

Examiners' Report
June 2012

GCE Drama 6DR04 01

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Introduction

This is the third full series of this specification and therefore the third time that candidates have been entered for this unit. Sample Assessment Materials - in the form of an examination booklet and a mark scheme - have been available since 2007. There have been, in addition, numerous opportunities to attend training events specifically designed to explore the demands of the unit in relation to published materials and expectations of candidates in the examination. The Examiners' Reports from 2010 and 2011 are available on the Edexcel website and form part of the support material available to centres. The full programme of training events from Edexcel is outlined on the website and includes, for the first time in 2012 to 2013, online training events for this unit, each focusing on the specific texts for Sections A and B.

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

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

As described in the specification, Section A is about **rehearsal**, with an extract from the chosen text to focus the response, and Section B is about bringing the text to life in **performance** for a contemporary audience.

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

Across both Sections B and C there is a requirement that candidates are able to demonstrate an understanding of historical context in order to access the higher levels of marks.

There is an expectation from examiners that candidates have prepared for the examination. Annotated copies of the chosen text and notes (up to 1000 words) to support Section C responses are taken into the examination room and used to support access to the paper. The demands of the unit are therefore around candidates responding to the specifics of the question, designed to help them to focus responses, rather than offering a generalised overview based too closely on the material that has been pre-prepared. Attention is drawn to the published mark scheme that indicates where examiners make decisions around responses, particularly in Sections B and C, that read too much as though they have been lifted straight from notes.

All previous Mark Schemes and Examination Papers for this unit are available on the Edexcel Website, along with a range of support materials for the specification as a whole.

In this third series of the examination, there is clear evidence that a large number of candidates have been well-prepared for this unit, particularly when looking for evidence of connecting to the historical context and concepts in Section B that actually make both artistic and historic sense and are rooted in the demands of the question. There has been an interesting shift in the popularity of texts in 2012 compared to previous series. *Lysistrata* and *Woyzeck* were explored by almost equal numbers of candidates this year, with *Doctor Faustus* seemingly chosen by fewer candidates than it has been previously. Clearly, the choice of text in Sections A and B will determine the time period of the live performance in Section C and this seems to have impacted upon decisions made but, coupled with this, there appears to have been a move away from *Lysistrata* to *Woyzeck* for reasons other than Section C.

Across all three texts there was pleasing evidence of candidates being able to offer a

considered approach to a production for a contemporary audience that demonstrates an understanding of the chosen play's historical context. There were far fewer examples of inappropriate concepts reported by examiners in this series, particularly for *Lysistrata*, but there were some across all three texts with, perhaps, one of the most bizarre being a production of *Woyzeck* in which the character of Woyzeck would be 'represented as a dolphin'.

Section B is about candidates demonstrating an understanding of the chosen text in relation to a focus question. It is not about candidates creating a new play based - sometimes very loosely - on the original text. Any change of time or location or change of focus needs to be rooted in the context in order to demonstrate an understanding of that and, if the response indicates an interpretation that moves too far away from an accepted understanding of the original performance context then examiners must make a decision about where the response sits within the mark scheme. Any proposed production must make theatrical sense and, with a few notable exceptions in this series, the vast majority of candidates succeeded in convincing on the theatrical viability of the chosen interpretation.

For all three texts the vast majority of candidates offered updated contexts - mainly 20th and 21st century - for productions, with very few deciding to replicate the original performance conditions for their contemporary audience.

In Section A, across all three texts, examiners report a mixed response again this year with candidates at times seemingly not able to respond to the specifics of the extract with rehearsal strategies that were appropriate. There was clear evidence of candidates trying to justify techniques, probably lifted straight from the annotated text, that were not appropriate for the demands of the question. It is not sufficient in an examination to list and describe rehearsal techniques without connecting their use into the specifics of the extract and justifying decisions made. It is pleasing to report, however, that there was more focus on rehearsal in this section than in the previous series, with the exception still being part c) where a number of candidates provided responses that became descriptions of performance intent rather than strategies for exploring verbal communication in the extract.

In Section B examiners report an increase in candidates being able to access marks above Level 3 due to a clear recognition in response to the chosen question of the requirement to root the proposed interpretation in the historical context of the play. Where this requirement was not met there were a number of highly imaginative and theatrically challenging responses that were not able to access the higher levels of marks because there was no recognition of the context. In this section, candidates need to demonstrate that they know where the play is coming from, in order to indicate where they are going with it. Examiners are looking for concepts that reflect this understanding of the play's original performance context and, whilst candidates should be encouraged to be imaginative, they should also be reminded that this unit is about bringing the chosen text to life, it is not about creating what reads like a new play based on the original.

The pairing of the questions in Section B follows the established pattern. In this series, there is evidence that questions 4 and 8 were more popular than 5 and 9 and, for *Doctor Faustus*; there was more of a balance.

Responses in **Section C** were mixed overall, but there were clear examples of this section being answered more successfully by candidates than the other two sections. The pairing of the questions followed the established pattern. One question started with a statement and invited candidates to respond to it, the other focused on a particular aspect of the live production. The statement question was by far the more popular choice again in this series of the examination.

More successful responses in this section were balanced between the 'live' and the 'historical context', offering clear and well-formed opinions that connected with the demands of the question.

Less successful responses reported the event, with little attempt to shape the information presented to meet the demands of the question. The historical context tended to be either too dominant or slight, in some cases offering inaccurate or unsupportable information.

The vast majority of responses in Section C were focused on productions of plays by Shakespeare with 'A Comedy of Errors', 'Henry V', 'Macbeth', 'Winter's Tale' and 'Twelfth Night' featuring most frequently. From the other time periods, productions of 'Medea', 'Lysistrata', 'The Importance of Being Earnest', 'The Government Inspector' and 'A Doll's House' were offered, for example.

There was less evidence this year of centres evaluating productions of plays from outside the stated time periods - but there were some. These tended to be productions of plays that were based on the original material, often with a new title and a shift in focus or style from the original. In one or two cases there were evaluations of productions that were not of plays originally written or performed in the stated time periods - 'The Picture of Dorian Gray' and 'Sweeney Todd', for example.

Overall in this series, however, there is evidence of candidates having a clear understanding of the chosen text and of the play seen in performance for Section C. The extracts from work that follow in this report are included to represent particular types of responses that reflect the 2012 series of this examination. There is commentary and examiner's tips included with each extract and the report as a whole covers all three sections in this examination. It might be worth reading the report as a whole as particular types of responses are included across all of the questions.

Question 1

The extract was chosen as a significant moment in the play, and one which involves the director in rehearsal making decisions about working with the company, in order to explore the coming together of the women for the taking of the oath.

As this is a process question, candidates need to demonstrate an understanding of how a director may explore this section, but with particular reference to the demand of the three part question.

This response has ideas in place, with specific examples to connect it into the demands of the question and, more importantly, the extract.

There is an indication of the candidate taking control of the rehearsal and of using appropriate techniques in each part of the question.

This is a high level response, across both parts a) and b) and part c) has a lot of merit in it, earning a mark in Level 3.

(a)

In this scene Lysistrata has persuaded the women of Greece to take an oath, swearing that no matter what they will refrain from sex in order to stop the war.

One way in which I would explore the grouping in this section would be through ~~improvisation of a similar situation~~ the equidistant spatial activity. In this activity the actors walk around a space ensuring they are of equal distance from one another. Then everytime an actor stops the other actors must follow. This activity gets the actors thinking about the space between one other which as a result could make them think about the ^{Proxemics between} ~~space between~~ grouping of the women. This space could ~~as a result~~ reflect status or relationships during this scene.

Another way in which I would explore the grouping in this extract would be through the creating of "still images" of the key moments in this scene. This activity requires the actors to think about their grouping that could reflect status or multiculturalism in the scene. In this activity, the actors must create a series of freeze frames that summarise through non verbal communication what is going on in the scene. This activity would get the actors to think about the layout of the scene & their grouping

((a) continued) That may effect how it is recieved by the audience. For example when to demonstrate Lysistrata is in charge they may place her on the opposite side of the bowl/table. Then the Myrrhine, Calonice & Lampto could be huddled together, ~~down~~. This grasping ~~refers~~ reflects their lower status & that Lysistrata is the authoritative figure at this point.

(b)
One way in which I would explore the relationships in this extract would be through the string game. In this activity two actors tie a piece of string to their wrists then whilst acting out the scene they would begin to think about proxemics, eg. when the string is slack it could display interest, or when it is tight it could suggest disapproval. For example when Lysistrata is making Myrrhine take the oath, when Lysistrata says "should be rape me by force", she could move towards Myrrhine, making the string slack, ~~down~~ suggesting her wanting to agree. Then when Myrrhine repeats the line for the oath she could move away, making the string tight, suggesting her reluctance to agree to requirements. This could demonstrate Lysistrata's control in their relationship and eagerness, whilst Myrrhine is unsure and reluctant.

Another way in which I would explore the relationships in this scene would be through the off text, Master and servant game. Actors choose a leader, the leader must then command the other actors to name actions, if an actors is not given a new action in 5 seconds they "fall asleep". The game ends when all actors are asleep. This game could be particularly useful for exploring the status of Lysistrata and as a result demonstrating her authority in the relationship between

her and the women. Furthermore Lysistrata, and the actors could apply the vocal tone and physicality. For example when Lysistrata says "Lampito and all of you, take hold of the cup"

((b) continued) she could apply the volume and tones she used when ordering the actors in the game. In addition to this, the other women could apply their physicality they used to when being ordered around into the scene when Lysistrata tells them what to do. Further enhance their relationship and the status differences between Lysistrata and the other women.

A third way I would explore the relationship between the women would be through the Miss World activity. In this game the actors pair up, and one actor writes a description of their chosen character. Whilst other does ~~the~~ catwalk style actions to going alongside the description. The actors then present and compare the differences/ similarities between the characters. The activity gets the actors to think about the key characteristics and the physicality of characters which could ~~also~~ reinforce the multiculturalism in this extract which could ~~also~~ suggest their relationship. For example Calanice is from Athens, whilst Lampito is from ~~Sparta~~ Sparta, this would mean their physique and movement may be different. They may also act hostile reinforcing their relationship due to coming from different parts of Greece.

(c)

One way in which I would explore the verbal communication in this scene would be through Tongue Twisters. The actors must individually speak tongue twisters such as "sea shells" to help with clear enunciation and pronunciation when verbally communicating. For example this could help Lysistrata's

clarity of speech during speech when she says "What I said were going to do...", in order for her ideas to communicate effectively to an audience her speech must be clear therefore tongue twisters would explore this through making her communication spoken effectively.

Another way in which I would explore the verbal communication in this scene would be through a vocal exercise in which actors stand in row, whilst the director sits in the front row, actors then speak lines of the text, after each line, the director moves ~~up~~ back a row. This could particularly useful when Lysistrata says "Let them; they won't bother me." To ~~demonstrate~~ verbally communicate Lysistrata's determination, repeating this line during this exercise would be improve Lysistrata's vocal strength and projection therefore being more effective at communicating her passion & strength.

Another way in which I would explore the verbal communication in this scene would be through the "animalisation" activity. This when actors apply an animal to their character for example a lioness for Lysistrata and a fox for ^{Myrrhine} ~~Myrrhine~~ that

((c) continued) reflects their personality and effect their vocal volume, pitch & tone during speech. For example when ^{Myrrhine} ~~Myrrhine~~ says "I will not adopt the hares-on-a-cheese-grater position", she could say it slowly with a deeper, ~~so~~ sexy voice, reflecting the cunning character of the fox and ~~verbally~~ verbally communicate the innuendoes ^{within} ~~about~~ the extract.

A fourth way I would explore the verbal communication in this extract would be "emotion memory". This is when an actor recalls an emotion from a past experience and applies it ~~verb~~ to the dialogue effecting vocal tone, pitch, pace

volume etc. For example when Calanice says "Let me take the oath first!" the actor could recall a time when they were desperate to be the first to try something and was excited about doing it. This may result in her ~~verbally~~ speaking ~~communicating~~ the line with a fast pace & high pitch, verbally communicating her eagerness to take the oath first.

~~A fifth way I would explore the verbal communication in this~~



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Examiner Comments

The techniques/methods offered give the candidate an opportunity to engage with the demands of the specific three part question. There is a sense of the process here and an understanding of the purpose of rehearsal. Each idea here has merit - and credit is given for that.



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Examiner Tip

Responses that make connections within them between the techniques / methods / strategies, tend to be able to demonstrate a coherent approach to rehearsal, rather than simply present a list of seemingly unconnected ideas.

Question 2

This extract offers challenges for the director working with the company, not least of which is around the stage directions and exploring the possible groupings of individuals within the extract. The three part question helps to focus the specifics of the response.

This extract was chosen as it offers the director in rehearsal significant challenges. The focus of the question, in relation to this extract, enables candidates to demonstrate an understanding of how to explore relationships within larger groups of characters in order to help actors to prepare for performance.

This is in b) and c) a high level response, with c), for example, being placed in level 3.

(a)

As a director, my intentions for this stage direction will be to safely and adequately produce a realistic performance of this direction. In order to achieve this, I will work with my actors using two techniques. The first technique I will use will be on-text improvisation, the actors playing the Friars must react to the unseen Faustus and Mephistopheles - they would be given the guidance to look where they have been hit or pushed, not directly at the characters. Next, I will use mirror work with the actors to focus on their facial expressions and reactions to the noise and commotion - I will allow the actors to create ~~their~~ and refine their own reactions. The Friars should look shocked and flinch, while Mephistopheles and Faustus should be sadistically gleeful.

(b)

Initially, due to Fawkes becoming unseen, my intentions as a director are to clearly indicate that Fawkes is invisible, and to be ignored by the Friars, Pope and Cardinal. In order to achieve this audience impact, I will initially use a layered improvisation technique. I will have each of the Friars stand in a room, and give them the direction to move around. I will then begin to give them directions, for example, they've just seen a dinner plate snatched out of their hands, and that they cannot see who has done it. This would progress further, I tell them that they ~~can~~ hear a ~~voice~~ disembodied voice beside them, and finally, they are told to react to something hitting them on the ear. This method will explore their various reactions to the unseen Fawkes.

The next technique I will use will study the onstage reaction to these issues happening in front of the Pope and the Cardinal. In order to do so, I will use the Stanislavskian technique of finding the given circumstances. I will explore the scene with the actors, gaining an understanding of the embarrassment of the Pope, and the supernatural appearance of Fawkes. This would then be used to

((b) continued) create my final technique, a Forum Theatre technique where, given what they know, I will ask the actors about their thoughts on the reaction to Faustus. For example, on the line in which "Faustus hits him a box on the ear", do they ~~believe~~ agree with my assessment that they should now to protect ~~Faustus~~ the Pope? Or should they all simply run? This insight will further heighten the actor's input into the scene and also assist in aiding their understanding of the relationship between them and the unseen Faustus.

(c)
Due to the complex nature of the dialogue, and my focus on this scene portraying comedy, my aim will be to explore certain vocal moments using three different techniques. The first technique I will focus on will be the Stanislavski units & objectives. I will split the scene for Faustus into three primary units, and give them each an objective focusing on the emotions and response to the priests' actions. The first unit is from page 10 to the direction of the Pope crossing himself. I will give Faustus the objective of being patronisingly witty, for example, on the line "I'll pledge your grace", Faustus should know to emphasise and inflect the 'I'll', making him seem as if he is in control - sharp and clear. The second unit is from the end of the last, to

Mephistopheles speaking. Faustus' objective should be to show progressing anger and dislike, and should sarcastically use a litting ~~tone~~ tone and pitch on the line 'Above the third'.

The last unit is ~~before~~ the re-entry of the Furies, Faustus should laugh and be openly filled with mirth, his poem interrupted with bouts of chuckling and laughter.

The second technique will focus on pages

((c) continued) 8-9, being dialogue heavy, these pages must capture the audience's interest, and maintain it.

In order to do so, I have decided to use the technique of thought tracking in order to emphasise Faustus' first monologue. I will work with Faustus in creating a believable performance, understanding

that the character remembers each and every detail of these critics he is describing, and emphasising each.

For example, I will prompt him with sentences such as 'We saw the river Rhine fall into

Rhine' and ask him to explore the thoughts

of Faustus at that time, would he be in awe?

Would he be reminiscent? These reactions will judge

the overall mood, ~~to~~ tone, pitch and volume

of the delivery. Loud ~~on~~ on 'The streets

strut forth...' and quiet on 'We learned

Moro's tomb...', this creates a compelling dynamic.

Finally, I will use an off-text improvisation technique

focused on character transfer, which will aid in

thought tracking. I will ask both Faustus and

Mephistopheles to imagine being in these places they are describing, seeing Venice, and all the wonders of the earth. I would ask them to think realistically, in order to create a realistic interpretation. I would walk the characters through

((c) continued) the locations, allowing them to verbalise their reactions to each, and imagine retelling their tale. This would allow the actor to understand and think back on the mood of these mentioned places, he must convince the audience as realistically as he can convince himself



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Examiner Comments

There is a lot to commend this response, particularly in b) and c) where the candidate gets to grips with the demands of the specific parts of the question and is able to offer considered responses to demonstrate how rehearsal may be used to help actors to develop understanding.



ResultsPlus

Examiner Tip

Candidates who recognise the overall purpose of rehearsal, and structure their responses using a variety of methods are often more able to access the range of marks for this section, rather than those who just focus on ideas from one practitioner, for example.

Question 3

There are challenges in this extract, not least of which were those found by some candidates who did not appear to recognise the moment from the play at all.

There are practical considerations here, not only in the stage direction, but also in exploring the relationships within the extract.

There is a confidence in the response that comes across over the three parts of the question. The candidate offers a range of appropriate techniques/methods and strategies and connects them effectively to the demands of the question in relation to the extract.

This is a high level response across all three parts of the question.

(a)

As a director, one way I would explore the stage direction 'He runs back in as the DOCTOR throws the cat at him, when he catches' it. I would use Jacques Le Coq's Neutral Mask exercise. This involves the actors ~~not~~ wearing neutral masks in rehearsal. This removes the voice and face which Le Coq believed we rely on too much to communicate. This would benefit the actors as the removal of the voice and face causes them to engage fully in their physicality, to communicate emotion. This leads to exciting physical choices being made, strengthening the character's physicality, meaning the actor could communicate the shock and pain of ~~the cat behind the~~ as the 'Doctor throws the cat at him'. This strengthens the character's physicality, meaning they can effectively portray emotions in performance, such as pain, for Weyzech, and power, for the DOCTOR.

As a director, a second way I would explore the stage direction in scene 8 is by using Jacques Le Coq's technique of *La Rose des Efforts*. This involves the actor to link all emotions in a scene to a push, signifying rejection, or a pull, showing desire, and physicalising these actions in rehearsal. This would benefit the actors as

((a) continued) it would cause them to explore their dramatic territory, finding interesting ways to communicate ~~to~~ the audience using their physicality and space. For instance, Woyzeck would perform the action of a push, to reject pain and get the cat off him, while the DOCTOR would perform a pull, pulling him closer together to communicate his desire to see how Woyzeck and the cat react. These movements can be employed in the performance, to clearly use space ~~to~~ ~~create~~ and exaggerated movement to communicate emotions, such as pain and oppression for Woyzeck. This style fits in with the original performance conditions as this exaggerated physicality would have been used in the declamatory style of acting ~~per~~ which was present in 1913.

(b)

As a director, one appropriate rehearsal technique I would use to explore the Captain and Doctor's relationship would be Balancing the Plate, by Alkalakis. This exercise involves the actors performing the scene, ~~as~~ imagining the floor is balanced on a point, and they have to work together to keep the room balanced as both of their movements will affect the balance of the room. This benefits the actors as they will develop a relationship by keeping the room balanced as the Captain may walk up to the Doctor when he says 'Doctor, Just a minute, Doctor!' ~~which~~ communicating his need for the Doctor's attention, while the Doctor will move away on his line 'I'm in a hurry, Captain', restoring the balance of the room.

As a director, ~~another~~ a second appropriate rehearsal

technique I would use to explore the Doctor and Captain's relationship is the Leading body part by Bertolt Brecht. This exercise involves the actors walking round the space in rehearsal, discovering which body part their character leads from. This would benefit the actors, as it can help show the contrast in the characters nature and their relationship. This helps develop the characters relationship, and would benefit the actors, as each character and actor would know where the stood with the other. For instance, the Captain may decide he leads from the chest, representing and communicating his power and status over the Doctor,

((b) continued) which could be used to communicate his frustration at the Doctor ignoring him. The Doctor may then decide he will lead from the nose, ~~from~~ resulting in an arched posture, signifying he doesn't want to talk with the Captain, seen with his line, 'I hurry!' This links to the original performance at the Residenz theatre in Munich as this exercise is good for stereotyping, and would fit in with the stereotypical characters of the declamatory acting style, which was dominant in 1903.

A third rehearsal technique I would use to ~~explore~~ ^{explore} the Captain and Doctor's relationship in this extract is Working with Transitive Verbs by Max Stafford-Clarke. This is a scripted exercise which involves the actors writing up a scene based on objectives. They then attach a transitive verb to each unit. They then play the transitive verb during rehearsal. This creates an emotional connection to the language and the other character which enhances the communication of the relationship. This would benefit the actors as they would understand ~~what~~ the inner struggles of the other character, such as desperation and sadness for the Captain

when he is worrying about his wife, 'Please, Doctor, I get so depressed. The Captain may attack the transition verb of 'crying' to perform in rehearsal, so the Doctor has a greater understanding of the emotional pain he is going through, which can be used in performance to highlight aspects of their relationship, such as the Doctor's bluntness 'your wife will be dead inside four weeks.'

(c)

As a director, to explore the verbal communication of this extract, I would use the rehearsal technique of Punctuation Shift by Cicely Barry. This exercise involves the ~~actors~~ actors reading through the script, and ~~the~~ physically marking every ^{moment} ~~use~~ of punctuation with a 90° or 180° turn. This will help the actors discover the flow of the speech, which can be associated with emotions that they then play through the speed of the speech. This would benefit to actors, as discovering the flow of the character's speech, will help them communicate their emotions through their voice, such as Woyzeck's panic and paranoia, in scene 9, with the use of a lot of punctuation in each line, 'Captain, I'm a poor man - I've nothing but her in the world. Please don't make jokes, sir.' The actor can then communicate Woyzeck's panic through the speed of his speech.

~~A second way~~ As a director a second way I would explore the verbal communication in this extract is by using the rehearsal technique of the use of Universal Language by Artaud. This exercise involves the actors removing the words from the scene, meaning the actor can only communicate through a language that is universally recognisable, such as laughing, crying and screaming. This would benefit the actor as it would

force them to focus on using their voice to communicate specific emotions. This helps the actor develop a very strong vocal performance such as the actor playing Woyzeck could communicate the pain of the cat and the Doctor's oppression in scene 8 through the

((c) continued) use of screams on his line 'Doctor, it's biting me!'

This ~~text~~ use of vocal quality and tone to highlight themes such as oppression, in this case by the Doctor, links to the time of writing in 1837 as Buchner lived in a time where the lower classes were oppressed by the social hierarchy of the feudal system.

~~A third way to use~~ As a director, a third way to explore the verbal communication of this extract is by using Stanislavski's rehearsal technique of ~~the~~ Tempo Rhythm. This involves the actor reading through the script to find a natural tempo rhythm of the character's speech. The ~~the~~ director can then change the timing of a scene to highlight different emotions in a scene.

For instance, I would ask the Captain and Doctor to perform their exchange in scene 9 twice as fast as usual. This change in natural tempo would highlight the Captain's panicked emotional state, seen on his line 'Stop trying to take off on your sick!' This would benefit the actors as they would get a greater understanding of how to change the natural tempo of their character's speech to highlight different emotions through their vocals, such as the Doctor's excitement in scene 8 on the line, 'The effect is palpable, gentlemen, palpable.' This use of the excited nature of the Doctor links to the time of writing as Buchner studied zoology and anatomy, therefore indicating he was not a man of religion, and how he uses the Doctor to satirise society.

As a director, a ~~third~~ fourth way I would

((c) continued) explore the vocal communication of this extract is by using Patsy Rosenberg's Resonance Areas exercise. This exercise is used mainly in warm ups where the performers awaken their head, throat and chest resonance areas to help give power and projection to their speech. This benefits the actor as the actor connects to where their character projects from, and can be used to highlight certain words and phrases. For This could be seen specifically in scene 9, where the Captain may project from a chest ~~resonance~~^{resonance}, highlighting his power and status and asserting his role over Woyzeck when he enters, 'Hey! Woyzeck!' This use of power in the resonance areas gives the Captain a sense of authority.

~~As a director a final way~~ I would explore the vocal communication in this extract is by using the 'Lombard Effect' developed by Lombard. This exercise involves the actors performing the scene, but placed in different environments. This will benefit the actor as they will notice how their voice subconsciously changes ~~to communicate~~^{in different environments}. They can then use this vocal tone to communicate different emotions in a scene, such as an elevated voice and clearer diction from the Captain in scene 9 to get hold of the Doctor's attention and show his panicked state of mind on his first ~~to~~ his 'Doctor. Just a minute, Doctor!' This change in environments will highlight vocal qualities and tones that the actor can use in ~~of~~ performance.



ResultsPlus

Examiner Comments

The candidate demonstrates a confidence in the range of chosen methods/strategies/techniques and roots them into the extract using specific examples to support the purpose.



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Examiner Tip

Confidence in the exam comes from confidence in the preparation process. Little and often, with extracts explored practically, then responded to with questions along the lines of those likely to appear in the examination is very useful preparation for this section.

Question 4

This question, along with questions 6 and 8, was the more popular of the choice of two for Section B responses for this series of the examination. The question gives scope for candidates to select the focus of their response, as long as it is meeting the demands of the question and gives them an opportunity to reference the original performance context of the play. There is a danger here in responding to this kind of question in that candidates tend to offer every aspect of their production without consideration of key words in the question. The result is therefore unfocused and tends not to be able to access the higher levels of marks. These responses also tend to be very descriptive and decisions made are not justified. The key word in this particular question is '**relevant**' and it is this word that examiners are looking for within the body of these responses. Just because a candidate says that a production will be 'relevant' for a contemporary audience, it does not necessarily mean that what is then outlined will be relevant.

This is a typical response for this question at this level of marks. The candidate has set out to update the visual images of the production in order to make it relevant for a 21st century audience and there is a connection made between the proposed production and its original performance context. There is a confidence in the response, and the examples chosen to justify the approach have merit. The response addresses the demands of the question and is presented within the given space in the booklet.

This response was placed in Level 5 - just, earning between 25 and 30 marks.

Lysistrata is an absurdist comedy about one woman's mission to end the Peloponnesian War and 'Save Athens and all Greece from luxury and war', by persuading the women to withhold sex from their husbands as a means of negotiating peace. The play's arguments - putting the affairs of the state in the hands of the women - would have particularly resonated with the original audience, as they were spoken by men in drag to an audience of men, and the idea of women taking political action would have seemed fanciful. Aristophanes takes maximum advantage of such a reaction, both ironically and satirically: his female characters talk sense and his male characters are buffoons. Although Lysistrata is a bawdy farce about frustration, this allows Aristophanes to make serious points in a light way - that the impotence of war can be symbolised by frustration, that resolution is possible, and that women may be better

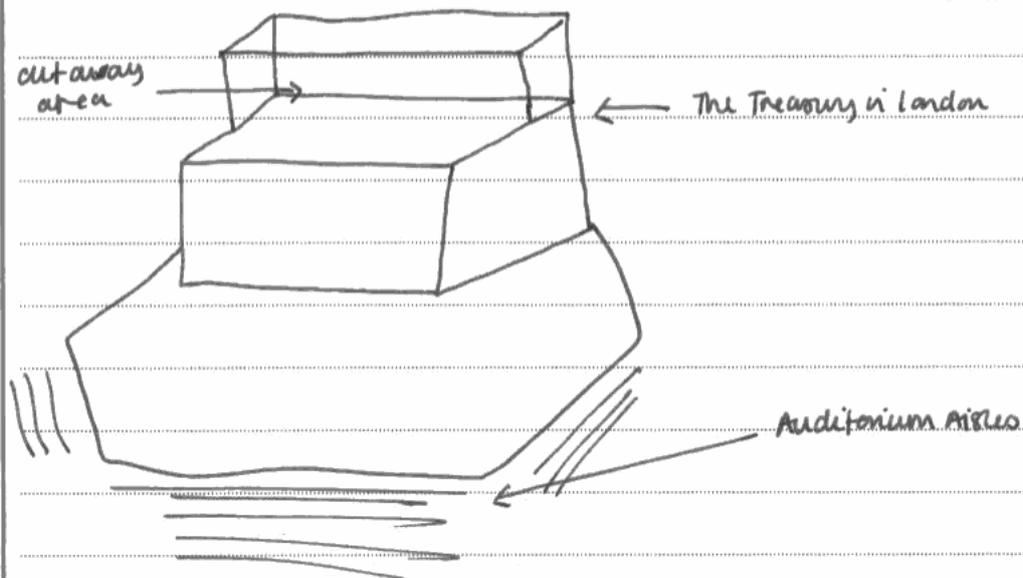
able to bring this about than men. In my concept, I want to show an anachronistic fusion of warfare, to demonstrate that although we have not experienced war first hand in our generation, it is something which is still ongoing and

happening all over the world. My target audience would be the politicians of today, because they are the ones who have the power to change the way in which war is conducted.

My production would take place in the Army Theatre, which boasts a proscenium arch stage and an apron. In the original, there would have been stairs leading up to the stage, representing the Acropolis, and in my production the top half of 'The Treasury' ~~will~~ ^{would} be cut away, so that the women are visible inside. The setting inside the cut away area would be that of a beauty parlour, which would represent the women's supposed pampering of themselves. This would be the main feature of my set, as the Treasury is the place most associated with the control of money today. The auditorium aisles would be used in the same way that the parados were used: for entrances and exits.

My concept encompasses several wars, such as the First and Second World Wars and I would have propaganda posters plastered across the walls of the stage and also all over the floor. The posters, such as 'Your Country Needs You,' would be in bold, war-like colours - red, black and mustard. I feel that having my actors literally trampling over the propaganda would symbolise the importance of war, and as these posters are recognised by everyone, would make the necessary connections for a 21st

Casting audience.



In the original production, the men would have worn short tunics, with a padded belly and backside, padded tights, and leather phalluses strapped over their costume. In my production, I would use primarily authentic period costumes. The men would also have leather phalluses strapped over their costumes, because it is such a huge part of the original but also for comic effect. The chorus of old men would be wearing the 'Home Guard' costume, which would cause the audience to immediately associate them with World War Two. This would also lead them to associate the chorus of old men with the comic sitcom 'Dad's Army', which would emphasize the comic nature of the production. The young men would be dressed in modern day service uniform.

Such as the green desert khaki uniform of Afghanistan. The audience would thus associate the young men with modern day, and I would want them to be reminded of the images of Wooten Bassett which we see so often on the news, which would ultimately cause them to feel sorry for the men. This contrast of old and new emphasises the idea that war is ongoing; although *Lysistrata* is an Ancient Greek play, its themes still resonate today.

In the *Agon*, the Magistrate, a figure of authority with chauvinist attitudes towards women, is humiliated as the women dress him as a 'corpse ready to be taken to the grave'. In my production, the Magistrate would be Boris Johnson, who would be wearing a full face mask and a wig. Although I would be using the mask to identify him as a well known character, the use of a mask would also reflect the original. Aristophanes was limited in the number of actors he was allowed in his cast, and thus the use of masks allowed for multi-roling. Because the Theatre of Dionysus was so vast, the use of masks made expression easily seen by the audience, and it is thought that they aided projection too. When the Magistrate is told to 'take this basket', one of the old women would give him a wheeled shopping basket, which would represent the women's supposed daily chores. When *Lysistrata* talks of pulling it

'gently' the women would remove his mayoral chain of office. This would show the humiliation, as it would be as though they were removing his title as the Mayor of London. When Lysistrata asks 'why do you wait?', one of the old women would give the Magistrate a blue bicycle, with the Barclays logo clearly visible, for him to exit on. Because this is an initiative of Boris Johnson's, which arguably has not taken off, this would show him to be truly ridiculed by the women. I feel that this would show the humiliation in a way which is funny and tangible for a contemporary audience, through emphasising the ridicule of the Magistrate.

In the original, the ~~24~~ 24 chorus members would have sung their lines in unison. Their actions would have been highly choreographed, and they would have worn masks in order to make their expression visible to the 15,000 strong audience. In my production, I would divide the lines among the chorus and they would not wear masks. I would also have 12 chorus members rather than 24, as I feel that this would show the impact of war to be more personal. The chorus would therefore be individualised, which I feel is more appealing to a contemporary audience. This would also show the impact of war on a personal level; 'we can't live without you'. Individualising the chorus would also enhance the comedy of the play, as the audience would become familiar with

each member of the chorus and their idiosyncrasies.

For example, one of my chorus members would only have one shoe, and would spend the whole production in search of the missing shoe, which I feel would create comedy.

I feel that my approach to the production of the play would make it relevant to a contemporary audience, particularly through my individualising of the chorus and use of well known characters, such as Boris Johnson.

A large rectangular area with horizontal dashed lines, intended for writing an answer.



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Examiner Comments

There is a lot of merit in what the candidate is presenting in this response and there is a confidence in the ideas that are outlined here and in relation to an understanding of the play's original performance context. The response could do with more of a clear structure in the way it is presented on the page but the examples used indicate understanding and intent. Audience is referenced sufficiently and there is clear evidence of an understanding of the play's original performance context which does, in fact, lead the response. The word 'relevant' is often implicit in the response, rather than explicit and, to secure a higher mark in Level 5 this would need to be addressed.



ResultsPlus
Examiner Tip

Candidates will often want to update the context in order to engage a 21st century audience. Whilst this should be explored positively, there are dangers in attempting to move too far away from the playwright's intentions as far as we understand them. In preparing for this section, it is useful to prepare lists of 'then' and 'now', so candidates can recognise where they are coming from in order to be able to demonstrate where they are going. They are preparing a production of the play, not a new play based on the original.

Question 5

This question, along with questions 7 and 9, was the less popular of the choice in Section B in this series. The demands of the question are very specific and this could be one reason why candidates chose not to address it; another reason may be that candidates did not feel they had sufficient information about two key visual elements for their proposed production.

Those who attempted this question generally did so with an understanding of how the two key visual elements would be used in order to help to shape audience response to the production. In some cases the two key visual elements were presented as integrated within an overall production concept, with examples used to demonstrate an understanding of how the production would work as a whole for the audience. Other candidates appeared not to grasp the word '**objectives**' in the question and responses became descriptions of what the lighting, for example, would look like at particular moments during the production. Clearly, at this level of study, the question demands more than description for candidates looking to access the higher levels of marks.

As with all questions in Section B, responses with little or no reference to the play's original performance context as we understand it could not access marks above Level 3.

This response has a lot to commend it but it requires careful reading in order to gain an understanding of why it has been placed in Level 5.

The two key visual elements are in place and there is clear evidence that the candidate has considered the word 'objectives' in the overall response.

Connections to the play's original performance context are made throughout the response and there is evidence of the proposed contemporary production being directly influenced by specific elements - the use of mask for example.

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, my main goal in producing *Lysistrata* is to create an enthralling visual experience for the audience, making strong reference to the original performance conditions of the play. Two visual elements are particularly key to my postemporary production; costume and staging.

Costume is integral to my production, because it represents what I believe to be key ideas and motifs in *Lysistrata*. I have made the conscientious decision incorporate the use of masks in my production of *Lysistrata*. In my production, the women are forced to wear masks in the society they live in, representing their dehumanisation and desexualisation at the beginning of the play; they have no rights to voice their opinions in public affairs in the fascist regime my concept is set in, just as they had no right to do so in ancient Athens. To reinforce this point, and to reinforce my ~~and~~ representations of *Lysistrata*'s historical context, Lampito does not wear a mask in my production, and is the only woman who does not. This is both to symbolize her

confidence and refusal to adhere to the restrictions of the male oligarchy, and is also a reference to her being a Spartan - in Spartan society in the time of Aristophanes, the women ruled the domestic affairs of Sparta because the men were warriors fighting in the Peloponnesian War, and women had equal rights to men. My decision to use masks also ~~stem~~ originates from my understanding of the original performance conditions of *Lysistrata* - exaggerated, grotesque masks were used in Greek Theatre in order to ^{clearly} convey a character's motives and emotions to the colossal captive audiences of Greek amphitheatres. In my production, the masks are white and expressionless, in order to convey the dehumanisation and lack of rights of the women in the dystopian society of my concept. These considerations allow me to evolve the use of mask in Greek Theatre and mold its use in performance to fit my contemporary production, while still paying homage to its original form.

Mask isn't the only visual element of costume I have considered thoroughly for my production of *Lysistrata*; the costumes of the women should represent the key themes I wish to focus on in my production. My contemporary production takes place in a grim, dystopian fascist regime modelled after Nazi

Germany, the U.S.S.R and other fascist regimes in history such as Mugabe's Uganda and the Khmer Rouge. In this society, women have been stripped of almost all rights, and forced to wear uniforms to mask their feminine bodies. They also wear smocks and have their heads shaven to reinforce this removal of feminine identity. The uniforms of the women are plain, gray and loose - this is to remove their feminine identity. ~~While~~ While Greek women retained their feminine identities, ~~the~~ Athenian women were allowed very little rights in ancient Greek society, unable to take political office or vote. While my concept takes this to extremes, the group of women rediscover their feminine sexuality in rebellion against their war-mongering government, and realise their importance to society just as the women do in the original text. Costume as a visual element plays an integral part in illustrating this transformation; the women rip their uniforms at the side, exposing their bodies to indicate their oath to rebel and end the war, while simultaneously rediscovering their feminine identity. When the women remake their clothes during conflict with the men's chorus, it represents their rebellion against their society that doesn't pay heed to their voices, just as it does in the original text. Therefore, the visual element of the costumes of the women in the play reflect what I believe to be key concepts in *Lysistrata* and ~~is~~ is a very important part of my production as

a visual experience.

The visual element of costume is an essential element in my production, and the costumes of the men in my production of *Lysistrata* are as integral to the piece as the costumes of the women. I envision the male chorus wearing trenchcoats, boots and military regalia. The men's chorus in my production represent the enforcers of the archaic philosophies of the ~~socio~~ fascist society of my concept, and by extension the archaic philosophies of ancient Athens. In order to further represent these old and archaic philosophies of male superiority in a visual manner, the men's chorus in my production of *Lysistrata* are all frail, elderly men - a concept used in the original text by Aristophanes to great comedic effect in order to mock the political elite of Athens. In my production my choice for elderly men's chorus also echoes this mockery. The costume of ^{the} Men's Leader is similar to that of the chorus, incorporating a trenchcoat that invokes Nazi imagery and connotations of fascism and ignorance. The costume of the Magistrate follows a similar pattern - the Magistrate in my modern production wears the uniform of a Gestapo officer, very similar to the uniforms worn by leading members of the Nazi party, adorned with medals and military paraphernalia. This uniformity in the costumes of all the men symbolizes the male dogma

evident in the society of my concept as well as the male oligarchy evident in ancient Athens.

Staging is my other key visual element in my contemporary production of *Lysistrata*. My use of staging must echo the motifs of each scene and serve to act as a backdrop for my production. To this end, I have decided to set my production ~~on a thrust stage~~ ^{on a thrust stage}, as it would have originally been set in a traditional Greek amphitheatre. This decision to set the production ~~on a thrust stage~~ ^{on a thrust stage} ~~primarily~~ ^{primarily} from its original performance conditions but also provides for a more uniform visual experience for my audience - every member of the audience will have ~~the same~~, or at least a very similar perspective of the performance, as opposed to other forms of staging that offer audience members unique, sometimes undesirable perspectives, such as in-the-round. I have also made the very important decision to incorporate a revolving stage in my production that moves during transitions and during key moments in my production. This decision flies in the face of the Aristotelian unities by suggesting that my production takes place in different locations, but allows me as a modern director to interact with the themes of *Lysistrata* and express them visually using the stage.

I make use of the visual element of staging several times throughout my production in order to represent the action of the scene in an impressive visual manner. For example, Lavinia, Lysistrata and Calanice huddled in a corner backstage at the beginning of my production, symbolizing their ~~secret~~ secrecy and isolation. As the group of women arrive, however, the women will discuss their plans and take the oath centre-stage under a spotlight, clearly and directly visible to the audience in order to clearly visually represent the women's confidence in their rebellion and their unity as ~~the~~ a group of women in a male-dominated world through my use of staging as a visual element. During the scene between Myrrhine and Cinesias, I envision Cinesias initially standing at a higher level on-stage, from a high platform with stairs leading down to Myrrhine, on a lower level, representing her lower status as a woman compared to Cinesias. As the scene progresses, however, Myrrhine becomes stronger and rises in status, climbing the stairs, while Cinesias loses status and descends due to the control his sexual urges have over him, until by the end of the scene Cinesias and Myrrhine reverse positions, with Cinesias on the lower level, groveling, and Myrrhine standing triumphant on the higher level. All this allows

the themes and motifs of the scene to be part of the visual experience of my production through my use of the visual element of staging. This consideration formed from my research the writer of ~~Stress~~ Bertolt Brecht, who also utilizes staging to represent motifs and themes within scenes - most notably in his stage adaptation of Kafka's Metamorphosis, which uses a metal cage surrounding the character of Gregor to symbolise his entrapment.



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Examiner Comments

The response starts strongly but it does tail off as it develops. There are clear examples in place of the use of key visual elements and the objectives for these are outlined in relation to the play's original performance context and with some reference to impact on audience in the 21st century.

There is evidence of integration of the two key visual elements, they are not presented in isolation. There is also evidence of an understanding of impact on audience.



ResultsPlus

Examiner Tip

In preparing for questions in this section, it is worth creating a list of design elements that may be incorporated in a production of the play for a 21st century audience and to then cross-match elements from the list in order to see how two elements, for example, may be written about without losing focus on either of them.

This is included here as a cautionary tale. What we have here is the total response to this question from this candidate. It earned no marks and that is easy to see. The response does, however, represent a candidate who, for whatever reason, was not equipped to access the question.

If I was to direct the play with my own concept, I would have all of the cast gather around a stimulus and give their thoughts about it. My stimulus would be a Nazi flag which would make the actors think about how to visually represent the concept of the play. By using the Nazi imagery I would be able to play around with what visual elements I can include in the play and where the key moments would be most important.

This Question



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Only the candidate - and, possibly, the teacher - will know whether this response is the result of lack of preparation or the result of not being able to successfully articulate ideas within the given time on the day. Either way, it is an example of a small number of responses that, earned no marks. The sketch tells the tale.



ResultsPlus Examiner Tip

It is never too early to start to prepare for unit 4. Little and often, throughout the A2 year will help to build up the confidence and the skills that candidates need in order to be able to access the demands of the questions in the given time.

Question 6

This question, along with questions 4 and 8, was the more popular choice in Section B in this series of the examination. Whilst candidates responding to Doctor Faustus were even more in a minority than they were in the previous series, they tended to be able to offer some considered and well-structured responses, demonstrating an understanding of Marlowe's original intentions as we understand them. There are challenges in this question, not least of which is the use of the word '**relevant**'. A candidate simply stating that the production will be 'relevant' to a contemporary audience does not automatically make it so. The word '**justify**' needs to be seen in relation to the word '**relevant**' in these responses if a candidate is going to access the higher levels of marks.

This response is included because, although it achieved a mark in Level 4, it could so easily have achieved much higher with a little more structure and focus on the word 'relevant'. It is confident and theatrical and the candidate clearly demonstrates an understanding of how to bring the text to life for a 21st century audience in the chosen space. The candidate is very clear about the space and the intended audience, thus giving his proposed production more of a specific focus. There is a visual feel to the ideas - which is clearly acceptable - but, in the consideration of the visuals and the connections made for the audience, there is, in fact, very little about the production of Marlowe's play itself.

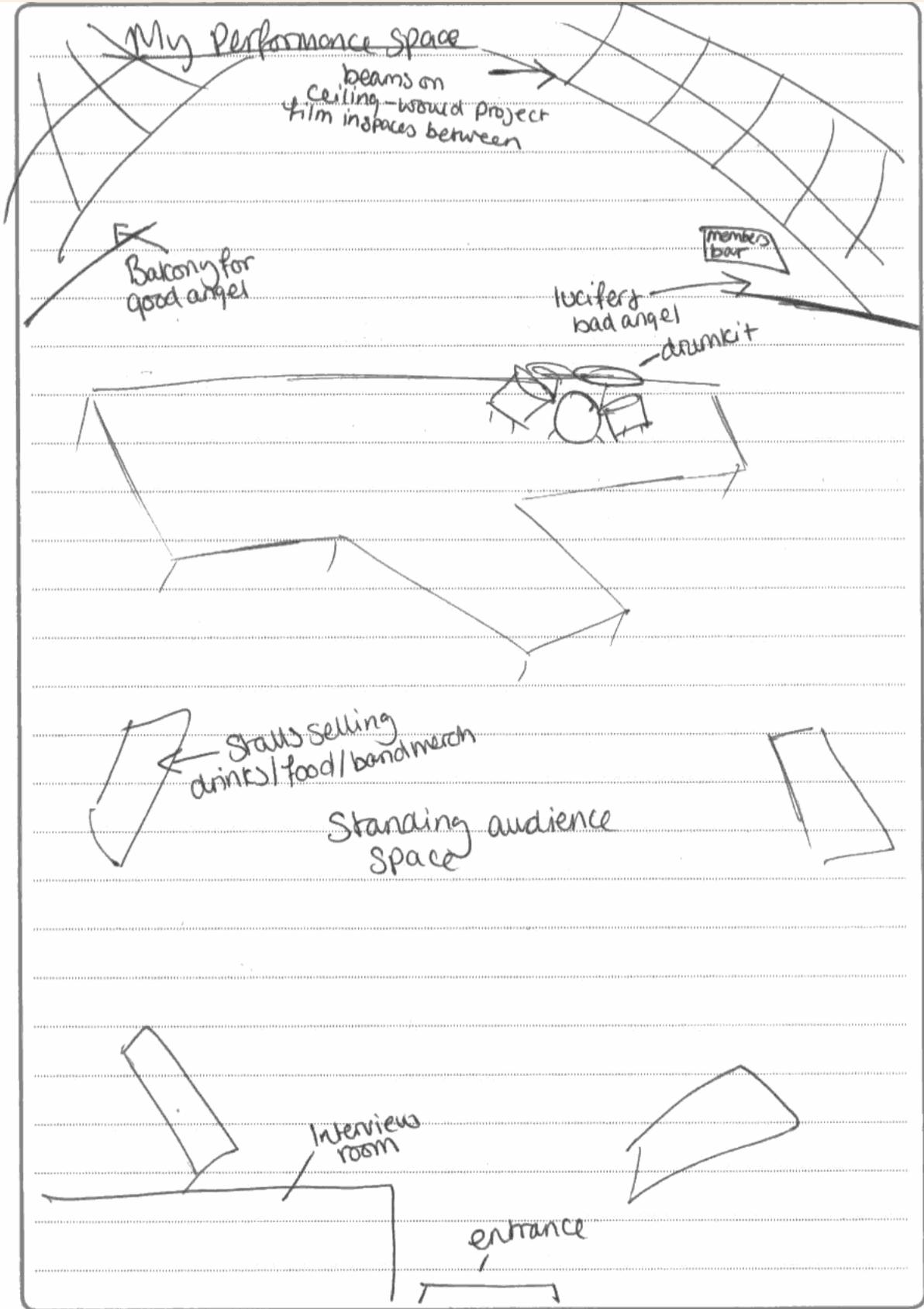
When Marlowe first showed Doctor Faustus at the Rose Theatre in 1592, it was a wonderful spectacle of colour, luxury and excitement. The play drew on the concepts of Heaven and Hell, God and The Devil - omnipresent and omniscient deities that influenced the lives of the Elizabethan populace massively. The performances shocked and amazed its audiences, one man even claimed to see a real Devil floating above the stage.

In our society, a world filled with visual, aural and emotional stimulus which surrounds everywhere we go and everything we do, there is little that can provoke such awe as the Elizabethans felt when watching Doctor Faustus. I believe that this is because our omnipresent and ~~omnipresent~~ omniscient deities are not as explicit, yet we are just as influenced by the media industries, TV, film and music, as they were in 1592 by their religion. I would like to provoke a reaction similar to that which Marlowe did by creating an interpretation of Doctor Faustus which questions what

influences the decisions we make and the society in which we live.

I would create my Doctor Faustus by drawing on the most influential of our media industries: music. My Faustus would be a young music producer who has been successful at a very young age ~~but~~ but has never gained great wealth or power. Mephistopheles would be a Sharp, ^{female} savvy business executive for a company similar to the record company owned by Simon Cowell, Syco. ~~I would stage~~ my Doctor Faustus would follow the journey of Faustus as he "sells his soul" by signing the recording contract for the band he represents gaining power and wealth but eventually leading to his demise.

I would stage my performance at The Roundhouse, Camden. I chose this venue because I want to draw very much from the original ~~context~~ context and audience experience while still attracting a young audience (the Roundhouse targets 11-25 year olds) to whom the play would be most relevant. I would maintain the same raised thrust stage as in The Rose, 1592 but instead of just placing a desk on it, I would have musical equipment, such as a drumkit to contextualise. In ~~1592~~ 1592 at The Rose, the entire theatre was a visual spectacle of lavish paintings and even the night sky through the open roof. I would like to replicate this for my modern audience by plastering the walls of the theatre and the stage in band posters.



I would like to replicate the festival-like atmosphere in which the groundlings at The Rose 1592 would have watched Doctor Faustus. The groundlings were the lower class members of the audience who stood in the open area pits below the stage. They were served pies and drinks by sellers wandering through the crowd so there was a bustling atmosphere of excitement. ~~instead~~ I think a modern audience of young people would be much more entertained in an environment like this rather than the traditional seated, quiet, proscenium arch performances. I would replicate it, by creating a large audience standing area ^(3000 capacity at Roundhouse) where the audience could mill around going to stalls on the outer edges selling drinks/food/brand merchandise. The Roundhouse encourages a relaxed environment and I believe this would add to the audience experience of the play as a whole. Also in the space would be an ~~interview box~~ ^{before the performance} "interview box" where audience members would be invited to ~~be~~ be videoed sharing how they feel the media industries influence their lives. This footage would then be projected onto the spaces between the beams in the ceiling during the interval to create a visual spectacle which would engage a modern audience.

I would use the Roundhouse's extensive capabilities as a music venue by beginning my performance with a live band performance of an acoustic, folk rock band who will later be revealed as the band Faustus managers/producers.

They will perform at various points throughout the ~~the~~ play as Faustus sells their musical integrity for his own gain, eventually playing a dissonant, hypnotic song during the final speech of the play.

Alongside its musical capabilities, the Roundhouse has excellent lighting capabilities. I would use this to highlight Lucifer in the "members bar" on the ~~the~~ upper right side of the stage at the roundhouse during his scene and also the bad angel. The good angel would be on the left balcony which does not have a bar and would be spotlighted during the performance at key points.

In order to convey my message that ~~the~~ our society is controlled by the media, I would use a subtle immersive technique in the audience. I would hire ~~the~~ actors to join the audience (about 10% of audience would be actors) who would put on masks and hold placards with social commentaries on such as "I can not think for myself" during the one blackout when Faustus conjures Mephistopheles. ~~The~~

~~the~~ ✦

I believe my performance of ^{Dr} Faustus would leave a modern audience ~~the~~ engaged and interested in the performance they have seen, ~~the~~ just like the Elizabethans were when the play was first shown.

✦ In order to make my performance relevant to a modern audience I would use costume as a tool to show status

and the changes in status. For example, Mephistopheles would be a sleek lady with white skin, blood red lips and smooth black hair. She would wear a black, ~~is~~ sexy skirt suit with a red silk lining, fishnet tights and black 5" Louboutin shoes. This would show her high status. At the start of the play, Faustus would wear ~~is~~ loose jeans, a band T-shirt and an old leather jacket ~~to show~~ to show his low status but then in the scene ~~at~~ in which he signs his soul to ~~the~~ Lucifer, the Devil would overcome him in a heap and he would emerge in a very smart black suit with purple silk lining. Throughout the rest of the play, towards his demise, the suit would become torn and dirty and when he is dragged to hell, the suit jacket would be the only thing left on stage.



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Examiner Comments

The candidate goes at this response with great enthusiasm and commitment for the first couple of pages or so, and then seems to run out of steam when apparently realising that the response needs to specifically address the demands of the questions. Some points made almost read like after thoughts, rather than integrated moments within the theatrical whole - look at the last page, for example. The use of the space as defined in the diagram opens up exciting possibilities that are not really explored significantly, along with the 'interview box', for example.



ResultsPlus

Examiner Tip

This response is excellent for use with students. It achieved Level 4 but could easily have achieved Level 5 with a little more structure. Consider what is missing and where this information could be inserted in the response.

Paragraphs help examiners to see the shift in focus. They also help candidates to see where a point has been made. Using pages from the booklet and hand writing responses to questions from previous series under timed conditions is useful for candidates.

The candidate specified both space and audience and was one of only a few candidates to do this. Running alongside preparing for unit 3, preparing for unit 4 with space and audience in mind might help candidates to focus responses more effectively.

Question 7

This question, along with questions 5 and 9, was the less popular choice in Section B. Where candidates chose to respond to it, the responses seemed to divide between those who took the opportunity to simply describe their two visual elements and those who, more successfully, took the opportunity to explore the use of the two visual elements in relation to other design and performance considerations of their proposed production.

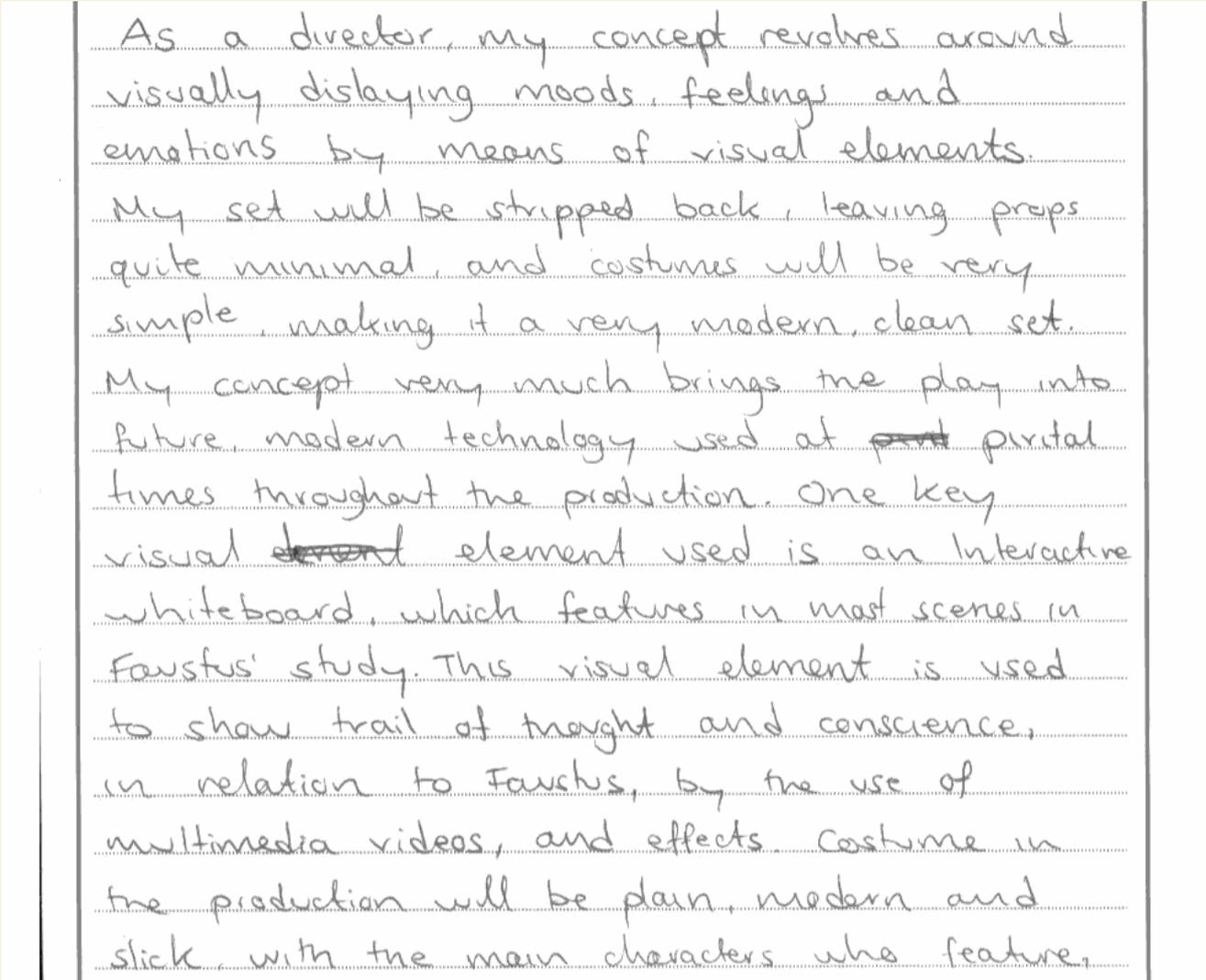
Candidates need to consider the key words in the question in order to help to focus the response rather than simply presenting notes derived straight from the annotated copy of the text. In the vast majority of cases the two key visual elements were lighting and set, with some candidates choosing to focus on costume as an alternative to one of these elements but, in a small number of cases, some candidates offered sound as a key visual element.

Across the paper as a whole, **Doctor Faustus** was tackled by a significantly small number of candidates overall.

This response hints at an imaginative response to the text, placing it very firmly in the 21st century in performance style. There are ideas here that have been considered and developed, seemingly over a period of time by the candidate and there is an understanding of the text evident in the response overall, as indicated by the examples used.

There are challenges here for the examiner and, as with all the examples used in this report, it is worth spending time reading this response in order to identify the challenges in relation to the demands of the mark scheme.

This response was placed in Level 3, earning between 13 and 18 marks.



As a director, my concept revolves around visually displaying moods, feelings and emotions by means of visual elements. My set will be stripped back, leaving props quite minimal, and costumes will be very simple, making it a very modern, clean set. My concept very much brings the play into future modern technology used at ~~past~~ pivotal times throughout the production. One key visual ~~element~~ element used is an interactive whiteboard, which features in most scenes in Faustus' study. This visual element is used to show trail of thought and conscience, in relation to Faustus, by the use of multimedia videos, and effects. Costume in the production will be plain, modern and slick, with the main characters who feature,

wearing suits of different colours. Mephistopheles wears a red suit, to symbolise evil, Valdes and Cornelius will wear dark suits, showing their absence of goodness. Wagner will wear a

grey suit, ^(neutral) as he is relatively innocent but not to the extent where he has done no wrong in his life, so it is not a black suit, or a light coloured suit such as blue or white. Faustus himself, in the early parts of the play, will wear a navy suit, which is the closest tone to black without being black; it should symbolise the presence of a lighter, blue, positive colour, suppressed by darkness and evil, to the extent that it is nearly unrepresent. With the entrance of the Seven deadly sins, Faustus' jacket changes, as he is presented, by the sins, a special jacket. This special jacket is my second key visual element. The jacket is fitted with hundreds of small LEDs, which change to a specific colour as he commits one of the respective ~~deadly~~ deadly sins. Each sin is given a colour, for example, wrath is red, so when Faustus feels ~~wrath~~ wrath, his jacket will glow red. Scenes which include the good/evil angels, if that scene takes place in Faustus' study, the angels will appear inside the interactive whiteboard, as if it's a representation of inside Faustus' head. If the scene takes place elsewhere, they

appear on stage as actors, with rubber face masks, perfectly create to be identical to Faustus. The evil angel wears a red suit, a blue suit worn by the good angel. On the seats in the audience, will be a colour chart, which the audience will refer to as each colour is used. It will outline what each colour represents, to help them understand the feelings of Faustus, and intentions of the other characters.

The first example of how my first key visual element works in achieving my objective of visually displaying mood, thought and emotion to the audience on a grander scale, comes on page 7, with the first entrance of the good and evil angels, who are displayed onto my interactive whiteboard. The screen turns to white and the full amber wash which had assumed the stage dims away, leaving only the glow of the white-board at USC. Faustus is sitting down, facing the audience on a stool stool at CS. A 50% spotlight shows Faustus in thought as the two angels appear in the screen. The evil angel is over Faustus' left shoulder, the good angel his right. The good

angel steps forward and becomes larger on the screen as he does. He assumes the centre of the whiteboard and is life size no. in comparison to the evil angel behind him who looks distant. As the good angel speaks in a soft tone, calming to Faustus, "O, Faustus, lay that damned book aside," Faustus, looks upward with his neck towards heaven. When the good angel is finished, he retreats back to the right of the screen, and the evil angel steps to the centre, now dominating in appearance on screen. Wearing his red suit, he speaks and gestures as the good angel did, competing for Faustus' judgement, dark clouds rise behind him and the sound of thunder and rain can be gently heard in the distance. His voice is much deeper in tone than the good angel as he states, "Go forward Faustus, in that famous art." As he speaks, his dialogue is coupled with a long series of ~~ten~~ low notes played through the speakers of the whiteboard, recorded from a synthesiser. This is in contrast to the higher notes played as the good angel spoke. The words and actions displayed on the whiteboard were created and edited by a professional, and ~~are~~ used recordings

of the actor playing Faustus. So the audience should feel the surrealness as Faustus on stage is spoken to by 2 versions of himself, which they should understand to be his conscience. When they finish speaking, the interactive whiteboard turns off automatically, and a full amber wash reassumes the stage as Faustus steps up from the chair and begins his dialogue. I would hope that this scene would have a lasting effect on the audience through its creativity and originality.

My second key visual element, the LED jacket should work in displaying to the audience, Faustus' committing of the deadly sins which they can understand through their color chart. I see this as a great way to involve the audience more in the production. Starting from page 103, this example takes place in the Emperors palace. After Faustus has conjured the spirit of Alexander the Great, he appears with armed guards at DSR and paces slowly towards DSL. As Faustus says "Your ~~to~~ Highness may boldly go and see", his jacket suddenly turns to a green ~~shape~~ tone, that of 'Envy'.

Faustus gazes down at his jacket and realises its envy, as he refixes his stare to the spirit has conjured. An individual with great power and respect, a legend of his time. He paces around the room (Alexandre), wearing traditional Macedonian dress, a ram head helmet, with feathers on top.

~~The next~~ Another scene in which Faustus' new jacket change colour is on page 127. Faustus is nearing his demise as he has told his fellow scholars about what he has got himself into. Set in his study, as the scholars exit by the door at SL, and walk down the ~~steps~~ steps, we hear footsteps and an old man appears. His old age affects his posture as he is bent over, wearing old robes. Upon entering, the lighting phases changes and a positive yellow wash is cast over the stage. Mephistopheles retreats in fear. After the old man has spoken, Faustus gets very emotional, breaking down, as he starts his monologue. "Where art thou, Faustus? Wretch, what hast thou done?" His jacket begins to flash all seven of the colours, indicating the variety of sins he has committed, to the audience.

He falls to his knees as he flashes, covering his eyes from the light flashing on his chest. Glowing from yellow with pride, to cyan with covetness, red with wrath, green with envy, dark blue with Gluttony, orange with sloth and purple with lechery.



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Examiner Comments

There is no obvious and explicit reference made to the play's original performance context. This means, no matter how imaginative, effective or creative the response may be, it cannot access more than Level 3 in the mark scheme.

Whilst there is confidence in the writing, the candidate does not focus on the specifics of the two key visual elements soon enough and appears to explore other possibilities before deciding upon, specifically, the whiteboard and the suit to be worn by the actor playing Faustus.

The examples used from the proposed production are explored effectively and engage with the demands of the question.



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Examiner Tip

Paragraphing helps the examiner to recognise and understand the shifting focus within the response and to see when a point is being made, explored and completed by the candidate.

A well-placed and annotated diagram of the set might have assisted in understanding the overall feel of the production for the audience.

Question 8

This question, along with questions 4 and 6, was the more popular choice for this section. It gives opportunities for candidates to develop their response with a focus that reflects their preparation and may therefore include a number of aspects of their production. There are three key words in the question - **justify**, **relevant** and **demonstrates**.

Responses that do not demonstrate an understanding of the play's original performance context cannot access marks above Level 3 in the mark scheme, however imaginative and well-written they might be. Responses in Level 4 and Level 5 were able to recognise particularly the word '**relevant**' to a lesser or greater degree. The question is not simply about describing how the production is going to work for a contemporary audience in relation to an understanding of its historical context but it is also about how it is going to engage with that audience in order to make it pertinent.

There are challenges in this response but the overall strength lies in its connection to the demands of the question, taking it away from a prepared answer that responds to the question the candidate wishes had been set, rather than the actual question. The candidate uses the available space and is able to access the higher level of marks without needing additional pages. This is a Level 5 response.

In my production of *Woyzeck*, I have removed the story from early 19th century Germany, and updated it to the early 1990's in ~~an~~ an American trailer park in the desert landscapes of Nevada, yet also setting a backdrop of the glitz of Las Vegas, and the application of the Capitalist American Dream to such a place. In making the play relevant to contemporary audiences I have looked at the central themes of the play and how these might be applied to the current climate to make them relatable to a contemporary audience. The overarching theme of oppression was something I explored heavily in my concept. In Buchner's time ⁽¹⁸³⁶⁾ the mistreatment of industrial workers in the industrial revolution, the growth of Marxism and the beginning of the workers' suffrage movement created a backdrop of class oppression. In placing my concept in 1990's America, one can still find these themes relevant today, as class oppression is prolific in the USA, yet hidden under the guise of the capitalist system and the

'American Dream.' I would explore this subject through creating an obvious class division between the characters of Woyzeck and Marie when compared to the likes of the Captain, through the use especially of costume. ~~as well as~~ I would have Woyzeck dressed in 'lower class' clothes, such as tattered jeans, ripped plaid shirts - these would help to show Woyzeck's status, making us as a contemporary audience associate him with 'white trash' America, in a similar fashion to how Woyzeck would have been dressed in 'lower class' clothes in the original performances in the late 19th/early 20th Century. Contrastingly, then, the Captain's clothes would - instead of signifying his rank in the military, signify his rank in the consumerist, business-centric society of America - he would wear a sharp, black 3-piece suit, and be fairly well-groomed so as to make an audience connect him with the 'higher class' Americans who run the corporations that, similarly to the military of Buchner's time, now dominate the global environment. This division that was relevant in Buchner's time would be still relevant in a contemporary time and especially potent in Scene 5, when Woyzeck showed the Captain. I would have this scene portrayed as Woyzeck being close at each cut to

cutting the Captain's throat yet never doing it. This highlights the similarities between the original context of the play and ~~is~~ my contemporary concept as it references both how the workers of Buchner's time had the power to take control but could never collectively seize it, and how today the lower class consumerist has the power to smash the corrupted society, yet never does, which would be especially relevant today due to the growth of the Occupy Movement, bringing Buchner's original message into the contemporary era. My set, ~~was intended to be~~ a traverse setting in the National Theatre's Cottesloe Theatre (chosen due to its intimacy, highlighting the ~~dark~~ Brechtian ~~mess~~ political message of ~~an~~ a ^{class} society, and its darkness, making us feel almost lost, so as to reference the confusion of both Buchner's time, the apathy of the '0s and the isolation of our contemporary times), would be entirely sparse, devoid of any real set save the continuous ~~political~~ backdrop of the American flag. This would be so as to, ~~present the contemporary feelings of~~ not only give us our setting of America but to also make us question how the contemporary 'American dream' is not only flawed, but dead. The flag is a constant reminder to Woyzeck of the belief that if he

tried harder he would succeed, yet this is ultimately flawed because that ideal can never be achieved, for as Woyzeck says -

'Only I'm just a poor man'

The play makes us think of freedom, but Woyzeck can never be free because he is oppressed - and not only this, but the American play tries to tell him he is free. This is a physical manifestation of the lie of freedom in America, and the lie of freedom of class movement - taking us back to the original setting's class structure, and shows us as a contemporary audience that although it seems to be gone, ultimately it is still as rigid and restricting as ever. The only time the flag would be removed is intentionally by The Showman in Scene 3, where he would remove it and replace it with a large flag with a clown face on it similar to a pirate flag. This is to stop Woyzeck and his carnival, because they are not a part of society, because they are free to roam, are the only true 'free' people in the play. This is echoed in Buchner's text as the Showman instructs Woyzeck to 'be natural'. The Showman would thus be presented as

something of a Walt Whitman figure, who wrote
'free to roam accepted everywhere'

Walt Whitman, seen by many as the 'poet of America' encapsulates this, and to have the Shaman emulate this makes us again relate him to the very concept of freedom, and how truly, he is the only free one in the play as, arguably, Brecht intended. To keep 3 ends, ~~the Sergeant would~~ Woyzeck would again replace the American play, suggesting how it is often the 'lower class' (at the behest of the 'higher classes' as the Sergeant instructs Woyzeck to help the Shaman clear away) that uphold the inequality because they fear their higher despite holding power. In Brecht's time many workers' revolutions ultimately failed, again drawing comparison between then and now. ~~I would use explicit women's roles~~ through the use of typically American music, but those based around sorrow and poverty, I would again justify a contemporary relevance. In Scene 4, I would have a cassette radio recording of 'Cat of Many Colours' by Dolly Parton. The song, being about the singer's early poverty, would be relevant due

how Marie contemplates her own poverty, ~~status~~ status and how, through the gold earrings, the Drum-Major offers her an entry to the consumerist 'American Dream'. This would also be reflected through Marie looking through a celebrity magazine when she says 'My mouth's as red as my lady's', reflecting the similarities between the idolisation of the rich in Buchner's time and the idolisation of the celebrities in our own. As the music continues so too does Marie's contemplation of 'better things' - the music would then cut out as Woyzeck enters, reminding both Marie and the audience of her ties to Woyzeck and how her poverty, both oppresses and defines her, just as hers it did in Buchner's original time. Overall, my concept reflects the timelessness of the key theme of oppression, and how by even transposing it to 1990's America, the original ~~relevant~~ context of oppression, class, money and ~~of~~ freedom are still applicable and relevant.



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Examiner Comments

The candidate engages in the very first line - 'In my production of Woyzeck, I have...' and continues in this manner throughout the response, making it a personal reaction to the text, the concept and the question. The American Dream argument is effectively developed with clear examples from the proposed production, which the candidate ties into the original performance context and the specific demands of the question.



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Examiner Tip

Paragraphing is very helpful for both candidate and examiner. For the candidate it helps demonstrate a shift in thought and, for the examiner it helps to define this shift, and breaks up the page on the screen.

Question 9

This response, along with questions 5 and 7, was the less popular choice in Section B in this series of the examination. The focus on **'two key visual elements'** enables candidates to demonstrate a full understanding of their proposed production in relation to its original performance context. There are key words in the question that candidates should have considered in their responses - **'your objectives'** and **'supported by reasons'** and **'might be achieved'** - for example. In order to access Level 4 and Level 5, the response needed to demonstrate not only the 'what' but the 'why' and be rooted in an interpretation of the play that recognised its historical context. On a more basic level, some candidates wrote about 'sound' as a visual element. There is an expectation that candidates have access to a prepared, annotated script and it is the response to the specifics of the question that earns the marks, not simply repeating what is written in the annotated script.

This is a strong Level 4 response that could easily be elevated to Level 5 with a little more consideration of structure and original performance context accuracy. The candidate has considered set and light effectively and has presented clear examples in support, often combining set and light using specific moments from the proposed production. What is evident in the response is the word 'objectives' and the candidate has considered not only the 'what' but the 'why' in reference to the use of the two visual elements.

Woyzeck has many political undertones deliberately inserted by Buchner. As a director, I will use these to form the basis of the production and expand upon them to create a vivid and imaginative, yet educational and thought provoking piece of theatre.

Buchner was undoubtedly a political activist. This is clearly shown through his writing of "The Mission Comrade" an illegal Pamphlet he wrote to try and encourage the working classes to stand up to their oppressors in the upper classes. This caused the authorities to release a warrant for his immediate arrest showing his sheer dedication to bringing about political change.

The downtrodden working classes are focused on in Woyzeck and were focused on in its original production of 1913. Abuse from the Doctor, Captain and Drum Major is therefore an integral part of the script. Woyzeck is the 1st piece of

German literature where the protagonist is from the working class (^{a soldier} ~~soldier~~ as referred to by the showman

in the script as "the lowest of the low")

I will use some ideas of Brechtian Epic Theatre in my performance as Brecht used his theatre to portray a political meaning which is what I aim to do due to Buchner's political mind. Ideas such as projection ^(of Arab Spring) and montage will be used to amplify the message, making it clearer to the audience - the oppression of the lower classes. As with Epic Theatre, and the original production of 1913, I will convey a ~~po~~ message of hope at the end with an uprising using set and lighting to ~~also~~ amplify the moment.

My intentions with set and lighting (these two design elements go well together as they interact. You can't have a set with no light and you can't have light with nothing to light - ~~no set~~) are to show the general setting in some scenes, but also to aid my concept and help to show the oppression of the lower classes.

Firstly, I will use a minimal set (as in Brechtian, Epic Theatre) with just a few ladders placed strategically around the stage at varying heights to demonstrate the social hierarchy which ~~is~~ was present at the time the play was

written - 1836 - Demonstrated through Buchner's writing of Danton's Death (1835), was present when the play was first performed in 1913, and is present in contemporary society (events such as the arab spring demonstrate this.) The ladder will be used and manipulated throughout to help demonstrate this such as used by Captain (he stands at top of ladder to talk down to Woyzeck (using height to show status) in scene 9. The set will differ from the original production of an 8th november 1917 in the Residenztheater in Munich as the set would have been much more lavish and intricate whereas mine will be much more minimalist but that's justified as it uses ideas of Epic Theatre, political theatre ~~that~~ ~~Buchner~~ ~~was~~ and Buchner was a political activist.

I will also use ^{lighting and set} placards in my set to help determine location for example, I will use placards placed on the ladders during the ~~the~~ scene in the woods which will say "woods" on them. This will be accompanied by a ~~green gel~~ ~~the~~ flood lighting the stage using a green gel ~~to~~ at high intensity to give the effect of a wood.

Another example of lighting and set used to determine setting is during the scene with the lake.

4 ladders will be placed in a square shape. I will use blue gels on ~~papers~~ lanterns with barn doors on to channel the light into the ~~the~~ middle of the ladders giving the effect of a lake. Not only does this demonstrate setting but it fits into the concept of oppression as it shows Woyzeck as being trapped in the social ^{class} system unable to escape (trapped within the ladders) This links back well to Buchner's original intentions of aiming to show the oppression of the lower classes.

I will cross-cut scene 5+6, ~~used~~ to help exaggerate the ~~show the~~ oppression of Woyzeck by the Doctor and the Captain. Set will be used to achieve this. I will place a ladder at opposite ends of the stage, putting the Doctor on the one and the Captain on the other. The placing of the ladders at opposite ends of the stage will mean Woyzeck must run between them as the scenes cross-cut facing his pain and suffering to come out to the audience. The cross cutting will get faster and faster as the lighting increases in intensity (a clinical white light fan floods as Woyzeck is being examined). This will attempt to externalise Woyzeck's inner turmoil through the design elements.

At this point, I will direct Wayrack to break down on the floor as there is a lighting map in which the intense white light ^{wash from the floods} will be changed to a single spot on Wayrack from intelligent lighting. He will lie crumpled, motionless on the floor. As the lighting increases in intensity (par cans producing a warm, natural light - creating irony through lighting) The captain will say "Get along now, and don't m!" as the Doctor says "Keep eating your peas and clearing your ribs". This use of lighting, combined with set and acting will show the audience Buchner's original intentions when he wrote the play - showing the severe ordeal the downtrodden working classes are put through everyday, and the lack of care shown by the upper classes even when they physically can work no more. This idea of oppression was shown in the original 1913 production but the cross-cutting will amplify the effect on the audience really enabling them to see the pain and suffering of the lower classes.

As Wayrack's agony slowly increases in Scene 21, I will use a red light which will slowly increase in intensity over a minute until it is full intensity, flooding the stage with pure, bright red light. This will

Lined writing area for student response.



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Examiner Comments

There is merit in the response and in the examples used to support the discussion around the two chosen visual elements. A strength of the response is that the two elements are not written about in isolation, they form part of an overall approach to the production with specific reference to the demands of the question.

An area for consideration which may have enabled the response to access Level 5 is the reference to audience. There is almost a passing consideration of audience, whereas in this section the audience is key in rooting the proposed concept in performance.

There is reference to the original performance context - inaccurately at one point - that demonstrates an understanding for this text but lacks sufficient evidence of an understanding of performance.

Total for Question = 30 marks)



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Examiner Tip

In preparing for this type of question it might be helpful for candidates to look at structuring responses around the 'now' and 'then' of the play in performance, and look at creating paragraphs that do this before looking at how these might then be used in response to specific questions.

Question 10

This was the more popular of the two questions in this section. Candidates appeared to relish the opportunity to explore the demands of the statement and to relate it to their personal experience as an informed member of the audience. Responses covered the range of reactions, from completely agreeing with the statement to completely disagreeing with it, with a large number of candidates balanced somewhere in the middle.

Successful candidates really got to grips with the statement and weighed it up in relation to the live performance and the play's original performance context as far as they understood it. These candidates clearly understood the demands of this kind of question and were able to focus their notes to respond to the statement, rather than simply reading the statement, ignoring it and presenting the prepared answer with, perhaps, a concluding paragraph starting with 'So as you can see....'

The response offers a confident discussion around the demands of the statement in relation to the performance seen and its original performance context as far as the candidate understands it. This is a Level 5 response, earning between 25 and 30 marks.

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

Title of play: Henry V

Playwright: Shakespeare - Propeller Theatre Company

Date seen: 9/02/12

Venue of production: The Lowry Theatre.

There are many factors to suggest that actors take second place to designers in the theatre of the 21st. Developments in modern technology and a difference in audience culture are some of these.

A traditional 16th audience were ~~too~~

considered to be an aural audience, interested in the wordsmithery of Shakespeare's plays including puns and ambiguity. They were familiar with the use of Early Modern English and needed ~~few~~ few visual aids to help their understanding of the play. ~~and~~ In the 21st century, ~~directors~~ a director's main challenge is in aiding the ~~and~~ understanding of a contemporary audience, who are unused to Early Modern English. In light of this, 21st theatre often seem to consider the design elements of the performance more so than the actors. The language of 16th play like Shakespeare prevents modern audiences ~~under~~ understanding and therefore enjoyment of the play. Considering this, they rely on the visual and language must be interpreted on an ocular level. Equally, they expect pace and dramatic tension. ~~and~~ ~~which~~ ~~reading~~ ~~to~~ ~~be~~ ~~felt~~ In light of the quote, my experience of watching a 21st interpretation of Henry V in contrast with studying the original performance condition would suggest that as audiences have changed and expect a far more visual spectacle, ~~the~~ theatre directors have adapted by prioritising

design elements of their production.

~~and~~ The quote states how 21st theatre

promises design over actors. However in considering the staging of a 16th performance this contrasts to the idea of actors taking second place. Originally, the stage was bare and usually circular/octagonal shaped, with the audience on three sides. Shakespeare often used a three tiered visual metaphor whereby the stage represented Earth, the trap door hell and the balcony heaven. This metaphor was mirrored in Propeller's interpretation with the stage representing earth, the scaffold a visual metaphor for Henry's higher status and the audience space representing the characters with lower status, for example, the character of Boy. The staging of Propeller's 2011 version adheres to the ideas in the quote as the staging was ~~also~~ far more visually, creating a visual spectacle. They set it on a small proscenium arch stage, and the 4th wall was often broke physically, ~~represented~~ by entrances and exits through the audience and verbally for example in

Henry's soliloquy. ~~The stage was largely~~
An implied offstage world was created in using the audience space for entrances and exits ~~and~~ and the audience were enveloped in the action, one of the many ways Ed Hall used ~~stage~~ effects to keep his modern audience more focused. The

clear ~~the~~ distinction between the consideration of design elements when considering stage suggest that actors do indeed take second place in 21st theatre as design elements are employed to aid audiences understanding and enjoyment.

Set similarly adheres to the idea of the quote when ~~also~~ comparing how it was used in 16th and 21st performances).

Traditionally, little scenery would have been used in performances except curtains. Very few props were used either except from chairs and tables. Michael Pavucca's set design in Propeller's 21st interpretation subvert traditional use of set by creating a visual spectacle on stage. It is clear that ~~Edward~~ Hall has made use of the designers and considered the effects of visual elements

of the performance, more so than the actors.

The set included a large scaffold dominating the majority of the space. It created a part gym / part parade ground feel and acted as a toolkit for the play. Pavucca used set imaginatively. For example in the prologue to act 3, the sail to Harpenev, the ammo boxes previously positioned in the four corners of the stage were used to create a landing craft, an image similar to that of Saving Private Ryan.

a film relevant to a modern audience. Alongside the scaffold, the stage was also dominated by a large piece of material hung upstage. It was coloured blood red and ~~textured~~ textured to the effect of chainmail, creating a visual aid to the audience suggestive of battle and bloodshed. The dominant use of visually enhancing set suggests that Hall has ~~promoted~~ promoted the design elements of the performance, in light of his (21st century audience reliant on visual aids).

~~the~~ Considering the ideas of the quote, ~~regarding~~ the use of lighting was similarly

different in the two interpretations. Original performance conditions would have ~~seen~~ seen plays performed in daylight, often from dawn till dusk. Some special effects were used, however, such as candles, representing night and fireworks to symbolise battle or celebration. Ben Omerod used lighting to enhance the staging and the sets again in light of ~~an~~ a (21st century audience), expecting pace and dramatic tension. Omerod used lighting to create location, pace, create mood and reinforce images. For example ~~in~~ the character of Henry was always lit using a soft white gel, creating a warmth about his character and encouraged patriotism and the positives of war to a cynical and mainly pacifist audience. Similarly, a gobos break up cover was used in Act 4 Scene 7 (the swapping of the gloves) to represent the forestry area they had seized refuge in. It is clear that Hall refused to rely on the content of the plays to tell audiences where scenes were taking place or how to feel about a character.

and therefore he has relied more so on visual elements such as lighting to aid understanding and the overall enjoyment for his contemporary audience.

When considering sound, Hall chose actor/musicians for his modern interpretation of the play, suggesting he again wanted to create more of a visual spectacle for the audience and that actors themselves weren't enough. Traditionally, instruments were used and played live on stage. These included the flute, lute, viol, violin and drums. Propeller's 21st interpretation of Henry V used both live and pre-recorded sound. This again complemented the lighting, set and stage, creating an overall visual spectacle.

Hall used a pre-recorded track, 'Chanson D'amour' in the Manhattan Transfer scene creating a silly, jocular feeling and stereotyping the whole nation. ^{Alongside this the actor/musicians} ~~This use of sound suggests~~ Hall played stereotypical French instruments live on stage. This use of ~~the~~ sound not only adds to the overall visual spectacle of the performance, it suggests Hall wanted to reinforce changes of place, for example to his audience without relying on the content performed by the actors.

The consideration of costume somewhat subverts to the ideology presented in the quote. Traditionally, costumes were contemporary to the time, yet they were ~~used~~ in fact dramatic and visually exciting. This was done to keep the attention of the less educated spectators who did not notice the words with them. Propeller's version was similarly contemporary to the period and they used a base costume ~~base~~ ^{base} of desert camouflage, connoting war, when they layered other costumes over the top. For example Karl Davis who played Catherine wore a white slip dress with white face paint and pink blush, suggesting of her pure and innocent character. Although modernisation of theatrical

costume means theatre of the 21st may use them more elaborately, ~~elaborately~~ 16th version still used costume to enhance visual aid and create excitement for the audience, suggesting that designers have somewhat been more important than actors in traditional performance conditions, not just in the 21st.

(Total for Question = 30 marks)

TOTAL FOR SECTION C = 30 MARKS

TOTAL FOR PAPER = 80 MARKS



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Examiner Comments

The candidate strikes a balance between offering examples from the live performance, responding to the demands of the statement and making connections to the play's original performance context. The opening paragraph immediately engages with the demands of the question. The candidate leads with the historical context and references the 'live' experience in relation to this. There is a balance to be made here and the candidate manages to achieve this, offering clear and considered examples from the live performance.



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Examiner Tip

Structuring responses that have a logical progression is really helpful to candidates who are all under pressure in the examination room to juggle their thoughts and notes in relation to the demands of the question. There have been reported successes with the use of writing frames in order to assist structure.

This is a Level 5 response - just - and indicates a clear connection between the statement, the live experience and an understanding of the play's historical context. Whilst there is evidence that the first performance of 'Othello' did not take place at the Globe, because production evidence from the time period is often not specific, the examination will go with it as long as it makes theatrical sense.

Chosen Question Number: Question 10 Question 11

Title of play: Othello

Playwright: William Shakespeare

Date seen: 27th September 2011

Venue of production: Crucible Theatre, Sheffield

For the production of Shakespeare's 'Othello' we saw at the Crucible Theatre in Sheffield, I would not say that the designers take precedence over the actors; rather, ~~they enhance~~ their contributions worked to enhance the actors' work, and draw attention to details of the characters' portrayal.

In terms of set design, designer Morgan Large opted for a minimalist design in order to keep ~~focus~~ focus on Shakespeare's artistic language. While there were a set of very imposing doors at the back of the stage, which created a sense of claustrophobia, these

simply acted to convey a overriding feeling to the play as a whole, not distract from the work of the actors. These also, at some points, aided the actors in their work, allowing for a greater freedom for use of proxemics, such as the inclusion of a small peep-hole in the doors, high up to give status.

There was also a very sparing use of props by Morgan Large, ~~me~~ which not only avoided distraction from the drama, but also served to be faithful to the Play's original conditions, where props were scarce, and the only doors to the stage were those from the tiring house at the back. Performances of the Jacobean era were staged for listening to; people would go to hear a play, and Morgan Large's lack of ~~props~~ ~~visuals~~ in trading set and props reflected that in his 21st Century Productions.

In terms of sound and lighting, there is, perhaps, more of a case to say that sound designer Alex Baranowski and lighting designer Lucy Carter played a more obvious role in the audience's reception of the play, but I still do not believe it to be of the paramount importance ^{surpassing} ~~above~~ actors.

The opening of act two showed us a set of sweeping lights behind the doors at the back of the stage. This light passed through small holes and a confessional-grill in the doors creating a feeling of paranoia, mistrust (similar to police searchlights), and this very quickly portrayed Othello's inner worries towards Desdemona. However, this moment happened at a point where no actors were present on stage, and while it was effective, it in no way distracted from the dialogue and the drama on stage. It was also one of the very few

moments when designers ~~take~~ took creative control on the stage, whereas actors drove the action of the play throughout.

Almost all other instances of lighting design by Lucy Carter served the soul purpose of enhancing the facial expressions of the actors, or increasing the drama of the scene. 'Enhancing' and 'increasing' are the key words here; they did not produce drama on their own; rather they helped to amplify the drama created by the actors and the language, and for this reason cannot be said to be above the actors in terms of importance.

In the original conditions however, designers had very little, or ~~Baranowski's~~ no control over the lighting of a scene, except for the choice of when in the day it was performed (i.e. daytime, evening) as they relied entirely on the sun to light the stage of the open-top globe theatre. However, as with the design of a set in the 16-17th century, lighting was also fairly unimportant. There was an overriding emphasis on the importance of Shakespeare's language, and the play as a visual spectacle was wholly unimportant in comparison. The best seats in the house were, in fact

placed high up at the side of the stage, where the play's visual action could hardly even be seen. The effect this had would have been that audiences revelled in the beauty of the language, and this seems to be what Director Daniel Evans was keen to re-create. Baranowski's choice of sound served to greatly enhance the action, but once again, only increased the drama on stage, and did not distract from it. The way he chose to use dark, orchestral pieces ~~rendered the play~~ created an almost cinematic feeling, but as with music's use in film, the sound became more

subconsciously absorbed than actively noted by me in the audience.

The best example of where designers definitely did not take precedence would be at the point of the blood pact between Othello and Iago. At this point, Hugh Lucy Carter opted for a spotlight on the duo and a red wash, suggesting the danger, threat and tyranny that Othello was subject to, while the spotlight drove attention to the joining of a brotherhood.

Baranowski's climactic, deep orchestral score marked this action as a pivotal moment in the play's narrative arc, and Morgan Large's minimalist set ensured that nothing distracted from the weight of this action. But all of this was subconscious and rendered unimportant in comparison to the strong dramatic image Daniel Evans conjures up between Clarke Peters (Othello) and Dominic West (Iago).

The frozen, clasped hands, center stage was a climactic tableau image which signified the ~~deception~~^{weight} and tragedy of Iago's deceit.

It is this element which is most faithful to the original theatre condition. This image does not rely on any technology to make it dramatic, and could have been performed in exactly the same way on the globe theatre stage. What may have distracted from the ~~the~~ climax, however was the rowdy groundlings of Jacobean theatre conditions who were likely have been drunkenly shouting, heckling and warning Othello of his ~~deat~~ deception.

There is an argument to say that, because Daniel Evans stayed so close to the original acting style and portrayal, and because Morgan Larye maintained the minimalist set and, incidentally

opted for a period costume, the fact that the performance was rendered visually and aurally more interesting for most audiences, due to its creative use of lighting & sound, ~~sound~~ the designers responsible for this are therefore more important.

True, the play ~~can~~ was more interesting to watch aesthetically because of the inclusion of lighting and sound, but that is simply because 21st Century audiences are conditioned to enjoy a more cinematic feel due to the popularity of Cinema.

Tudor audiences ~~or~~ would have had some form of music from the musicians in the minstrels gallery, though it would not have been as spectacular as Alex Baranowski's orchestral scores, but Shakespeare was, and never will be about ~~the~~ anything but the language. When performing a Shakespeare play which is true to the original text, all humour, ~~and~~ tragedy and action comes from the spoken words, and for this reason, actors will never be "second place to designers" in the production.

Lined writing area for notes or answers.

Lined writing area for notes or answers.

Question 11

This question asks the candidate to focus on the use of stage space in the live performance and to explore this specific element to demonstrate an understanding of the play's original performance context. The question was not as popular as Question 10 but, for a number of candidates who chose it, it provided an opportunity to be particularly focused in their responses and to make the necessary connections. The focus of the question is set out in the opening - '**evaluate**' and '**use**' are key words here and indicate to the candidate that the question is looking for something that is more than descriptive and needs to demonstrate an understanding of the way the live production was enhanced - or not - by the way the stage space was used, and then how this connected with the original performance context as far as we understand it. It is a question that demands an understanding of the way the stage space was used that is supported by clear examples from the production seen to support the evaluation in order to demonstrate connections made to the play's original performance context.

This response enabled the candidate to access Level 5, scoring in the range 25 to 30 for this question. It is one of a number of responses in this series to the Young Vic production of 'Hamlet'.

Chosen Question Number: Question 10 ✕ Question 11 ✕

Title of play: HAMLET

Playwright: William Shakespeare

Date seen: 21st January 2012

Venue of production: Young Vic, London.

Hamlet as performed in the Young Vic uses stage space ~~can~~ very innovatively to portray what Ian Rickson, the director, wanted to show. When you enter the stage space in the Young Vic, you go through the back door and take a ten minute walk through the 'psychiatric ward' or 'mental asylum'. Ian Rickson together with

the designer Jeremy Herbert clearly wanted to show us the setting of the play but also get a feel for the atmosphere. The small corridors and orderlys that ushered us along gave us an insight to what Hamlet may have felt like and ~~gave~~ was a metaphor

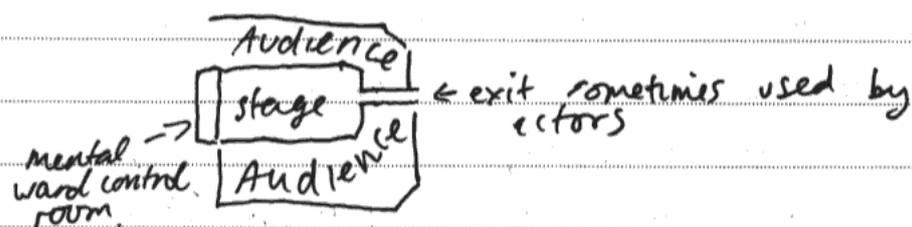
for his emotions. The original staging conditions of Hamlet would not have included the introduction, nowadays ~~we~~ our senses are bombarded. Shakespeare used lines to set the scene eg. 'it is cold' or 'the clock strikes midnight'.

In the scene where Polonius interviews Hamlet, the use of lighting was very creative which helped the use of stage space. As mentioned Ian Rickson's Hamlet was set in a mental asylum and when Polonius interviews him Rickson wanted that it be in a typical white room, sterile environment. Adam Silverman the lighting technician used the middle of the stage to create a white square of light (using a flood light) to mark out a sterile white room on the floor. This had a great impact on the audience as the simplistic yet very effective use of stage space and lighting left the

audience to focus on Michael Sheen as Hamlet and Michael Gould as Polonius. Shakespeare would have played Hamlet in the Globe Theatre and so there would be no option for using lighting for stage space as plays would have been performed in the day and The Globe is an open top theatre thus ~~to~~ letting sunlight enter. This scene is quite a comical scene and Shakespeare did use staging to his advantage.

When ~~the~~ Polonius interviews Hamlet, Polonius talks to the audience about Hamlet. Shakespeare may have directed Polonius to walk around one of the two front pillars to talk to the audience without Hamlet hearing for comical effect. Ian Rickson did not use this idea instead he had polonius speak into a dictaphone which was equally comical.

Hamlet at the ~~off~~ Young Vic was performed with a thrust stage with a small room at the end.



Because the thrust staging is so deep into the audience one would think that Ian Rickson would have been hard time directing but I thought that it was used very well.

In the scene where Ophelia is at the edge of insanity Ian Rickson had Ophelia (played by Venette Robinson) move across the stage in a wheelchair singing a dischordant tune accompanied by an autoharp on her lap. Her moving slowly across the stage whilst singing had a very haunting effect on the audience. It went very well with her sterile hospital type attire and cuts and bruises

on her ankles" which evoked a sense of sympathy from the audience. When she reached Hamlet she sat on the ground and played the autoharp between her legs. The thrust stage meant that the audience would see ~~see~~ her from all angles and when she plays the autoharp between her legs it looked very sexual. ~~and~~ Ian Rickson wanted to show her sexual desire for Hamlet. In the original staging conditions Ophelia would have used the stage space very differently perhaps singing to the audience and then moving across to Hamlet.

(played by Richard Bursage). The boy actor playing Ophelia would have been wearing more clothing. 'Robes waiving her down in the water'. In the Ghost scene where Hamlet's father comes back from the dead, Ian Rickson approached this very differently and used stage space to his advantage. He used the Young Vic's closed roof to create a long blackout and then Hamlet's ghost entered wearing a large trenchcoat (perhaps symbolising Hamlet's father's overbearing personality.) Lighting was used to create a large silhouette of Hamlet's Father on the wall at one end of the stage space and Horatio's (played by Hayley Carmichael) silhouette next to Hamlet's. Horatio's silhouette was a lot smaller as Horatio was nearer the wall which was an effective use of stage space to create a giant powerful

silhouette' of Hamlet vs. a 'small' defenseless silhouette of Horatio. (A low bass frequency added atmosphere.)

In the original staging conditions Shakespeare would have also used the stage space to his advantage. The ghost would have risen up through the trap door symbolising that it had come from hell (in the protestant view) or purgatory (in the catholic view). A cannon ball would have

rolled in the gable to create a thunder effect and The ghost of Hamlet would have been dressed in full armour to show his status.

The burial scene Ian Rickson used the stage space very innovatively. The floor of the stage was raised up to reveal a giant sand pit. The lifting of the stage space had a mixed reaction, some thought it was pure showing off tricks, some thought it was very effective. Metaphorically it worked very well it showed that Hamlet was getting back into contact with the earth - a very real experience.

In the original staging conditions sand was not used but the trap door part of the stage space may have been used to lower Hamlet down.

I think Ian Rickson put more emphasis on this scene because he wanted to use the stage space to its full potential.

Handwriting practice lines (top section)

Main handwriting practice area with multiple lines

(Total for Question = 30 marks)

TOTAL FOR SECTION C = 30 MARKS
TOTAL FOR PAPER = 80 MARKS



ResultsPlus

Examiner Comments

There is a structure to the response that takes the reader through the experience with the candidate. Examples are chosen that are then used to connect to both the demands of the question and an understanding of the historical context as far as the candidate understands it. The 'use of stage space' is referenced and evaluated throughout and then connected to the play's original performance conditions. This candidate is not struggling to provide evidence but has clearly prepared for the demands of this section thoroughly. There is one use of a sketch in the response but there are other responses in this series that use sketches very effectively to support references made to the production.



ResultsPlus

Examiner Tip

This response accessed Level 5 by being focused on the demands of the question within the given pages of the booklet. In preparing for this section it is worth considering using sample pages from the booklet in order to hand write responses within the given space. Overlong or overly short responses are often not able to access the higher levels of marks, as they either lose focus, or they are not indicating sufficient depth of understanding.

This is a confident response and demonstrates the kind of structured approach that enables candidates to access the higher levels of marks. The candidate uses nearly all of the available space in the booklet but does not need to use more than this in order to access the higher levels of marks. This response was placed in Level 5, earning between 25 and 30 marks.

Chosen Question Number: Question 10 Question 11

Title of play: Romeo + Juliet

Playwright: William Shakespeare

Date seen: 7th March 2012

Venue of production: Cambridge Arts Theatre

When I saw Headlong Theatre Company's production of Romeo + Juliet on the 7th March 2012 the first aspect of their play that I saw was how they had utilised the space. This is something which doesn't have to be done in modern theatres with the use of curtains, however, the company had decided to do it this way. This is something that would have been done at the Globe Theatre

in London, as whilst elements of the use of stage space could be concealed lavish sets were made for the productions and the wealthy wanted their audiences to know how much they had spent on them. The stage was fairly bare at the front however at the back there was a raised platform which had a boarder which gave the illusion that it was a screen you were watching and this acted as a separate acting space.

The most obvious difference from the original performance conditions is that the Cambridge Arts Theatre is much the same as most modern theatres with the stage

at one end and the audience all viewing the space from the ~~main room~~ same angle. In the original performance conditions at the Globe there are audiences on all three other sides of the space and this opens up much more opportunity for the actors. However Headlong tackled this by having parts of the play take place in the groundlings to utilise their space and draw the audience in.

The best example of this is when Daniel Boyd who was playing Romeo acted ~~from~~ the groundlings. It was during the scene that has overtime become known as 'the balcony scene' that he was among the audience. I questioned the director on why

he chose to have Daniel (Romeo) perform the scene from the groundlings to Catria Stewart (Juliet) is instead of using what I thought to be the obvious 'second stage' as this would have achieved that 'balcony' effect. He answered saying that he wanted the audience to get a real ~~sense~~ sense of Juliet's personal space and how Romeo was breaking the 'barriers' and entering it. I feel that this was a good use of the space but felt that while his reasoning was justifiable we could have had ~~Boyd~~ Boyd still in the groundlings with Stewart in the 'second stage' to really get an understanding of the distance Romeo goes for Juliet and the obstacles both metaphorically and literally that he conquers for her.

However their use of stage space did link well to the original performance conditions as at the

Globe members of the audience stand around the stage and would often lean on the actual stage and as a result must have been ~~people~~ physically and emotionally connected to the scene when actors such as Richard Burbage + Master Robert Goffe were acting out the very same scene.

One of the productions best use of stage space in my opinion was their use of the bed, which

would later go on to be used as Juliet's grave. At the back of the stage beneath the second stage there were a set of doors and through these doors a bed would be rolled out and stopped by the actors in the centre of the stage. This use of space allowed scenes between the nurse and Juliet in her bedroom be played out with more authenticity etc but by placing it on wheels it meant that the block didn't always have to be in the middle of the space taking up room. Once more at the back of the stage at the Globe there are a set of doors from which a bed could be rolled. However in the plays original performance conditions a bed would have attracted a lot more attention than it does now as only the very rich could afford a bed and so the audience would have been excited even by the presence of a bed!

As I have previously mentioned the 'second stage' there was raised at the back of the

stage was the most eye catching aspect of the space. Although theoretically this would have been possible at the Globe with its ranted level it is unlikely as this is where the small band of musicians of around 3-5 would have played

from. However in Headlongs production they used this to great effect. It allowed two things to be going on at once without there being too much confusion. For example in the final scene once both Romeo + Juliet had died they were left on the bed on the actual stage, whilst in the style of a press conference the Prince, Lords Montague + Capulet stood and spoke. This was an excellent use of stage space as it continued to allow the audience to know exactly what heart breaking act had happened.

The fact that ~~the modern~~ Headlongs production was in a modern theatre that had a roof also allowed them to control that aspect of the space. Whereas in the original performance condition the plays, which were performed in open top theatres, would have taken place during the day because of the light, performance now can take place whenever because of the use of lighting. The lighting in terms of stage space usage for the modern production was very interesting, the took up all the space on the sides of the stage at the front and where projected beams into the eyes of the audience at different

parts throughout the play.

Finally, like with the use of the bed as I have mentioned previously, props were brought on to help set the scene at different parts during the play. This meant that, for example in the 'Queen Mab' scene involving Benvolio, Mercutio + Romeo they had an empty space to act with and do what they wanted with the space in the scene. However later in the play, after the Capulet party for example a ice-cream vendor cart was brought on by the multi-roling actor Stephen Fensell and this would alter the stage space but also importantly immediately transport you to another space. In the original performance conditions there is evidence of objects being left in the space for the whole time and evidence of props being brought on, it is therefore safe to say that this too could well have been done.

Overall, I feel that Headlong theatre companies production of Romeo + Juliet at the Cambridge Arts theatre on 7th March 2012 use of stage space was excellent, and in places ingenious. The 'second stage' was visually impressive but also proved very practical. The fact that the space was left bare meant that in places the actors were free to do what they liked and the use of props such as the bed immediately

rooted the scene in a certain place. However what impresses me most is how the company was able

to use elements of stage usage that link so closely with the original performance conditions which just shows how whilst drama has changed and evolved over the years there are aspects with which even directors today take the attitude of "if it ain't broke..."



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Examiner Comments

The response engages immediately from the first line - 'When I saw Headlong Theatre etc.....' - placing the candidate firmly in the response and clearly making 'I' contact with the examiner. The use of stage space is at the centre of the response which offers examples from the production and its historical context in support of observations that are evaluative. Look at the response to the 'balcony scene' for example that goes from the middle of the second page to the middle of the third. The candidate clearly evaluates the effect of the use of stage space and makes the connection with the original.

There is a logical progression to the response that ends with a conclusion to draw the threads of the experience together in relation to the demands of the question.



ResultsPlus

Examiner Tip

The layout of this response makes it accessible to the examiner marking it on the screen. It is paragraphed and the candidate has left a line between some paragraphs to break up the material on the page and to indicate a shift in focus. It appears that this candidate has prepared for the demands of the examination by looking at not only what to include in a response worth up to 30 marks, but how to set out the response on the page to take the examiner through the thinking in a logical way. Using pages from the examination booklet and hand writing timed responses on a regular basis will help candidates to structure work in preparation for the examination.

Paper Summary

Across this unit in this series, examiners report that the most successful responses demonstrate the following:

Section A

1. A connection between rehearsal methods/techniques/strategies that mean they become more than a list but are presented in each part of the question as a coherent whole.
2. An understanding of the use of rehearsal in relation to the specifics of the extract.
3. Purpose in techniques used, with an indication in the response of not only the 'what' but the 'why' as well, connecting into specific examples from the extract.
4. An understanding of the word 'appropriate'.
5. Sufficient information in each part of the question to demonstrate application of ideas within the given extract.

Section B

1. An understanding of the play's original performance context that is applied to the proposed production and recognised in the concept.
2. A clear structure to the response, using examples from the proposed production to connect to the demands of the question.
3. A confidence in the response that draws on other aspects of the course and references, for example, practitioners that help the proposed production to engage with the audience.
4. A recognition that the proposed production, in response to the question, is intended to engage with an audience.
5. Space in the booklet is used effectively, with responses being neither too short nor too long. The expectation is that higher scoring responses should fill the available space - but no more than that.

Section C

1. Candidates respond to the demands of the question, rather than simply present the 'prepared answer'.
2. The 'live' performance is at the centre of the response, supported by references to the original performance context.
3. There is a logical structure to the response that takes the examiner through the experience, in relation to the demands of the chosen question.
4. In most cases, there is a real sense of the candidate 'being there' and offering a personal response, based on an understanding as a student of Drama and Theatre Studies.
5. Space in the booklet is used effectively, with responses being neither too long nor too short. The expectation is that higher level responses should fill the available space - but no more than that.

Overall

Looking ahead to 2013, there are clearly steps that centres could take in order to prepare candidates for the demands of this unit. The over-riding evidence is that careful, structured, planned preparation for this unit is essential. It is not sufficient to know the text in A and B, it needs to be explored practically, in order for candidates to be able to access the higher levels of marks in the examination.

Opportunities should be taken to write - and to hand write - at regular intervals in preparing for this unit, with timed essays and responses encouraging candidates to write sufficient - but not too much, particularly for the longer essay style responses in B and C.

Confidence in the writing comes from confidence in the exploring.

Grade Boundaries

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