric of this examination, there will be a slight amendment to the cover of the 2014 series paper, pointing out that both Section A and B responses must be about the same text.

In Section B the pairing of the questions followed a similar pattern to the pairing in 2012 and in previous series of this examination. One question asks for candidates to develop ideas around a specific aspect of the performance - in this case the use of stage space - the other question has more of an overview and enables candidates to choose the focus of their response - in this case around one key element that connects to the play's original performance context. In this series for **Lysistrata** and **Doctor Faustus**, this question (4,6,8) was the more popular choice, with those candidates writing about **Woyzeck** divided almost equally between the two questions.

Examiners report imaginative responses, particularly with **Woyzeck** and **Doctor Faustus** and in a number of cases with **Lysistrata**. As previously mentioned in this introduction, the majority of candidates across all three texts chose to update the context for their 21st century audience - sometimes not very successfully. Concepts/interpretations that took productions away from the original context include the following locations and time periods: *Ancient Egypt, at the time of Robin Hood, the 1920s, the animal kingdom, the Bible, specific housing estates in specific major cities, Afghanistan, the Houses of Parliament, specific public schools, unspecified American High Schools, an unstated time in the future, a parallel present, World War 1, World War 11, a garden, zoos and circuses.*

Some of the interpretations were more successful than others and more convincing in connecting the specifics of the chosen text in performance with the original context and the proposed interpretation. Some responses connected to the specific demands of the question more successfully than others, rather than just appearing to replicate notes from the annotated text. In the vast majority of cases in this section, where candidates were not able to access marks above level 3, this was due mainly to the lack of connection with the original performance context in the response and/or little evidence of connecting to the specific demands of the question. There were, reported examiners, a number of highly imaginative responses that would not make theatrical sense and a number of complete but very brief responses for up to thirty marks in this unit.

In Section C the pairing of questions followed a similar pattern to the pairing in 2012 and in previous series. One question started with a statement and invited candidates to respond to it; the other question focused on a specific aspect of the live production - in this case visual impact - and invited candidates to make the appropriate connections with the play's original performance conditions. The second question - question 11 - was by far the more popular choice for candidates in 2013, reversing a trend established in the first series of this unit.

Examiners report that responses in this section were mixed, with candidates often not accessing the higher levels of marks due to reporting the experience, rather than evaluating it; or not offering responses to the question but simply presenting information from their notes. Where responses were balanced, however, offering clear opinions as an informed member of the audience, candidates were able to access Level 4 or Level 5 in the mark scheme by demonstrating an enthusiastic response to the live theatre experience in relation to the demands of this unit. In a significant number of cases, candidates were accessing Level 4 or Level 5 in Section C but struggling to access Level 2 or Level 3 in Section B. The main reason for this appears to be that candidates are not aware of connections that need to be made in Section B to the play's original performance context in the same way as connections have to be made to the original performance conditions for Section C. For up to 30 marks in each section, candidates must demonstrate an understanding of the 'then' of the performance in relation to the 'now'.

Overall, for a large number of candidates, this was their strongest response in this unit due, perhaps, to the experience of Theatre Evaluation gained in Unit 1. It is certainly a very focused part of the unit, with candidates able to reflect on one live theatrical experience. A range of productions was at the centre of responses this series, with examiners particularly noting candidates referencing productions of the following texts: *Hamlet, Medea, Ubu Roi,*

A Doll's House, A Winter's Tale, The Tempest, Twelfth Night, Uncle Vanya, Macbeth, Hedda Gabler, Lady Windermere's Fan, Julius Caesar and A Midsummer Night's Dream.

Section C questions, by necessity, have to cover the three possible time periods of this unit - as outlined in the specification - and therefore need to be generic enough to enable candidates to respond, but specific enough to allow for a structured response. Because of the choice of texts for Sections A and B, the vast majority of responses again this year was to productions of plays by Shakespeare.

It is pleasing to note that examiners report fewer instances of candidates responding to productions of plays not originally written and performed in one of the stated time periods in the specification. Whilst examiners are always looking for work to which they can award marks, it is not always possible to do so where there has been an infringement of the rubric for this unit. It appears that, in the vast majority of cases, candidates have been able to access appropriate - and often exciting - material for this section. An exception to this is *Kiss Me Kate* which some candidates presented as a 21st century performance of *The Taming of The Shrew*. Unfortunately, this is not the case and examiners had to make decisions in these responses as to how much credit could be given for references to the play's (i.e. *The Taming of the Shrew's*) original performance conditions in relation to the question. There were one or two other examples of texts not originally written and performed in the given time periods but, overall, the live theatre experience appears to have been very engaging for candidates this series.

In general it appears that the vast majority of candidates completed responses in the time allowed and completed responses within the given space in the answer booklet without needing continuation sheets. As stated last year, those who did require continuation sheets and therefore wrote more than the allocated space did not necessarily access the higher levels of marks. Responses that were completed on continuation sheets were, by and large, unfocused and rambling - with, of course, notable exceptions - compared to those responses that were written within the confines of the booklet. The pages in the booklet have been compiled with an expectation of the maximum amount a candidate can be expected to write in a two and a half hour examination. Taking size of hand-writing into account, there is no expectation for candidates to write beyond the given space in the booklet in order to access the marks. The examples of materials with commentary for this unit from 2012 that are posted on the web site are all examples of candidates who achieved the higher levels of marks, within the pages of the booklet.

Where examiners were marking complete scripts from centres, and where there was more than one script from the same centre (usually because the candidate had exceeded the page limit and/or the work was word processed) they reported particularly this year evidence of a 'centre response' to the unit that was so strongly embedded in the work that candidates were producing almost identical answers across the unit. This included, for example, not only the rehearsal methods to be adopted in Section A but also the order in which they would be used and why. Whilst there is nothing in the specification that prohibits the 'centre concept' for Section B, there is a fine line between teaching to prepare candidates for their individual responses under examination conditions and overworking the approach to such an extent that the individual is missing from the process.

Examiners reported again in this series a number of candidates whose responses to Section B and Section C questions in particular, although there were also examples from Section A, part (c), were so short that it was not possible for them to expand and explore ideas sufficiently to enable them to access the higher levels of marks. Whilst some candidates in this situation had clearly run out of time, it appeared as though others had presented their response to the question and concluded it well within the given time and the given space in the booklet. Candidates preparing for this examination need to be aware of what is expected of them and they need to plan responses accordingly for up to 30% of their A Level marks.

There were a number of responses this year, more than in previous years, where candidates

did not indicate in the box provided in each section the question they were answering. The examination booklet has been simplified over the past couple of years in order to make access easier for candidates under examination conditions - for example there is only one space now for Section A responses whereas initially there were three spaces in the booklet, one for each text. Where preparation for this unit has included preparing to access the actual examination booklet and familiarisation with the Section A extracts' booklet, this has enabled candidates to complete all of the appropriate information when under examination conditions.

The overall impression from examiners is of evidence of candidates having a clear understanding of the chosen text and its historical context and of the play seen in performance and its historical conditions for Section C. The extracts from scripts that follow in this report represent a broad view of responses and they are included to demonstrate particular features of candidates' work. They should be read in conjunction with the question paper, the published mark scheme for 2013 and the specification. All commentary in this report is provided in response to the work of the candidates and to exemplify the particular connections to the mark scheme.

Finally, in this introduction, centres need to be aware of a change made to the way responses were marked in this series of examinations. It has been a feature of Unit 4 that all responses are marked online, with each candidate's script divided into the individual sections and a different examiner accessing each section in the online marking system. This means that in a centre of 10 candidates, each candidate's script is divided into the 3 sections, meaning that, potentially, 30 different examiners will mark the work of the centre. In 2013 the online marking of work has taken this to another level and the scripts have been marked by three teams of examiners, each specialising in a section of the paper. There are exceptions to this where for various reasons the work of individual students could not be scanned into the system. In these cases, the complete scripts were marked by a member of the senior examining team.

Question 1

This question in its three parts centres on exploring an extract, in rehearsal, from **Lysistrata**.

All responses should cover the extract in relation to the demands of each specific part of the question. Part 1(a) is about exploring the stage directions at the start of the extract - specifically around the entrance of the Magistrate - and asks for two ways of exploring this stage direction. The response is about rehearsal techniques and there may be, for example, a focus on proxemics and/or staging considerations in the answer, supported by reference to specific lines and/or stage directions. There may be reference to specific techniques exploring the relationships at this particular moment. Part 1(b) focuses specifically on the relationship between the Magistrate and Lysistrata and is looking for three appropriate rehearsal techniques that might be used in order to explore this in rehearsal. The key word here is 'appropriate'. In order to respond to this question successfully candidates need to know what the relationship is - and why. Part 1(c) is common across all three texts and is about exploring the stage space of this extract in rehearsal - 'explain to your performers...' is the start of the question and this phrase should underpin the response in order for the candidate to be able to demonstrate the use of appropriate techniques, methods or strategies for exploring during rehearsal. The mark allocation indicates something of the depth of the response - with both parts (a) and (b) asking for a specific number of ways or techniques. Whilst part (c) has no specified number attached to it, there is an expectation for 10 marks of more depth and detail than there would be for 6 or 4 marks.

The question starts with 'You are a director planning a rehearsal....' and this in itself should lead candidates into the expectation of the question - **director** and **a rehearsal** - which is solely centred around the extract and the rehearsal. Whilst there is no requirement to contextualise the extract in terms of the production as a whole, some candidates do this, particularly if they have a practitioner in mind whose rehearsal methods are then adopted for specific reasons in this section to support their concept in Section B.

This section is worth up to 20 marks for responses to the questions that indicate an understanding of how rehearsals may support directors and actors in preparing the performance for an audience. There are no marks in this section for responses that are solely performance-based.

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) The ~~first~~ first way I would get my actors to ~~express~~ interpret the stage directions ~~is~~ is with the policemen walking on first to create a sense of authority, followed by the two slaves, holding trumpets (instead of crowbars) and to play a fanfare as the Magistrate boldly walks on, looking above everyone with ~~the~~ a very serious, ~~sm~~ snobby expression on his face. This would create a sense of power and importance for the Magistrate.

The second way I would get them to explore this is more comical. ~~The~~ The Magistrate would be carried on by all four ^{other} actors, who would be struggling and in pain under his weight. They could show this with exaggerated facial expressions and their knees shaking as though they're about to give way. When they get to centre stage they'd drop him, ~~the~~ losing his sense of power and creating humour.

(b) The first rehearsal technique would be to follow the script and each of the actors would have express their lines without actually saying them. They would have to rely on physicality and concentrate on how important movement is when on stage ~~to~~ to show relationship. For example, on page 53, Lysistrata says "It's not crowbars we need, ~~The second would be an off text exercise in which~~ ~~they~~ it's intelligence and common sense", when saying "intelligence and common sense" she could either gesture towards ~~herself~~ herself or the women in the Acropolis as she peels as though the women have that and the men, particularly the Magistrate, ~~do~~ not.

The second would be an off text exercise in which the two actors are put in a more modern scenarios, i.e. a political debate. The two actors would stand at podiums and be hotsated and asked question about matters to do with gender and power. Doing this

((b) continued)

would further enforce their own ideas of how the characters would feel and how to act spontaneously with these feelings. Therefore, when going back to the script, there would be more depth and meaning behind the lines.

~~Therefore~~ The third rehearsal technique would be a vocal exercise. From pages 60 through 61, the two characters exchange witty remarks back and forth. ~~The~~ The actors voice could start soft and sarcastic on the first lines "Magistrate: You in charge of state money", then slowly get more aggravated ~~with~~ ~~with~~ with serious tones to their voices ~~until~~ until they're both shouting at one-another and neither are waiting for the other to speak so the dialogue is ~~with~~ overlapping into a loud, angry noise until the line "Magistrate: Anyway, how do you come to have taken an interest..." where the tone will be gentle and sincere, ~~with~~ creating a comic contrast.

(c) The use of proxemics and movement is vital in displaying ~~and ~~the~~ ~~spatial~~~~ ~~and~~ unspoken messages.

Firstly, the magistrater entrance should be 'unexpected' as said in the stage directions. The action of the previous scene will only use the main stage with no levels but, the Magistrate should appear on the balcony high up above everyone else, looking upwards and away from the actors below him. This would reflect his importance above everyone else, physically and in terms of status, and him looking upwards ~~and~~ ^{will} show the audience that he has no interest in paying attention ~~to~~ to the people he respects less than himself.

~~And~~ To either side of him will be the two policemen, but the Magistrate will be stood on a small step so he is shown as higher than them and what they represent, the law. This will immediately imply his huge importance, particularly the way he sees himself.

On the ground below him will be his slaves

((c) continued)

on their knees, looking up to the Magistrate and the Men's Leader speaking up to him, showing even he is below the Magistrate.

NP When Lysistrata enters on page 53 she will speak her lines walking straight past the slaves and Men's Leader as though they aren't there and pace around the stage, owning the space. This will reflect her status, although not official, as the dissolver of war. On the words "intelligence and common sense" she will gesture at herself, again enforcing her ego and status over the others. As the stichomythia goes on on page 61, she will stand more and more upright a powerfully and the Magistrate will slowly cower backwards for reassurance from his policemen-guards, ~~the~~ showing the audience that he himself is not as important than he thinks. This will make Lysistrata the most powerful person on stage until the Magistrate comes down to the main stage to talk peacefully or intellectual equals, showing that she has taken him down to her status, although she's a woman.



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Examiner Comments

In many ways this is a typical response, particularly in (a) and (b). Both the first two parts of the response to the question indicate an understanding of the context and of the rehearsal process and, whilst not full marks, they are respectable and earned the candidate marks of 3 and 4.

The reason for including this response is that the candidate appears to lose the rehearsal focus in (c) and launches straight into what the stage space will look like during the performance. The phrase 'exploring the use of..' has been completely ignored in the response which, unfortunately, - but correctly - earns the candidate no marks.

Consider the length of this response in relation to the marks awarded - and the potential marks for (c) within the given space. For up to 4 marks and for up to 6 marks, the expectations are clear, not only in terms of the response but also in the length of the response. For up to 10 marks, there is more space available and more depth required but there is more than sufficient space in the booklet in this section for candidates to be able to access the higher levels of marks without going onto additional paper.



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Examiner Tip

When preparing for this section, it would be useful to use this and papers from the previous series of this examination to help focus specific rehearsal activities in workshops, leading to capturing the activity and responding to the questions set alongside the practical work.

Candidates appear to be able to focus responses across all three parts of this question when they have actually been involved in the activities they are writing about.

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 ☒

~~Through the use of physical I would use to rehearse the scene~~
(a) ~~to explore the stage directions at the start of~~

this extract I would use the rehearsal technique 'chorus of imperfection' by the practitioner Meyerhold. In this rehearsal ~~the~~ technique the actors make vocal sounds ^{and actions} to summarize age or pain. Actors perform the sounds and actions with the text and they sounds continue throughout the extract. This is a useful rehearsal technique as it creates a characterised chorus and allows actor to show what the characters have been through and what they are feeling.

As the magistrate, slaves and policemen enter in this extract I would have them ~~even~~ explore sounds and actions to use. For example, to show the magistrate's age he could be walking on stage hunched over with his hand on his back whilst quietly muttering insults ~~to~~ about the women such as 'pervulent disease!' to show his annoyance. The slaves could ^{hit the crow bars on their hands and} ~~wince in pain every time they take a~~ deep quietly giggle to themselves to show that they know ~~that~~ the magistrate is angry with him. This would therefore explore the ~~the~~ stage directions through actions and sound effects.

Another rehearsal ~~the~~ technique I would use

((a) continued)

in 'Entrance' by the practitioner myself. This rehearsal technique entails a person (such as the magistrate) entering on stage and the rest of the actors must show their response to this through facial expression. This rehearsal technique is useful as it shows character's responses to others and helps meaning be conveyed through non-verbal communication. To explore this entrance of the magistrate and his slaves and policemen I would have them walk on stage and the women's chorus and Lystrata show their response to them through facial expression. The women, for example would bite their lips and widen their eyes to show that they are scared of the magistrate and worried. The rest of the women Lystrata would look calm and smile at the the magistrate and his men to show she is not fazed by his presence. These facial expressions would then be applied to the text when the magistrate enters on the stage directions. This rehearsal technique therefore shows the women's response to the magistrate through non-verbal communication.

(b) ~~Another~~ ~~rehearsal~~ The relationship between the magistrate and Lysistrata should show that the Lysistrata has more control than the magistrate. This can be shown through the rehearsal technique archetypes. This is when actors perform an extract with certain archetypes which have their own characterisations and mannerisms, they explore with different archetypes to see which ones work best to show the relationship. This is a useful rehearsal technique as it establishes firm character traits and allows the actors to explore the relationship between the characters. I would have Lysistrata with the archetype 'sage' this entails the characterisation of a ~~teacher~~ teacher who imparts wisdom and advice, is inspirational and helps make ideas reality. This would show Lysistrata very calm as she would speak slowly and patronising to show she is in control. The magistrate would have the archetype 'warrior' who plays the role of protector and fears weakness or powerlessness. This would show the magistrate as less in control as he would shout everything and get impatient. This could be shown in the Magistrate's line "You disgusting creature! ~~Another rehearsal technique I would~~ constable! take her and tie her hands behind her back". Lysistrata ~~he~~ would respond with her line "By Artemis if ~~you~~ ^{he} so much as touches me, I'll teach him a

((b) continued)

Lenon", ~~perhaps~~ she would say this in a patronising way to show she is in control.

Another rehearsal technique I would use would be 'Music and Rhythms' by the practitioner David Fo. This is ~~where~~ where actors perform an extract along to different styles of music. The music changes the actors response to the extract as they act in the style of the music. For example, a love song, the actors would act the scene as if in love. This rehearsal technique gets the actors to think about how tempo affects a character relationship with another. Also can be used to develop ^{awareness of} status and power within a scene. In this extract I would have the actors perform along to ~~tragic~~ tragic music. This would encourage them to act it in a exaggerated way. I would also alter the tempo, faster and slower to see what effect this has. Speaking along to music with a faster tempo shows less control, speaking along to music with a slower tempo shows more control. I would then apply this to the text and have the magistrate say his lines faster to show less control, in lines such as "Why what are you going to do?" I would then have Cypriate respond slowly with the line "DO? Why we'll take charge of it." to show she is

((b) continued)

In control.

Another rehearsal technique I would use to explore the relationship between Hypistrata and the magistrate is 'transform into an animal'. This is when the actors perform part of an extract and gradually morph from human form into an exaggerated form of an animal that reflects their character. This makes the actors think about how they are going to physicalise their character. ~~Also works on developing~~ ~~come~~ In this extract between pages 6 and 7 of the extract book, I would have Hypistrata morph into a peacock, this shows ~~she~~ she has higher status as she stands tall with chest out, this shows confidence. I would have the magistrate morph into a puppy to show he is of lower status and is in less control. He will therefore speak in a whiney voice and look up to Hypistrata as he is of lower level. This can be applied to the text when Hypistrata says 'we are going to save you whether you like it or not'. She'd say this standing tall and speak calm to show she is in control. The magistrate responds with 'what a contemptuous thing to say'. He would say this quietly whilst looking up to Hypistrata to show he's not in control.

^{I would use stage space in this extract to portray Lydistrata having more control and power than the magistrate.}

(c) I would explore the use of stage space in this extract through the use of rehearsal techniques such as 'Try of war' by the practitioner Bolton. This rehearsal technique entails the actors performing an extract with the characters each holding one end of a scarf. The actors then stop and reflect on the relationship portrayed through the proxemics and apply this to the text without the scarf. This makes the character aware of their natural spacing on stage during an argument creating realistic proxemics. This can be applied to page 6 of the extract book. With the scarf as ~~and~~ Lydistrata approaches the magistrate he would ~~stumble~~ stumble or move further away from her due to the force applied on the scarf. ~~When applied to the text, when Lydistrata~~ Lydistrata would also pull the scarf towards her so to be intimidating towards the magistrate as they would be face to face. This can then be applied to the text on lines such as; Lydistrata "Why not?" She could walk up to the magistrate to be right in his face, applying the proxemics made in the exploration, so as to be intimidating and scare him. When the magistrate says the line "Because the money is needed for war" he could ~~stumble~~ stumble backward so as to ~~come~~ ^{have} come away from Lydistrata as if she ~~has~~ ^{has}

((c) continued)

let go of the rope. This exploration of proxemics
through Lysistrata is in control.

Another rehearsal technique that ~~could be~~ ^{I would}
used to explore proxemics in this extract
would be 'turn up the volume'. This is where a
certain part of the stage has been assigned with
high volume and low volume, such as front of
stage loud and back of stage quiet. This is a
useful rehearsal technique ~~as~~ as it develops an
awareness of proxemics and ~~how~~ ^{volume} and how it
can be used to communicate different meanings.
I would have centre stage as the loudest volume
and sides of stage as the quietest volume. I would
then have the actors perform the extract ~~using~~
and decide on when they should be speaking
loud and when quiet and use the stage in this
way. I would then apply this to the text on page
7 of the extract. Due to the magistrate not being
in control I would have him use centre stage a lot
so as to be loud and impatient. This ~~could~~ ^{would} be
expressed in lines such as "What an outrageous
thing to say!". ~~by~~ Lysistrata would then stand
in between centre and middle stage so as to
speak at a moderate volume and retaliate with
one line "annoyed are you? Its still got to be done!"

((c) continued)

These proxemics can ~~this rehearsal technique~~ then be used without the volume to show top Lystrata is in control.

Another way to explore the use of space in this extract is through the use of the rehearsal technique to "warrior". This is where a character such as top Lystrata ~~has~~ shoots injurious fire balls at the rest of the cast, they then have to try and dodge them. This rehearsal technique is explored with the characters in close proxemics and with the fireball shooter on a higher level. This allows the actors to explore one aspect of levels and proximity on status and power. When this rehearsal technique is carried out it is clear that the fireball shooter, Lystrata, has more power and control when in closer proxemics to the cast. I would then apply this to the extract on page 7 of the extract booklet. I would have Lystrata stood right in front of the magistrate when delivering her lines such as "All the more if you don't". This would ~~intimidate the~~ use of proxemics would intimidate the magistrate ~~showing~~ ^{and thus} ~~showing~~ ^{showing} she was in ~~total~~ control and was of higher status than the magistrate.

All these rehearsal techniques used to explore

((c) continued)

the use of proverbs reflect that hydrata
has power & over the magistrate making the
magistrate seem weak in comparison.



ResultsPlus

Examiner Comments

This response is stronger than the previous one and the candidate offers clear examples of rehearsal that are supported by reasons and that are rooted in the extract and the demands of the questions.

There is a confidence in the response, probably arising from the candidate being well aware of the purpose of rehearsal but, more importantly, well aware of the demands of this section.

The structure is here, supported by clear examples and reasons in support of the ideas that the candidate is exploring in rehearsal.

This is an outstanding response to this section and, when read alongside the mark scheme, it becomes clear why. Whilst it did not quite earn the candidate full marks, it is easy to see why it very nearly did so.



ResultsPlus

Examiner Tip

This is an outstanding response written within the given pages in the examination booklet. It may be that as part of the preparation, alongside the practical workshops, candidates are given regular - and frequent - opportunities to respond to questions using blank copies of pages from the examination booklet so they can become used to the space and the time allowance.

Question 2

This question in its three parts is centred on exploring, in rehearsal, an extract from **Doctor Faustus**.

All responses should cover the extract in relation to the demands of each specific part of the question. Part 2(a) is about exploring the stage directions towards the start of the extract - specifically around the entrance of the Emperor, Faustus etc - and asks for two ways of exploring this stage direction. The response is about rehearsal techniques and there may be, for example, a focus on proxemics and/or staging considerations in the answer supported by reference to specific lines and/or stage directions. There may be reference to specific techniques exploring the relationships at this particular moment.

Part 2(b) focuses specifically on the relationship between the Emperor and Faustus and is looking for three appropriate rehearsal techniques that might be used in order to explore this in rehearsal. The key word here is 'appropriate'. In order to respond to this question successfully candidates need to know what the relationship is - and why.

Part 2(c) is common across all three texts and is about exploring the stage space of this extract in rehearsal - 'explain to your performers...' is the start of the question and this phrase should underpin the response in order for the candidate to be able to demonstrate the use of appropriate techniques, methods or strategies for exploring during rehearsal. The mark allocation indicates something of the depth of the response - with both parts (a) and (b) asking for a specific number of ways or techniques. Whilst part (c) has no specified number attached to it, there is an expectation for 10 marks of more depth and detail than there would be for 6 or 4 marks.

The question starts with 'You are a director planning a rehearsal....' and this in itself should lead candidates into the expectation of the question - **director** and **a rehearsal** - which is solely centred around the extract and the rehearsal. Whilst there is no requirement to contextualise the extract in terms of the production as a whole, some candidates do this, particularly if they have a practitioner in mind whose rehearsal methods are then adopted for specific reasons in this section to support their concept in Section B. This section is worth up to 20 marks for responses to the questions that indicate an understanding of how rehearsals may support directors and actors in preparing the performance for an audience. There are no marks in this section for responses that are solely performance-based.

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) When the Emperor, Faustus, Simeon Stylites I and a knight enter, I would have Faustus being situated on top of horse where his status will be greater than the emperor but also over everyone. This would be my first option and I would use the technique of gesture inspired by Brecht to represent Faustus' power and dominance in the scene. I would make Faustus ~~throw things~~ ^{comes} ~~come~~ ^{on} this will show Faustus has the power but also the fact that the emperor would not be shown as being in command. This technique would distance the audience and alienate them from what is going on and prevent empathy.

My second option would be to have everyone enter naturalistically and use Stanislavski's given circumstances. Therefore meaning that each character would walk onto the stage with a purpose and therefore will allow the audience to empathise with the characters they see on stage and allow them to become more believable and three-dimensional.

(b) The first rehearsal technique I would look at would be Stanislavski's units and objectives. By giving a line an objective and purpose for the character i.e. for when Faustus says "my gracious lord I am ready to accomplish your request" the unit is the line and the objective is 'I wish to impress you' this will affect the character's believability in what he is saying but also allows the play to have subtext. Stanislavski said that "An actor must have a point of attention and this point of attention must be in the text" this is therefore referring to the meaning behind the text and giving it that meaning will allow the performance to be more realistic and to overall a better quality.

I would also look at Stanislavski's given circumstances and in rehearsals the best way to develop a character and show what purpose that character has is hot seating. When ~~characters~~ actors sit in a chair and they are asked questions to which the actor ~~reply~~ replies with responses that they believe their character would say. This would be extremely useful.

((b) continued)

to develop the knight's arrogant and overall ~~arrogant~~ ^{Leathery} side that he has of Faustus. "An actor must be able to use his imagination to be able to answer all questions (when, where, how, why)" - Stanislavski. This therefore showed that Stanislavski was the one who could get these characters to be more believable.

The final rehearsal technique I would use is Emotion memory. Again inspired by Stanislavski. It asks the actor to use their own experiences in life to think back to a memory where they can relate to how the character is feeling. The character of the knight would be ~~an~~ the perfect character for the actor to use emotion memory for. Seen as he is jealous of Faustus, I would ask him to use the feelings of when you wanted something so bad. This would improve the overall meaning and purpose of what he is saying.

(c) The Stage Space in this extract will be used to emphasise Faustus Power. Therefore by having people carry him on a throne across the stage will show the audience that Faustus is this powerful and all mighty almost god like person.

My actors will need to warm up first, both physically and verbally. By doing tongue twisters it will allow the characters to improve vocal dexterity and making words clearer which will improve their communication.

By using Boal's Sword play like in pairs actors place one hand behind their back and extend their other arm using their index finger as the point of the sword. Points are scored when one actor touches the other's hand. This will improve the physical status when doing this game but also it will get them moving around the space and physically warming up.

Laban's basic effort actions will allow characterisation through movement. It is a system of language to describe and understand movement by breaking it down into a set of basic effort actions made

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((c) continued)

up of combinations based on weight space and time. By making ~~the~~ decisions about these elements in relation to the character an actor will discover the characters BEA - float, thrust, glide, slash, ebb, wing, flick, press. This will be extremely useful to developing the movement when using the stage space.

By having actors practise ^{in rehearsals} carrying round ~~faustus~~ on a throne when he sits and eats grapes almost mocking the other characters will show that his status and power over them is greater than one another. The Knight could come in on a horse with the emperor on the back as if to represent him being looked after and protected by the ~~knights~~ ^{faustus} of which faustus will be in control of.

On the cue directions to 'enter mephistopheles with alexander' I will have Alexander rise up from the trapdoor and run around the stage screaming. This will shock the audience and therefore empathise with the emperor for what faustus is doing.

((c) continued)

to him. When Faustus leaves the scene
to go back to Wittenburg he ~~will~~ will
~~not~~ drop down the trapdoor
as if he is vanishing from thin air. This will
be visually spectacular and will end the
scene with a dramatic ending showing
the audience.



ResultsPlus

Examiner Comments

This is a good example of a candidate who has a lot of ideas and a lot of good intentions as far as rehearsal is concerned - but is not able to focus sufficiently on any of them to be able to access the higher levels of marks. There is a real sense of the 'scattergun' approach here, particularly with (c) where it appears to be that the thinking is - 'more is 'more'. There is nothing wrong with any of the ideas, it is just that none of them is sufficiently developed. The examiner's job is not to pass judgement on the rehearsal methods themselves, but to pass judgement as to whether or not they are appropriate in the given context. This response is half way there - with the ideas themselves - the other half would come with the focus on the specifics of the question and more information about using the methods/strategies and techniques, rather than describing what they are.



ResultsPlus

Examiner Tip

When preparing for this section, it would be useful to use this and papers from the previous series of this examination to help focus specific rehearsal activities in workshops, leading to capturing the activity and responding to the questions set alongside the practical work. Candidates appear to be able to focus responses across all three parts of this question when they have actually been involved in the activities they are writing about.

Question 3

This question in its three parts is centred on exploring, in rehearsal, an extract from **Woyzeck**.

All responses should cover the extract in relation to the demands of each specific part of the question. Part 3(a) is about exploring the transition from Scene Three to Scene Four in the extract and asks for two ways of exploring this specific moment. The response is about rehearsal techniques and there may be, for example, a focus on proxemics and/or staging considerations in the answer supported by reference to specific lines and/or stage directions. There may be reference to specific techniques exploring the relationships and/or implied relationships at this particular moment. Part 3(b) focuses specifically on the relationship between Marie and Woyzeck and is looking for three appropriate rehearsal techniques that might be used in order to explore this in rehearsal. The key word here is 'appropriate'. In order to respond to this question successfully candidates need to know what the relationship is - and why. Part 3(c) is common across all three texts and is about exploring the stage space of this extract in rehearsal - 'explain to your performers...' is the start of the question and this phrase should underpin the response in order for the candidate to be able to demonstrate the use of appropriate techniques, methods or strategies for exploring during rehearsal. The mark allocation indicates something of the depth of the response - with both parts (a) and (b) asking for a specific number of ways or techniques. Whilst part (c) has no specified number attached to it, there is an expectation for 10 marks of more depth and detail than there would be for 6 or 4 marks.

The question starts with 'You are a director planning a rehearsal....' and this in itself should lead candidates into the expectation of the question - **director** and **a rehearsal** - which is solely centred around the extract and the rehearsal. Whilst there is no requirement to contextualise the extract in terms of the production as a whole, some candidates do this, particularly if they have a practitioner in mind whose rehearsal methods are then adopted for specific reasons in this section to support their concept in Section B. This section is worth up to 20 marks for responses to the questions that indicate an understanding of how rehearsals may support directors and actors in preparing the performance for an audience. There are no marks in this section for responses that are solely performance-based.

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) Because my design concept is centered around the psychological breakdown of the protagonist, Woyzeck, I have decided to use a static set of an asylum throughout the production and reflect the different settings through use of lighting. Therefore, with regards to transitions, this would be shown also through the performers that enter and exit the scene.

I would first work with my ensemble to explore how they may exit the scene. Due to using elements of complicité, scene 3 aims to create disruptive theatrical elements; in this case, the ensemble are creating a hectic and claustrophobic atmosphere. Therefore in exploring transition of scenes, I would use the rehearsal technique/exploration technique of Shoaling, whereby the ensemble will move as one in close proximity. Through this I will select a 'key actor' whom the others must mirror in actions and gestures. This would be effective for it would be a slick and clean transition with regards to getting a large majority of the cast offstage.

Another way in which I would explore the transition from Scene 3 to 4 would be with consideration to the astronomical horse. Because I have chosen to use a large life-size model to show the horse, I will have to remove it for scene 4. The horse, therefore will be carried off by the second ensemble, who will be the model movers of the horse. I will use 'Le Coq Animalisation' with this ensemble whereby I will ask them to acquire the physical characteristics of a horse. They will begin by doing this individually and I will then ask them to join together and create themselves as one horse. Through doing this they can gain an awareness for how they will move as the horse when moving the model, making the transition much more concise and clean. They will be able to get the model offstage quickly and efficiently.

(b) The relationship that I want to portray between Marie and Woyzeck is one of ~~mixed~~^{contrasting} feelings and deception. In my interpretation, Marie is the criminal and is a slut and she does not love Woyzeck. Woyzeck, however, loves Marie.

I would first work with my actors to explore both these elements of their relationship through the rehearsal technique of 'Footsteps.' The actors will move closer or further apart depending on their motivation and relationship with the other character. I will combine this with Stanislavski's 'Given Circumstance', whereby I inform the actors of how they should play the scene. In this case, I will ask that Woyzeck wants to get close to Marie and Marie wants to be left alone. This aids the development of characterisation and also allows the actors to be more conscious of the subtext that underlies the character relationship.

Another rehearsal technique I will use ~~is~~ would be ~~'subtext'~~ 'Brackets', whereby the actors run the scene and after each line or ~~speech~~ pause, say what is actually being done. For example, when Marie lies about the earrings, she may say: 'Nothing... Marie lies and hides the earrings behind her back so Woyzeck doesn't suspect an affair'. This rehearsal technique allows the actors to consider the subtext of the relationship and the contrasting feelings the characters have towards one another are highlighted more. It also allows the exploration of the deception present in their relationship.

I would then work with my actors to explore character attitudes towards one another through the rehearsal technique 'Mime Laban.' This is when the actors must express what is being said

through use of body language. It is an interesting technique to watch therefore I would ask my ensemble or other cast members to watch and call out the attitudes and emotions they are getting from each character. As well as meaning the actors of Marie and Woyzeck will

gain opinions that will allow them to consider further character development, they will also be encouraged to be clear in their objectives and heighten gestures and movements so their relationship is clear. For example when Wayzeck sees something in Marie's hand, he may squint and frown to show suspicion and walk forwards with the top half of his body bent forward like he's searching for something. As well as this being an exploration of the character relationship it also allows the actors to consider how the character's body language changes when these characters are together.

(c) ~~In this scene/extract, I want to~~

In scene 3, I want to create a claustrophobic, loud and busy atmosphere through the use of complicité elements such as disruptive theatre. This will mainly be reflected through the presence of the ensemble.

A challenge of this scene is that I have to cater for a large cast in order to create the atmosphere I want to be depicted. Therefore, I will work with my actors to explore the effects of different stage spaces. I will ask my actors in the ensemble to imagine they are at a heavy metal gig and they want to get to the front of the stage to see the band. In this case, the ensemble want to get as close to the astronomical horse as they can. Through choosing the stimulus of a metal concert in this exploration, it will trigger connotations of violence, pushing, shoving and havoc; the disruptive atmosphere I want to create. It will also reflect the use of space in the sense that everyone's objective is to try and reach the area of the stage where the astronomical horse is. This use of space will cause the scene to seem extremely dense with regards to the amount of people, for they're all trying to be close to the astronomical horse that will be Down stage left.

I will go on to explore the use of space in the circus scene by considering how I can create an even busier atmosphere. I will do this by asking around 7 members of one of my ensemble to stand on the balcony that is above the right-hand wall (from the actor's perception). This has a gauze in front of it. I will ask my actors to act like they are caged birds, the gauze blocking them off from the action and they want to get down to the route of the excitement.

As well as this use of space reflecting the business and excitement of the circus, it also caused the scene to feel more claustrophobic, because everywhere the audience looks, there are people.

In contrast to scene 3, in scene 4 I want to reflect distance between Woyzeck and Marie and this will be shown through an exploration of the space between the characters. I will ask my actors to start by standing close to one another and then slowly move further and further apart. While this is occurring, other members of the cast can call out what the space says about their relationship. For example when they are standing close, someone may say 'they look like they love one another', whereas others may say 'it looks threatening'. As the actors move further apart, I will ask that they turn away so they're not looking at one another. This may provoke a sense of distance between them through the use of space. This exploration allows the actors to understand what the different proxemics create in terms of how it affects how their relationship is viewed.

In scene 3 another way of using space to, like in scene 4, reflect a character relationship would be between the Drum Major and Marie. I will ask my actors to stand in the space as they would if they were doing the scene: creating disruption and havoc. However, when the Drum Major or Marie are near, the actors must move out of the way for them. This exploration ~~of~~ of space will allow the actors of Marie and the Drum Major to explore how the character's relationship has no limits and is unstoppable. With regards to the ensemble, this exploration will cause them to be more conscious of how they behave in the space,

((c) continued)

for they have to be aware of who is near them in the space and whether they have to move or not.

Overall both scenes see a very different treatment of space and proxemics, however both seem to reflect on character relationships.



ResultsPlus

Examiner Comments

This is a good example of a candidate who has been able to access the higher level of marks in this section through presenting ideas very clearly within the given framework and responding to the specifics of the questions with specific examples connected back into the demands of the extract.

This is particularly evident in (c) where the candidate offers practical ideas that are connected to the concept - but not dominated by it - for exploring the stage space with the actors in simple yet effective ways. This rehearsal, on this evidence, springs to life and does so in a number of ways more than in other examples where candidates are struggling with alien methodology that they feel must be justified, even if they do not appear to understand it themselves.



ResultsPlus

Examiner Tip

When preparing for this section, it would be useful to use this and papers from the previous series of this examination to help focus specific rehearsal activities in workshops, leading to capturing the activity and responding to the questions set alongside the practical work. Candidates appear to be able to focus responses across all three parts of this question when they have actually been involved in the activities they are writing about.

Question 4

This question, along with question 6, was the more popular choice of the two for Section B responses in this series of the examination. The question gives scope for candidates to select the focus of their response as long as it is meeting the demands of the question and gives them an opportunity to reference the original performance context of the play. The question, in its wording, takes candidates to the heart of what this section is all about.

There is a danger, of course, in this type of question, of the candidate throwing everything at the question without consideration of the focus - or structure- of the response. Examiners report that candidates did offer responses that appeared to have little or no consideration for the actual focus of the question. Arguably, the key words in the question are: *justify*, *one key element* and *original performance context*.

Candidates who were able to identify the focus of the question were able to offer well-structured, well-considered responses that often accessed the higher two levels in the mark scheme. Examiners report, however, that a significant number of candidates went into a prepared answer and were not able to reference the specific demands of the question at all. These responses invariably lacked any consideration of the play's original performance context. A clue to examiners, as referenced in the 2012 series, was often the candidate who wrote about *my play*, not *my production of the play*.

These responses should be seen alongside those for the other two texts as there are points made across all three texts and all six questions that could be supportive of a specific text.

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

④.

I would keep some elements of Greek theatre, one of which would be the chorus. In Greek theatre choros were used to amplify the lines. Because of Greek theatre were so big, they needed a chorus so the lines can be heard from the back of the audience. Setting mine in Star Trek has made this simple due to the ships having a large crew compliment. A ship such as the Enterprise (where I have set mine) has a crew of 400. The chorus would be made up of Yeoman, crewman, ensigns, Lieutenants and petty officers. The female chorus would constantly be on the main stage (Acropolis) and the male chorus would follow on behind other characters such as the Mer's leader, Magistrate, Cinesias etc.

5.

As a director I have planned to use the staging to explore the use of levels. The female chorus would be craned into the main stage (Acropolis), allowing them to make use of the levels, set and props. In Star Trek: The Original Series, morals and lessons are presented and taught at the end of each episode. However very rarely has the subject of sexism come across because the series was made in the 1960's and women independence was still in it's infancy. The use of the space on the main stage shows that the women have taken control and show that they do not need to rely on men seeing as Engineering (Acropolis) controls many of the main functions of the ship.



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Examiner Comments

This has been included as it was not the only response of this length in this series. There is a confidence in this opening paragraph which is sadly not developed into a full response. Either the candidate had run out of time, having spent it all on Section C and Section A, or the candidate had simply run out of ideas and this was the sum total of information available at this highly-pressured time in the examination room.

The other possibility, of course, is that the candidate did not understand the rubric as there is also a paragraph responding to Question 5 here. This is equally as short as the response to Question 4 but the examiner had to make a decision and award a mark - quite a low mark, unfortunately, for the response that had most to say in relation to the question.



ResultsPlus

Examiner Tip

Confidence is key in this examination and confidence comes from careful preparation, not just for the type of questions candidates will be facing in the examination but also in the timings for this unit that will enable candidates to access all areas in the examination successfully.

Timed paragraphs and timed essays - hand-written on printed exam. booklet extracts - regularly set over a lengthy period of time are useful indicators for candidate and teacher of what is working and what is not in terms of content and timing.

Repeated re-inforcement of the rubric is also useful at all stages of the preparation.

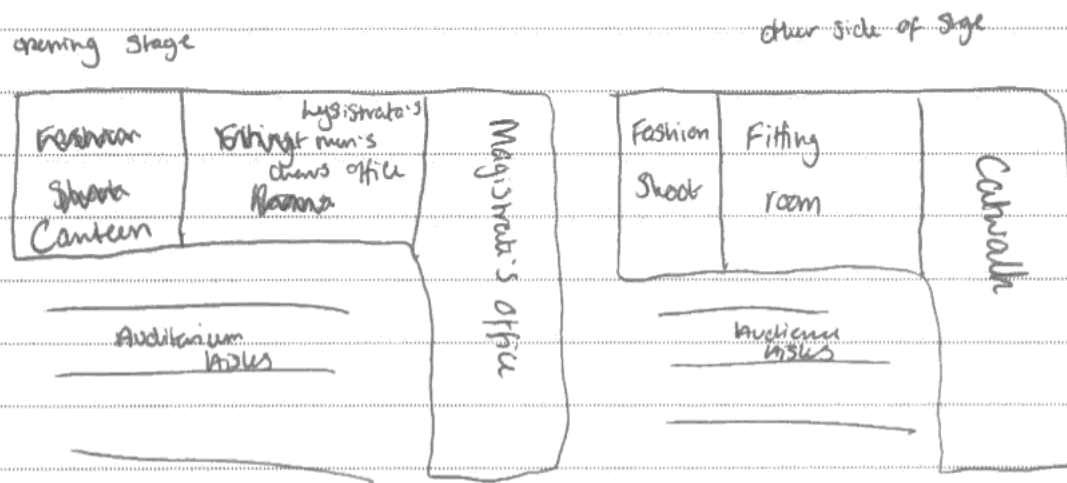
Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen Question Number: Question 4 Question 5
 Question 6 Question 7
 Question 8 Question 9

To make the performance of *Lysistrata*, written by Aristophanes appeal to a 21st Century Contemporary audience I will set the performance in the 21st Century in the business world of fashion and modelling. I have decided to set the play in the business of fashion and modelling to relate back to the original theme of the play which was that Aristophanes included messages that challenged ideas about sexual relations and women's power in a patriarchal society. The message of women empowerment can still be relevant in society today, especially through the ~~world of~~^{fashion} industry as modelling agencies aim to objectify someone to make them 'ideal' to the public so that the public will aspire to be what the media describes as the "ideal woman". However, the media are objectifying women and making them seem like objects to men therefore making the genders unequal and referring back to the patriarchal society that was evident in Aristophanes time. My aim is to show through my directorial interpretation of *Lysistrata* that as a society ~~we~~^{men and the media} should treat women as equals and not objectify them for male pleasure.

The one historical context of the performance that I am going to refer to is the use of old comedy. Aristophanes in the original production promoted the message of female empowerment through the use of comedy, for example when *Lysistrata* tells the Magistrate that the women are going to control the money, this would be humorous for an Ancient Greek audience because the idea was so far fetched at the time. However, *Lysistrata* is a satirical play and does include many elements of old comedy which was often used to

deal with topical and current events. One of the conventions of old comedy is crude and visual humor. I have included this through the use of the phallos. For example, in the original performance the phallos were props which were strapped onto the front of the men's costumes. However, I do not think that a contemporary audience would find this explicit visual humor entertaining, due to the change of audience expectation over time, so instead the phallos will be represented symbolically through the use of the stage. The stage will be a proscenium stage, which has a protruding part of the stage which will come out into the audience, representing the catwalk which is the modern equivalent of the *Proscenium* in the original production. The stage will also turn, to reveal new parts of staging and the protruding stage which was the catwalk will turn into the Magistrate's office.



The Magistrate's office will be a design element that symbolizes a phallos. I have taken inspiration from Bertolt Brecht who used everything in his performance to symbolise something, hence why the Magistrate's office is long and shaped like a phallos. This visually tells the audience

that the Magistrate, who in my directorial interpretation is the CEO of 'Perpeti fashion and modelling Agency', thinks that he is important and so his phallic symbol would be large. The use of the design aspect to symbolise the phallic symbol will interest and engage the audience as it will also include them in the staging, and so through the use of mobile phones. For example the male chorus will have using the Brechtian technique of breaking the fourth wall the audience will be able to interact with the staging and be humorous for the audience to see, relating to the visual humor in the old comedy convention to show the message of a patriarchal society.

As well as design aspects I will also use props to represent the phallic symbol, for example mobile phones. The male chorus will have old, cheap phones which can achieve the primary function of a phone but not achieve anything else, whilst the Magistrate's phone will be an iPhone 5 which is nifty and can boast to do amazing things but ~~is~~ not very good at achieving its primary function. The use of the phallic symbols will become evident in the conversation between the Leader, Spartan and First Antagonist. In the original performance the First Spartan says: 'I've no need to answer that in words; you can see for yourself how we're doing... [extending their erect phalli.]' However, in my contemporary ^{interpretation} performance the three men will be sitting on different parts of the stage, ~~the leader~~ ^{the leader} will be in the fitting room, the Spartan in the fashion shoot room and the First Antagonist on the catwalk and they will be communicating with each other through their mobile phones. Then when the First Spartan says: 'I've no need to answer that you can see for yourself how we're doing'; I have adapted the line to make it understandable to a contemporary audience, the First Spartan will then walk into the fitting room to the leader and show him his mobile phone, whose aerial line keeps extending, representing the erect

phalli and the phone keeps vibrating causing the character of the first Spartan pleasure and pain. The use of the symbolic phalli's will be understood by a contemporary audience and be humorous. The old comedy connotation of the visual, crude jokes will not be understood by the audience, as they will not know the historical context of *Hystrata* but the symbolic adaptation will show that men keep wanting to be pleased by women and are weak without them, highlighting my aim of women empowerment.

As well as visual, crude humor another connotation of old comedy is poking fun at a ^{important members} ~~member~~ of a ~~group~~, hence why the play is also a didactic play as it makes fun of politicians. I will use this connotation of old comedy in my interpretation but I will modernise the 'important member' to make the message relate to the contemporary audience. To show this I will be using the part in the original performance where *Hystrata* dresses the Magistrate as a corpse: 'ready to be taken to the grave' to emphasise the women's message of stopping the war. For my interpretation *Hystrata*, who in my deconstructional interpretation is the personal assistant of the Magistrate, and the old women, who will be modernised to be previous clients of the 'Aspeli Fashion and modelling' who were fired due to being told by the ^{media} ~~audience~~ that they were too old will dress the Magistrate in provocative lingerie and make him walk up and down the catwalk. This is highlighting the main aim of the play which is to have women equality in society. Alongside this I will add in an aural feature. In the original production *Hystrata* sings: 'You should have been dead long ago! There's a game plan all ready, you know!'. Instead, of this I will have a song played, whilst the Magistrate is walking up

and down the catwalk which is about degrading women and will resonate with a contemporary audience, such as: Sex bomb. This song will be played to highlight the aim of my interpretation and send an explicit message to the audience about how women have to do this for male pleasure so why cannot men do this for female pleasure. The audience will be encouraged to break the fourth wall at this point and jeer at the Magistrate. This scene is referring back to poking fun at a person in power, who is the CEO of the company and the President Corch actors dressing up as women as women were not allowed to act and for visual humor for the audience.

In conclusion I think that my interpretation of the text will highlight to the audience the need for women equality because they are seeing it through a modern scenario which they will be able to relate to and it will hopefully resonate with them and encourage them to fight for female equality, especially in the scene when Myrthini, who is supposed to be a beautiful fashion model, is made by Cineas, a slummy paparazzo to have a naked picture, in the original production it was sex. The audience reaction I want from this scene is shock and humor when cineas' camera lens, his phallus, keeps extending to Myrthini's breasts and knowledge of how women are treated and how we can stop it. The messages in my interpretation are all relevant to the historical context of Comedians of Old Comedy.



ResultsPlus

Examiner Comments

This response is much more typical for this question. There is a lot of information here and a lot of ideas to support the one key element of the original performance context - old comedy. However, typically, the demands of the question do not take root in the reality of the response which wanders away from the focus of the question, sometimes into 'prepared answer' territory.

This is a Level 3 response, on the brink of breaking through into Level 4 but held back by lack of connections to both the question and the play's original performance context.



ResultsPlus

Examiner Tip

When preparing for this section, consider the historical context first and encourage candidates to build the concept around that, rather than trying to do what a large number of candidates appear to do, which is to have the idea first and then try to make it fit with the original performance context.

Question 5

This question, along with question 7 was the less popular choice in Section B in this series. The demands of this question are very specific but the question is not about the stage space; it is about the *use* of stage space and it is this word that examiners felt often divided candidates in their responses. Some candidates went to great lengths, often with complex diagrams, to describe the stage space for their interpretation of the play in performance, but with no real sense of the production as a whole or of the actors operating within the stage space. Others - those able to access the higher level of marks - took the question as a springboard for engaging with the ideas of their production of the play, centred on the way the stage space would be used to engage the audience with the acting going on within it, and the design elements employed to support the overall concept. Stronger answers also demonstrated a clear understanding of the play's original performance context in relation to decisions made for a 21st century production.

This response should be seen alongside those for the other two texts as comments across all six questions may support preparation for the chosen text in the examination.

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

My modern interpretation^{of Lysistrata} is no longer about stopping the Peloponnesian war but stopping the ever growing gang crime in Nottingham. 'Innocent victim dies because of bitter feud between two rival Nottingham gangs.' (BBC headline) I want to retain Aristophanes comedy element to make it accessible to ~~the~~ young audience members and I also want to ~~embrace~~^{embrace} his original intension of educating the audience.

My main practioner influence is Brecht, the reason ~~was~~ for this being because he also liked to educate his audiences. Unlike Aristophanes however Brecht makes this much more obvious, in a more forceful approach. Aristophanes original production of Lysistrata was in 411 BC as part of a festival, performing in front of audiences as big as 25,000. It was 17 years into the Peloponnesian ~~Pelopon~~ and would last for another ten^{years} after that. It was written for a contemporary audience with current political climate in mind. ^{It was performed in a} ~~anthitheatre meaning~~ the audience would have to look down at the action.

My modern interpretation of Lysistrata will be set in Nottingham and performed in the modern movement

theatre - The Nottingham Playhouse. The Playhouse stage is Proscenium Arch. The reason I have ~~choose~~ choose to use Proscenium Arch and not an amphitheatre is because I want the audience to 'face on' the gang problem in Nottingham not look down on the action as if it doesn't apply to them directly. '6% of 10-19 year olds belong to a gang' (home office ^{report} ~~stat~~). This report proves it is a problem that affects many people. The Playhouse can seat only 770 people which is nothing compared to an amphitheatre. However this makes it more intimate and mean all the 770 people can 'face on' the problem of gang crime. Like Aristophanes original production my interpretation is written for a contemporary audience, an audience of all ages.

In 465 BC the skene meaning hut or tent was ^{introduced} ~~created~~. The skene is where the actors got changed and ^{was} often decorated as a palace or temple including 1 or 2 entrances. In front of this would be the Orchestra, meaning the acting place; this is where most of the action would take place. Directly in front of this would be the Thymele, known as the altar or platform this is where speeches would take place, for example Lysistratas reconciliation speech on ~~the~~ page 137.

I feel that the performance space is an integral part of the production, just as important as the actors and the text. Using the proscenium arch stage I would integrate the skene by having it as the famous Town Hall in Nottingham (representing the Acropolis in the original). The skene or backdrop featuring 1 entrance is pivotal in the oath scene; the scene unfolds near the pillars to the Town Hall (unlike the skene these are 3D real props). As Lysistrata is explaining how pivotal the oath is the other women are seen swinging around the phallic shape pillars which in a comic way juxtaposes Lysistrata's oath which the women are about to take. ~~The Orchestra~~ ~~and the Thymele would be represented by using a~~ split level I will be representing the two different performance spaces (Orchestra and Thymele) by using a split level stage. Both levels are used throughout for example the oath scene uses the higher level but a good example of them both being used would be the reconciliation scene between the Athenians and the Spartans. ~~At the line~~ "A beautiful, naked young woman, RECONCILIATION, comes out of the Acropolis." Reconciliation along with Lysistrata would be on the higher level while the delegates are on the lower level look up to them.

As well as using aspects of the original staging I have also expanded my staging by featuring a side wall covered in shop windows. I have done this because we live in a cinematic age where everything is grand^{and} on a large scale so I believe the stage should represent that. The shop backdrop like the scene also features one entrance, first used by Calonice in the first scene where she is late for meeting Lysistrata. At first Calonice which has many shopping bags is not seen by Lysistrata but soon enough is seen and is greeted centre stage by the now annoyed Lysistrata. Near them just off centre stage is a bench, although not many props were used in the original production I have used them ~~for~~ purely to set my scene of Nottingham. As Lysistrata's annoyance continues on the line "Join together" she stands on the bench as if preaching to ~~the~~ Calonice and the audience. The breaking of the fourth wall ~~to~~ Brechtian technique is used here so the audience is getting directly addressed. This is something Aristophanes used to educate the audience which again is all my intention. ~~the~~

Later in the play, when the sex strike is in motion Cinesias ^{the} husband of Myrrhine comes to the town hall want^{ing} sex. This is another point in the

play where both levels are used but it is also were a ~~flat~~ ^{derouct building} down stage is used to represent Pan's Grotto in the original production. The staging stays the same throughout the production, however to show the change in time I used the lights. In the original production the sun would have been the only source of light, therefore as I am using ~~the~~ ^{an} indoor theatre my lights will simply represent the sun. Using lights means my staging doesn't have to change, even in my added, none verbal transition between scenes. An example of this would be the transition from the oath scene to the following scene. As night falls the lights dim revealing the lights of the shop signs. This lights the action which is occurring on the upper level featuring the men vandalising the Town Hall phallic shape pillars.

Overall I have tried to keep my stage space fitting with the original by using the traditional skene, orchestra and Thymele. Using these tradition aspects of the staging I have then expanded them ideas to create a stage that fits with my modern interpretation by also a modern audience.



ResultsPlus Examiner Comments

This response has all of the elements in place and is on the cusp of Level 4 and Level 5. A different response would have more practical detail with more examples from the performance - the use of the stage space, in fact. The quality of this response comes from the mix of 'old' and 'new', with clear references to where the ideas have come from in order to demonstrate where they are going.

There is a confidence in the response and this is one of a number of concepts that centred on gang culture - some more successfully than others - which it has to be said had more relevance to the play's original context than the rival school rugby teams/American High School football teams/TOWIE inspired concepts did.



ResultsPlus Examiner Tip

This candidate centres the response on a practitioner - this may be a useful way of encouraging candidates to see the piece in performance with a particular style and purpose to it. Whilst there is no requirement in this unit to do this, it would seem a logical progression in connecting this unit with what has gone before.

Question 6

This question, along with question 4, was the more popular of the choice of two for section B responses in this series of the examination. The question gives scope for candidates to select the focus of their response as long as it is meeting the demands of the question and gives them an opportunity to reference the original performance context of the play. The question, in its wording, takes candidates to the heart of what this section is all about.

There is a danger, of course, in this type of question and that is of the candidate throwing everything at the question without consideration of the focus - or structure- of the response. Examiners report that candidates did offer responses that appeared to have little or no consideration for the actual focus of the question. Arguably, the key words in the question are: *justify, one key element and original performance context.*

Candidates who were able to identify the focus of the question were able to offer well-structured, well-considered responses that often accessed the higher two levels in the mark scheme. Examiners report, however, that a significant number of candidates went into the prepared answer and were not able to reference the specific demands of the question at all. These responses invariably lacked any consideration of the play's original performance context. A clue to examiners, as referenced in the 2012 series, was often the candidate who wrote about *my play*, not *my production of the play*.

Comments on this response should be read alongside those for the other responses in this section.

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

Temptation in all its forms is a human failing. The important one of themes and messages in the Marlowe's play of 'Doctor Faustus' is a very prominent and key element in the entire production and is a timeless message relevant to audiences then and now. The theme of temptation is one that I feel Marlowe strongly elicited to his audiences and one which I ~~am~~ intend to do the same in my concept.

Since its genesis, mankind has been presented with objects and ideas that have proved irresistible but ultimately dangerous and self-destructive. Faustus is a man full of hubris, presented to the audience as a tragic character whose choices and subsequent actions lead directly to his own downfall. As the director, my concept will have temptation at the ~~heart~~ heart of my design by setting it

in the religious birthplace of human
journing - The Garden of Eden. The religious
significance of the moral imagery will
suggest the religious conflict between
between the Protestant state and
the Catholics, at the heart of Elizabethan
Society. In the period of the Renaissance,
the country ran on theocratic ground as
the Church of England was constitutionally
established by the state. Networks of
espionage were introduced to maintain
loyalty to the Protestant Protestant
religion, God and thus, the sovereign
Queen Elizabeth I. herself.

To communicate the key element of
temptation visually, the central element
of my set is that of a big apple tree.
Religious teachings of the 16th Century would've
made an audience of that time aware of
the religious connotation of this tree,
particularly the 'Tree of Knowledge of
Good and Evil,' mentioned in the Bible
itself, as well as the particular fruit of
the apple that grows from it. It represents
the biblical parable of Adam and Eve in
the Garden of Eden who find a serpent

in the tree, tempting them to eat the forbidden fruit, despite many other fruits available. This story, I feel is certainly applicable to Faustus and the key element of temptation and therefore, as well as using the tree, I chose to use symbolism in an apple (being the forbidden fruit) that Faustus will eat during his first monologue, finishing it and leaving the core on the side to rot throughout the rest of the performance until his ~~scene~~ final scene, alluding to the short-lived pleasure of something so tempting. From the moment he speaks, 'we deceive ourselves, and there's no truth in us. Why then, be like we must sin and so consequently die'; the apple will be placed on the upper level of staging with a projector (inspired by the work of practitioner Katie Mitchell) reflected on a wooden block in the shelves for the audience to witness its gradual rotting in clear, magnified form.

Although I wish to depict a historical concept, I would like my objectives in ~~so~~ communicating the key element of the

Theme of temptation ~~was~~ to be relevant to a modern audience because of its timeless connotations. Temptation is, if not most prevalent in today's society, which is why this play is so resonant. Everyone, at some point in their lives has been faced with temptation, minute or drastic and it makes us feel good to see someone experiencing the same, despite the enormous consequences that follow Faustus' decision. Not too dissimilar to the tempting pleasures of the 16th century, today we have illegal substances, money, alcohol, gambling, reality television which is ~~now~~ populated by young people often in the pursuit of fame and a sheer act of vanity. A reflection of the 7 deadly sins as modern temptations will take the form of power in greed and sometimes gluttony, sloth in those who perhaps bypass the opportunities and efforts for a better education and lust (like the Renaissance period in services like prostitution, 'The Mistress Mink', Faustus refers to whom we still see today and even in the media)

depiction of women and men to seduce target audiences as a marketing strategy. I will communicate this in the costume of ~~the~~ the girls; black and white-poker-chip-pattern for guttering and a provocative feminine costume for lust.

Like the original performance context, temptation was ~~long~~ predominantly communicated in the Good and Evil angels. Jacobean theatre was dominated by male actors with a complete absence of any women. Of course, in today's society, women are heavily involved in theatre and on media but they have become more and more sexualised in their presentation over the years and have become another 'temptation' often as a way of selling whatever they're associated with. I intend to use the same technique in my concept in order to sell Hell to Faustus. As a result of this, the characters of the Good and Evil angels will be played by women. The contrast between the two angels will communicate the difference between the 'persuasive' title of the Good Angel and the 'temptress' title of the

Evil Angel. In terms of costume, ~~that~~ the key element of temptation will be communicated in the flashy, red dress to accentuate the figure of the Evil Angel, whilst conveying danger and sin of lust. She will have long, blonde, tanned hair; wear red lipstick and various jewels to connote the temptation of riches and wealth. In comparison, the more conservative Good Angel will wear clothes that leave no flesh exposed, her hair will be tightly tied up in a bun and she will wear make up not nearly as rich as the Evil Angel.

Temptation is the source of free-thinkers that existed in the Renaissance period. During the ~~late~~ Renaissance times, many of the free-thinkers had to hide these thoughts in the Proverbs and secretly keep items and books with forbidden content secret. Walter Raleigh's 'School of the Night' is the perfect example of such a group where forbidden knowledge had to be discussed 'behind closed doors'. In my concept,

to elicit this and thus the temptation, the set design features a long shelf of books with the intention of symbolising the vast education that Faustus possesses. As I director, I would like to highlight how incredibly dangerous and forbidden as astronomy was not in the Renaissance by placing the astronomical book on the highest shelf, causing Faustus to use a stool to finally reaching; a bridge to getting to what tempts him the most.



ResultsPlus

Examiner Comments

This response takes as its starting point 'temptation' and connects this idea to both the original performance context of the play and to how it might relate to the 21st century audience. It is a thoughtful and well-structured response and, in many ways, atypical of those submitted by candidates in that it steers a path through a potential minefield of being either too literary or too historical and manages to offer clear ideas in support of exploring 'temptation'.

The context of Marlowe's writing of the play for the audience of his day is explored here and ideas offered by the candidate indicate a broad view of the 'then' in relation to the 'now'.

The candidate describes 'temptation' as an important theme within the key elements of the production and goes on to discuss how this theme connects the 'now and then' of the experience. It works and deserves more than one reading. This is a Level 5 response.



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Examiner Tip

A well-placed sketch or diagram is often very helpful for the examiner. Whilst it will not carry marks in itself, it could be a way of clarifying ideas for the examiner - for example, this particular response was crying out for a diagram of the stage space.

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

As a director I set a few performance aims for my interpretation. Firstly I want to recreate the feelings of uncomfortableness and fear that the original 16th century audience did. This requires appealing to all senses in order to achieve this goal as a modern audience often sees large spectacles through film which 16th century audience wouldn't so the performance must create a brand new sensual experience for the audience to meet their objective. Secondly I want the audience to empathise with and feel pity for Faustius as one decision made in fear spirals out of his control causing him fear and discomfort throughout certain scenes in the play.

My staging involves a ~~to~~ 3 doors at the back of the stage, 2 small doors for entrances and exits of ~~some~~ ^{non-}supernatural characters such as Faustius, and a incredibly large door with cracks in it. This door is symbolic of heaven and hell and is used with series of lights to allow the audience to visually see Faustius' impression of characters throughout the play.

When the door glows red, it symbolizes hell, when white symbolizes heaven and when purple shows Faustus is unsure whether a heavenly or hellish figure. In addition all seats in the theatre are separated through dividers making the audience feel alone during the performance. To appeal to the senses in certain scenes each seat has a stretch pipe connected to a gas canister back stage, speakers directly into ears of audience in a head rest and lastly a heating element allowing for quick changes of interior heat.

Act 1 scene 3 is the first appearance of Mephistopheles in the play, and it is ^{summoning him} the decision which eventually ends Faustus. At the beginning of the scene we see Faustus child like excited as he is preparing to summon Mephistopheles. This is important as we see Faustus' attitude towards his decision change as he begins to strongly regret summoning Mephistopheles as Mephistopheles enters, the large door opens, a foul stretch of decay flows through the pipes and the heating elements rapidly heat the theatre as a giant creature (automated mechanic) appears through the door. Faustus' reaction is terrified and shown through submissive physicality and fearful facial expression,

also through the delivery of his lines 'I charge thee to return and change this shape; Thou art too ugly to attend on me' delivered in a frigid tone with high intonation voice cracks through panic. ~~this reaction~~ ^{The reaction} of the audience should be shocked in order to mimic the original audience's reaction whilst also ~~allowing~~ allowing the audience to pity Faustus and feel ~~scared~~ ^{scared} for him. ~~This~~ Faustus throughout the remainder of the scene is scared but his fear builds as Mephistopheles becomes visually angry with Faustus' questions shown through harsh loud delivery of lines. Faustus then becomes reluctant to question Mephistopheles and is being silenced by fear.

Act 2 Scene 3 also helps to build fear and uncomfortability for the audience with the introduction of Lucifer and the 7 deadly sins. ~~Lucifer~~ Lucifer enters, a large creature who's presence brings intense heat decaying smell and large booming voice (through voice actor as Lucifer is an automated mechanism) through the speakers in the seats which should frighten audience when the speakers are first used. Faustus' physicality in this scene goes from hunched to fearful and submissive as the scene continues. The last sin Lechery enters after the other 6. Lechery is an

automated mechanic with a female voice actor who whispers her vile lines directly into the audience members ears through the speakers. This allows the audience to feel empathetic to Faustus as they experience the sins alone with Faustus through appealing all senses, through degrading smell, intense heat, whispering voice and disturbing visuals. Lechery is a hermaphrodite creature with large grotesque genitalia. I chose to do represent lechery this way due to a modern interpretation of lust compared to 16th century. In the 16th century lust was seen as a sin, whereas modern audiences was associate lust with appealing sexuality. Therefore to recreate the uncomfortableness with the 16th century audience would have felt I created a character which resembles pure unappealing sexuality which should have a sickening presence to the audience, which the original lechery would have made the original audience feel. Through appealing to the senses the audience can feel what Faustus is feeling creating a better sense of empathy for his character.

Act 3 scene 1 is used as a method of relaxing the audience into a false sense of security for the final scene. This

is achieved through the generation of light hearted comedy for ~~the~~ all audience members to enjoy. Comedy is achieved in this scene through the ~~the~~ physicality of characters and shown subtly and blatantly in different parts. For example comedy is generated through the physical appearance of the pope being short and fat. This later comedy is generated through Faustus being visible to the audience but invisible to the pope and his friars. For example when Faustus snatches the pope's first dish and the pope says 'How now! who's that which snatched the meat from me?' The lines is delivered in a tone ~~try~~ for the pope trying to be intimidating despite his height and girth. Also when Faustus snatches the dish and the pope crosses himself frantically to a point where it becomes amusing to the ~~the~~ audience through silly physicality and facial expression. This is ~~lastly~~ ~~comedy~~ is ~~generated~~ by the light hearted mocking of religion which would have also be done in the original 16th century performance as Catholicism ~~was~~ ^{could} have been mocked by protestants which was the dominant religion at the time. Lastly comedy is generated through the ~~the~~ friars singing the 'dirge'. Comedy

is generated through the errors assembling in a battle formation with stern intimidating facial expression as they sing 'Cursed be he that stole away his holiness' next from the table: Maledictus Domini' in an incredibly high pitch voice, making the difference between vocal and physicality amusing. It is important that comedy is generated blatantly through physicality and subtly through mocking of religion as the subtext behind the jokes, As in the 16th century performance comedy needed to be simple for the uneducated yeomanry but more educated humour for the gentry, which we can compare yeomanry to children and gentry to adults. Once again creating a historically accurate reaction to the performance.

lastly act 5 scene 2, At this point in the play Faustus seems defeated, he no pleads to the scholars but in a submissive fashion through soft tone of voice and lack of eye contact. Faustus' pain is silent his pain is shown through the change in Faustus attitude from excited and childlike to sad and defeated, from the begin to of the play to the present scene. As Faustus begins his passionately monologue he cries and begins again, during the monologue

He begins being drowned out by sounds of lightning
 and ^{loud} large clock ticking. The sound of a bell on a clock
 hitting the hour sounds and the large door swings
 open as Faustus says 'O soul, be changed into
 little water drops And fall into the ocean, never be found'
 His last plea to be hidden is delivered to the
 audience as if they were god. All goes silent with
 exception of a low volume high pitch ~~ringing~~,
 small blood soaked children appear from the door,
 the ceiling, the aisles and under the seats of
 audience members being very tactile with the audience
 as they swarm to the stage. They drag Faustus through
 the ~~door~~ red glowing door as the theatre became
 very cold; Faustus silent, but screaming facial
 expressions ~~and~~ are used as he desperately clings
 onto life. He is dragged offstage leaving a trail of
 blood towards the now closed door. This final scene
 allows the audience to experience Faustus fear with
 him through the tactility of the small dead children
 And the ending is symbolic of how pain often
 isn't ~~not~~ heard but only realised before it's too late.
 This ~~could~~ ~~create~~ empathy for Faustus and
 allow the audience to watch the reaction of the original
 audience, thus completing my ~~an~~ overall interpretation.



ResultsPlus

Examiner Comments

This is a more typical response to this question, taking ideas
 and cross-referencing between the proposed production and
 its original performance context.
 The one key element is stated in the opening paragraph, even
 if this is then diluted towards the end of the paragraph, and
 the candidate then offers examples of how this would work
 for the audience in the stated space. There are sufficient
 references to the play's original performance context, and a
 sense of the one key element is evident throughout. This is a
 Level 4 response.



ResultsPlus

Examiner Tip

Research into types of theatre
 spaces could prove useful when
 preparing for this section,
 enabling candidates to make
 informed decisions about where
 they would hope their production
 could be staged - even if not a
 specific theatre, but a type of
 space.

Question 7

This question, along with question 5, was the less popular choice in Section B in this series. The demands of this question are very specific but the question is not about the stage space; it is about the *use* of stage space and it is this word that examiners felt often divided candidates in their responses. Some candidates went to great lengths, often with complex diagrams, to describe the stage space for their interpretation of the play in performance, but with no real sense of the production as a whole or of the actors operating within the stage space. Others - those able to access the higher level of marks - took the question as a springboard for engaging with the ideas of their production of the play, centred around the way the stage space would be used to engage the audience with the acting going on within it and the design elements employed to support the overall concept. Stronger answers also demonstrated a clear understanding of the play's original performance context in relation to decisions made for a 21st century production.

This response should be seen alongside others from this section as comments made may be supportive across all three texts.

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

My objectives for my use of stage space ~~and~~ are to ^{explain to} ~~show~~ the audience ~~any~~ the themes of the play and ^{show using} ~~explain~~ ~~my set~~ design elements ^{how} they are still relevant today. ~~the~~

The themes of the play I want to highlight in my production of Doctor Faustus are the struggle and opposition between religion and science and mankind's eternal quest for knowledge. When the play was originally written and performed the balance of power between religion and science was quite different to the way it is now. Elizabeth I was on the throne and, following the Church of England's split from Rome, a person's religion could literally ~~mean~~ be a matter of life or death. Elizabeth I was a protestant and so Marlowe's ridicule of the Pope would have been much appreciated by the establishment and audiences alike. Marlowe himself struggled with religion and his degree from Cambridge.

was almost withheld from him because of borderline heretic opinions. Today we live in a secular society but conflict between religion and science still arises, particularly with regards to mankind's thirst for knowledge with world religions speaking out against genetic engineering and suggesting that today's scientists are 'playing God'.

My set will play a major part in communicating this theme to the audience. I will stage my production in the Olivier Theatre at The National.

It is an end on stage but has a large apron that is almost a thrust. At the back ^{of the stage} there is a large curved cyclorama which is a screen.

This dominates the back of the stage from left to right and from floor to ceiling. Onto this screen will be projected images



of notable figures and events from religion and science throughout the centuries, from Marlowe's day until the present. Stage right will represent

religion and stage left will represent science. The ~~scen~~ images on both sides of religion and science will be a mixture of the positive and negative to suggest to the audience from the outset that there is a constant struggle between the two and that today the rights and wrongs of both science and religion are not clear cut.

This design element is reinforced by my use of chorus. When the play was first performed there would have been a single actor playing the chorus. However I am going to have a chorus of ~~fourteen~~ fourteen actors who will also play the parts of the good and evil angels. Seven actors ~~will~~ will play the Good Angel and will be ever present onstage upstage right, representing religion. The other seven actors will play the Evil Angel and be upstage left representing science. This reflects the suggestion in Doctor Faustus that the quest for knowledge and power (scientific advancement in our modern world)

possibly leads to damnation.

The first appearance of the chorus ~~to~~ will place the play very firmly in the time when it was first written and performed. The story and characters are very much 'of their time' with references to the Pope, the choices of Faustus' studies and his debates with Mephistopheles. It was clearly written at a time when religious (specifically Christian) observances were not to be called into question. In our secular ~~society~~ society a lack of faith or belief is not remarkable so I would like to highlight how this has changed by setting it very clearly in the 16th century. The references to astronomy and the archaic notion of necromancy are also outdated and, I think, needs to be expressed by an Elizabethan. Therefore when the chorus first appear to perform the opening monologue they will be wearing Elizabethan dress. Indeed all the human characters within the play will be wearing

Elizabethan dress. This establishes that the play is set in the 16th ~~century~~ century. At the beginning of each scene the screens at the back will initially depict the setting for each scene for example when a scene is set in Faustus' study the screens will depict the towering shelves of a great library. Over the course of each scene, however, these images will fade and the images from religion and science through the centuries will replace them, reminding the audience that although the story is set in the 16th ~~to~~ century, the themes are still relevant today.

The ~~to~~ chorus will appear for the second time as the Good and Evil Angels, when Faustus first begins to debate his pursuit of necromancy. This second appearance will reinforce the idea that religion and science are oppositional through the way that the chorus enter. From a trapdoor center stage the Evil Angel chorus will begin to drag themselves up onto the stage as if emerging

from the bowels of hell. Red light will be projected up through the trapdoor and a haze machine will give the impression of the flames and smoke of hell below. At the same time seven circus silks will be dropped from a frame frame suspended from the ceiling (the structure will be built according to strict health and safety standards) and the seven Good Angels chorus performers will descend on these silks. The performers will be cast according to their specific skills and actors who have worked with companies such as Cirque Du Soleil would be ideal. The silks will be white to suggest that the Good Angels are descending from Heaven. Strong, clearly defined beams of white light will pour down onto the stage as the Good Angels descend. This contrasts with the red light coming up through the trapdoor offering a visual clash between 'Good' and 'Evil'.

To conclude, my intentions are to ask the audience to consider that the struggle between ~~good~~ ~~and~~ ~~evil~~

evil religion and science (fuelled by mankind's desire for knowledge and power) which is depicted in Doctor Faustus as a struggle between good and evil is a battle which is still relevant today. My use of projections onto a cycloramic screen, together with my use of lighting and circus silks will be key ways to show my objectives to the audience through the use of stage space.



ResultsPlus

Examiner Comments

This response has some clear, strong ideas behind it - but it does wander away from the point of the question at times and the focus is not always maintained. Ideas appear to be thrown in at random - the circus silks, for example, almost appear to be an afterthought yet are important parts of the staging - or should be.

A lot of ideas here and connections made but there is not the focus to take this response beyond the Level 3/Level 4 cusp.



ResultsPlus

Examiner Tip

Structuring responses is an important way of engaging with the material and setting out ideas for the examiner that follow on from each other in a logical progression. Preparation work around structuring paragraphs that then lead into whole responses is often useful in supporting candidates when writing under examination conditions.

With this particular text and time period, quite often the problem is not in finding connecting material for the original performance context - there is plenty out there - but in being able to sift and focus what is available and then decide what is appropriate for examination purposes to support ideas presented around the chosen concept.

Question 8

This question, unlike questions 4 and 6, was almost equal in popularity in this section as question 9. The question gives scope for candidates to select the focus of their response as long as it is meeting the demands of the question and gives them an opportunity to reference the original performance context of the play. The question, in its wording, takes candidates to the heart of what this section is all about.

There is a danger, of course, in this type of question and that is of the candidate throwing everything at the question without consideration of the focus - or structure- of the response. Examiners report that candidates did offer responses that appeared to have little or no consideration for the actual focus of the question. Arguably, the key words in the question are: *justify*, *one key element* and *original performance context*.

Candidates who were able to identify the focus of the question were able to offer well-structured, well-considered responses that often accessed the higher two levels in the mark scheme. Examiners report, however, that a significant number of candidates went into the prepared answer and were not able to reference the specific demands of the question at all. These responses invariably lacked any consideration of the play's original performance context. A clue to examiners, as referenced in the 2012 series, was often the candidate who wrote about *my play*, not *my production of the play*.

This response should be read alongside the others in this section as comments made may be supportive to all three texts.

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 production of *Woyzeck*, I intend to further Brecht's exploration of class oppression, which was a key element of the play's original performance context. Brecht was a social activist and believer in socialist utopianism, an early form of Communism. This meant that while writing the play, he was very aware of the class oppression that took place in Germany in the 1830s, with the upper classes repressing and controlling the working class. This was equally true in 1913 when the play was first performed in Munich, with the ruling elite and the military oppressing the working class and creating a great divide between the upper and lower class. The reason I intend to build on this theme in my interpretation is because I feel there are many similarities in Britain today, with oppression of the working class side. This comes ~~from~~ from the ~~British~~ government, which overlooks the concerns of working people ~~by~~ through public sector cuts, which can be likened to the experience in Germany in 1913 where the Kaiser would benefit the ruling elite at the expense of the poor, as well as the 1830s Germany and Brecht's line of writing. Secondly, modern class oppression comes

from the media, with working people and immigrants often vilified in the tabloid press. To clearly communicate how class oppression occurs in today's Britain in a similar way to Buchner's experience and that of 1913 Germany, I have set my interpretation in the year 2028 in a rundown, poverty-stricken suburb of Birmingham, and have ~~to~~ include Wojtek and Marie ~~to~~ immigrants from Eastern Europe. This is done to ensure the audience understands ^{that} the consequences of the class oppression occurring today will be done in the near future, unless they are addressed.

One way in which I will demonstrate the theme of class oppression, a major element of the play's original performance context, is through set. When the play was first performed in 1913, its use of set was considered a forerunner of the German expressionist movement, which rejected realism and instead communicated themes, such as class oppression, through set. To this end, I will litter my stage with items of rubbish, such as drinks cans, newspapers, and cigarette butts, for the duration of the performance. This will serve as a constant reminder to the audience of how the working class are overlooked and ignored, despite often having to live in poverty. This is appropriate for my production, as - like the 1913 production - I intend to ~~show~~ show our audience the effects of class

oppression through set, and warn them of the effects of current government policies which are seeing the working class disproportionately affected through benefits cuts and cuts to public services. ~~Through set~~ This design feature may be especially effective in, for example, scene 4. There the audience would see that Woyzeck and Marie's personal, private conversation at home is effected by the class oppression they experience, as even their personal lives suffer through poverty, shown by the litter on the floor. Therefore, my use of set is intended to show the audience how the class oppression Bedner witnessed in 1830's Prussia, and continued by the ruling elite in 1913, is pertinent today in the UK.

~~Another way I will do~~ Another way I will communicate the theme of class oppression is through staging. For example, I would stage scene 8 in the aisle of the audience, with the Doctor standing on a step-ladder performing his presentation to the audience members, and Woyzeck standing by him. This would help me communicate Bedner's original concern of oppression which, influenced by pre-Marxist ideology, noticed how the upper classes - represented here by the Doctor - oppress and stifle the lower classes, who are trapped due to their socio-economic condition. I would clearly communicate this theme to the audience by implying in scene 8 that they themselves are partly responsible for Woyzeck's class oppression. For example, when the Doctor is publicly

humiliating Woyzeck, saying 'Just wriggle your ears for the fine gentlemen'; The fact that the audience are somehow Woyzeck, and possibly trying to gain a better position of his humiliation, would highlight to them Buchner's original, pre-Marxist theme of class oppression through my suggestion that they are guilty of this themselves. The reason I intend to do this is that I wish to follow the play's original 1913 concept, influenced by Bertolt Brecht's epic theatre, that the purpose of the play is not to build an emotional connection with the audience, but to clearly highlight to them a political or social issue. Furthermore, I feel this issue of class oppression is equally important today due to the victimisation of working class people through the media, with ~~young~~ young working class people, for example, being labelled 'chavs' and 'yobs'. Therefore, by staying scene 8 in the audience, I feel I can more effectively communicate this central theme, by bringing A directly to the audience.

Another way I intend to communicate the theme of class oppression is through costume. Buchner wrote the play, and it was ^{first} performed, at times when the military dominated the social structure and oppressed the working classes - hence the existence of many military characters in the play, such as the Captain, who oppresses Woyzeck. Buchner himself was the victim of the oppression of another upper-class body, the ruling elite - he was exiled for criticising the government. I wish to use costume to show that this problem of class oppression still exists today, with immigrants, for

example, oppressed by the tabloid press and far-right groups such as the EDL. I will communicate this theme through costume by having all of the characters wearing costumes entirely of one colour, which reflects ~~that~~ the reality of their social class. For example, Woyzeck and Marie will wear entirely grey ~~and~~ costumes to reflect ~~that~~ the fact that their class is oppressed and suffers at the hands of the upper classes, and Woyzeck's costume will get dirtier and more stained as the play goes on to show how the effects of class oppression can wear down a person's mentality. Meanwhile, the upper-class characters will wear brighter colours to show that they are not oppressed and their lives are therefore far greater and more fulfilled. The Doctor, for example, will wear a crisp, clean white coat, white trousers and white shoes, and the Captain a military green. The message should be communicated especially effectively in scene 9, for example. Here the brightly, cleanly dressed Doctor and Captain will push Woyzeck to the ground while humiliating him, and stand over him. Woyzeck will then look up and say 'Captain, I'm a poor man.' This image, showing the contrast in costumes reflecting the oppression of the Doctor and the Captain of Woyzeck, will communicate to the audience that class oppression is present today in a similar way to in Buchner's time, with the upper class often creating and perpetuating a derogatory view of the working class through the media - It is

This similarity ~~that has~~ between our time with Buchner's and 1913 ~~the~~ which has ~~now~~ helped me decide to focus especially on the theme of class oppression in my interpretation.

Therefore, I intend to focus on the central theme of class oppression in my interpretation. This theme was one Buchner emphasised when writing *Woyzeck*, as he witnessed first-hand the oppression experienced in Germany in the ~~1830s~~ 1830s. It was also a key element of the play's original performance context in Munich in 1913, where the uneducated ruling elite, led by Kaiser Wilhelm, created a divide between the upper and lower classes and ~~then~~ oppressed the lower class through his rule. I have chosen to highlight this theme in my production because I feel it is highly relevant to a modern audience, given the oppression of working-class people and immigrants through government and the media, and I will do this through design features such as staging, set and costume, as well as the setting of my interpretation.



ResultsPlus Examiner Comments

The connection is clearly stated in the opening paragraph and the response goes a long way to support the idea of Buchner's exploration of class oppression.

There are examples in support and connections made, demonstrating an understanding of the original performance context and how a 21st century production may impact on an audience. The structure of the response is a bit of a disappointment as far as marks are concerned; it appears that there is a tick list somewhere that is being followed. Although there is nothing wrong with this in itself as there needs to be a structure, but there also needs to be a way for candidates to develop the flow of the response to support their ideas. This is a Level 4 response but could easily have been a Level 5 one.



ResultsPlus Examiner Tip

Finding ways of connecting ideas and linking paragraphs is always useful in preparing for the examination. Useful lists of phrases and words that can be displayed in the studio may be supportive of candidates when preparing for the examination. The key phrase for a Level 5 response in the mark scheme is 'coherent and knowledgeable'. Not only does the proposed production have to make theatrical sense in relation to the play's original performance context, but the writing about it has to be developed and flow and be well-structured. Quite often, exploring paragraphing with candidates in preparing for the examination is a useful activity to help them to break down the material into manageable units.

Question 9

This question, unlike questions 5 and 7, was as popular with candidates as question 8. The demands of this question are very specific but the question is not about the stage space; it is about the *use* of stage space and it is this word that examiners felt often divided candidates in their responses. Some candidates went to great lengths, often with complex diagrams, to describe the stage space for their interpretation of the play in performance, but with no real sense of the production as a whole or of the actors operating within the stage space. Others - those able to access the higher level of marks - took the question as a springboard for engaging with the ideas of their production of the play, centred on the way the stage space would be used to engage the audience with the acting going on within it, and the design elements employed to support the overall concept. Stronger answers also demonstrated a clear understanding of the play's original performance context in relation to decisions made for a 21st century production.

This response should be looked at alongside others in this section as observations made may be supportive of work on the other texts.

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

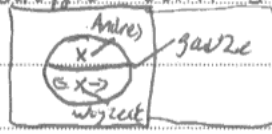
I will be setting my production of *Woyzeck* in the National Theatre, on the Olivier stage. After seeing plays and going on several backstage tours, I concluded that this stage would be the ideal venue for my production in order to achieve my directorial vision. I would be portraying the themes of oppression, insanity and lust. The ~~at~~ Olivier stage is the most technologically advanced of the three stages at the National Theatre, which is equipt with a revolving stage, access to over 500 intelligent lights and seats up to 1,160 people. Also the Olivier stage has a 30 metre electronically controlled Winch system, this can allow me to drop in 3D ~~pieces~~ ~~pieces~~ pieces of set to create a more naturalistic setting. It is also equipt with a 20 metre drum pit under the stage allowing me to raise objects and set on to the stage. These aspects will make my overall production hugely diverse and extravagant. This allows me as a director to ~~so~~ fully express my creativity in relation to set design. ~~The~~ ~~name~~ to the scene changes will be very quick because whole sets can be trucked on the revolving stage and turned ~~on~~ on live whilst the audience are watching. The set can also be dropped down from the fly tower within seconds which will ~~make~~ not allow the ~~audience~~ ~~pace~~ of the

performance to be lost. I will be setting my production of Woyzeck in 1836, as I would like to capture the essence to why Büchner wrote the play. Also ~~this is a fascinating period of time~~ Also I would like to capture the social, political, historical and cultural context of the time.

To get a sense of the original performance conditions or when Woyzeck was first performed at the 'Residenztheater' in 1913, I had to go in depth with my research. This theatre is a Baroque Rococo style theatre seating up to 700, this makes it a small and intimate space. The three main sources that my knowledge of the original performance arose from were firstly, a book called 'Expressionism in Theatre' which gave me an insight to how German Expressionism was used in theatre. Secondly, I watched a film called 'Das Cabinet Des Dr. Caligari' which is a film from 1919, 6 years after the first performance of Woyzeck. So it was a helpful resource to visualise set design and the distorted abstract nature of German Expressionism. Lastly, after contacting the Theatre Museum of Munich, I was able to obtain a document of direct evidence of the original performance conditions. This gave me a clear image of how specific scenes were acted.

A scene where the use of stage space is significant is scene one. In the first scene I intend to create an abstract and uncomfortable scene. I will be

using the whole stage space and with this scene I will be showing elements of German expressionism which will help me portray my theme of insanity. In this scene I will split the stage into two ~~sections~~ with the use of a gauze. This will be dropped down across the sky tower and would look like this:




and I ~~can~~ want this half of the stage to appear naturalistic. I will do this by adding fake trees and bushes to the set so that the audience can clearly see that Woyzeck is in the woods. Behind the gauze will stand Andres. Andres will be on a swing and the rest of the stage will be left bare except the ~~flat~~ projection of ~~sharp~~ sharp shapes onto the Cigue. This is because I want the audience to understand Andres is a figure of Woyzeck's imagination. Thus expressing my theme of insanity. My staging for this scene will ~~be~~ bring across my aim as the naturalistic setting in front of the gauze is juxtaposed to the non-naturalistic setting behind it.

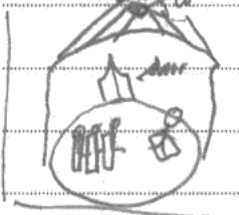
In the original performance conditions in 1913, we ~~could~~ know that this play was performed with influences of German Expressionism, therefore by watching 'Das Cabinet Des Dr. Caligari' the angular distorted shapes that I have in my set would have been part of the original performance conditions, thus drawing comparisons between the concepts. Furthermore from the document I obtained from the Theatre Museum of

Munich it clearly describes this set the staging of the scene to be a gloomy and ~~depressing~~ depressing place. The director Eugen Kiliem did this by using fake bushes and trees, but the leaves and were black, which represents the dark realism of Woyzeck's character.

My objectives for the use of stage ~~space~~ space in scene 3 are that I ~~do~~ intend to create a fun and playful atmosphere. I will be using the whole of the stage space for this scene. My main intention for this scene is to make the audience feel as though they are a part of the fair. I will do this by dropping a convex shaped circus tent from the sky tower, there will also be a platform in which the showman can round ~~draw~~ draw people attention to. The setting will look like this.

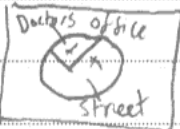
 While the showman is saying his first speech, he is trying to attract people to come and watch his show. He will be standing on the platform to show authority. The tent will start in a convex shape to make the audience want to see what's inside.

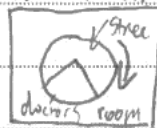
As soon as all actors are in the tent, I will use the revolving stage to make the audience feel as though they have entered the tent. It will look like this: By doing

 This the audience will feel engaged with the performance and it will seem as though they are inside the tent.

In the original performance conditions, I noted

In 'Das Cabinet Des Dr. Caligari' there was also a fair-ground scene. We know that this film was heavily influenced by ~~the~~ German expressionism. By observing this scene in the film the staging was done quite differently. They had an organ grinder up stage right which gave us a sense of the time period and the distorted angular tents that were used ~~to~~ shows German Expressionism. They also created a busy environment on stage by using a large number of actors. Therefore this scene would have been performed ~~very~~ very differently to any scene.

In scene 6 I explore the use of stage space with ~~my~~ the revolve. In this scene I will drop two walls down from the sky tower which will create the ~~the~~ Doctor's room. In this scene I will use the revolving stage to create the illusion of the Doctor and Woyzeck travelling to his room. This scene starts with Woyzeck 'pissing in the street' so he will be ~~on~~ the only one on stage to emphasise his ~~total~~ loneliness. The stage will look like this at the start  when the doctor enters the stage he will stand close to Woyzeck creating tension between the two characters. They will then head to his room and the ~~stage~~ stage will revolve to look like this



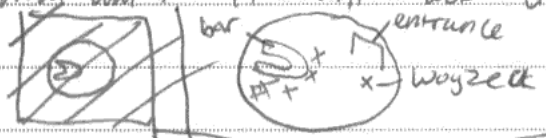
By creating the illusion of them travelling it creates a naturalistic environment for the audience.

In the original performance conditions the 'Residenztheater' was also equipt with a revolve. ~~It~~ from the document I obtained

From the Theatre Museum of Munich it was clear that the revolving stage was also used in this scene. Therefore we can draw similarities with the staging of this scene. However it would have been a completely different environment on stage.

My objectives for staging in scene 12 is to create a warm and sun environment juxtaposed to the cold and gloomy atmosphere when Woyzeck enters. I will do this to start with the actors on stage very close together showing that they are having fun and are comfortable.

Then when Woyzeck enters his presence pushes people away from him. It will look like this after he enters.



By staging it in this way, I will be able to

achieve my objective of creating this cold and gloomy atmosphere as the audience will feel exposed by Woyzeck's appearance.

In the original performance conditions Woyzeck ~~would~~ may have been presented coldly with a pail full which will also make the audience feel in a similar way. Furthermore they did not have the technical ability as I do by performing it in the Olivier Theatre therefore it would have been a lot more difficult for the director to achieve his objective.

To conclude I can use state of the art staging equipment but as the use of my set, the Olivier Theatre is one of the most advanced theatres in

The 21st Century, therefore, I can use the staging to create an easily naturalistic environment which will help me sustain atmosphere on stage. In the original performance conditions in the 'Resident Theater' in 1913 although for the performance conditions at the time it was advanced but theatre technology has come a long way since then.



ResultsPlus Examiner Comments

This is an outstanding response that achieves Level 5. It is confident, well-structured and offers a clear insight into how to connect the original performance context - as far as we know it - with a production to engage a 21st century audience. It is imaginative but practical, and is clearly the result of a lot of research and preparation with Buchner's ideas - as far as we can understand them - in mind. The sketches are supportive but not intrusive, and there is a logical progression through the production, using key examples to illustrate the approach to the proposed production in response to the question.



ResultsPlus Examiner Tip

Structure is important. Preparing responses that structure from an introduction to a conclusion, with a logical progression in between, could be really helpful to candidates in the exam, enabling them to take the examiner through the production ideas in performance order.

Breaking down activities around the demands of questions is helpful - group activities about ideal phrases and words, leading into work on paragraphing and useful structuring of ideas around the concept, the original performance context and the question can be very helpful to the group, and supportive of individuals who can then use the structure to support and develop their own ideas.

Question 10

The statement must focus the response in this question and lead the discussion around it. The statement was a provocative one, intended to encourage the candidates to consider the live theatre experience in relation to the original performance conditions and to discuss whether or not there is still something to learn from the past for audiences in the 21st century.

Examiners report that really successful responses got to grips with the statement and were able to weigh up relevant discussion points and bring well-constructed and well-supported responses to logical conclusions. They were able to offer considered and balanced arguments, moving across the live experience, the historical conditions and the statement. Where responses were less successful, it was usually the case that candidates were not able to offer structured responses around the statement and often struggled to offer ideas around connecting the historical conditions with their live experience.

This response should be read alongside the responses to Question 11, where observations made there, might also be supportive to candidates tackling this question.

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

Theatre ^{nothing to} say ^{to} audience

10 'Theatre of the past has nothing to say to an audience of the present.' ^{ORC} ^{now} false

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

(Total for Question 10 = 30 marks)

OR

11 Evaluate the visual impact of the production you have seen and compare this with 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

Title of play: A Doll's House

Playwright: Henrik Ibsen

Date seen: 11th April 2013

Venue of production: Young Vic Theatre.

On Thursday 11th April 2013, I saw a performance of the Henrik Ibsen play 'A Doll's House' at the Young Vic Theatre in London. The virtually faultless performance given by Hattie Morahan as Nora and Dominic Rowan as Torvald, combined with the exquisite set created by Iain McNeil, supported Carrie Cracknell's intention effectively. This highly symbolic piece of theatre

presents Craxnell's intention to present a confusion of Nora as a real life 'doll' and to create an opportunity for the audience to associate with Nora's struggle which she faces. It is this which I believe the statement 'Theatre of the past has nothing to say to an audience of the present' is key in distinguishing between theatre then and now. It is the combination of design aspects and acting which makes theatre effective both today and in the original theatre conditions.

A key aspect in which 'A Doll's House' ^{Supports} ~~is~~ the statement in terms of theatre of the past being nothing like today for its audience, is the opening of the play. As the stage revolved, as though on a carousel, the audience gained an immediate insight to the world created on stage. It presented to us a 360° view of the middle class apartment in which we saw many activities being carried out at once. For example we saw Torvald sat at his desk in darkness with nothing but a table lamp on, to light up the mass of papers cluttered at his desk whilst the maid Anne-Marie was setting up various Christmas decorations. The instrumental music, in particular the clarinet, played as the stage rotated at a fast pace, symbolising the hectic atmosphere within the

Helmer household. This would not have been the case in the original performance as the revolving set was not created until 1896. When 'A Doll's House' was first performed at Det Kongelige Teater in Copenhagen in December of 1856, theatre was evolving to create a very 'real' experience for its audiences as Irving wanted to create a realistic and historically accurate setting on stage. It would have been the role of Betty Hennings as Nora and Emil Poulsen as Torvald to consider the internal motives of the character in which gave them a naturalistic performance. Therefore theatre of the past does not have anything to say to audiences now due to the great overall experience which the theatre develops today.

Another key moment in which supports the statement happened just before the play broke for the interval when Nora danced the tarantella for Torvald; played through a phonogram. Morahan effectively seduced Rowan gently by flirtily laughing and playing with him, then ~~was~~ clutching the hem of her fancy dress costume, circling him with an intent look upon her face. Morahan achieved tension and built climax as she

picked up the pace where she became isolated downstage, no longer moving but pirouetting as the rest of the stage was left in darkness.

A white spotlight highlighted Nora perfectly as her change in focus ^{was now} out to the audience which broke the fourth wall, as if fixated on something in the distance. A symbolic portrayal of a confused and out of control Nora began whereby her facial expressions changed dramatically; her eyes widening, her mouth open with a dead, emotionless expression; suggesting a doll-like figure created on stage.

Similarly, tension would have been built in a same way in the original performance conditions.

It would have been the job of Betty Hennings, dancing around the naturalistic set ~~on a double proscenium~~ ^{desperately} ~~and furiously beating a tambourine~~ on a

double proscenium arched stage whilst desperately and furiously beating a tambourine. However,

the fourth wall would not have been broken as actors would uphold the realism of the drama; the key ~~stage~~ style of theatre at the time. This therefore suggests that the

use of sound, lighting and staging presents far more to audiences of our time than would have ever been achieved in the past.

The climax of the performance was achieved successfully through the combination of staging and acting. The deterioration of Nora and Torvold's relationship was highlighted through proxemics, movement and voice. The audience saw a visual change in the couple's relationship whereby Nora moved frantically between the living area and her bedroom; maintaining an upright, open posture. Her head was held high as she took long strides in busily moving about the house. Her voice was kept at a steady pace in a reduced pitch as she spoke the words "Goodbye Torvold". Rowan's portrayal of Mr Helmer was also achieved effectively, yet his posture was deshrivelled and closed, following Nora with shorter strides. His voice, restless, nervous and ~~was~~ unsure as he took on a 'begging-like' tone as Nora repeatedly told him she was 'leaving'. The ~~was~~ extremity of Morahan's portrayal of Nora was heightened for a contemporary audience ~~and~~ and the role reversal would ~~not~~ have come as a great shock to audiences ^{as it would have been very unlikely events occurring.} of the OPC. However, Hennings and Poulser would have been directed by H. P. Holt.

whereby actors would have portrayed the same emotions. Therefore, this suggests that theatre of the past does not compare to theatre today for its contemporary audiences, ^{due to the} development of design aspects.

The closing moments of the play were executed excellently as the carefully considered exit by McNeil, allowed the audience to watch Nora leave through the glass windows of the living space and the corridor. Again, tension was built as Murahan ~~confidently~~ ^{strongly} said "It's over."

She took a moment to let go of Torvold's hand as she walked to the front door in silence, where she walked down the dark concrete steps and ~~consciously~~ consciously did not look back. Whilst this was happening, we were able to see Rowan still left slumped on the edge of the bed, with a defeated look upon his face; head and shoulders lowered in shame and disappointment. The lighting at this moment was still naturalistic as this brought the play back to reality until the hard close of the door ended the play on a blackout. However, in the OPC, there would have been a fading of music created by

the live musicians present at the theatre to create the effect for the audience that life continues. As the curtain would have closed, it would have given the audience time to reflect on reality in which Ibsen ~~was~~ wanted.

To conclude, I support the statement that 'Theatre ~~today~~ of the past has nothing to say to an audience of the present' in terms of, theatre has come a long way over the past ~~century~~ ~~century~~ century ^{and a half} and does not compare to theatre of the past.

This highly symbolic use of lighting, sound, staging and set presented an excellent portrayal of a confused and out of control Nora in which Morahan depicts ~~her~~ ^{her} as a real life doll. 'A Doll's House' was written to appeal to audiences of both the 19th and 21st century but the development of theatre and the overall production is what makes it what it is today.



ResultsPlus Examiner Comments

This is a Level 5 response. It responds to the question and is a personal response to the live theatre experience, taking opportunities to offer connecting examples into the play's original performance conditions.

The response enables the candidate to offer ideas in a clear and well-structured way, demonstrating understanding right from the opening paragraph, which engages with the demands of the question and sets out the 'live' experience, to lead into the connections with the play's original performance conditions and the question.



ResultsPlus Examiner Tip

There is a skill in tackling the statement in this question. It might be useful to use statements from past papers - available from the website - in order to help candidates to understand what might be required and how to structure a response that has the statement at its heart.

Question 11

This question asks candidates to focus on the visual impact of the production seen and to evaluate it in relation to the original performance conditions. This question produced responses that indicated engagement with the live performance and demonstrated understanding of the historical conditions. The *visual impact* covers a range of performance elements including, if appropriate, groupings of actors within the performance space and the use of multi-media. The more successful responses reported by examiners took a logical path through the live production, with reference to the specific demands of the question and with reference to the play's original performance conditions. Where responses were less successful, these tended to be lists of elements from the live production with little or no reference made to the performance as a whole, or to the original performance conditions. Ideally, the live theatre experience should lead this response, and this was the case in the vast majority of responses, although examiners have reported other approaches that have been successful for candidates.

This response is one of a number submitted for this particular production. Clearly there was much for candidates to reflect upon, particularly in relation to the play's original performance conditions. Along with *Julius Caesar*, *A Midsummer Night's Dream* and *Twelfth Night*, this was probably the most written about production of this series.

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 past has nothing to say to an audience of the present.'

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

(Total for Question 10 = 30 marks)

OR

11 Evaluate the visual impact of the production you have seen and compare this with 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

Title of play: Hamlet

Playwright: William Shakespeare

Date seen: 26/04/13

Venue of production: RSC Stratford-Upon-Avon

- stage - ghost - costume - madness

In the production of Hamlet we saw at the RSC directed by David Farr, visuality of the performance seemed to have played an important role in the overall messages of the piece and how they were delivered, certainly contrasting with its original Elizabethan performances.

One important aspect of this idea is the way staging was used in Fairs' production. They created a school area, using the raised proscenium arch and center front stage. The raised arch was in the style of a typical school stage, which ^{did} double up as an office and stage, above the stage was a crest with a Latin logo and portraits hung on the back walls. The floor was painted with school gym style markings and contained typical gym equipment, such as benches and climbing frames. Ultimately this elaborate use of set created the obvious immediate image of a school, perhaps leaving the audience with the idea that everything they saw from now would be childish or absurd, in this way allowing for the actors to create stylised characters. The use of the Latin motto and portraits clearly highlighted that this was a wealthy ^{elitist} school, and in this way perhaps Fair meant the performance to be a dig towards the Conservative inner circle, being such a tragic and powerful character in such a childish setting. ~~Another~~ Another contemporary circle created through this visual experience is that of Michael Gove's current constant failed changes to the education system, and in this way the line "Something rotten in the State of Denmark" could be a direct allusion to the UK's current failing education system. Other way ~~that~~ ^{made} the audience begins to make these connections and analysis before the play even begins. In this way Fair has clearly manipulated the visual impact of the performance before it's even begun. This obviously contrasts with Hamlet's original 16th century production which would most likely have been held in an outdoor theatre.

like the Globe, with very little in the way of designed staging, except perhaps the balcony and areas covering the Discovery Space, as well as the ornate "Heaven" design on the ^{underside of the} roof over the stage. This lack of staging may simply be due to the fact that a theatre company didn't generate enough profit to be constantly changing the set (as they often performed multiple plays during the same week). This lack of visual impact could also be the fact that in Shakespeare's day it was considered that people went to "hear" a play. This is particularly true for the Courtiers. Here in the pit who often had a very obscure view of the stage, as well as all the distractions within the pit, such as prostitutes and fruit sellers. This apparent lack of staging can still be seen in the original scripts in that whenever there is an apparent scene change someone says they have changed rooms, such as Hamlet being instructed to go to Gertrude's closet. In this way an original production would have left very little in the way of visual impact, however it would have allowed for a greater focus on the words being spoken and a richer understanding of the language and poetry being used, perhaps leading to a deeper understanding of the play as Shakespeare meant it. Although with such little rehearsal time between performances it is doubtful Shakespeare's original language would have been used even then, with the actors more likely to elaborate around the general topic. Even now Fass' production comes a strikingly different visual impact through staging, although at many points this was distracting,

as I found myself wondering why the King of Denmark was in a world.
In terms of costume, Farris' production also had a marked
visual impact, ^{particularly the use of heavy gear} which was used not only to show the ghost,
but also highlight Hamlet's descent into madness. In terms of
the ghost ^{it was} the first time the full fencing armour was seen
in the production, with the ~~black~~ pure white outfit reflecting
the harsh floor lighting, creating an eerie tension, whilst
~~contrary~~ killing the expectation a modern audience would
have of a ghost (to be white and pale), whilst also
still conveying the idea of King Hamlet still in battle armour,
a strict, harsh and cold man. When Hamlet dons the fencing
outfit however, its meaning changes, and as Farris' first act
progresses Hamlet gets more and more dishevelled, before
ultimately ending up covered in Polonius' blood. In this way
Farris visually shows Hamlet's descent from manning to
madness to ~~murderer~~ murderer. The fact that ~~Hamlet~~ ^{he doesn't}
wear shoes only mismatched socks also builds in with
the ~~dark~~ setting, and Hamlet's actions become more and
more childish, petty and absurd, until finally the
childish image is broken in Polonius' murder and it is
remembered that this is a grown man, emphasising the
actual horror and disgust of his actions. This intense
intrusive use of costume again differs from the play's
original performance conditions, where actors would
typically be in upper class Elizabethan outfits, either that
the theatre company had bought and re-used themselves, or that

the local upper classes had donated in order to receive the most privileged seats. Either way this original costumes would have been completely different from both Farris production and the intended cultural setting of the play. That being said however it could have had a similar visual impact to Farris production, in that with Farris the use of a fencing outfit automatically highlights the upper class and similar like nature of those wearing it, due to conforming with the audiences and society's expectations, ~~to~~ creating a recognisable reference point. In this way ~~to~~ to would an original audience have understood these reference points in their production, with the upper class characters wearing outfits that match both the audiences and society's expectations. In this way ~~both~~ the ^{use of costume} ~~visual impact~~ ^{both} of an original production and Farris performance although may ^{both} have different ~~effects~~ ^{effects}, do indeed both share a commonality in the visual ~~effect~~ ^{effect} impact created.

Another way in which visual impact was imparted in Farris production is the way the actor Jonathan Slizer enacted and interpreted Hamlet's madness physically. A good example of this is Act 3, Scene 4 in Gertrude's closet, where except for killing a hidden Polonius, the stage directions for Hamlet are very minimal. In this scene in the speech where Hamlet describes how Claudius might entice Gertrude to bed, Slizer got on the floor with Gertrude who was

collapsed, ^{now covering} ~~in her face~~ got very close to her face, and
brashly acted out the actions he was describing, such
as "Pinch warts on your cheek" where he grabbed
and shook her face, or "Or padding at your neck with
his damned fingers" where he grabbed her by the
back of the neck and pulled her head up and into
him, effectively pinning her there. I think this was
effective visual as it hinted at the idea of domestic
violence but also with a hint of Oedipus complex,
combined with the fact that he'd just murdered a close
friend, creating a very brutal concoction of negative
themes, something a modern audience craves, seen
in shows such as *Eastenders*, where all of the possible
things that could go wrong do. As a modern audience
we almost expect to be bombarded by horrific
events. Merely its just not entertaining enough. In
this way fans modern production again differs from its
original ideas in *Hamlet*, simply removing your hated
public was seen as ~~an obvious~~ ^{breaching} social taboo
and a clear sign of madness. Perhaps this is why Hamlet
murders Polonius behind a curtain in the text, in
Hamlet it simply might have been too shocking or outrageous
to an original audience to have actually seen it
happen. That being said however Elizabethan *Hamlets*
were notorious for their uses of animal guts and
pigs bladders filled with blood to create bloody

and grey deaths, & perhaps the murder would it have been Nat Shiering, more good entertainers in his way perhaps. Shakespeare meant to keep sympathy with Hamlet, in that by not showing the murder an audience can pretend it didn't happen. This is something lost in Fass production, as Shiering becomes the epitome of a murderer with that being said, in a original performance Hamlet may have, like Shiering, forcefully attached his notes, the lack of stage direction does not account for actors interpretation, and as ~~the~~ it was an all male cast although it would have been selecting a man affecting another man was nothing new.

Other way, both performances, although different would have, in some way an important visual impact on their audiences.



ResultsPlus

Examiner Comments

The candidate offers a well-structured and thoughtful response to this production, supporting comments with clear examples from both the live experience and an understanding of the play's original performance conditions. The opening is confident and supports the path the candidate is going down in the body of the response, offering observations in relation to the specific demands of the question. This is a Level 5 response.



ResultsPlus

Examiner Tip

When preparing for this section, candidates who are able to offer personal observations about the experience, writing in the first person, for example, are often more able to engage with the higher levels of marks: making the theatre experience more personal appears to make the response more engaged with the demands of the question. The preparation could include making notes under the following headings:

What did I see, what did I hear, what did I think about it?

What did they see, what did they hear, what might they have thought about it?

Notes, of up to 1,000 words, can be taken into the exam to support work in this section and these notes need to be supportive for candidates working under examination conditions.

There is a suggested format for the notes in the Assessment Support Guide.

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 past has nothing to say to an audience of the present.'

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

(Total for Question 10 = 30 marks)

OR

11 Evaluate the visual impact of the production you have seen and compare this with 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

Title of play: A Midsummer Night's Dream

Playwright: William Shakespeare

Date seen: 12th December 2012

Venue of production: The Blue Elephant Theatre

On the 12th December, 2012, our class saw a production of 'A Midsummer Night's Dream' (A.M.N.D), directed by Ricky Dukes and performed by the Lazarus Theatre company at the Blue Elephant Theatre. The fast-paced and direct production had an unexpected and interesting visual impact that enabled Dukes to create his own stamp on a classic tale.

Originally performed at The Theatre, Shoreditch, A MIND was written ~~and performed~~ by William Shakespeare and performed by the all-male cast of The Lord Chamberlain's Men. The visual impact of the play originally will contrast greatly to the modern production I saw, due to various factors such as theatre space/size and the use of technical elements and special effects.

One particular visual impact that Dukes was successful at creating, was that the audience were transported to this winter wonderland, whereby we felt as if we too were in the wondrous woods in the midst of winter. For example in the transition between act 1 - act 2, ~~Dukes transported the~~ the cast stripped away the furniture from Theseus' dinner party, crossing the stage slowly and stacked the chairs to create a forest silhouette use & use. While this was happening, a snow machine sprinkled foam snow over the stage, that, accompanied by a deep blue downcast light, gave the appearance of a cool winter's day. I actually felt as if I were in this enchanted, magical woods myself, which shows that this creation of a winter wonderland

On stage, was a successful visual impact, taking the audience into the story and creating a wintry, magical atmosphere. However, in the original performance conditions, such transitions would not have occurred, with no choreographed transitions that aimed to create a visual impact. The scene transitions at The Theatre, would have been very quick, with a fast removal of furniture in order to keep the audience focused, as they were more concerned with the dialogue and action that took place during the scenes. Moreover the lack of technical abilities and special effects meant that a visual impact of location and setting did not occur, with no backdrop, few props and no lighting. Instead the audience were transported to the magical woods by the lyrical dialogue and descriptive language, that modern audiences find difficult to understand.

Another way a visual impact was created at the Blue Elephant Theatre was through the use of Alex Musgrave's lighting, the use of props coupled with sinister staging and acting style, that created this image of a dark, shadow, underworld that subsumed the audience.

~~and~~ The scene in particular where this visual impact was strongest was in Act 3 scene 2 whereby Oberon (Michael Bayliffe) confronts Puck (Danny Lawrence) over his mistake with the love flower/potion; "what hast thou done? Thou hast mistakes quite." Puck sat CS in a chair while Oberon towered behind him, half hidden by the shadows of the dark stage with a thunderous facial expression. The other sprites were scattered around the stage, hidden also by the clever lighting that created sinister shadows which crept across the floor. The sprites held industrial torches and shone them on Puck from different levels and angles. The visual impact that was created on stage was a severe and malevolent impact, whereby myself and the audience felt we were intruding on this interrogation-like moment on stage. This use of lighting, shadows as well as the vulnerably-positioned Puck was effective in creating this, frightening and life like, dark underworld to the magic woods that came as a shocking twist in the production. In the original performance conditions, there probably was not such a severe image created on stage. The visual impact would have

been light-hearted and comedic, fitting with the rest of the play and the audience's expectations. Puck and Oberon would have stood DSC on the stage which jutted out into the audience, creating the sense of a confidential scenario. Puck would have acted overjoyed and mischievous at the chaos he had caused while Oberon would have used melodramatic + large ~~exaggerated~~ gestures to convey his false ~~emotions~~. This would have proved highly entertaining to the Elizabethan audience, even if there was no extravagant visual image created, as was the case at the Blue Elephant Theatre.

One way a visual impact was achieved was through an adaptation to the original text. Dukes chose to cut the majority of Act 5 and have the Mechanicals' 'play within a play' - "Pyramus + Thisbe" performed silently and quickly as a piece of mimed theatre. Bottom (James Thomas), Quince (Ben Aron) and Snout (Cameron Hare) performed DSC/DSR ~~parts~~, miming "Pyramus + Thisbe" to the Benny Hill Theme tune. All the other characters sat us and watched in traverse, facing the audience and performing stylised choral movements, such as "Oooooohhh", leaning forward and

pointing when "Pyramus" and "Thisbe" kiss through the wall. This created a visual impact as the unexpected piece of mime brought the well-known story to life as the actors comically exaggerated the story through mime. However I did feel that although the visual impact was excellent with the actors dancing and running around on stage, the lines themselves in this particular scene are comedic in their own right, so I felt a little bit cheated. In comparison this play within a play would have been performed fully, with the full cast of mechanicals (due to the larger stage + audience.) The audience would have found this most particularly ~~the~~ hilarious as the established focus, clown around extravagantly. Moreover the groundlings could have related to the mechanicals as the "common" characters, therefore finding their scenes more comedic.

In conclusion I feel that the visual impact of Duke's production was very effective impacting the audience through the unexpected creation of the winter wonderland and dark underworld and the adapting of

Act 5 into a piece of mime, which overall created a visually stimulating, fresh interpretation of a classic and well-known story.



ResultsPlus

Examiner Comments

This response is included as another example of a candidate being able to access Level 5 in the examination by connecting the experience of live theatre with a balanced referencing to the play's original performance conditions. There is a confident structure to this response that leads the examiner through the examples that connect the performance, the original performance conditions and the question.



ResultsPlus

Examiner Tip

In preparing for the examination it is often a useful activity to look at opening and closing paragraphs to questions - often candidates struggle to get started, and then do not always know how to bring their ideas together in a conclusion.

A confident opening - as long as it is then supported by the body of the response itself - can engage an examiner in the writing, in the same way as it can with performance work.

SECTION C

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

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EITHER

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

(Total for Question 10 = 30 marks)

OR

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(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

Title of play: Julius Caesar

Playwright: Shakespeare

Date seen: 7th February 2013

Venue of production: Donmar Warehouse

Plan: costume ^{set} visual performance style

1) intro

2) prison setting

3) costume ~~and~~ lighting, special effects. Act 4 Sc 3. tent.

4) performance style. Natural vs. physical.

SECTION C

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3) costume ~~and~~ lighting, special effects. Act 4 Sc 3. tent.

4) performance style. Natural vs. physical.

We went to see Julius Caesar at the Donmar Warehouse, a 251 capacity theatre which is obviously a much more intimate space than the original performance venue of the Globe theatre^{in 1599}. Despite the difference in size, both theatres are multi-level with a thrust stage, which brings the audience into much more intimate interaction with the audience. The production concepts were very different, with the original all male cast performing the play in the Roman setting described in the script, whilst the Donmar's modern all female production was set in a prison, with ~~as~~ each actor playing a prisoner and a role within the meta-theatre of the prison production of Julius Caesar.

The prison setting was a key difference in the visual setting of the play. The intricate prison set not only contrasted the globe through its use of modern materials (the main component of the set was metal), but also simply through the fact that the play had ~~as~~ strong/obvious setting at all. In the original performance, very

little set would have been used, with the stage being set through language. Very basic props were used, but mainly to aid the telling of the story, not to set the scene. Although this initially seems like a contrast, within the metatheatrical of the prisoners acting ~~Shakespeare~~ Shakespeare, a similar approach was used. There was very little added ~~to~~ set, and the props that were used (such as plastic guns and red gloves for blood) were very basic and were chosen to reflect the real choices that might be allowed within a prison. The stages themselves were also very similar, as they each were thrust stages with three levels at the back. What is even more striking is that the levels of ~~the~~ balcony were used in similar ways. In Shakespeare's time, the top level of the Globe stage was used by God-like characters, then the second level by characters with large amounts of power, then the bottom level (stage) was used by all. In the Donmar's production, the top level of balcony was used only by guards, whilst the middle level ^{was} used by important characters like Caesar, Anthony and the soothsayer.

Not only is this an astounding resemblance to the use of space at the Globe, but through this simple visual ~~image~~^{decision} connotes ~~the~~ that the guards have a god like or supernatural power over proceedings.

As well as showing the hierarchy amongst the characters within the play, this use of the tiers visually displays the hierarchy within the prison. In Shakespeare's time, a company of actors (like Shakespeare's troop, the Lord Chamberlain's men), worked on a hierarchical basis. The youngest and least influential were the apprentices, who played roles such as the young women or other small parts. The hierarchy then reached to actors like Richard Burbage or William Kemp, who would have roles written for them (tragedies for Burbage + comedies for Kemp) specifically. Within the metatheatre that the Donmar presented, you could visually see the prison hierarchy through choice of roles. With Caesar as a guard, her power is obvious, whilst Brutus demonstrates her power in Act 4 scene 3 by shouting to the rest of the cast to "shut the fuck up", who obey her

command. This hierarchy is also shown in Act 3 scene 3 when the Soothsayer, who is playing Cinna, is taken out to take her meds and is replaced by another prisoner (played by Helen Cripps). Cripps' Cinna the poet is then beaten by the rest of the cast, and has to be saved by Caesar, showing her weak position in the hierarchy. In this way, it is clear that both the modern and original performances visually showed a hierarchy amongst their cast through their casting choices.

In Swiss Traveller Thomas Plater's account of the original play, he notes that they all "danced according to their custom with extreme elegance", however this is the only mention of any ^{particular} physical performance style in the original play. In Shakespearian times audiences would have gone to hear a play more than to see it, and so less focus and importance was placed upon visual elements than aural performance. This is a large contrast to the Donmar's production,

which started with a very striking physical sequence in which the entire cast put on Caesar masks and mirrored her movements in order to show Caesar's power. In Shakespearian times this would have been achieved simply through interactions with other characters. Similarly, when the soothsayer warned Caesar against certain characters, the Donmar chose to have all the characters in two lines, emotionless, whilst the Soothsayer walked around them entirely naked. Lighting designer Neil Austin also emphasised this by using low lights to cast long shadows and create a surreal feeling in the scene. In ~~the~~ the original performance, the gravity of these lines would have been shown simply through their delivery and the reaction of the characters who heard them.

Overall, it seems that the visual impact of many of the choices made in the productions was very similar, although the Donmar Warehouse used

physical theatre and lighting to emphasise some of the scenes that would have been lit and acted naturally in the original performance.

* some of the sets that were used within the metatheatre also seem to be similar, as it has been suggested that a sheet was used as a tent in the original performance in Act 4 scene 3, although the modern production also used lighting to visually emphasise this ~~theme~~ by casting large shadows onto the sheet of the tent, adding an extra visual element to Brutus and Cassius's exchange and particularly to Brutus dancing with his wife, and then Caesar.



ResultsPlus Examiner Comments

This response is included as an example of a candidate accessing Level 5 in the examination, within the confines of the examination booklet and by connecting specific examples from the live production, the original performance conditions and the question.



ResultsPlus Examiner Tip

In preparing for the longer responses in the unit - Sections B and C - timed hand-written questions are often useful in supporting candidates who may struggle with the structure of the examination and, particularly the time limit.

Breaking the unit down into its sections, with suggested allocated timings, and then setting work to explore this can be supportive to the candidates as the two and a half hours will seem less daunting.

Paper Summary

To draw this report to a conclusion, it is perhaps helpful to go back to the beginning. This unit is an A Level written examination and there are expectations that are set out in the specification and supported by:

- FAQs
- The Assessment Support Guide
- Examples of candidate responses on the Edexcel website
- Examiners' Reports from previous series on the Edexcel website
- Online training events from Pearson, with a focus on each individual text
- Past papers and mark schemes and ResultsPlus.

Highlights of the 2013 series include:

- Strong responses in Section C across a range of texts in performance that clearly demonstrated understanding and were indeed 'coherent and knowledgeable'
- Imaginative responses in Section B that showed engagement with the chosen text and demonstrated an understanding of its historical context in relation to its original performance context - particularly with **Woyzeck**, but also in some cases with **Lysistrata** and **Doctor Faustus**
- Application of rehearsal methods, strategies and techniques in Section A that demonstrated a practical approach to exploring the given extract in order to develop the experience for the actors
- Well-structured and thoughtful responses that demonstrated the passion for the subject that we know the candidates have
- Evidence of teaching that enabled candidates to access the unit with confidence, commitment and knowledge.

Low points of the 2013 series include:

- Overly long, rambling responses that did not enable candidates to access the higher levels of marks
- Unfocused responses in Section A that listed rehearsal methods, strategies and techniques with a general purpose applied to them but nothing specifically to connect them to the given extract and/or the question
- The number of Section B responses that did not reference or reference sufficiently the original performance context
- Section C responses that told the story of the play
- Lack of understanding of the purpose and focus of this unit in relation to the previous learning in this specification.

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

- Review your choice of text in relation to the marks achieved in 2013 and the interests and abilities of the cohort
- Find and book a suitable Section C performance as soon as possible and double check that it meets the criteria as set out in the specification
- Start work on Unit 4 as soon as possible, looking at structuring responses, writing style and techniques, timing responses - all connected to practical activities around sections of the text, and perhaps linking into and supporting practical work around Unit 3
- Review the marks - and the grade boundaries - for this unit and consider why candidates earned the marks they did - and how the new cohort might be supported towards achieving equally well, if not better, depending of course on 2013 achievement
- Read the specification again - understand what this unit is about and how to access those higher marks through building on the 2013 experience, and focusing on areas for improvement using ResultsPlus to guide thinking based on the breakdown of marks for each question.

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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