

A Level Drama and Theatre

Exemplars: Section C

Pearson Edexcel Level 3 Advanced GCE in Drama and Theatre (9DR0)

Contents

About this exemplar pack	2
Section C	
Mark scheme for Component 3: Section C	4
Section C answers and Markers comments	8

About this exemplar pack

This pack has been produced to support Drama teachers delivering the new A Level Drama and Theatre specification (first assessment summer 2018).

The pack contains exemplar student responses for Component 3, Section C.

This component assesses two different Assessment Objectives. Section C assesses AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.

Students must:	
AO1	Create and develop ideas to communicate meaning for theatrical performance.
AO2	Apply theatrical skills to realise artistic intentions in live performance.
AO3	Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
AO4	Analyse and evaluate their own work and the work of others.

Following the student answer(s) you will find the mark scheme for the level that the student has achieved, with accompanying examiner comments on how the marks have been awarded.

The work submitted by students was done before the course was completed, the centres recognise that there is still some way to go before students will be producing higher level responses. Therefore, while these responses give an idea of how candidates might respond, the students had not followed a full programme of Component 3 teaching.

This pack currently contains sample work for Section C, this will be added to over the course of the year.

For Section C, the students have answered one extended response question on **Interpreting a Performance Text**

Students and teachers are to be thanked for their time and generosity in completing these responses

Mark Scheme for Component 3 Theatre Makers in Practice

Section C: Interpreting a Performance Text

<p>Question Number</p>	<p>As a director, discuss how you would apply the methodologies of your chosen theatre practitioner to the acting styles used in your production concept.</p> <p><i>Your answer must focus on the named section listed below for your chosen performance text.</i></p> <p>Your answer must make reference to:</p> <ul style="list-style-type: none"> • the overall aims of your production concept in response to the play as a whole • how your practical ideas will work in performance • the original performance conditions of your chosen performance text.
<p>5</p>	<p>AO3 = 24 marks</p> <p>This question asks the candidate to respond as a theatre director and discuss how they have applied the methodologies of a recognised theatre practitioner to their production concept. The focus of the response should be on the overall acting style(s) and how the ideas of their chosen theatre practitioner might be realised and applied in a live performance context.</p> <p>Candidates are also asked to demonstrate knowledge and understanding of the original performance conditions of their chosen text. However, this is a question about the text in performance; it is not a history essay. References to the original production should demonstrate an understanding and awareness of how the text was first performed. Candidates should then use this knowledge to show how the conditions of the original performance have informed their own creative and theatrical ideas as directors.</p> <p>Candidates might refer to the following in their response:</p> <ul style="list-style-type: none"> • relevant practitioner theory, research or influence • reference to other practitioners and theatre makers • overall performance style(s) • the use of production values or dramatic/theatrical elements to communicate ideas and meaning to an audience • the overall acting style(s) and interpretation of key roles • characterisation including the use of voice, language, gesture, poise, stillness or other forms of non-verbal communication • use of theatrical venue, stage space, levels and proxemics • entrances and exits • the relationship between characters • the relationship between actors and audience. <p>The question asks the candidate to focus on a named section in their chosen performance text and the majority of examples offered should come from this specific section. However, candidates must also discuss how their production concept will work in the context of the play as a whole.</p>

5 contd

Antigone

Candidates exploring this named section might refer to:

- the moment Antigone is led away by the guards
- the use of chorus
- the arrival of Teiresias.

Doctor Faustus

(Text A) Candidates exploring this named section might refer to:

- Mephistopheles conjuring the invisibility spell
- the entrance of the Pope, Cardinals and Friars
- the 'ghostly' behaviour at the banquet.

Hedda Gabler

Candidates exploring this named section might refer to:

- the stillness and silence of the opening moments
- Berthe's arrival with the letter
- The entrance of Tesman.

Lysistrata

Candidates exploring this named section might refer to:

- the exit of The Women to the Acropolis
- the entrance of The Old Men
- the smoke created from the coals.

The Maids

Candidates exploring this named section might refer to:

- the argument between Claire and Solange
- the setting of the room, windows, doors and the negotiation of space
- the telephone call.

The School for Scandal

Candidates exploring this named section might refer to:

- the entrance of Sir Peter and Lady Teazle's
- the argument between Sir Peter and Lady Teazle
- Lady Teazle's exit and Sir Peter's final address.

The Tempest

Candidates exploring this named section might refer to:

- the entrance of Caliban
- Trinculo's discovery of Caliban
- Stephano and Trinculo's emerging panic.

Waiting for Godot

Candidates exploring this named section might refer to:

- Estragon and Vladimir's investigation of Lucky
- the mistreatment of Lucky by Pozzo
- Estragon securing the bones.

Woyzeck

Candidates exploring this named section might refer to:

- the Doctor's examination of Woyzeck and Marie
- the entrance of The Captain
- Andres and The Grandmother in the woods

Marking instructions

Marks are equally distributed for demonstration of knowledge and understanding of how theatre is *developed* and how theatre is *performed*.

Responses must show *balanced consideration* between these elements.

Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 4 marks.

Level	Mark	Descriptor (AO3)
	0	No rewardable material.
Level 1	1–4	<p>Limited</p> <ul style="list-style-type: none"> • Descriptive approach that struggles to connect the production concept with the performance text, demonstrating basic knowledge and limited understanding. • Limited use of examples and key moments to justify ideas and intentions to create impact on the audience. • Superficial references made to practitioner’s methodologies and how they can be applied to their production concept, in relation to the specific element identified in the question. • Basic, inaccurate or irrelevant research applied in relation to the original performance conditions.
Level 2	5–9	<p>General</p> <ul style="list-style-type: none"> • Generally sound approach that makes adequate connections between the production concept and the performance text, demonstrating adequate knowledge and some understanding. • Generally appropriate use of examples and key moments to justify ideas and intentions to create impact on the audience. • Clear knowledge and emerging understanding of the practitioner’s methodologies, which are applied inconsistently to their production concept, in relation to the specific element identified in the question. • Generally adequate research applied in relation to the original performance conditions; however connections may not be made to the production concept.
Level 3	10–14	<p>Competent</p> <ul style="list-style-type: none"> • Secure approach that makes coherent connections between the production concept and the performance text, demonstrating competent knowledge and understanding. • Consistent and clear use of examples and key moments to justify ideas and intentions to create impact on the audience. • Secure knowledge and understanding of the practitioner’s methodologies, which are competently applied to their production concept, in relation to the specific element identified in the question. • Competent research applied in relation to the original performance conditions with clear connections made to the production concept.

Level	Mark	Descriptor (AO3)
Level 4	15–19	<p>Assured</p> <ul style="list-style-type: none"> • Confident approach that makes assured connections between the production concept and the performance text, demonstrating comprehensive knowledge and understanding. • Comprehensive use of examples and key moments to justify creative ideas and intentions to create impact on the audience. • Confident knowledge and understanding of the practitioner’s methodologies, which are effectively applied to their production concept, in relation to the specific element identified in the question. • Comprehensive research applied in relation to the original performance conditions with assured connections made to the production concept.
Level 5	20–24	<p>Sophisticated</p> <ul style="list-style-type: none"> • Perceptive approach that makes sophisticated connections between the production concept and the performance text, demonstrating accomplished knowledge and understanding. • Perceptive use of examples and key moments to justify creative ideas and intentions to create impact on the audience. • Accomplished knowledge and understanding of the practitioner’s methodologies, which are applied perceptively applied to their production concept, in relation to the specific element identified in the question. • Perceptive research applied in relation to the original performance conditions with sophisticated connections made to the production concept.

Student A – Antigone

Actor/Artaud

As director, discuss how you would apply the methodologies of your chosen theatre practitioner to the acting styles used in your production concept. (p.40 – p.42)

My production concept is an open surgery in an operating room, where Creon is the main surgeon, the Chorus members are assisting doctors, Teiresias is the anaesthetist, and Antigone is a mental asylum patient. I have chosen this production concept because I feel that it is an appropriate way in which to amalgamate blood and gore, ruthless sterility, and a lack of sanity – juxtaposition, inspired by the Artaudian style of chaos. The performance will be set on a thrust stage, whereby the operating table is centre-stage, and the audience are watching the action from either of the three sides; this particular stage will increase proxemics, and hence intimacy between the actors and the audience.

To apply the methodologies of Artaud, I will establish an atmosphere of unquestionable tension onstage, conveyed through not just sound and lighting, but predominantly through the actors' body language: posture, facial expression, proxemics. Such detail must be heightened to evoke disturbance and fascination within the audience, almost exhausting them, as Artaud exercised in his performances. To depict the diversity of society, each character should contrast in personality and physicality – accomplished through careful casting on my behalf – in terms of ethnicity, body build, height, skin tone, etc. All actors should be of good physical fitness to successfully exemplify the Artaudian style of extremities within movement.

I will direct Creon to enter stage-right, and Antigone – being pulled by two dour-faced guards, fistful of hair yanked back so that she is forced to stare up at Creon – stage-left simultaneously. I have decided to have Creon and Antigone enter from opposing sides, because in the original performance of Greek theatre, it was believed that stage-right was the path leading to civilisation, while stage-left was the path leading to nature and the forest. Reflecting on the two characters' roles in society, who they are and what they stand for, it is only fitting to have Creon, the king, come from the city, and Antigone, the prisoner of the city, to arrive from the opposite direction. This also symbolises Antigone's rebellion: even while being handcuffed at the hands of the State, she manages to break regulations, as women were not expected to enter or exit the stage anywhere but centre-stage. Both actors meet centre-stage, where the operating table stands. Creon looms over the corpse on the table, wearing white bloodied gloves, with the Chorus around him. In the Chorus, there are fourteen members split into two groups – seven men, seven women – who represent the Seven Sages of Greece, that were philosophers renowned for wisdom, dressed in black surgical gowns. Here, I have chosen black to signify the despair outlined in this scene: the surgery is a funeral. The fourteen members circle the operating table in slow unison, evidencing Artaudian ritualism; using Artaudian animal imagery, they are portrayed as ravens, animals commonly associated with death. Their facial expressions are deadpan, and I have chosen to direct it as such because a distinct lack of emotion – or humanity – amongst characters will help evoke discomfort within the audience, and thus institute a mood of distress, mourning, uneasiness, as Artaud would delineate in his performances.

When Antigone completes her speech, "This is the land of my fathers...And the humanity of humankind..." the guards will drag her offstage briskly, stage-right. Antigone, in turn, will not fight back or argue; she is silent and she keeps her head high, evidencing her dangerous pride. The Chorus will recite their part in a morose tone, "Others have suffered, my child, like you..." and by the end of their speech, a smoke machine will produce grey-violet clouds that consume the stage floor. Amid this, Teiresias will enter stage-left; having just returned from his journey:

stage-left, as this is indicative of nature. For the role of the blind prophet, I will cast an elderly actor, as age is commonly associated with wisdom. Teiresias is barefoot and dressed in a white surgical gown – contrasting with the Chorus, dressed in black – and walks across the stage with a slight shuffle, and has a balding greying head. Years are prevalent on his face: laughter lines and bruises under his eyes; his pupils are a translucent blue, camouflaged into the white of his eyes, evidencing a sense of eeriness, elements of the supernatural. He sits on a stool by the corpse, that is about a metre from where Creon is stood, and takes off the anaesthesia mask from the corpse. He speaks firmly and gravely, “A filthy liquid ran from the flesh...The gall bladder burst / Spurting stinking acid across the meat / And all the fat melted...” and as he says these words, I will incorporate the use of smell by having the Chorus members throw buckets of rotting meat at Creon, screaming and wailing and bawling, symbolising society’s outrage at Antigone’s death sentence. Along with the meat -throwing and screaming, the lights rapidly blink red, unleashing total pandemonium. There is then a blackout in which everyone exits stage-right.

Marker’s comments

Unfortunately there are no references to the play as a whole and while the style is clearly Artaudian, it does raise the issue of practicality - i.e. throwing around buckets of rotten meat? Exits and entrances are well considered and there is a working knowledge of the OPC. This is a competent response. There are numerous examples given that are justified and have details and connections to the given extract. Struggles at times with the specifics of the question in relation to acting style. Strongest on connections to the play’s OPC but needs to give better sense of the play as a whole in this response.

Marks: 11/24

Level 3	10–14	<p>Competent</p> <ul style="list-style-type: none"> • Secure approach that makes coherent connections between the production concept and the performance text, demonstrating competent knowledge and understanding. • Consistent and clear use of examples and key moments to justify ideas and intentions to create impact on the audience. • Secure knowledge and understanding of the practitioner’s methodologies, which are competently applied to their production concept, in relation to the specific element identified in the question. • Competent research applied in relation to the original performance conditions with clear connections made to the production concept.
----------------	-------	---

Student B - Antigone

Antigone/Artaud

As a director, discuss how you would apply the methodologies of your chosen theatre practitioner to the acting styles used in your production concept.

For My production concept; I am going to set Antigone in the Medieval times. I believe that this concept would fit extremely well within this scene as well as the whole text as this play has many mysterious and tragic moments and similarly did the medieval times e.g the civil war as a result of the Treaty of Verdun (843 AD) which was extremely tragic (much like many of the deaths that occur in Antigone). Some noticeable mysterious moments during Antigone are key moments such as the burial of Antigone's brothers. I also believe that Antigone and the medieval times strongly connect as they share many similarities for example, during both periods women were extremely limited. During the Medieval times, performances were commonly held in a promenade theatre, on carts in the middle of the streets. However for my production concept the play will be performed in an underground dungeon to reflect a darker nature and foreboding the deaths, however it will still be performed in a promenade theatre as the audience will have to walk through the underground dungeon were different sections of the play will be performed using different actors. This was influenced by Antonin Artaud's methodologies as he liked to engage his audience members. I am going to have the actors playing the character sin this scene to be highly representative of how the characters are perceived to appear. For example the actors playing Creon would have an extremely big build and deeper voice in order to represent power, juxtaposed by the actresses playing Antigone who would in size be physically smaller but in reality be a much stronger character than Creon which will be shown using voice and movement. The actor playing Teiresias would be a scrawny man who moves around with a sense of mystery. Lastly the actors playing the chorus would be regular sized and all of a similar height in order to show a sense of unity.

I am going to implicate Artaud's use of dramatic music to enhance the tragic side of the play as Artaud often used music as a method of theatrical communication, to add emphasis or significance to a particular physical movement or to create a sense of ritual/communicate atmosphere or mood. For example, in this scene the music will start off extremely subtle but as the scene goes on, the music will start to get louder, and more instruments will be used. At the part were Creon is getting frustrated with Teiresias e.g. "Any man would shoulder hearing such things from your lips" the music would reach a crescendo, depicting the emotion in the scene. The lighting should show the darkness of the play, and no light colours should be used. As well as music, i am going to use lights to dramatise/enhance a scene for audience viewing such as using flashing lights during this scene and the death scenes. During this scene the lighting will consist of mainly dark colours, representing the darkness of the scene as well as the overall atmosphere of the play.

Artaud believed that costume was to be symbolic and that colours would communicate theatrical ideas - on a simplistic, symbolic level this could be dressing one character in a separate colour to the rest of the characters in order to show their difference. The costumes would be designed to represent the era that the play was set in (the Medieval times) and represent class and social status. For example, As i director, i would have Creon's costume/crown to be more extravagant than the everyone else's

to show that he is above everyone in terms of social status, as well as Creon a crown to further imply his power and status. Antigone, would be dressed in similar clothing as she is still of royal descent, but not as extravagant as Creon. The Chorus as well as Teiresias would all be wearing masks and black cloaks (whilst Teiresias would be wearing a different colour cloak in order for the audience to be able to differentiate between him and the chorus) as they were very popular during the medieval period due to the plague and were used constantly in theatre, as well as being used a lot in greek theatre. Artaud would also often use masks in his performances. I would direct Teiresias and the chorus actors to wear a mask throughout this scene, as the mask would maintain a sense of mystery and uncertainty surrounding their character's e.g as Teiresias is fortune teller and not everyone believes him and the chorus have a eerie atmosphere that surrounds them.

During this scene, Antigone is talking to Creon claiming that she dies as a victim e.g "I die his victim" and then being lead away by the guards and to her death. This is then followed by the chorus speaking and then Teiresias reading Creon's fortune whilst Creon is rebuking it e.g. "Are you serious?". I'm also going to direct the actors in this scene to use Artaud's methodology of the theatre of cruelty which, Artaud intended to challenge and heighten the spectator's emotional response through the most carefully programmed set of circumstances, and through the stimulation of the physical and emotional senses, the audience was to be maintained in a constant state of uncertainty, leading to an overwhelming emotional release. I would direct my actors to use their bodies and facial expressions to convey emotions rather than using their words. For example when Creon is rebuking Tiresias's prophecy e.g "Are you serious?", Creon would use his facial expressions to show his disbelief e.g he would have a frown on his face and the tone of his voice will rise slightly, almost as if he is mocking Teiresias. I would direct the actor playing Tiresias would be constantly moving around mysteriously in order to maintain a facade surrounding his character. This would link to my production concept of setting Antigone in the medieval times as during this time as Fortune-tellers were often looked upon with disapproval from the ruling classes (which in this case would be Creon, hence why Tiresias would be wearing a mask) although their services were highly in demand. The Medieval Ages as well as the period in which Antigone was set (Greek times), were full of superstition and very real belief in supernatural forces and powers. Most things that could not be explained by science or technology was thought to be the direct influences of these powers at work.

I am going to apply Balinese theatre, which Artaud discovered when he was looking for inspiration. Balinese theatre was a form of performance that existed entirely without dialogue so all communication was done physically. This would fit well within this scene as Baliese theatre revolves around the theme of gestures and movements which are highly precise and stylised in order to emphasise meaning and to emphasise their importance. The Gestures were often synchronised which associates with a chorus as they are often known for moving in sync. A Balinese stylized dance would be significant to be shown after the chorus speak in unison, as it depicts their unity as well as signifying their importance and impact in the scene, as well as in the entire play.

I am going to incorporate 'typical Artaudian traits' into this scene in order to enhance it. For example I am going to use masculine breathing patterns in order to represent characters emotions during the scene, e.g. when Antigone is speaking to creon just as she us about to be dragged to her death, her breathing would be steady, as she

accepts the fact that she is going to die e.g “My time has run out”. Moving on when Creon gets angry/frustrated with Tiresias, e.g “ Tell me what you mean” his breathing will become heavier and more prominent, depicting his emotion of exasperation, this would also Creon’s lack of patience. Whilst Teiresias's breathing would remain regular throughout, representing his characters calm personality.

Furthermore i am going to apply Artaud's idea of surrealism which was a cultural movement that began in the 1920’s which Artaud was influenced by. Surrealism was best known for its visual artworks and writings. I believe that this method of surrealism would fit perfectly into this scene as in the views of Artaud’s theatrical language and style, he believed that the theatrical style of ‘surreal’ must be dreamlike, much like this scene. For example fortune telling is often described as surreal as being told your future is a strange experience for many people and could be described as ‘dreamlike’.

Marker’s comments

Overall, this is a detailed concept that is confident and could certainly work in performance. The candidate is well prepared and has made references both to the extract and to the play as a whole, with some clear reference made to the chosen concept, Artaud and something of the play’s OPC. However the response fails in addressing the specifics of the question specifically – there is nothing really about acting style until half way through the second page.

The question should, ideally, lead and focus the response. Examples given are connected to Artaud and credit is given for these but opportunities for more reference to acting style were missed. It is a COMPETENT response.

Marks: 11/24

Level 3	10–14	<p>Competent</p> <ul style="list-style-type: none"> • Secure approach that makes coherent connections between the production concept and the performance text, demonstrating competent knowledge and understanding. • Consistent and clear use of examples and key moments to justify ideas and intentions to create impact on the audience. • Secure knowledge and understanding of the practitioner’s methodologies, which are competently applied to their production concept, in relation to the specific element identified in the question. • Competent research applied in relation to the original performance conditions with clear connections made to the production concept.
----------------	-------	---

Student C - Lysistrata

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

Chosen question number: Question 5 Question 6

I would use gestic acting styles and have my actors act as though they had forgotten lines to reinforce Brecht's distancing effect and make the message of the play more prominent to the audience. I would also portray this through strategic make-up and costume.

A clear start, reflects the qsn and states BRECHT as practitioner

My concept for the performance is to expose the sexism of the play as I think it can easily be misinterpreted as a feminist play. Aristophanes used it as a declaration that if ~~even~~ women can prevent a war, anyone can, and to encourage men for suggesting women are the inferior sex. Therefore, to do this, I will combine acting style with costume, props and set to exaggerate this stereotype to make the audience laugh and then question and consider the immorality of their laughter.

Clear knowledge of OPC and statement about their own concept

In this extract, and throughout the play, the old men will be played by young men so that they can use over the top physicalities and voices to remind the audience they are watching a play. It also offers opportunity for the actors to 'forget'

DO NOT WRITE IN THIS AREA

they're ~~watching~~ playing old men and have to be reminded to act. For example when they 'are advancing slowly and with difficulty' one of the actors will bounce up and lift the legs with ease before hastily reminded to 'struggle'. This is a Brechtian technique to remind the audience it's not real and to portray my message that perhaps men are not intellectually superior to women.

Interesting idea about 'forgetting' lines with some sense of purpose here, this idea would also add to the comedy of the play

DO NOT WRITE IN THIS AREA

~~The old men will~~

In order to break the fourth wall, for a Brechtian technique, when my choruses of old men and women will sit ^{Text} in the audience, the men ~~at the~~ on the front row of the stalls, the women on the back row of the stalls.

Original performance conditions would have meant that the old men would be amongst priests and authoritative figures, the women amongst the public, exaggerating my message of women being ~~too~~ unfairly treated as inferior to men. Whilst seated the men will have blankets over the seats and eat tins of spam whilst reading over lies and make it clear to the audience, without being too distracting, when their cue to come on is approaching. I would

Definitely aligned with Brechtian ideals - clear connections to text extract with examples in place

* I would also separate to my audience by gender with men at the front and women at the back to make the message relevant to today's audience.

ask them to use an acting style of hushed voices and fidget, perhaps breathing heavily to add humour. Therefore I would use the breaking of the fourth wall and the acting style within it to make my message relevant to the audience and to add humour.

Clear idea about separating audience by gender to reflect concept of "exposing sexism" - there is increasingly clear evidence that this response has been well thought through

The Men's leader would also multirole as the Magistrate to present the idea that we could only find one talented actor to play male leading roles. Therefore his acting style would be loud with open body language and clear diction. Both characters would speak the Queen's English in posh accents and are nearly only distinguishable by their costumes. As well as this, during the Men's leader speech and both here and elsewhere in the performance, every time he speaks ~~at~~ the word 'women', the men half inflate ~~bottom~~ shrivelled balloons acting as phalluses, before watching them deflate with sighs and frustrated mutterings. This idea of multirolling and inflating balloons

~~Not only this~~ will not only reinforce Brecht's ideas but will also add humour and convey my message.

Yes - this would definitely work and would certainly add humour; clear understanding of Brecht and how his methodologies could be effectively used in performance

Not only this, I will use the acting

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

* For example when Lysistrata hatches the plan to go on Sex Strike and when Myrrine suggests they smear their oath on wine.

styles, costume and props of my 'chorus of old women' to reinforce my message, and to make people laugh before considering the universality of their laughter. They will be played by real older women actresses, which will add a feeling of unease to their relationship with the young male actors. Both in Greek society and now we tend to associate old women with innocence and warmth, so the sexualisation of them feels wrong and uncomfortable. They will walk with difficulty and slowly with small steps, partly because they will wear knicker around their ankles. Also, there will be ride bumper stickers on their bumper stickers advertising sexual acts which I will enhance with acting style as ~~the~~ ^{some} actresses will periodically wink at the old men and point to them, perhaps hap hazardly kicking the stickers to draw attention to them. This Brechtian technique of placards ~~to the bumperst~~. Also, every woman in the performance will hold a placard of a lightbulb that they hold up when they have an idea, ^{*} these will be on the seats of all the women in the audience too to make it relevant to them, and exaggerate my message that this is a sexist play. Therefore, the Brechtian technique of placards combined with costume and acting style will reinforce

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

← at the end

my concept and make the audience feel uncomfortable.

Use of words and placards would work well, great idea about lightbulbs, including the audience although this would be more complicated in reality

Therefore, I will use the Brechtian techniques of gestic acting, breaking the fourth wall, ^{and acting} multivalling ^{as well} ~~and~~ placards in this extract and the rest of the performance to portray my director's concept. I will use humorous values in particular to make the audience laugh and then question why they're laughing; the *verprovocung* effect. Therefore I will combine both acting style with Brechtian techniques to create a performance relevant to a modern audience that clearly presents its message that Aristophanes' Greek play is far from feminist as we must challenge these ideas in a modern society.

Clear conclusion and while this is not necessary it does give a good account of what has been said and shows that the candidate has a well considered approach with secure connections to both the text and the practitioner

DO NOT WRITE IN THIS AREA

****** Although under the original performance conditions I would have been unable to use real old women because ~~men~~ only men were actors so it would not have had the same effect. However it ^would hopefully have the desired impact on the audience in my performance

Yes - good point to make just to show research into OPC

This is an assured response. The candidate writes with confidence about the play, the extract in particular and has clear ideas of their own in place to show that Brecht would work well here. 18/24

Marks: 18/24

Level 4	15–19	Assured <ul style="list-style-type: none">• Confident approach that makes assured connections between the production concept and the performance text, demonstrating comprehensive knowledge and understanding.• Comprehensive use of examples and key moments to justify creative ideas and intentions to create impact on the audience.• Confident knowledge and understanding of the practitioner's methodologies, which are effectively applied to their production concept, in relation to the specific element identified in the question.• Comprehensive research applied in relation to the original performance conditions with assured connections made to the production concept.
----------------	-------	--

Student D - Lysistrata

N.B. The candidate has used the extract as required from the original SAMS document where the page reference numbers are given as 150 - 153 from the printed text. Pages 33 - 41 are from the Edexcel version that can be freely downloaded

As a director, discuss how you would apply the methodologies of your chosen theatre practitioner to the acting styles used in your production concept. Your answer must focus on pages 33 – 41 of Lysistrata. Your answer must make reference to:

- The overall aims of your production concept in response to the play as a whole
- How your practical ideas will work in the performance
- The original performance conditions of your chosen performance text.

As a director for the play Lysistrata I would apply the methodologies of Bertolt Brecht to present my performance concept and political message of 'ban the nuclear bomb'. In this extract I would use satire to amuse the audience whilst tackling the issue of nuclear warfare as is a large problem in modern society and an extremely Brechtian technique to make the audience laugh and the question why they are laughing.

'Drama is a hammer with which to shatter reality' is a Brecht quote which I wish to use to represent my goals with this performance as I want to amuse my audience and leave them with an understanding of the gravity of the threat of nuclear war. After the women of Greece have sworn off sleeping with their husbands until they call an end to the war and have locked themselves in the Acropolis and the Chorus of old men make their way on stage I would first use Brecht's technique of gestus to have young male actors playing the old men as they slowly stumble and march on stage with walking sticks and Zimmer frames whilst harnessing Brecht's use of symbolic props to have testicle shaped bases for both walking

Brecht stated loud and clear with an appropriate quote. The idea of nuclear war is a valid one. Gestus is expanded upon as is the use of satire and visual humour

6

aids as he actors carry on their other props which they would appear to struggle to hold with too much in their arms.

I would have all the old men dressed in white mimics of uniforms throughout famous wars throughout history, for example world war one soldiers, modern soldiers, spartan warriors and more. As they walked on stage I would direct the men to grumble and complain in comically old voice with stereotypical complaints about their knees or back to mark them out as one chorus and amuse the audience before the Men's Leader walked forwards and calls out for the other men to keep moving with only one piece of olive wood hugged under his arms, carved into a phallic shape. Not only would the crude shape shock and entertain the audience but would portray the roll of male power in the development of wars as well as set the jovial tone for the men's singing throughout the extract. I would use the songs throughout the extract to create further humour as the old men stumble across the stage as they chant the lyrics as marching songs for army drills whilst shuffling slowly towards the gates of the Acropolis on stage. To contrast the slow pace of the old men marching across the stage I would keep a steady beat with the songs until on the final verse before they reach the gates the 'old men' begin to sound out of breath. One or two out of the chorus pausing to catch their breath (as they struggle to over the last few yards to their final position in front of the gates). Some relevant performance ideas here that in essence, are acting styles. There is a real focus on creating comedy in the extract and the ideas would work in performance

The simple rhyme scheme of the 'old men's chorus reflects how they are simple men and the lyrics themselves are designed to make humour alongside their actions as the old men '[blow on the coals, which flare up, sending smoke into their faces.]' the slapstick humour designed to amuse the audience however it also reflects the commanders of war's behaviour at the Battle of the Somme as '[they blow on the coal as before, with the same result]', showing their stupidity. I would use this point to create more humour as the old men would set their phallic wood down on stage before placing the coals at their base and blowing on the wood only for jets of smoke to burst out from smoke machines on the set hidden behind the wood before the chorus of old men stumbled back complain about the substance in their eyes as the general population continue to present themselves to be taken advantage of by those in power without realizing that they are just the same as them, as proven by the Men's Leader. Although comedic the Men's leader is proven to be just as foolish as the chorus of old men as he orders them to pick up the logs only to get smoke in everyone's faces again before the

Excellent details are given about the fire and the problems created by the smoke, it is clear that this has been researched and considered

7

Student exemplar responses
A Level Component 3 Theatre Makers in Practice

women enter the scene. This lack of organisation is something I'd want to highlight in positions of power throughout the performance as a director especially as I aim to highlight this level of mediocracy with nuclear weapons as they are left in mens hands that are as capable as the Men's Leader in this play, however to make this point I would leave the men's leader dressed as a modern day general who listen's to the magistrate's every word later in the play whilst the actor playing the magistrate would be dressed in a blonde wig and orange face pain to ridicule the American political state as Brecht did in his own work mocking the goose-step during the Second World War and mocking the politics behind it.

Compared to the original conditions of Lysistrata I would have far more actors on stage with a chorus of at least 12 old men and 12 old women that would merge into a chorus of 24 with one main actress for Lysistrata and actors switching in and out of the chorus to play specific rolls as the set number of chorus people on stage would not matter so long as the space was full, busy and chaotic.

This is a creative and well researched response with many ideas in place that would work in performance. It is ambitious, but practical. The different time periods of the costmes would work well and show clear connections from the OPC through to the modern day. Examples given are detailed and as such this is an ASSURED response gaining 16/24

Marks: 16/24

Level 4	15–19	<p>Assured</p> <ul style="list-style-type: none"> • Confident approach that makes assured connections between the production concept and the performance text, demonstrating comprehensive knowledge and understanding. • Comprehensive use of examples and key moments to justify creative ideas and intentions to create impact on the audience. • Confident knowledge and understanding of the practitioner's methodologies, which are effectively applied to their production concept, in relation to the specific element identified in the question. • Comprehensive research applied in relation to the original performance conditions with assured connections made to the production concept.
----------------	-------	--

Student E - Hedda Gabler

As a director, discuss how you would apply the methodologies of your chosen theatre practitioner to the acting styles used in your production concept. Your answer must focus on the named section listed above for your chosen performance text (page 62 to page 65)

As a director, I would use naturalism to reflect Stanislavski's work as a practitioner – as this would help the actors to identify with their characters and connect with their emotional history. To do this, I would use naturalistic lighting that appears to be coming from the window. This would be important because this section of the play is set at “dawn the next day” and naturalistic lighting would help the audience to see into the characters' lives. With the lighting used in such a way, it would then be appropriate for shadows to be used in addition – the actors' shadows being cast in such a way that would foreshadow their significance in the play. For example, Hedda would be closer to the window than Thea, casting a larger shadow and showing the audience through symbolism that she has a larger impact on events.

I would also ensure that the set would be traditional to reflect the original performance conditions. I would place a large French stained-glass window on the wall at stage-right, through which Hedda's class would be portrayed. The colours cast in shadows resulting from the stained-glass would be symbolic of the themes of the play – red would symbolise Tesman's general excitement (portrayed throughout the play) and pink undercut with purple would symbolise Hedda's need for acceptance and elegance in her life. In addition to this, all furniture would be traditional to reflect Ibsen's focus on upper-middle class life in his plays. This naturalism would also help to reinforce Stanislavski's ideas – appropriate as Ibsen and Stanislavski were active in theatre at the same time in history.

My overall production concept revolves around the idea of Hedda's boredom and desperation for something to happen. To reflect this, I would have her character lounging on the furniture throughout this extract – reinforcing both her boredom and the time of day (early morning). There would be a piano beside the window at stage-right, at which she would be collapsed on at the opening of this passage. As the extract progresses, she would travel from this to the sofa at the other side of the stage, upon which she would also collapse and remain for the rest of the section. Her forced imprisonment in her house has led to her comfort in the space, therefore she lounges over the furniture, whereas Thea would spend most of the passage sat upright in a chair or stood awkwardly in the centre of the stage – thereby reflecting to the

✓ audience that she feels uncomfortable in the space. This connects to Stanislavski's ideas, as it would require the actors to connect with their own feelings of discomfort in the past upon being forced to remain in a space they aren't used to – compared to their comfort in their own homes.

I would have Hedda get uncomfortably close to Thea – she would make any excuse to play with her hair and with her, almost as though playing with a doll. Hedda would portray to the audience that she is in control and Thea isn't. By doing this, I would reinforce the idea of boredom – Hedda is the director of her own play and she's using her house as the stage and the people in her life as the actors. Her suicide is ultimately the result of her play going wrong, where she has lost control of the people she manipulates and can see no other escape. This is a theme common in Ibsen's plays – female characters attempting to gain control and ultimately failing and submitting to the male characters in their plays or to mental illness, reflected in *Hedda Gabler* and in other plays such as *A Doll's House*. As these themes are so important in Ibsen's work, I would use Stanislavski's techniques to make Hedda's boredom and hidden suffering more realistic – ensuring that the actors use their own emotional experiences to enrich their performances.

Part of Hedda's suffering is rooted in her egocentrism, and this would be shown in this extract. For example, when Hedda "takes a small mirror" and looks at herself, I would have the lighting fade slightly around her – only just noticeable to the audience but showing that she is so focused on herself that she literally is blinded to everyone else around her. Throughout the entire play I would have similar moments, where she catches her reflection in a wine glass or a window and forgets about the world around her for a second. This would also reinforce to the audience her imprisonment – she has become so trapped that she has closed herself in and become the guard to her own prison. The people around her are so insignificant in her eyes that she has become trapped in her own head, leading to her suffering and finally to her suicide. This would likely have been one of Ibsen's goals in performance, leading the audience to recognise the characters' emotional backgrounds and shining a light on the importance of social connections – thus why many of his plays involved upper-middle class characters who submitted to societal expectations and suffered because of it

Marker's comments

Excellent grasp of the play and its themes. A competent response. More specifics needed to OPC and specifics to the rest of the play. Also needs to demonstrate a more focussed understanding of Stanislavski

Marks: 14/24

Level 3	10-14	Competent <ul style="list-style-type: none">• Secure approach that makes coherent connections between the production concept and the performance text, demonstrating competent knowledge and understanding.• Consistent and clear use of examples and key moments to justify ideas and intentions to create impact on the audience.• Secure knowledge and understanding of the practitioner's methodologies, which are competently applied to their production concept, in relation to the specific element identified in the question.• Competent research applied in relation to the original performance conditions with clear connections made to the production concept.
----------------	-------	---

As a director, discuss how you would apply the methodologies of your chosen theatre practitioner to the acting styles used in your production concept.

If I was a director the practitioner that would influence me the most would be Stanislavski, this is because Hedda Gabler is a very naturalistic play and S's techniques focused on making the most realistic piece of drama possible.

S's influences would be clear right at the start of Act Three through the actor playing Hedda's facial expression. Even though she is "asleep" she still can act. We know from the play as a whole and she is "fully dressed" while sleeping her life looks any motivation and she shows signs of depression. I will tell the actor playing Hedda to express these emotions through subtle facial expressions, they would only be subtle since the character is asleep. I would tell the actor to suspend the audience's disbelief by ~~not~~ saying they should method act, by this I mean they should put themselves in a position, the mindset of a person who is lacking motivation and edging on depression and feel this pain, they should allow them to act ~~but~~ these intense feelings realistically. I would also ask them if they had been unfortunate to experience these feelings themselves to remember how it felt and how show this in performance. They should feel these emotions as they act. This will suspend the audience's ~~disbelief~~ disbelief even more.

Another technique S used was for the character to have an super objective this means you must understand the character's ~~main~~ goal. If I would tell this to the actor playing Thea, I would tell her that I am interpreting her character as genuinely benevolent and wanting the best for the Tesman family. So I would say

that her goal is to make sure that Tesman comes home early safe. This means she would play the role as transparently and possibly the opposite how Hedda is normally played - desiring, manipulative and not to be trusted. I said the interesting part of characters is not their goals but what gets in the way of their goals, this is called stage action. What gets in the way of Tea's super objective here is Hedda insisting that she catches up on sleep, this means that Tea will not be able to see if Tesman comes home safe. In this case Tea fails her goal as she says and goes to bed. Hedda only convinces her to do this through lying as she does not wake Tea up when Tesman comes in later in the extract.

The final significant way I would influence my piece is through Tesman. He is hungover and therefore is desperate to get into bed since it is only 7am. So his ~~super objective~~ ~~is~~ ~~to~~ ~~get~~ ~~to~~ ~~bed~~ ~~so~~ ~~the~~ ~~actor~~ ~~will~~ ~~suspend~~ ~~his~~ ~~disbelief~~ ~~the~~ ~~audience's~~ ~~disbelief~~ by thinking back to a time when he was hungover and ~~feel~~ ~~the~~ ~~pain~~ and express it, he may even really get into role by slightly dehydrating himself to make him feel hungover, ~~remember~~. I would not suggest this as a director due to the health risks that come with it. The stage action happens when Hedda confronts Tesman, he is now ~~a~~ ~~man~~ ~~with~~ ~~conflict~~ ~~in~~ ~~his~~ ~~life~~, he normally is quite agreeable doing anything Hedda tells him to, including leaving the house, they are in sight now, but he really wants to get to bed due to the state he is in.

In conclusion, I have now influenced me as a director because I ~~will~~ ~~would~~ ~~tell~~ ~~the~~ ~~actors~~ ~~to~~ ~~use~~ ~~his~~ ~~three~~ ~~main~~ ~~methods~~: super objective, stage action and suspension of disbelief.

Marker's comments

Lots of references to Stanislavski, methodology and techniques. This just takes it into the competent band but unfortunately there isn't enough about the rest of the play, the OPC and their production concept.

Marks: 10/24

Level 3	10-14	Competent <ul style="list-style-type: none">• Secure approach that makes coherent connections between the production concept and the performance text, demonstrating competent knowledge and understanding.• Consistent and clear use of examples and key moments to justify ideas and intentions to create impact on the audience.• Secure knowledge and understanding of the practitioner's methodologies, which are competently applied to their production concept, in relation to the specific element identified in the question.• Competent research applied in relation to the original performance conditions with clear connections made to the production concept.
----------------	-------	---

As a director, discuss how you would apply the methodologies of your chosen theatre practitioner to the acting styles used in your production concept.

Your answer must focus on the named section listed above for your chosen ~~paper~~ performance text. (p62, start of Act 3 to p65 end of stage direction 'Hedda shuts stove door and stands...')

Your answer must make reference to:

- the overall aims of your production concept in response to the play as a whole
- how your practical ideas will work in performance
- the original performance conditions of your chosen performance text.

For my version of Hedda Gabler I have chosen Stanislavski as my practitioner as I feel that his style is best suited to the performance style of 'Hedda Gabler', due to his focus on realism in theatre while still maintaining some emphasis of symbolism.

I would begin this extract with Hedda asleep on the sofa, facing away from the audience and Thea sleeping on the armchair, faced towards the audience ~~also~~ with her arms and legs draped around it. I would do this to create an instant symbolic image of Hedda and Thea's personalities as depicted in my production that is, Hedda's unwillingness to become emotionally involved with others ~~her unwillingness to become emotionally involved with others~~ and her secrecy towards her intentions for others, and Thea's contrast to this by constantly making others aware of her feelings and her openness with others. This attitude of Thea's is seen previously as she tells Hedda of her troubles with

her husband and now she followed Lovborg away from her family.

While Hedda and Thea sleep, I would show Berthe silently tidying and cleaning around the room until Thea wakes. Although I would have Berthe seem bored and uninterested in her work, I would try and make this symbolic of the fact that Berthe is much of what is holding Hedda's life together, as in other parts of the play I would have Hedda make a mess of the set when she is unhappy with something. For example, just before Hedda kills ~~her~~ herself I would have her frantically make a mess while everyone else on stage is unobservant. Furthermore, by having Berthe tidy up the stage it creates the idea to the audience that she is a real maid and makes her character more realistic, as Stanislavski would encourage.

When Hedda wakes, I would have her initial line of 'what is it?' ~~be~~ said confused and almost scared. I would do this here as she is off guard as she has just woken up. I would also do this to make Hedda's character more complex and believable as in much of my version of the play I intend to portray Hedda as ~~unphased~~ unphased and lacking of much real emotion. By showing a vulnerability at this moment it creates a hint of ~~her~~ Hedda's facaded personality and is in line with Stanislavski's ideas as it makes her character more believable and real, allowing the audience to buy into the story.

In the following duologue between Hedda and Thea, I would show what is typical of Hedda's behaviour

in my interpretation, that is controlling and self interested. We also see the emotional exaggerations of Thea which is consistent throughout the production.

As well as dominating the dialogue ~~me~~ at this point, I would also show Hedda to be physically controlling of Thea's actions here. For example, ~~when~~ after 'Thea stands anguished' and 'Hedda goes to ~~talk~~ Thea', I would have Hedda push Thea onto the armchair when she says 'shush...' and then walk around to the back of her chair, lean on the top of it with her arms and head and then stroke Thea's hair. This creates the ~~visual~~ vision to the audience that Hedda is in control of Thea (and most other people she encounters), both mentally and physically. I would also show ~~visual~~ ~~the~~ ~~stage~~ ~~design~~ ~~by~~ ~~using~~ ~~symbols~~ ~~like~~ ~~Hedda~~ ~~never~~ ~~being~~ ~~able~~ ~~to~~ ~~control~~ ~~her~~ ~~own~~ ~~life~~ ~~and~~ ~~her~~ ~~relationships~~ ~~with~~ ~~other~~ ~~people~~ ~~and~~ ~~her~~ ~~own~~ ~~self~~ this when Hedda tells Thea to go and sleep in the bedroom. It is particularly pronounced at this moment as she is both giving her a verbal demand but I would also physically have Hedda turn Thea around and towards the door. This shows a power difference between the two characters and shows a realistic relationship to the audience, as Stanislavski would advocate.

I would also display this same ~~dominant~~ controlling relationship with Hedda and Berthe. I would have Hedda to be very demanding with Berthe but in a different way to how she is with Thea. I would have her speak with a more blunt tone towards

her and avoid looking at her when she is speaking to create a sense that she has no care of Berthe's opinion of her. ~~I~~ I intend to create this to portray Hedda's character as uninterested in creating meaningful relationships unless they are of some use to her, and since Berthe is a maid, she doesn't attempt to be nice to her or show any kindness. This also shows connections to the original performance conditions as when the play was written, maids would have little or no social capital, meaning she would be no vie to Hedda in her manipulative shemes.

I would also show a ~~very~~ similar behaviour when Tesman ~~enters~~ enters, giving him minimal eye contact and using a monotone voice when speaking to him. I would do this to ~~show~~ because she knows Tesman would do anything for her so no longer feels the need to show false nicety towards him.

Marker's comments

This is a good response and so far puts you half-way up the mark scheme. You may wish to consider adding more references to the OPC, the rest of the text and not just the extract. It may help by giving more examples of how you would direct the extract.

Marks: 12/24

Level 3	10-14	Competent <ul style="list-style-type: none">• Secure approach that makes coherent connections between the production concept and the performance text, demonstrating competent knowledge and understanding.• Consistent and clear use of examples and key moments to justify ideas and intentions to create impact on the audience.• Secure knowledge and understanding of the practitioner's methodologies, which are competently applied to their production concept, in relation to the specific element identified in the question.• Competent research applied in relation to the original performance conditions with clear connections made to the production concept.
----------------	-------	---

Student F - Woyzeck

As a director, discuss how you would apply the methodologies of your chosen practitioner to the acting styles used in your production concept

(Looking at use of voice, language, gesture, poise, stillness, non-verbal communication, stage space, levels, proxemics, relationship between actor + audience)

When directing a production of Buchner's *Woyzeck*, I would employ a number of theatre and acting techniques that parallel the work and intentions of Bertolt Brecht, whilst also retaining Buchner's intentions in terms of the play's purpose. Much like his provocative 'Hessian Messenger' pamphlet, Buchner penned *Woyzeck*, the very first working-class tragedy, in the hope of sparking social reform. He set out to expose the injustice and hypocrisy prevalent in his society, attacking the petty bourgeoisie by putting 'real' people on stage and showing them the extent to which the lower classes were oppressed. The social commentary that the text provides opens the door for Brechtian thinking, as does its episodic structure and disjointed style which "turns the spectator into the observer", forcing them to think whilst they're watching the piece, not simply "hanging their brains up with their hats" upon entering the theatre. Brecht wanted theatre to be didactic, creating *Lehrstücke* (teaching plays) that educated the audience so that they could recognise the exploitative society oppressing the working classes. This in turn paralleled Buchner's infatuation at the small-mindedness and trivial concerns of the petty bourgeoisie. He saw the rich living their lives as if it were "one long Sunday", whilst "the people lie before them like dung on the fields". Employing the acting techniques used in Brecht's Epic Theatre would be the perfect way to put these views across to an audience, drawing their attention to the idea of social injustice and cruel treatment of the poor at the hand of the middle classes.

The intention of Scene 24 is to demonstrate the social injustice and dehumanisation of *Woyzeck* and the callous nature of the medical profession. By creating a *gestus* stereotype and caricature of the middle class characters, such as the Doctor and the Captain, I would effectively distance the audience and encourage them to critically evaluate what they're watching. This would relate back to Brecht's idea of the *Verfremdungseffekt*, whilst also adhering to Buchner's original intentions for the middle class to be humiliated. *Woyzeck* would have first been performed in the Munich Residenz theatre, a theatre designed for the wealthy, decorated in Rococo design and full of gold and velvet. This highlights the fact that Buchner wanted to ridicule the middle classes who would have gone to these theatres. The Doctor and the Captain will be almost picaresque in performance, creating an unrealistic, grotesque representation of the middle classes which the audience will recognise, allowing them to critique the motivations which underpin the psyche of these

characters. For example, I would present the Doctor as vulture-like, picking from the weak and vulnerable in society whom he sees merely as a “waste”. To do this, I would make use of *gestus*; the acting technique developed by Brecht whereby an actor would use gesture to embody an attitude and create a stereotype. This also links back to the expressionist movement, of which *Woyzeck* was the blueprint for; the nightmarish, grotesque characters in expressionist theatre greatly take inspiration from Buchner’s play. As such, I would make use of *gestus* by having the Doctor lead with his nose and a walking cane upon entering the space to show that he is constantly examining, evaluating and scrutinising the people around him. When moving, his tempo would be quick, yet precise to convey his intense passion and eagerness at the prospect of scientific advancements. Instead of just “lifting the sheet on Marie”, I would have him hastily fling the sheet off, almost haphazardly as if he can’t contain his excitement, leaving her body totally exposed to him. This use of *gestus* in performance would make the audience question the morals and intentions of the medical profession and, in turn, the middle classes, much as Brecht wanted theatre to do, whilst also paralleling Buchner’s original intentions. The Doctor’s fascination in his work and science is very much apparent throughout the entirety of the play, such as in Scene 8 when Woyzeck tells him that he’s “getting the shakes”, to which the Doctor merely replies “(Pleased) How very, very interesting”, rather than being concerned and caring, showing that he’s far more concerned with advancing his career than Woyzeck’s well-being. To further this idea of relish in his work, I would have the Doctor grin when he “sniffs” and “indents the body”, and also have him slowly put on a pair of white gloves with a child-like glee. At the end of the scene, I would have the Doctor throw these white gloves away without a second thought to convey the fact that he is totally unconcerned with Woyzeck’s death and that he lacks any feelings of guilt towards it. This *gestus* of the Doctor’s exaggerated relish in examining the corpses would highlight to the audiences how inhuman he is; they are repulsed by *him* and, thus, are repulsed by the actions of the middle class towards the poor, much as Brecht intended. To further push this idea of audiences being repulsed by the Doctor, rather than simply “kneeling up on the slab”, I would have him clamber almost violently on top of Marie’s corpse, keen to examine her further and showing a total lack of respect for her. I would then have him take out a huge, oversized knife and begin slashing at the corpse, like an artist with a paintbrush. I would have him pause between the occasional stroke, as if he is examining his work, which has a comic effect upon audiences as a result. Through this use of *spass* (one of the features of Brecht’s Epic Theatre), the comic moment acts as a way of engaging the audience and forcing them to think about issues; the audience will laugh and then question *why* they laughed. It also breaks the rising tension of the scene, which Brecht needed to break in order to stop the audience from following characters on their emotional journey, thus viewing them objectively instead. I would make a further use of *spass* later in the scene, when the Doctor is deducing how Marie and Woyzeck died by having him pause after “I have been able to deduce that...”, and then take a deep breath before saying “This women had her throat cut!”. This creates dramatic effect and, thus, comedy. Through the use of *spass*, the audience laugh once again at the dark humour and are therefore engaged and forced to think about the issues being presented.

Due to the Doctor's unpleasant, clinical language and terminology, "No vertebral displacement. One right side tendon intact", I would have him deliver his lines with received pronunciation (RP) and a clipped tone, emphasising the harsh consonants and delivering the lines at a fast pace, as indicated by the short sentence structure: "Little decomposition. Minor contusions." Through this use of gestus, the Doctor would sound visceral, dispassionate and emotionless to an audience, who would find his arrogant tone repulsive. As a result, the audience would judge the Doctor, much as Buchner originally intended. Buchner, a medical student himself, was horrified by the attitudes of professional Doctors who saw the less fortunate as "guinea pigs" to further their own career and research, not having any desire help and care for others. This parallels the character of the Doctor: "Just when you were really becoming interesting... If only you'd stopped to think!". The exaggerated clipped, RP tone would evoke the grotesque Brechtian stereotypes, with the Doctor seeming inhuman to the audience, making them question his methods and, ultimately, the treatment of the poor at the hands of the middle classes. This would link back to Brecht's idea that actors shouldn't be the character onstage and their interpretation should instead be built on the character's social role and why they need to behave as they do, rather than looking inwardly at emotional motivation. Thus, the audience judges the character and their situation, rather than just empathising with them. They question the injustice played out before them and, as a result, it sparks the audience's desire to make a change in their society.

I would make further use of gestus with the Captain. The script suggests that he enters "portentously", and as such I would have him plod slowly into the space, mopping his brow and breathing heavily. He would walk using his belly and stomach to lead his physicality, effectively creating a caricature and gestus that suggests greed, wealth and power. This exaggerated physicality would further the idea of class divide that both Buchner and Brecht wanted to put across to the audience. To further communicate this idea, I would have him also speak in received pronunciation, to suggest his higher status within society. His delivery would be set at a low-pitch and would be slow and sluggish, with extended vowel sounds. The audience would immediately associate this with the stereotypical overweight, fat capitalist. The Captain would stand well away from the bodies, implying that he doesn't want to get his hands dirty, whilst pitching his nose in an exaggerated, disgusted manner: "These people, their lives – Messy". The audience would be repulsed by this as he's more concerned with getting "indigestion" than feeling guilty for Woyzeck's death; He's more concerned with himself and his own well-being than of the working class, "This business's upset me dreadfully, I get indigestion!". The performance would provoke an examination of the social issues whilst also raising questions for the audience; they recognise the gestures and critique the motivations which underpin the psyche of the character. The exaggerated nature of the gestures distances the audience from emotional investment in the characters. This is known as the v-effekt, a method through which Brecht wanted the audience to be distanced from total immersion in the action, thus encouraging them to view the play objectively.

To distance the audience further, I would make use of spass when the Captain responds to the Doctor's 'diagnosis'. He would deliver the line "Oh marvellous – marvellous! To work that out from them being found in a lake!" with a pompous, sarcastic tone, dragging out the phrase to emphasise the words. We laugh at the Captain's dark humour which in turn makes us question the medical profession and the motives behind it, much as Brecht and Buchner wanted. Utilising another Brechtian technique, I would have the Captain direct the line "He's lost it" to the audience. Not only is this comedic, but it is also breaking the fourth wall and commenting upon the action. This links back to the v-effekt, distancing the audience from the action and reminding them that they are watching a play. As Brecht himself said, "It is not magic, but work my friends".

The following scene concerns Woyzeck's fellow worker, Andres. He is a direct contrast to the grotesque stereotypes of the middle class Captain and Doctor, instead representing the working class. As such, I would have Andres adopt a working class physicality, with a slumped posture and shuffling, slow pace, to convey his lower status in society to the audience, along with the fact that he is completely worn out and overworked by the middle classes. Much of Andres' dialogue is phonetic, "Must've cut myself", which is indicative of class and a regional dialect. I would therefore have Andres speak with a cockney accent which the audience would immediately associate with a lower class. This gestus is a social comment about the type of person Andres represents; he is very much in the same position in society as Woyzeck. I would further this link back to Woyzeck by having Andres start to assume much of Woyzeck's physicality, as the scene hints at Andres becoming just as fractured in his mental state as Woyzeck ended up. To show this, when Andres starts to hear voices, I would have him vary his pace, speaking quickly then pausing to slow down, in order to communicate that his wits are starting to deteriorate, thus taking us back to the beginning of the play when Woyzeck was also starting to hear voices, "Can you hear it, Andres? Can you hear it?". The cyclic nature of this scene would suggest to the audience that nothing has changed and society has learnt nothing from Woyzeck's death, "For ever and ever – on and on and on". As a result, audience members will question the society they live in and whether anything has changed at all, much as Brecht intended.

Through the effective application of Brecht's methodologies, I would successfully be able to put across Buchner's intended message; This is a play all about societal issues and the oppression of the lower classes at the hands of the careless rich. By using gestus in performance, the middle class characters like the Doctor and the Captain would be presented as grotesque whilst the working class characters like Andres would be seen as oppressed, forcing the audience to question the society and the world they live in. Direct address and spass would be yet another effective use of the v-effekt, further distancing the spectator from the action on stage, reminding them that they were watching a play, and thus encouraging them to view the production objectively. As such, this didactic form of theatre would aim to spark political change by alerting audiences to the social injustices present in their everyday lives, much as Bertolt Brecht and Georg Buchner would have intended.

Marker's comments

The themes and issues of the play as a whole are implicitly addressed throughout the whole response; there is a very definite feeling that the extract doesn't exist in isolation but that it slots in logically to a well-considered and perceptive concept for the whole play. It is likely that the candidate may not be able to produce work of this length under exam conditions but accessing the higher levels is about responding to the question using available space in the answer booklet.

This is Level 5 work and as such is firmly in the SOPHISTICATED level.

Level 5	20–24	Sophisticated <ul style="list-style-type: none">• Perceptive approach that makes sophisticated connections between the production concept and the performance text, demonstrating accomplished knowledge and understanding.• Perceptive use of examples and key moments to justify creative ideas and intentions to create impact on the audience.• Accomplished knowledge and understanding of the practitioner's methodologies, which are applied perceptively applied to their production concept, in relation to the specific element identified in the question.• Perceptive research applied in relation to the original performance conditions with sophisticated connections made to the production concept.
----------------	-------	--

As a director, discuss how you would apply the methodologies of your chosen theatre practitioner to create mood and atmosphere in your production concept.

**Antigone, Sophocles
from p44 “So that’s your news...”
to p46 stage direction - Creon is visibly shaken**

My production of Antigone, inspired by the methodology of Punchdrunk would be set in a National Trust property, an old country manor house set against the dramatic backdrop the Surrey Hills, similar to that of Polesden Lacy. The National Trust enjoys a cultural tradition of using the grounds of stately homes to perform promenade productions. Therefore this country property would emulate the gravitas and stature of Sophocles’ original setting of the ‘Palace of Thebes’ for my audience. Mood and atmosphere would central to the impact of my production as each specific space would help to conjure different feelings and ideas. In addition to this, power and status are important themes throughout the play and by setting my production in a promenade performance space, this will help to involve my audience in some of the key ideas and themes.

Punchdrunk are a site-sympathetic, immersive theatre company. Artistic director Felix Barrett uses design installations and non-traditional performance sites to challenge audiences and their passivity. He famously said “burn the seats” and I have taken inspiration from this idea for my own production concept. During this particular extract, Creon accuses Teiresias of extortion and lying, “all fortune tellers are money grubbers and charlatans”, yet Teiresias reveals to Creon “you usurp ancient rights which even the gods themselves don’t dare to question”. This power struggle between Creon and Teiresias is a microcosm of the conflict between the state law and divine law argument, which is debated throughout the play between all characters; Ismene and Antigone, Haemon and Creon and in this particular extract, Creon and Teiresias.

In order to explore mood and atmosphere and create dramatic tension and impact for this scene, I would set this confrontation in a narrow, underground corridor in the basement of the manor house. The uneven stone floor and flaking white paint on the walls and arched ceiling would create an intimidating and private space for the confrontation. I would place Creon and Teiresias at opposite ends of the long corridor approximately 5 metres apart, this use of space shows the men’s opposing views through the proxemics of the space and by placing my audience in between Creon and Teiresias on either side of the corridor, the atmosphere would become claustrophobic and increase the tension of the scene. The audience would also watch the debate from both perspectives which is central to the teaching of didactic Greek tragedy. Punchdrunk immerse their audience, giving them the opportunity to roam freely around their sets and designs, however, in my production the chorus would act as guides within the audience controlling each space. My main reason for this is that, unlike Punchdrunk, I do not intend to ‘vandalise the text’, I want my audience to engage with the unfolding narrative so that they empathise with Creon and his inevitable fall from grace.

In the original performing conditions in 441BC, the audience would have been sat in an Amphitheatre, in an area known as the theatron, which held between 17-20,000 people. The audience and actors would have been all male and all sections of society would have attended as it was state law to attend performances during the festival of Dionysus. The Amphitheatre would have been built into the side of a hill and would have been performed in the open air.

In my production, this moment will be staged underground to develop the secret mood of the scene. The claustrophobic tension between Teiresias and Creon will act as an effective contrast to the staging of Creon's first entrance. I will stage his declaration on a grand balcony, high above the side of the house, draped with campaign banners and posters to support the design work often seen in Punchdrunk productions. Creating the world of the play is central to their methodology. My balcony will overlook a grand staircase that runs to the lower quarter of the gardens, facing the expansive view of the Surrey Hills. This would echo the environment of the original performance conditions and heighten the atmosphere of control, power and status during Creon's opening speech. "I am the state, the Fatherland". During this scene I would have the audience below the balcony on the stairs, physically below Creon creating a clear mood of hierarchy within the audience and chorus. As Felix Barrett aims to 'challenge the audience' I would have my chorus act as a scandal hungry press mob. I would give my audience members press tags note pads video cameras and microphones, and encourage them to follow the action of the chorus. I would encourage the audience members to also take down quotes or record the argument between Antigone confronting Creon "I have love enough to share no hate for anyone". This contemporary interpretation of the chorus is unlike the original performance conditions where the audience would have been a group of 12-15 men who sang and danced the choral odes in unison in the Orchestra. Sophocles intended his chorus to represent the Elders of Thebes and my chorus, as a modern day press gang will help to explore the changing views of society.

The competitive, almost aggressive and hostile nature of the chorus press mob will starkly contrast the mood and atmosphere created during the extract between Teiresias and Creon. Whereas before the audience would have been encouraged to 'follow the story!' and the chorus would keep them active and involved by questioning them 'did you catch that?' 'are you getting this?', during the extract the chorus and audience would take on the role of 'flies on the wall'. Therefore directly contrasting the hustle and excitement of previous scenes.

To increase the atmosphere of conflict and tension amongst the audience I would use the flash lights of cameras and phones to light this key scene. The flash lights will create shadows on the white flaking walls and ensure that Creon and Teiresias were both lit from all times creating shadows on their face, portraying them as more menacing and stubborn. Furthermore I would use a slow fade up of a red floor light on Teiresias' end of the corridor. This would be particularly effective when he states "you made me angry Creon" and his

warning will develop the tense mood and atmosphere of the scene. I would want my audience to feel the same tension as participants of a horror maze during this scene. Therefore I would use a horror movie soundtrack of a dripping pipe and echoing footsteps to emulate fear amongst my audience. I would also place ceiling microphones with reverb effects to heighten the prophetic nature of Teiresias' warning. This atmosphere of fear contrasts the feeling of admiration towards Creon during his declaration as he uses the metaphor of 'calmer waters' now he holds "the throne and all its power".

My production of 'Antigone' embodies the methodology of Punchdrunk through the use of promenade and site-sympathetic locations. The use of outdoor spaces help to echo the original performing conditions and reinforce the gravitas of the palace of Thebes. In contrast, the indoor spaces, such as the basement corridor draws on the 'cinematic level of detail' needed to build the atmosphere of tension and immerse the audience in the world of the play.

Marker's comments

This is a sophisticated response, placing it in level 5. There is LOTs of information and the candidate has a very clear idea about how they want to stage their version of the play.

They have a knowledgeable grasp of the OPC and a strong working knowledge of the chosen practitioner. This runs coherently through the response while also addressing the focus of the question - mood and atmosphere. Detailed examples are given from the extract as well as relevant connection to the rest of the play. Fabulous.

Level 5	20–24	Sophisticated <ul style="list-style-type: none">• Perceptive approach that makes sophisticated connections between the production concept and the performance text, demonstrating accomplished knowledge and understanding.• Perceptive use of examples and key moments to justify creative ideas and intentions to create impact on the audience.• Accomplished knowledge and understanding of the practitioner's methodologies, which are applied perceptively applied to their production concept, in relation to the specific element identified in the question.• Perceptive research applied in relation to the original performance conditions with sophisticated connections made to the production concept.
----------------	-------	--