

Examiners' Report  
June 2015

GCE Drama 6DR04 01

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## Introduction

The Examiners' Reports from previous series are available on the Pearson Edexcel website and provide an overview of this unit since it began, with examples of responses and commentary.

Candidates sit an examination during which they respond to focus questions around the chosen text in 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.

Section A is about rehearsal with an extract from the chosen text to focus the response; Section B is about bringing the text to life for an audience in performance.

For Section C, candidates respond to a live production of a play, originally written and performed in one of the other 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 levels of marks in the examination.

**Historical Context** is a key feature of this specification and is evidenced in this unit particularly with reference to responses in Section B and Section C. Candidates who are not able to demonstrate an understanding of the historical context of the text explored or of the live production seen will not be able to access the higher levels of marks. Full details of the assessment criteria for this unit can be found in the specification and further information is available in the ASG and the FAQs.

There is an expectation from examiners that candidates have prepared for the examination. Annotated copies of the chosen text and Evaluation Notes to support Section C responses are taken into the examination room to support responses offered in the answer booklet. The demands of the unit are therefore around candidates responding to the specifics of the questions which are structured to help them to focus responses; rather than them offering a generalised overview based too closely on material that has been pre-prepared. The published **mark scheme** indicates where examiners make decisions around responses that appear to have been lifted straight from the annotated text or from the theatre evaluation notes.

In this series of the examination, there is clear evidence that many candidates have been well-prepared for the demands of this unit, particularly when looking for evidence of connecting to the historical context and concepts in Section B that actually make both artistic and historical sense. **Woyzeck** was the most popular text in this series, with **Lysistrata** a close second. It appears that even fewer candidates explored **Doctor Faustus** than ever before, but that those who did statistically fared well. Across all three texts there were fewer examples of candidates offering concepts that did not recognise the historical context of the chosen text and a generally accepted understanding of the playwright's purpose and intentions for writing it. However, there is much more to the historical context of **Lysistrata**, for example, than the rivalry between Dyson and Hoover, alien species, neighbouring schools/football teams or the wives of Members of Parliament during the recent General Election. Similarly, **Woyzeck** in its more wide-ranging historical context is more than rivalry between staff in a Leisure Centre hotel/supermarket/school and there is no evidence that Woyzeck himself was, in fact Jack the Ripper. **Doctor Faustus**, at times, proved to be equally problematic with updated contexts placing the proposed performance in Las Vegas, the music industry, various prisons/mental institutions/schools and, disturbingly, turning Faustus himself into a serial killer.

The examination tests the ability of candidates to demonstrate an understanding of the chosen play's original performance context in order to then inform the audience of this through a proposed production of the play. Those who recognised that a 21st century production of the chosen play had to be rooted in its historical context were much more able to access the higher levels of marks.

For all three texts the vast majority of candidates offered updated contexts for productions. These were successfully explored in the responses and offered candidates the opportunities to make the necessary connections with the chosen question. There is no requirement to update the historical context but candidates clearly feel the need to in order for them to more successfully make comparisons. Some updated concepts/interpretations worked more successfully than others but examiners reported an increase in this series of candidates making an opening statement about the concept but then bringing no evidence of this concept into the developed response.

**In Section A**, across all three texts, examiners report that there were fewer examples of candidates writing about performance in c) rather than rehearsal. This has been a feature of previous series that appears not to have been the case in 2015, although there were still examples of this. All of Section A is about rehearsal with the focus on the given extract. Whilst candidates, overall, appear to have been able to respond to the specifics of the extract with rehearsal techniques, methods, strategies examiners report that, in some cases, these were not always appropriate in context. Just because it is a rehearsal technique, it does not mean that it is suitable for all occasions. Examiners report that there appeared to be a lack of understanding of the purpose of rehearsal from some candidates, with responses taken straight from the annotated texts. There was, however, clear evidence of candidates successfully employing a range of strategies and justifying their decisions with specific reference to the given extract. These responses featured the work of a range of practitioners including Stanislavski, Berkoff, Le Coq and Frantic Assembly.

**In Section B**, across all three texts where candidates were not able to access marks above level 3, examiners report that this was primarily due to there being no connection made in the response to the play's original performance context. Due to this requirement not being met these candidates were unable to access the higher levels of marks.

The pairing of questions in Section B followed a similar pattern to the pairing in previous series of this specification. One question asks candidates to develop ideas around a specific aspect of the proposed production - in this case two specific design elements - while the other question has more of an overview and enables candidates to choose the focus of the response. In this series, the overview question was by far the most popular choice across all three texts.

Examiners report that responses **in Section C** were mixed. Candidates were not able to access the higher levels of marks due to reporting the experience, rather than offering evaluative or analytical responses that demonstrated an understanding of theatre from the viewpoint of an informed member of the audience. There was evidence of information being presented straight from the notes with little or no attempt to address the specific demands of the chosen question. Where responses were balanced, however, offering clear opinions as that informed member of the audience, candidates were able to access level 4 or 5 in the mark scheme and demonstrated an enthusiastic response to the live theatre experience in relation to the demands of the unit.

It is noted once again that in a significant number of cases, candidates were accessing the higher levels of marks in Section C but were struggling in Level 2 or Level 3 in Section B. It appears that the main reason for this is that candidates do not make the connection between the demand in Section C to reference the play's original performance context and the same demand in Section B. For up to 30 marks in both these sections original performance context must be made explicit in the response.

In Section C the pairing of questions followed the established pattern. Question 10 started with a statement and invited candidates to respond to it and Question 11 focused on a particular aspect of the live performance - in this case one key design element - and asked candidates to evaluate it in relation to the play's original performance. Question 10 in this series was by far the more popular choice for candidates and elicited some very strong responses.

Section C questions, by necessity, have to cover the three possible time periods for this unit and therefore need to be sufficiently generic to enable candidates to respond, but specific enough to invite a structured response that reflects the live theatre experience. For the life of this specification, this section is about candidates being an informed member of an audience and sharing the same theatre space as the performers. The productions seen in this series ranged from 'Romeo and Juliet' to 'King Lear', to 'Much Ado About Nothing' and 'Electra', and 'Man and Superman' to 'The Changeling' via 'Love's Labour's Lost/Won'. 'Antigone' also featured across a number of responses but by far the most popular production referenced in this section was Frantic Assembly's 'Othello'. Because of choices of texts explored in Sections A and B, the vast majority of responses to live theatre were to production of plays by Shakespeare.

Examiners reported in this series fewer examples of candidates whose responses to Section B and Section C questions were so short that it was not possible for them to access the higher levels of marks. Candidates preparing for this examination need to be aware of what is expected of them in terms of time management and they need to plan accordingly. Responses that are too brief are highly unlikely to enable them to access the full range of available marks.

Across the responses in this series, examiners report that there was evidence of candidates having a clear understanding of the chosen text and the play seen in performance for Section C. The extracts from work that follow in this report represent a broad view of responses and they are included to illustrate particular types of responses in this series. Extracts should be read in the context of the specification and the mark scheme and the commentary that is provided.

## **Question 1**

This question looks at rehearsing an extract from the key moment of the play when Reconciliation is introduced to the Athenian and Spartan delegates, with the focus of the question in its 3 parts covering a specific stage direction, a specific relationship within the extract and exploring characterisation within it. The structure of the three part question follows the established structure for this unit, with the focus of each part of the question for the marks available clearly indicated. For up to 4 marks, for example, candidates have to indicate two ways of exploring the given stage direction, with reasons. For up to 6 marks in b) candidates are asked to consider three appropriate rehearsal techniques to explore the relationship between Lysistrata and the male characters in the extract and for up to 10 marks candidates are asked to explain how they intend to work on exploring characterisation within the extract.

All three parts of this question are about rehearsal and candidates who were able to access the higher levels of marks in this Section were able to do so by clearly defining what it is they were going to do and the intention behind it. Candidates who were less successful often simply listed techniques/methods/strategies and their general purpose in rehearsal without actually specifically applying them to the given extract.

Examiners report that the main reason for candidates not accessing the higher marks in c) was because the responses were performance focused, not rehearsal focused, although there were fewer examples of this in this series. Where candidates were writing about rehearsal, they often only offered three examples of what they would do, and responses were not sufficiently developed to earn more than 5 or 6 marks. In some cases characterisation was taken to mean character study and there were a number of examples of text-based responses.

Two things candidates need to consider when responding in this section:

- is the response explicitly connected to the extract?
- is the response specifically about rehearsal?

The response that follows covers all three parts of the question, with the candidate engaging in rehearsal ideas that are directly related to the extract. In order to earn marks in this section, candidates need to demonstrate an understanding of not only the rehearsal process but also the specifics of the extract and the question.

This is a response that earned the candidate 18 marks altogether, divided as follows: a) 4, b) 6 and c) 8.

(a) The first method I would have my actors would be the Diamond technique. This technique is to be used off script in which the ~~my~~ performers will create a few stylised movements that must be done in sync. This is a great technique because it helps my performers to gain good focus and unity, it also can stimulate unusual ideas for entrance movements. For example I may have them walk in simultaneously with knees far apart, ~~so~~ low back in a crab style. This would be good in showing the audience how all American men are suffering from their unwilling absence and all add some comedy as it would ~~be~~ be humorous to see them so in such pain.

The second technique I would explore with my actors would be Brecht leading with body parts. This technique involves my performers attaching a imaginary string to a random body part and acting / walking a scene as if they are being pulled by the string. This is a very effective

(a) continued)

technique as it allows my performers to experiment with new ideas and pushes them to ~~exaggerate~~<sup>exaggerate</sup> their physicality. For example I may have them lead with the chin on ~~back~~ would make their posture very straight and ~~they~~<sup>have</sup> ~~walk~~<sup>walk</sup> in very fast (as if ~~the~~<sup>the</sup> string was being pulled really hard) 'on the line 'Will somebody ~~tell~~<sup>tell</sup> us where ~~nyishata~~<sup>nyishata</sup> is?'. This is ~~the~~ effective as it would make the Athenians seem ~~as if they were~~<sup>as if they were</sup> per class and this would play well as the Athenians ~~would~~<sup>would</sup> ~~be~~<sup>be</sup> ~~able~~<sup>able</sup> ~~to~~<sup>to</sup> ~~have~~<sup>have</sup> a higher status.



The second technique I would explore would be the Charge of Status. This is where my actors would be given <sup>a doc of (K-T)</sup> cards and would have act ~~to~~ the status that relates to the ranking of the card. This is a great technique as it allows my actors to explore new ways of looking at a character and context. For example I may give *Hyshata* on the line 'I'm not enough to do that when you've made peace the Queen not having her feet her arms and feet brought in an asseric voice. Mine as he was first a man could be given the card. By her having to play a much lower status on the line 'Mum, ma, am?' maybe forcing him to quiet to be just. This is very effective in creating some light human values. It would have been wonderful for a Creek audience for names to have such power.

The third technique I would explore is the shiny technique. This is when a single piece of shiny is tried to each actor and they must react as seen. This is an effective technique as it allows the actor to explore, promises but also fear of how he may react when the shiny is higher or lower. For example I could have ~~on the~~ the spot on one the line 'we're willing' really close to hysteria with his arms clasped as if he's begging. This is effective as it not only adds comedy but also shows how desperate he is for hysteria to solve his problem. On the contrary I could have hysteria on the line 'what would he!' pull apart to the shiny is lesser being not exact only her throat which adds comedy as it was exaggerated, but also he desires to be her best friend most of times in the relationship with he pretends to be.

(c) One way to intend to explore character is through the technique of prop and costume. This is where you give your actors one piece of costume and act out a scene. This is very effective as it allows my actors to explore their character and gives them a fresh perspective to how they may act with their prop or costume. For example, I may give the speaker a hat but not be careful during crowd or lines for example. That is where you will 'point' visually to the audience. This would be effective as it would show him to be tough and full of bravado. This as a speaker he was thought to be very well liked and very confident for a week or so.

The ~~second~~<sup>third</sup> technique I would explore like my preferred would be the use of props. This is where you have an actor act out a scene relating to the Fleury which starts at 0 which equals dead

and 7 which is approved. This  
is effective as it gets my actors  
to focus on her attitude and  
explore how they might feel at  
different levels. For example I may  
have hysteria on the line 'hot  
it be - don't you've a pair  
of legs' play at level 6 which  
is hysterical paranoia to show her  
insecurity but also the fact  
that she is very isolated with  
the men. This would also heighten  
the comedy as women in ancient  
Greece were thought of as  
hysterical over dramatic characters.

The third technique I would use  
to explore character would be  
Berkeoff minimal technique. In  
his technique you ask the actor  
to pick a animal in which  
he will play different percentages  
of that animal throughout a scene.

This is an effective technique for characterisation as it helps the actor have a key focus point at the early stages of the rehearsal process. For example I may have ~~be a leader~~ one he line 'Why didn't you better put those clocks away' prey 30:1. Pyscor this would make him move his head rapidly and expressing his concern but also cold concern. As a member of high society it would have been important to Mrs. Pynes but he would have been ignored.



**ResultsPlus**

**Examiner Comments**

This response is clearly focused on the extract and the examples of techniques/methods/strategies chosen indicate that the candidate understood the purpose of rehearsal at this particular point in the play.



**ResultsPlus**

**Examiner Tip**

When preparing for Section A, past papers - available on the Pearson Edexcel website - provide useful structures for workshop activities and, of course, follow-up questions so the practical activity can lead into the written response in a structured way.

## Question 2

This question looks at rehearsing an extract from a humorous moment in the play, with the focus of the question in its 3 parts covering a specific stage direction, a specific relationship within the extract and exploring characterisation within the extract. The structure of the three part question follows the established structure for this unit, with the focus of each part of the question for the marks available clearly indicated.

For up to 4 marks candidates have to indicate two ways of exploring the given stage direction, with reasons. For up to 6 marks in b) candidates are asked to consider three appropriate rehearsal techniques to explore the relationship between Faustus and the Horse-Courser (**not** Mephistopheles who is also present) in the extract and for up to 10 marks candidates are asked to explain how they intend to work on exploring characterisation within the extract - which **must** include Mephistopheles as he is also present.

All three parts of this question are about rehearsal, and candidates who were able to access the higher levels of marks in this Section were able to do so by clearly defining what it is they were going to do and the intention behind it. Candidates who were less successful often listed techniques/methods/strategies and their general purpose in rehearsal without actually specifically applying them to the given extract. Some candidates wrote about the wrong pairing for b).

Examiners report that the main reason for candidates not accessing the higher marks in c) was because the responses were performance focused, not rehearsal focused or, in a number of cases, candidates did not reference Mephistopheles. Where candidates were writing about rehearsal, they often only offered three examples of what they would do and responses were not sufficiently developed to earn more than 5 or 6 marks.

Two things candidates need to consider when responding in this section:

- is the response explicitly connected to the extract?
- is the response specifically about rehearsal?

The response that follows is typical of the kind of responses examiners reported seeing at the higher level.

This response was typical of those candidates earning at the higher level in this question. The first part - a) is a little under-developed but there is focus on the transition as requested by the question. The other two parts of the question are more secure and earned the candidate 5 and 8 marks.

a) Firstly, in order to explore this transition into act four, I would ask my actors playing Faustus and Mephistopheles to walk onto the stage stooping low to the floor and panting to highlight they are out of breath. I ~~will~~ ~~would~~ will ask my actors to lunge onto the stage, holding their backs whilst doing this to suggest they're tired and have been <sup>walking</sup> ~~on~~ ~~up~~ ~~stairs~~ ~~for~~ ~~long~~ ~~journey~~. This will help transition onto <sup>the Duke's</sup> ~~Mephistopheles'~~ first line.

The <sup>first</sup> ~~second~~ way I ~~do~~ intend to explore this transition is by having Faustus and Mephistopheles ~~to~~ come on at different times. I will have Mephistopheles enter the rehearsal space from the back and Faustus from the front. Mephistopheles will be ~~sitting~~ leading with his chin to highlight his arrogance and Faustus send over peering across the room to suggest he is far behind Mephistopheles.



(b) ~~the text~~ I intend to explore the relationship between Faustus and the horse courser in this extract through hot seating. I will ask my actors playing Faustus and the horse courser to ask questions such as 'How do you feel about what the horse courser is asking of you?' and 'What is your first impression of Faustus?' in order to define the relationship between the two characters. I intend for the relationship to be similar to a Royal and a Servant in this extract, ~~with~~ with <sup>Faustus'</sup> a clear sense of dislike towards the horse courser. <sup>obvious</sup> This will ultimately contribute to my overall concept. Alongside this, I will ask my actors to develop an off-text improvisation

Alongside this, I will ask my actors playing Faustus and the horse courser to develop an off-text improvisation in order to help develop ~~the~~ their relation-

ship. This ~~is~~ ~~the~~ ~~idea~~ of ~~the~~ ~~exercise~~ is that  
I will ask them to imagine  
they are <sup>one is a</sup> ~~at~~ ~~the~~ ~~exercise~~ ~~in~~ ~~the~~ ~~exercise~~ <sup>wealthy</sup>  
Businessmen ~~at~~ ~~the~~ ~~exercise~~ with a product  
to sell, <sup>and the other a client.</sup> Faustus will be  
the Businessman and the horse  
courser ~~is~~ ~~the~~ ~~client~~. This  
then vice versa. This will allow  
me to determine at which  
points the characters have the  
power within their relationship.  
Now ~~is~~ ~~the~~ ~~exercise~~ This is fundamental  
to my overall concept.

Lastly, I will ask my actors to  
play the scene holding hands the  
throughout. Although this is  
an extreme exercise it will  
allow me to determine where  
there needs to be physical  
contact in the scene. After this  
I would reverse the exercise  
and ask my actors to play  
the scene without looking at  
each other and when they felt

((b) continued)

The other persons eyes on them, immediately turn their back. Again this would help me to determine at which points the characters should avert their eyes to suggest an element of supremacy and ignorance in the relationship.



Alongside this I will ask my actors to play the scene in an exaggerated stereotypical ~~and~~ fashion. I would ask them to loosely define their character so for example Faustus is an arrogant man overcome by the sin of pride. Therefore I would ask him alongside my other actors to play out the two scenes from the extract ~~Stereotypical~~ Stereotyping <sup>an</sup> aspect of ~~mass~~ <sup>his</sup> ~~personality~~ <sup>their</sup> their different personalities. For example when Faustus says 'The Duke of Vaucluse, an honorable gentleman' Faustus will bow extremely low to the floor then in an exaggerated gesture, extend his hand towards the Duke turning his head away to highlight his succeeding arrogance and overbearing pride. This will ultimately link to my ~~overall~~ <sup>overall</sup> concept as pride is fundamental within the play.

Moving on from this, I would ask my actors to play out the scene with different overriding emotions, for example, I will shout emotions at ~~the class~~ my actors and they will have to make a judgement about how their character responds to this emotion. For example, when I shout anger; my actor playing ~~the~~ Faustus could shout his line 'O, my leg, my leg...' highlighting how his character would respond aggressively when ~~ag~~ angry as he is already tense and worried about his actions ~~to~~ and the consequences of selling his soul. This exercise will allow me to determine the acceptable characteristics for each characters in order, ~~then~~ ultimately for the audience to relate to them at the end of this process.



## ResultsPlus

**Examiner Comments**

There is a sense of the candidate understanding the text and the need for exploring an approach that recognises entrances and exits of characters and the pacing of the scene. There is sufficient information in c), covering much of the extract and the demands of the question, without it being just a list of techniques.



## ResultsPlus

**Examiner Tip**

Practical exploration of sections of the text that have been used in this and previous series of this examination will help to give a structure - and a set of questions - to workshop activities that can then be recorded in the annotation within the text.

### **Question 3**

This question looks at rehearsing an extract from a pivotal moment in the play, with the focus of the question in its 3 parts covering a series of specific stage directions for Marie, a specific relationship within the extract and exploring characterisation within the extract. The structure of the three part question follows the established structure for this unit, with the focus of each part of the question for the marks available clearly indicated.

For up to 4 marks, for example, candidates have to indicate two ways of exploring the given stage directions, with reasons. For up to 6 marks in b) candidates are asked to consider three appropriate rehearsal techniques to explore the relationship between the female characters in this extract and for up to 10 marks candidates are asked to explain how they intend to work on exploring characterisation within the extract.

All three parts of this question are about rehearsal and candidates who were able to access the higher levels of marks in this Section were able to do so by clearly defining what it is they were going to do and the intention behind it. Candidates who were less successful often listed techniques/methods/strategies and their general purpose in rehearsal without actually specifically applying them to the given extract.

Examiners report that the main reason for candidates not accessing the higher marks in c) was because the responses were performance focused, not rehearsal focused or they did not, for example, explore more than two or three of the characters, often missing The Jew, for example. Where candidates were writing about rehearsal, they often only offered three examples of what they would do and responses were not sufficiently developed to earn more than 5 or 6 marks.

Two things candidates need to consider when responding in this section:

- Is the response explicitly connected to the extract?
- Is the response specifically about rehearsal?

The response that follows is a high scoring (17-20) response in this section, with the candidate clearly aware of the way a director may engage with a company during rehearsal in order to develop approaches to characters which will engage an audience.

This response indicates a confidence from the candidate that is about responding to the specific demands of the extract with the methods chosen, rather than presenting a list of ideas and trying to make them fit. The marks awarded were as follows: a) 4, b) 6 and c) 8.

(a) The first technique I would use would be for the "Marie strikes herself on the breast" direction. I would adapt Meyerhold's throwing the Stone exercise in order to deconstruct Marie's movement and discover true intentions behind it. She may. She would split up the movement into separate units, perhaps raising her arm, then clenching her fist and then the strike itself. By doing this, ~~Marie~~ the actress portraying Marie could find a true intention behind that movement and how to communicate it non-verbally. It may, for example, be in ~~an~~ Sorrow for her situation, or devotion to her religion. Either way deciding how to communicate this is vital.

The second technique I would use would ~~be~~ build on Marie's physicality as a whole in this scene. I would use Le Cocq's neutral mask exercise where you place a blank mask on the actress, ~~and~~ <sup>which</sup> ~~removes~~ ~~away~~ verbal ability and facial expression. This allows the actress to build a foundation of non-verbal communication before layering on facial expression and voice. For example, when she "tries to hold her hands together in prayer",

(a) continued)

she could focus on the desperation in her movement, perhaps by uncontrollably shaking and being unable to complete the action.

(b) I would first focus upon scene twenty with the three female characters. As these women are rarely seen all together in the play, I would first explore subtext in the relationship. I would ask the three to create 5 tableaux of key moments in their relationship, it does not always have to involve all 3. They may include Marie <sup>Margaret</sup> and the Grandmother meeting for the first time for example. This will allow my actors to be better informed with how they interact with one another. For example, when the Grandmother says "I don't like that one" ~~and~~ Margaret may react frustrated if this interruption was normal behaviour or act concerned for the old woman if not.

I would secondly like to explore the relationships through proxemics using Le Coq's Le Rose Des efforts. This involves each emotion in the scene becoming push or pull, desire or rejection. This exercise allows my actors to pick up small nuances in the relationship and how to portray it through proxemics. For example, when the Grandmother says "you sing Marie" she may move towards Marie to indicate friendliness but Marie may move back straight away as "No." to show an unwillingness to participate. This should be -

((b) continued)

The final technique I would use would be Circles of attention, this involves each actress deciding who is in their direct attention and who is secondary to them. This can be explored physically by physicalising the circles with rope. This gets my actors to consider who is most important to them in these scenes and how to communicate this through non-verbal communication. For example, The Grandmother is certainly in Margaret's circle of attention, ~~at the time~~ but previous encounters suggest Marie is not. When showing this Margaret may drift towards the Grandmother and avoid ~~an~~ direct contact with Marie. This develops the character's relationship by defining how much attention they give each other.

(c) The first way I would explore characterisation would be by defining the hierarchy in this extract. I would gather the cast together and complete the playing cards exercise. This involves each actor choosing a card from 1 to 10 (1 = lowest status, 10 = highest status) that corresponds with their character's status. I would then get my actors to explore the stage space, moving and interacting with others in a manner appropriate to their status. The Grandmother for example, may look down on Woyzeck and his life of poverty, whereas Woyzeck and Andres may greet each other friendly as they are both simple soldiers. This allows my actors to explore their place in society and how to communicate this through their character.

The second technique I would use would again involve my whole cast. I would use Meyerhold's "entrances" exercise to get my actors to explore their character's reaction to others. This involves performing each entrance in the extract, with the other performer's reacting to the entrance with a facial expression. For example, when "Woyzeck enters the street" Marie may look deeply concerned for Woyzeck and his deteriorating mental state. By completing this exercise my actors can establish

initial reactions to others and how to portray this through their characterization.

The final exercise I would complete with my cast as a whole would be the animalisation exercise, where the actors choose an animal that reflects their character's traits. They then use the connotations of the animal to effect how they portray their character. For example, Wayneck may choose a rat, furtive and scared and then reflect this when performing scene twenty. He may constantly look from side to side perhaps or jump at movement. Actors can use this exercise to discover traits about their character which can then be carried through to performance.

I would next focus in on the character of Marie. I would use Stanislavski's emotional memory to inform her characterisation in scene twenty. I would ask her to consider a time a family member or friend acted strangely or out of place and remember how she felt and how she reacted. I would then get her to translate these memories on lines such as "What is it?" and "go where?", then she may perform the

((c) continued)

lines in an extremely worried manner, showing her concern for Woyzeck. This informs how <sup>Messie's</sup> ~~Woyzeck's~~ character feels about Woyzeck's situation and how she can develop through characterisation.

The final technique would be the brackets exercise. This involves the actors saying out loud what they are truly trying to achieve with each line. For example, on the line "How much for a knife?" Woyzeck may say, "~~and~~ planning Messie's murder for her infidelity", this informs my actors of their objectives in their lines and gives them ~~inspiration~~ time to develop their character as a whole.



### ResultsPlus Examiner Comments

The candidate has structured the response in a way that offers logical ideas and there is clear evidence of connecting to the demands of the question and the specifics of the extract.



### ResultsPlus Examiner Tip

This and other past papers are available from the Pearson Edexcel website and they provide a valuable structure for workshop activities with follow-up questions so candidates can practically explore the text and then start to get into the rhythm of writing about their activities for this section.

## Question 4

This question, along with 6 and 8, was the more popular choice of the two for Section B responses in this series of the examination. The question gives scope for candidates to select the focus of their response as long as it is meeting the demands of the question and gives them an opportunity to reference the original performance context of the play. Examiners reported a large number of candidates who did not consider the specifics of the question - 'outline and justify' and 'an interpretation' and 'understanding of its original performance context' - but offered what was very much a prepared and, in a lot of cases, well-rehearsed response that actually did not meet the requirements of the question and became something of a list that ticked the boxes but did not indicate a throughline of thought as far as the proposed production as a whole was concerned.

The key word in this question is the word *justify* and candidates who were able to recognise this were also able to present well-structured, well-considered responses that often accessed Level 4 or Level 5. Examiners reported some well-considered and imaginative responses that made little or no reference to the play's original performance context and were therefore struggling in the Level 2 and Level 3 areas. Whilst these responses were justified in terms of the theatrical experience for the audience, they were not justified in terms of demonstrating an understanding of the play's original performance context within the ideas presented for the proposed production.

What follows is a very confident response to the question and demonstrates a clear connection between the play's original performance context, the question and the proposed production.

This is a Level 5 response with the candidate making considered connections between the demands of the question as far as the proposed interpretation is concerned and demonstrating an understanding of the play's original performance context.

Aristophanes' 'Lysistrata' is a ludicrous comedy, where women stand up to their stereotypes and ~~use~~<sup>exploit</sup> this sexual power to prioritise peace over war. In my production ~~in the original~~ war is bucked on, however is "glazed over" with humour, which accentuates that ~~there will be~~<sup>the</sup> heaviness of war will not be the focus of my production, as per the playwright's intentions. This enhances the celebratory nature of Greek theatre, which is typical of comedy festivals.

In the original, assigning power of Greece to women would have been wildly entertaining due to the submissive nature of women. In my production, however the gender divide present in the play will not be my main focus of comedy. Instead, I will look for contemporary opportunities for comedy, but maintain the satirical nature of the play and exploit it. This will enable me to exploit contemporary <sup>opportunities</sup> for comedy as well as ~~as~~<sup>comment</sup> on the underlying message of the futility and hypocrisy associated to war, just as Aristophanes did to his Athenian audience.

Therefore, my target audience would be people who are

politically and socially aware of current affairs, particularly over the last 10-15 years, where examples of conflicts have been fought, for example, the Iraq war.

I want to retain ~~Aristophanes'~~ <sup>Aristophanes'</sup> intention and allude to the utility of war as well as encourage an audience response, which was evident in the celebratory atmosphere of the Greek festival. In both ~~Aristophanes~~ <sup>the original</sup> and in our contemporary society, satire and jocular humour does have an underlying message, and is evident in comedies such as Blackadder.

The Iraq war is a contemporary parallel to the Peloponnesian war, where governments of the UK and US claimed Iraq had possessions of mass destruction which posed a threat to their security and coalition. <sup>In a battle of</sup> ~~The Peloponnesian~~ <sup>the</sup> Peloponnesian war, the Spartans defeated and destroyed a part of Athens <sup>and</sup> Sparta, on the advice of a former general, sieged and fortified a base a few miles from Athens.

The Iraq war is particularly identifiable for my contemporary audience as it has had tens of effects on UK troops and is typically discussed. Similarly the Peloponnesian war was known to Aristophanes' audience and was written exclusively for a male Athenian audience. Just as I wish to do in my interpretation, Aristophanes thoughtfully, yet comically indicated individuals of his society ~~known~~ <sup>known</sup> to his audience.

The acting in my ~~first~~ production will be completely stereotypical, including aspects of commedia dell'arte such as lazzi and caricature. The purpose of this is to accentuate the ~~gender~~ gender divide present in the play, where women are presented as sexual, feminine beings who impact one story in their actions, and men who are masculine and strong, however are intimidated by women. <sup>I tried for this to bring comedy.</sup> Having said this, I would have Lyudshata behave ~~more~~ bolder and stronger. In the original, Lyudshata would be played by a man, and therefore would naturally have a masculine approach, raising the comedy of the production. I would like to keep this adaptation of Lyudshata in my interpretation, <sup>(bolder and stronger)</sup> to further identify her leadership and intellect.

I would have my production in the RJC Drama Theatre as it lends itself to a bombastic interpretation, whilst remaining intimate enough <sup>for</sup> an underlying political message to be brought forward. By having the audience on all ~~3~~ three sides of my thrust stage I hope to heighten intimacy and encourage audience engagement. This contrasts vastly to the original, which has a more festive atmosphere and a larger audience capacity with over 15000 audience members.

In the original, the orchestra was in the middle,

with stairs leading up to there. In my first stage, I hope to incorporate these. In my scene, I will have 3 trees doors which the women can enter from. These would be in the discovery space.

I would have a bombastic, bright set, full of yemuhie colour to enhance women's power over political action, encouraging them to look out of place, as well as relate back to the idea of entertainment and celebration in the original. On the left of the stage, I would have a parting of the map and the Greece map, overlapping one another. This ties together the underlying themes of Lyrikata and will be <sup>subtly</sup> ~~subtly~~ recognized by my audience, who will relate this to the themes of government, leadership and fertility which lay the foundations of the play.

I will have stairs leading up around the stage, with a pink carpet to accentuate femininity. These stairs can accentuate Lazzi; for example, a short comic routine can be based on King Myrthine and Cressias on page 109, where King Myrthine runs up and down the stairs to collect props from the chorus who will be on the gallery for this scene.

Around my set I will have a cardboard curtain to <sup>stage</sup> remind the audience that this is a <sup>light-hearted</sup> production. This printed <sup>scenery</sup> ~~scenery~~ mirrors that of the original, where printed scenery was painted onto the set in the procession, to reflect certain elements of the play.

I will have 3-4 bright chairs near each door of the stage to develop the power of women through satire <sup>and</sup> ~~and~~ caricature. A scene where music <sup>can</sup> be used is the

Magistrate scene, where he is being dressed as a woman in the Agon. I will have this performed as low comedy to enhance the exaggeration of the Magistrate as ludicrous and comic. I will therefore, depict him as Boris Johnson (B.J), who is known to my contemporary audience. I will have him dressed in a wig, mask<sup>and</sup> suit which resemble B.J. This mask will be used to denigrate stereotypes to my audience, as well as height projection during this comic <sup>scene</sup> ~~part~~ as it was used for in the original. This exploits an opportunity for low comedy, as when Lyell says 'and he pull gently', one choral member would pull at B.J's trousers causing them to unravel, revealing a tatted <sup>Burlesque</sup> ~~mini~~ shirt, close to the audience - enhancing comedy. This humiliation will be appreciable for a contemporary audience and relates to the original, where the politician being mocked would be known, and present in the audience.

For costume, I would have all women in burlesque costume to enhance the idea of sex used as a powerful tool and men in <sup>army</sup> ~~army~~ uniform, with a politician's coloured tie on top, to reference the satirical nature of this play. In the original, costume was used to depict gender and status and occupation, and I hope to replicate this in my production, however adapting costume for a contemporary audience to relate to. In the original, I was traditional to have a chorus to maintain

the sense of ritual and celebration as well as new foretext I hope ~~to~~ <sup>to</sup> adopt some features of the original chorus, and adapt others to suit a contemporary audience in terms of engaging with the subtext of the futility of war and the corruption of politicians seeking war. The RSC leads likely practices to be more interactive and to be more intimate than actors were able to in ~~the~~ <sup>the</sup> original due to the vastness of the playing space. I will individualise each choral member and distribute them around the three ~~tiers~~ <sup>tiers</sup> of my auditorium. I will have some in the auditorium to engage with the audience, as they did in the original on pages 43-45, the audience can be used by Stratilys and the men's leader to <sup>draw</sup> ~~get~~ empathy for their cause and react. This will enhance comic effect as the audience members will feel <sup>like</sup> they are stuck in the middle. I will also have some choral members on the balconies around the auditorium to comment on the action. The audience will always be cheering, weeping then engaged. This also maintains the OTC, as a gap is bridged between a class and the audience. (eg: pg 109)

I will also adapt the chorus to observe a deposed character, by having choral members in the discovery space. I will have these actors as journalists, which relates to the Iraq war, as it was journalists who exposed Tony Blair and his substantial role. To enhance comedy, I will have these journalists hold oversized

cameras and notepads - to ensure that war is only subtly related to. I will highlight his exposure with 10k be light, and an accumulation of questions from the chorus. Tony Blair's exposure parallels the blunt exposure of the American politician present in Aristophanes' <sup>audience</sup> ~~his~~ This can be used on pg 51, to enhance the idiocy of the magistrate during his speech.

To enhance hot and sex, I will adopt the idea of phallos, which were prominent in Aristophanes' play. On page 12 <sup>where</sup> ~~and~~ Lysostrate says 'we must remove sex', I will have the chorus of women lay out a feast of sugared fruit, <sup>cold meats</sup> ~~such as~~ and vegetables, which can be eaten, based about and cut up by the chorus of women. This clearly depicts the power women have over men, which will be appreciated by a <sup>my</sup> contemporary audience due to the creative nature of props and layout.

This power <sup>of women</sup> can be heightened by the men's reaction, as if they are being cut up themselves - further intensifying comedy.

I will have hotful lighting, which was not possible in the original, to enhance sex, and sound to enhance comedy. In the original sound was up to the chorus to make, but I will use pre-recorded sound if when the script can delegate some on stage. <sup>pre-recorded</sup> ~~recorded~~ sound can be made to enhance comic effect.

Like Ancient Greece, farcical satire will be used to convey political messages. It is evident that the nature of comedy for both Aristophanes' audience and my audience <sup>remains</sup> the same.

(Total for Question = 30 marks) Jane.



**ResultsPlus**  
**Examiner Comments**

This candidate uses the available space and is able to develop a response that was placed in Level 5 (25 - 30) that is coherent and knowledgeable.



**ResultsPlus**  
**Examiner Tip**

It is a useful activity, particularly when candidates have a more clear idea of where they might go with a concept or interpretation, to set up a 'Dragon's Den' style activity where they have 5 minutes to 'pitch' the idea and then be questioned about it in terms of its theatricality and how it would connect to the play's op.

## **Question 5**

This question was an unpopular choice in Section B. The demands of the question are very specific - to develop two design elements - and this could be the reason why a large number of candidates chose not to respond to it. Those who did attempt it, examiners report, appeared to fall into two camps:

- Those who clearly defined the two design elements within the context of the production as a whole and with clear reference to the differences/similarities in relation to the play's original performance context. There was a clear sense of the production as a whole and of the way the candidate as director would engage the two design elements within an overall concept for the production.
- Those who described the two design elements - what they would look/sound like, for example, what the intentions would be in relation to the concept and what some of the connections would be, at times, in relation to the play's op - but mentioned very little about the production as a whole -- actors using costume, for example, or the impact on specific scenes of the chosen lighting states.

Clearly at this level of study the examination is demanding more from candidates than copying from the annotated script in order to access the higher levels of marks. It would appear that numbers of candidates offered information in response to this question that was highly descriptive and not sufficiently focused on the demands of the question. Some candidates ignored the question altogether and described the production, often with reference to the play's original performance conditions but with no specific connection made to the question itself. Some candidates wrote about one specific design element (or did not specify from a list of a number of design elements) and were therefore not able to access the higher levels of marks.

A small number of candidates wrote about actors as a specific design element but examiners were not able to accept this. Most obvious choices were costume and staging with lighting and props featuring often. The most successful responses were those that were able to lead with the specific demands of the question but also had an eye on 'the bigger picture' and how two specific design elements contributed to the director's interpretation of the production as a whole.

The response that follows has the elements in place to take it into Level 5.

This is a well-structured response that balances a concept that has been well-considered in relation to a 21st century production of the play. There is evidence of an understanding of the play's opic, and connecting references refer to the chosen design elements. The candidate offers a coherent and knowledgeable response within the given space in the answer booklet.

In my interpretation of Aristophanes' *Lysistrata* both music and costume are essential in establishing the time period and explicitly communicating my ~~inter~~ anti-war theme. My interpretation utilises a predominantly Brechtian style incorporating his idea of Epic Theatre. I have also included moments of Stanislavski naturalism, as although I want to create a didactic piece of theatre through the *Verfremdungseffekt*, there are moments where I want my audience to feel emotionally involved. I also use Artaud's concept of Total Theatre by removing the actor/audience divide. I have set my interpretation in 1968 as this was the height of the protest movement against the draft in relation to the Vietnam war. My interpretation will be set in California, America as this was a central location for the protests at that time. It will be set in an abandoned warehouse to enhance the idea of it being a secretive piece of performance art. There will be a painted depiction of the White House to act as a modern representation of the Acropolis. My audience will be divided by gender as they enter to mirror the issues in the play. It will be based on a predominant anti-war theme.

exemplified through the slogan 'make love not war'. I have chosen to set my interpretation on the Vietnam war as I feel it mirrors the aspects of the Peloponnesian war and is more relatable to my contemporary audience. I hope to align a contemporary audience with the original theatre goes as both Athens and America lost the war. My piece is a play within a play, as my actors will be talking on the role of hippies putting on a play, which helps to further alienate my audience. For the purposes of this essay, I will discuss the opening scene with the Oath, Magistrate and Reconciliation as ~~these~~ ~~scenes~~ as music and costume are crucial in these scenes.

My interpretation of the Oath scene uses costume in order to make the scene more relatable to my audience. Lysistrata should be the epitome of a hippie throughout and should always look prim and proper to show her as being the leader. I am to base my character of Lysistrata on Cher as she was an iconic ~~for~~ hippie figure of the 1960s and will therefore be easily identifiable for my audience. I am to base Myrrhine on Marilyn Monroe as she was an iconic sex figure of the 1960s and therefore highlights the sexual aspects of Myrrhine's character and shows her ~~as~~ to be an object of desire. Myrrhine should be wearing the iconic white Marilyn

Monroe dress, however used ironically as white is used to represent ~~purely~~<sup>purely</sup> and innocence, therefore to highlight the irony the dress could have a plunge V neck to highlight her assets. For comedy purposes and to highlight Lampito as Vietnamese she should be a stereotypical lady boy. The hippie dress that Lysistrata wears should be a similar style to the ~~Henri~~ ~~Henri~~ Chiton used in the original production, which was a long dress normally made from linen or silk. Costume was used in OEC to suggest social status and determine character, however all the female roles would have been played by young men wearing prosthetic breasts (fake breasts). Music is also crucial in this scene to establish the time period and communicate the anti-war theme from the start of the play. As the audience enters I would play 'The Draft Morning' by The Byrds to initially establish the time period of 1968. I would then use entrance music for each of my characters to highlight key aspects of their personalities. For Lysistrata's entrance I would use 'Think' by Aretha Franklin as it is an iconic, empowering women anthem. I would play 'She's a heartbreaker' by Gene Pitney for Myrrhine as it is sexualised and foreshadows the scene between her and Cinesias in which she withholds sex. I would use 'Born to be wild' by Steppenwolf for Lampito as it ironically highlights her as both masculine

and feminine and therefore links well with her being a Vietnamese ladyboy. ~~In the original~~ When this was originally performed in 411 BC music was an important part of education and culture and was considered an embodiment of pathos - the human experience of the emotions of what it is to exist. Music was especially crucial in Theatre's in the opening festival to Dionysus in which there was a celebration and parade through the streets.

In my interpretation of the scene with the Magistrate, costume is crucial in showing my audience that he is a distorted character. The Magistrate should be dressed to represent Uncle Sam with the American flag uniform and hat and colours red, white and blue which represent patriotism. Uncle Sam was a distorted figure of the 1960s and therefore will be recognisable to my audience and will encourage them to dislike him. In this scene the policeman should also be dressed in US Navy uniforms to represent the secret police in 1961 and highlight that they are on America's side. In this scene my chorus will also be stripping and beginning to turn into hippie dress, utilising Brecht's alienation effect by having them changing on stage. In the original production the Magistrate would have been a comical figure and would have worn a progastreda (false belly) to show his power and status. It is also likely that he would have been wearing high heeled shoes.

called Comorrells to show the genre of the play being a comedy. In the original production masks were also used to show the chorus as a unit. These masks had a cone-shaped mouth and exaggerated features to enhance both the words and facial expressions in order to make it clear to an audience of 12000. The audience would sit in the Theatron and only the front seats were reserved for those of higher status such as priests, which meant creating an intimate atmosphere was not possible. I could also use music to enhance the negative aspects of the Magistrate's personality by playing 'Kill for Peace' by The Fugs as he enters to use ironically by showing this is how he justifies war. I could then play 'I can't marching anymore' by Phil Ochs as he exits to show the unity of the people as they disagree with war and highlight the futility of it. In the original production music was mainly used by the Chorus who could punctuate the action of the play with bursts of song and dance to enhance dramatic action and/or release tension.

My interpretation of Reconciliation would contrast heavily to that of the OEC as I would use costume to portray her as angelic and righteous. Reconciliation should be the stereotypical flower-child dressed in white to show her as pure and innocent. The Spartans should be

Vietnamese soldiers but dressed in uniform for the purposes of my interpretation so they are 'identifiable to my audience. The Athenians should be high status, current military figures. The chorus should all be dressed as hippies with flowers on their faces to show them unified as one, and during the Epilogue should get changed into modern day dress. This utilisation of Brecht's alienation effect will make my audience 'think not-feel' and the modern day dress would explicitly communicate it's a modern day issue. This contrasts to OBC where Reconciliation was used as a sexual innuendo and an object of desire. She would have been played by a man wearing frosted hair and a fake bum and would have been naked in order to be perceived as a prize. There would also have been no option of ~~feeling~~ a costume change on stage and the chorus would be wearing the same mask to show them as one. Music is also essential in this scene in order to communicate the anti-war theme. On Reconciliation's entrance I would play 'on the path of glory' by Jethro Tull as it mirrors my interpretation of Reconciliation and further portrays her as angelic. I would then play 'here comes the sun' ~~for the entrance~~ by the Sunshine Company for the celebration song to enhance the positive atmosphere and it is also an iconic hippie peace song and would therefore be relatable to my audience. For my Epilogue ~~and~~ there will be a

Slide show playing depicting wars and facts about the war in Vietnam such as 1/3 of American Troops were draftees. I would play Lenny Kravitz 'Back in Vietnam' 2003 to highlight the futility of war and use a modern song to show a modern political message and highlight how the protests failed and war continued.

To conclude both music and costume are essential in my interpretation as they help to establish the time period and communicate my anti-war message. They also help to make my interpretation relatable to my contemporary audience, and are used similarly to that of the Opc to give an insight into characters.



**ResultsPlus**

**Examiner Comments**

The anti-Vietnam war interpretation offers clear opportunities for the candidate to make connections to the intentions of Aristophanes as we understand them. There is a purpose to this interpretation that takes it beyond the idea that the play is much more than 'Carry on Lysistrata'.



**ResultsPlus**

**Examiner Tip**

A clear concept/interpretation arising from an understanding of the play's opc rather than something that appears to be 'bolted on' is more likely to enable candidates to access the higher levels of marks.

## Question 6

This question was the more popular choice of the two for Section B responses in this series of the examination. The question gives scope for candidates to select the focus of their response as long as it is meeting the demands of the question and gives them an opportunity to reference the original performance context of the play. Examiners reported a large number of candidates who did not consider the specifics of the question - 'outline and justify', 'an interpretation' and 'understanding of its original performance context' - but offered what was very much a prepared and, in a lot of cases, well-rehearsed response that actually did not meet the requirements of the question and became something of a list that ticked the boxes but did not indicate a throughline of thought as far as the proposed production as a whole was concerned.

The key word in this question is the word *justify* and candidates who were able to recognise this were also able to present well-structured, well-considered responses that often accessed Level 4 or Level 5. Examiners, however, reported some well-considered and imaginative responses that made little or no reference to the play's original performance context and were therefore struggling in the Level 2 and Level 3 areas. Whilst these responses were justified in terms of the theatrical experience for the audience, they were not justified in terms of demonstrating an understanding of the play's original performance context within the ideas presented for the proposed production.

What follows is a confident response to the question and demonstrates a clear connection between the play's original performance context, the question and the proposed production.

There is a lot to commend in this response that offers an interpretation that recognises the play's opc and has ideas in place to engage a 21st century audience. There are references to the play's opc in the response that shows confidence in the interpretation. This is a Level 4 response.

My Interpretation of the play DR Faustus is going to highlight the contrast between what is morally right and wrong rather than on the consequences of sinning. As in the plays original production conditions, religion was a very important aspect of Elizabethan life. Many people believed that if you sinned you were going to hell, people feared this immensely. Compared to today, where religion isn't so important and people do not fear sinning so longer. In fact sinning has become a common thing. Today people care more about what they see as morally right and wrong. Therefore, I feel people today would be able to most relate to this issue. I want to communicate that Faustus abuses in his power and is wrong for doing so.

In the moment where Faustus is summoning Mephistophilis, I want the audience to know this is wrong by leaving them flashing considerably fast before Mephistophilis appears. To infer that something is going to happen. I want it to then be followed by a change to a red strobe light, signifying hell and then to rapidly

increase in speed. Then as ~~Adephristop~~ Mephistophilis appears, I want there to be a sharp blackout. This would add to the tension of the atmosphere leaving the audience feeling scared as they are in the unknown. Mephistophilis would appear ~~in~~ through the audience wearing an all black robe like what monks wear, with a hood on so he is not visible to the audience. A modern audience would feel very uncomfortable as they would be left in the "world of the unknown" the <sup>intensity of the</sup> lights would make the experience a more surreal experience. Having Mephistophilis walk through the audience would make it more intimate, leaving them feeling uneasy. They would stereotype the color red to hell. The main impact is to make them feel that uncomfortable, so they are aware that Faustus's actions of summoning Mephistophilis is wrong. In its original performance concept the summoning of Mephistophilis would have been seen as outrageous and audiences would have been mortified of such an idea. As majority of people were of orthodox religion. Although, they would find it shocking, they could have found it entertaining to watch as audiences went to the theatre to see representations of different lives rather than their own. Also, within the original performance concept they would not have had special lighting effects. Performances were held in the afternoon as there was no artificial lighting.

In my Interpretation I want the Good/Bad Angel to highlight my overall ~~ess~~ message of what is right and wrong. I will do this by having them enter/~~from~~ exit from opposite sides of the stage throughout. I want the audience to clearly be able to distinguish between right and wrong. So I want to overall stereotype the Good/Bad Angel. I will ~~have~~ <sup>cast</sup> the Good Angel as a old man, wearing a formal suit. I want him to talk very posh. ~~and~~ This will portray him as good and make him a good example for Faustus to look up to, somebody wise and knowledgeable. In contrast, I want the Bad Angel to be cast by a woman much younger in her Twenties. I want her to be overall sexualised wearing a short black dress. I want her to ~~be~~ move around very animalistically in the Jacques de Ceq style. She will act very seductive towards Faustus in order to persuade him. I want the audience to immediately recognise that her actions are wrong. Whenever the Good Angel enters I want there to be a bright clinical spotlight on him compared to the Bad Angel who I want to have a Dark red spotlight. Yet again to signify hell and also seduction. The audience will relate to the idea of a conscious ~~being~~ <sup>as at some point they could have been faced with</sup> having a right and wrong side. They will have a sensual experience of what the persuading Faustus undergoes and experience understand his decision of being wrong as he fights with



**ResultsPlus**  
**Examiner Comments**

This response is heading towards coherent and knowledgeable and it would not be difficult to make some more specific connections for the candidate in order to push the response into Level 5.



**ResultsPlus**  
**Examiner Tip**

This response is placed in Level 4. In preparing for the examination, it would be useful for candidates to start with exploring the play's OPC and finding key reference points that can then be expanded on to inform and support the interpretation.

## **Question 7**

This question was an unpopular choice in Section B. The demands of the question are very specific - two specific design elements - and this could be the reason why a large number of candidates chose not to respond to it. Those who did attempt it, examiners report, appeared to fall into two camps:

- Those who clearly defined the two specific design elements within the context of the production as a whole and with clear reference to the differences/similarities in relation to the play's original performance context. There was a clear sense of the production as a whole and of the way the candidate as director would engage the two specific design elements within an overall concept for the production.
- Those who described the two design elements but provided very little information about the production as a whole -- actors using costume, for example or the impact on specific scenes of the chosen lighting states.

At this level of study the examination is demanding more from candidates than copying from the annotated script in order to access the higher levels of marks. It would appear that numbers of candidates offered information in response to this question that was highly descriptive and not sufficiently focused on the demands of the question. Some candidates described the production, often with reference to the play's original performance conditions, but with no specific connection made to the question itself. Some candidates wrote about one specific design element (or did not specify from a list of a number of design elements) and were therefore not able to access the higher levels of marks.

A small number of candidates wrote about actors as a specific design element but examiners were not able to accept this. Most obvious choices were costume and staging with lighting and props featuring often. The most successful responses were those that were able to lead with the specific demands of the question but also had an eye on 'the bigger picture' and how two specific design elements contributed to the director's interpretation of the production as a whole.

The response that follows has some of the elements in place to take it into Level 5 but falls short overall and it was therefore placed in Level 4.

This response has the elements in place and considers costume and set as the two chosen design elements. The examples are used to indicate how the chosen design elements will support the overall structure of the proposed performance and there is some reference made to the play's op. The chosen design elements, at times, do not lead the response and there is more of a sense of heading towards a coherent and knowledgeable response.

The two design elements of set and costume are crucial to communicating the concept of my Dr Faustus production. In my production the play highlights the conflict of the Medieval worldview, and that of the renaissance; inspired by Simon Truett's quote that "Dr Faustus tells the story of a renaissance man who must pay the price for being one." In the Elizabethan era there was a huge shift in regards to the way people thought, from the belief that 'God' and (religion) held all the answers, to men being the masters of their own destiny. In my production Faustus will be the epitome of the Renaissance man who is attempting to take control of his own life, and through that challenging the hierarchy of 'God, angelic beings, clergymen, lords and

peasants.' Faustus will seek to rise above the divine order towards the black arts, <sup>obnoxiously</sup> refusing to believe in the fate that waits for him beyond the gates of Hell. My decision to stage my production in the original ~~performance~~ context is because I feel that it is inherent within my interpretation. Much like in Elizabethan times where they were clamoured by the rise of the gentry, this is relevant to a modern day audience because in our society we are always aspiring to be a better generation than the one before us.

My chosen theatre space is the National Theatre's 'Olivier theatre'. Due to its fan-shaped auditorium and concentrated intimacy I feel that this will effectively mirror the original production at 'the Rose' in 1594 where the stage would have a thrust to which the groundlings could physically lean on the stage, and have a close

connection to the actors on it. From the drum revolve in my chosen theatre space in 'the Olivier' to the flying system I feel that the technology will also draw in a modern audience in terms of growing to love a classic text.

The first design element is the costume for my production of Dr Faustus, which I feel is crucial to the symbolic style for my design elements in comparison to my Faustus' naturalistic acting style. With Faustus being this epitome of a renaissance man, and one of the first three dimensional characters in literature, I want the pivotal set of his study to be symbolic of that, but also in his costume. For Faustus' character I would have him dressed as an Elizabethan scholar of the blue wool dress; with a black filled collar, cloak, and skull cap. These clothes would be symbolic of the current role in

life that he is dissatisfied with, and almost as a reminder for him that there is no real change to his power, in terms of it being permanent. To show for the audience that Faustus is in constant conflict on how to decide on good or bad I would have him use the repeated gesture of removing that pure and symbolic skull cap then put it back on his head. Faustus' costume is truly symbolic of the position that he has in life, and that it isn't as pure as he believes it to be. In the original production at the Rose Edward Allyn, famous for playing heroic tragic roles and being <sup>use</sup> ~~and~~ drawn for an Elizabethan audience, would have worn traditional scholar attire. However most of the other characters in the play would not be historically correct, and their <sup>costumes</sup> would be very elaborate and exaggerated.

For my character of Mephistopheles I would

drive mad at the sight of it.

My second and most important design element is the set. My set as I have decided will be truly symbolic of Faustus' role as the Renaissance man, and his determination to rise above the 'great chain of being' to become more powerful than God. With Faustus' study being the centre set for which all the events follow, like a *doux ex machina*,<sup>set</sup> I would have a large painting hanging above his study that was of the great chain of being. Taking inspiration from Didacue Valades' painting I would have King Charles the fifth seated on a throne in the painting with peasants grovelling at his feet.<sup>to show his relevance in the play</sup> This would hang over Faustus' study almost as a reminder as to the other beings that have power over him, but also as a desirable goal too far out of reach, like the coral and the dogs. ~~of~~ of reaching the sun. In the original

there would be a tapestry across the back, unlike my painting being made out of paper, with minimal symbolic pieces of set, and a painting of astronomy above the throne of 'the hoover's' almost as if Faustus can't reach that ether.

In the final soliloquy of the play <sup>I would have done Albin (Tree of Life) being played</sup> when Faustus is dragged to Hell, and I would have him lifted up on the Flyp System and physically pulled through the paper painting, to symbolise his breaking of the great chain before he is lowered <sup>down to</sup> the floor of his study again, and to the floor of his fate. As an ensemble of devils physically drag Faustus in the course of his set I would have the drum receive <sup>out of sight</sup> lower <sup>and</sup> his screams of woe, leaving a throne to rise up shortly after to which Mephistopheles wickedly takes a seat. With a spotlight on the ripped painting I would have a new <sup>painting</sup> one in front of it with a new picture of Faustus as a <sup>store, like his own Hell</sup> **(Total for Question = 30 marks)**



**ResultsPlus**

**Examiner Comments**

The elements are in place here and clearly there are sufficient references to the play's topic to demonstrate understanding and to indicate how the play will be brought to life for an audience. There is a balance between the two chosen design elements but the candidate struggles to offer a sense of the production as a whole at times, with set and costume working together within an overall concept.



**ResultsPlus**

**Examiner Tip**

This response has the elements in place. It would be useful to look at it with candidates and work on what it would need to earn the extra few marks to put it into Level 5.

## **Question 8**

This question was a more popular choice for Section B responses. Examiners reported a large number of candidates who did not consider the specifics of the question - 'outline and justify', 'an interpretation' and 'understanding of its original performance context' - but offered what was very much a prepared and, in a lot of cases, well-rehearsed response that actually did not meet the requirements of the question and became something of a list that ticked the boxes but did not indicate a throughline of thought as far as the proposed production as a whole was concerned.

The key word in this question is the word *justify* and candidates who were able to recognise this were also able to present well-structured, well-considered responses that often accessed Level 4 or Level 5. Examiners reported some well-considered and imaginative responses that made little or no reference to the play's original performance context and were therefore struggling in the Level 2 and Level 3 areas. Whilst these responses were justified in terms of the theatrical experience for the audience, they were not justified in terms of demonstrating an understanding of the play's original performance context within the ideas presented for the proposed production.

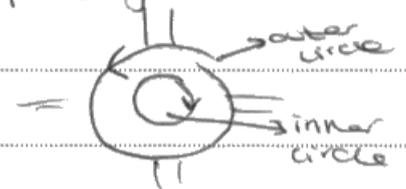
What follows is a very confident response to the question and demonstrates a clear connection between the play's original performance context, the question and the proposed production. This response was placed in Level 5.

This is a very confident response that makes theatrical sense in terms of the candidate's understanding of the play's opoc and intentions for engaging a 21st century audience with an imaginative production of the play. This is clearly a Level 5 response that respects Buchner's intentions for the play as far as we understand them but is also the candidate's own production of the play - not a production that is based on the play.

Buchner's original intentions of highlighting the social injustices faced by the lower and working class is an inherent aspect of my own interpretation. Extending upon this my concept aims to convey the degradation of moral standards amongst humanity as we digress away from our natural goodness and instead, enter into a darkened world governed by wealth and power. Representing of an entire social class, Woyzeck suffers at the callous hands of others, who fail to recognise any common bond of humanity. Not only does my production highlight the lack of natural order in this artificial world, but to visually indicate to an audience the consequences that arise from implementing such ignorance and cruelty, demonstrated through characters of the Doctor and Captain.

Visual aspects of set intend to immediately indicate the disparity between the natural goodness of creation and the dark industrial world dictated by profit and greed. In order to achieve this, my ~~stage~~ set in the round my stage comprises of an 'inner circle stage' and a surrounding 'outer stage'. Representing of natural goodness the inner stage is a garden (woodland area) filled with green grass and flowers, whereas the outer stage comprising of a metallic, grey flooring is indicative of

The industrial world. The garden is the world of virtuous morality, of natural goodness to which Woyzeck belongs. ~~At~~ Throughout the play the degradation of moral standards and the characters' immoral behaviour is simultaneously reflected in the destruction of the garden. For example, at the end of ~~scene~~ <sup>scene</sup> 3 Marie and the drum major are seen to be kissing, lying on the grass. The Drum Major also ~~rips~~ <sup>rips</sup> up a flower to give to Marie, thus indicating to the audience how their infidelity and carelessness are inadvertently destroying both the goodness of the garden and God's intentions.



Woyzeck is the only character to appreciate the garden, showing his connection and awareness of the virtuous life. ~~My~~ ~~producer~~ <sup>inspired</sup> by the original 1913 production of 'Woyzeck' my own concept visually enhances this. The original production features a revolving stage, and so my inner and outer stage are also on a revolve but moving in opposition. For example, at the end of scene 1 Woyzeck and Anselm stand alone in the garden and Marie stands by a crib on the outer stage, ~~his~~ <sup>the</sup> first scene transition features the revolve. Woyzeck rotating clockwise and the ground beneath Marie turning in the opposite direction. Buchner intended to highlight the goodness of the common man Woyzeck, struggling against the cruelty of others, and so inspired by the 1913 Munich production my use of the revolve aims to ~~increase~~ <sup>visually</sup> indicate that the isolated world to which Woyzeck belongs functions independently and counter-intuitively to the

rest of society. Yet, just as the destruction of the garden is paralleled with societies increase in immoral behaviour the ~~two~~ reverse stage is a valuable collaborator in illustrating that neither Weyrock, nor the goodness he represents is allowed to survive. For example, by the end of the play both 'stages' rotate anti-clockwise. Perhaps inspired by Buchner's own objection to the social powers of the 1800's my concept seeks to illustrate that without change, no goodness can survive the crippling effects of injustice.

I intend to highlight the consequences of such immoral behaviour and to convey to a contemporary audience the repercussions of the characters behaviour that Buchner's text so brilliantly exploits. I achieve this in two ways. Firstly, the original performance date of 1913 provides the context of my own setting of 1918/1914 - the start of the first world war. Reflecting of the original production, my audience have an awareness of the significance of the date and the mass slaughtering of thousands of young men that an original audience would be oblivious to. My audience ~~is~~ are therefore ~~presented~~ presented with the acts of cruelty and carelessness along ~~side~~ the consequences of war, destruction, and death. This cause and effect link seeks to dissolve such attitudes of superiority amongst rank ~~as~~ that still exist today. My conclusion to the production resonates with a contemporary audience who are aware of many archetypal images that are associated with the death and

destruction of the first world war. In the final scene the garden has been fenced off with barbed wire as it is the location of Marie's murder. Played by a young boy, Anselmo climbs under the wire and proceeds to put on a wayrock's khaki green soldiers uniform. Scared by the blood that appears to bubble from the ground the boy screams and attempts to flee the garden. However he gets caught on the wire and is left hanging there, immobile and lifeless. This resonating conclusion presents an audience with the ultimate consequence that arises from the casual infliction of suffering that presents itself throughout the text.

The degradation and destruction of humanity is also reflected in the inclusion of religious parallels in order to highlight a lack of moral order. At the opening moments of production a piercing white spot light would illuminate the garden, making connections for the audience to Genesis' garden of eden. The obvious connections implements the idea that a more ~~serious~~ severe and long lasting consequence of hell awaits those characters on stage.

To show this contrast in the fall of man the transition between scene 21 and 22 after Marie's death depicts a hellish anarchy similar to that described in Paradise Lost. As Wayrock screams "dead, dead, dead" the stage is flooded with a red wash, a high pitched whistle blows, and a drum beats - communicating the frantic beating of Wayrock's heart. This scene of chaos instils an atmosphere of terror, showing the audience

how far man has moved away from the tranquility of natural goodness that was presented at the start of the play.

Whereas an audience in Munich would be presented with the production, and as in the Schauspielhaus Theatre, my production is set in the round with audience in close proximity to the actors on stage. This enables the production to truly form a microcosm of the world, with the audience literally encapsulating the performers. This allows for Buchner's moral message to ~~resonate~~ resonate as effectively with an audience as possible as their physical closeness to the action ~~exposes~~ exposes the inescapable fate of mankind, unless drastic changes are made.

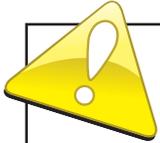
All elements of production combine to expose the dangers of social injustice and a lack of moral standards that are as prevalent and applicable to audiences of today as to that of 1913 and beyond. By reflecting upon the original production ~~to~~ my audience are made aware of the black past, and are forced to consider their own uncertain future <sup>highlighting this point</sup> ~~highlighting that~~. The social and moral reform that Buchner calls for is needed now more than ever. Like the characters on stage, a return to a state of natural goodness and harmony is imperative in order to escape a similarly disastrous fate.



## ResultsPlus

### Examiner Comments

This is a coherent and knowledgeable response. The candidate demonstrates an understanding of the play's opc through a proposed production that highlights specific references in the text - to nature, for example - and it is easy to visualise this interpretation in performance. The candidate in the space and time allowed justifies decisions made. The response indicates an engagement with the text that is sufficient to demonstrate elements of the proposed production.



## ResultsPlus

### Examiner Tip

This response references a particular focus for the proposed production and supports this with references to the play's opc - and, specifically, the eve of the First World War - that drive the production for a 21st century audience.

Using this response as an example, it could be useful to have candidates explore other aspects of the text and its opc as a starting point for creating an interpretation that can then be developed over a period of time.

## **Question 9**

This question was an unpopular choice in Section B. The demands of the question are very specific - two specific design elements - and this could be the reason why a large number of candidates chose not to respond to it. Those who did attempt it, examiners report, appeared to fall into two camps:

- Those who clearly defined the two specific design elements within the context of the production as a whole and with clear reference to the differences/similarities in relation to the play's original performance context. There was a clear sense of the production as a whole and of the way the candidate as director would engage the two specific design elements within an overall concept for the production.
- Those who described the two design elements but provided little information about the production as a whole, actors using costume, for example or the impact on specific scenes of the chosen lighting states.

At this level of study, the examination is demanding more from candidates than copying from the annotated script in order to access the higher levels of marks. It would appear that numbers of candidates offered information in response to this question that was highly descriptive and not sufficiently focused on the demands of the question. Some candidates described the production, often with reference to the play's original performance conditions, but with no specific connection made to the question itself. Some candidates wrote about one specific design element (or did not specify from a list of a number of design elements) and were therefore not able to access the higher levels of marks.

A small number of candidates wrote about actors as a specific design element but examiners were not able to accept this. Most obvious choices were costume and staging with lighting and props featuring often. The most successful responses were those that were able to lead with the specific demands of the question but also had an eye on 'the bigger picture' and how two specific design elements contributed to the director's interpretation of the production as a whole.

The response that follows has the elements in place to take it into Level 5.

The candidate chooses stage and lighting as the two design elements. There are connections made between the proposed production, the chosen design elements and the play's op. Examples are in place, sufficient to take the response into Level 5 but this response is an interesting one as it is very much on the cusp between Level 4 and Level 5.

I intend to present my interpretation of *Woyzeck* to a general demographic audience, of I hope for my audience to vary in age of well of class. To educate a vast range of individuals on a universal message. Allowing them to interpret where they personally stand on the social ladder and how they physically impact those around them. Taking inspiration from Brecht I chose to stage my performance in a 7m-7m in the round. With the use of minimalism to make the audience aware of their own present presence on stage over the piece. Signifying societal impact and upon the play and lack of artificial substance the world of *Woyzeck* holds. The message I intend to communicate to the audience is apression of the lower classes and the demoralization of the class system, specifically through my range of staging and lighting choices.

Initially within scene are the stage on

opening shall be lit by a Prox white wash alongside surrounding parsans at an intensity of 20% with a green gel. The extremity of light signifying how the whole world of Woyzeck can be seen with no where to hide, with the green gels to signify location, this then transitions into a fade of all lights simultaneously on the line "It's all hollow under there" which lasts a duration of ten seconds to signify Woyzeck's entrapment and inability to comprehend the light around him, only seeing darkness relating back to the true story of Johann Christian Woyzeck who was the first man to trial for insanity of his world was so clouded by darkness he was unable to truly see his actions.

After the fade takes place the stage shall be lit by scattered blue gobo gels which created a range of distorted shadows across the leaves which cover the stage floor, creating grotesque images which Woyzeck believes to be coming to life. Keeping the stage dim causes the audience to strain to look in on Woyzeck and try and understand what he sees. The scene becomes far smaller

providing little place to breath, creating a tension similar to meta-drama in which the play was originally performed in 1913 in the Residenz Theatre in Munich. I want the opening scene of the play to communicate Woyzeck's self entrapment which he places upon himself and inability to escape the social forces which surround him.

Staging was made particularly important within scene three for establishing authority. A level is located in the center of the stage ~~is~~ three feet tall. In which Drum Major and Sergeant stand upon, physically looking down at those around them. As Drum Major spots Marie he steps off this level "Look at that - what a woman!" proceeding to walk towards her. However he does not take Marie back up to his level, rather choose to remain on hers, creating an illusion of superiority as he spins her round. Signifying how what Marie had with Drum major was never real as she could never truly move up.

Relating back to the feudal system and how Georg Buchner opposed it which was shown through a leaflet he published

called the Der Hessische Landbote which was a revolutionary pamphlet which criticised upon social injustice.

Following on from Social Standing in Society we see the show man throughout the scene capture the attention of those around him and yet remain on the lower level to signify his rank. Yet he is above Woyzeck, he is still merely an individual the higher classes can gawk at. Throughout the duration of the scene he makes several attempts to get up on the higher level, "That's it, put humanity to shame" he sees himself to understand how society works and go above it and yet is unable to reach that point, often jumping frantically around the stage in a non naturalistic way in the same way it was originally performed, using his voice to capture the audience's attention rather than recorded sound. Showing the audience individual's desperation to reach the top.

Later in the play we are introduced to the character of Jew within scene Seventeen where lighting is used to

communicate desperation and entrapment. Initially the scene is lit by white parcas angled at the floor to create shadows, so the audience is never entirely sure what Jew looks like as he darts about his shop signifying his unhuman nature, linking to Buchner's *Zoology of a wanted Jew* to resemble a snake.

The lights then change to a yellow spot at 30% which shines directly below Jew, signifying his authority within the scene in a cruel light. As he flips the knives through his hands darts of shadows are created across the stage. Jew is supposed to be closely linked to an animal who lurks in the shadows linking to Darwin's theory of evolution which was being written at the same time as *Woyzeck*.

In the closing scene to the play we see the destruction of the stage. On Woyzeck's death the ensemble who previously appeared to hold the stage collapsed from social pressure and we

now see an unbalanced stage. A third platform has been raised which was previously used by other actors this is now stood upon by grandmother to show her omnipotent status as she looks down upon the destruction before her. As she steps off her platform on the line "where" the ensemble awakes and move to the side as the stage begins to rotate causing Andres to fall to his knees, the same as the Residez theatre rotating stage.

Then as Andres flees in a wild panic grandmother stands center stage and gently 'nods.' This causes the ensemble to once again grab the sides of the stage, once more creating the illusion of balance over society. Showing how the cycle will simply repeat and no lesson has been learnt. Making the audience aware of the societal impact of life and how fragile the structure is.

Overall signifying the demoralizing nature of society, the illusion of balance in a corrupt world and

how Wayzeek's fate was set from birth not by his actions.



**ResultsPlus**

**Examiner Comments**

Being on the cusp between Level 4 and Level 5, this response has the elements which demonstrate essential connections. The examples used indicate an understanding of the production as a whole and it can be visualised based on the information presented. What is interesting is that the structure of the response to include references to the play's op does not appear 'forced' - it appears that the candidate has numerous examples that could be used and has selected those that are appropriate for this particular question.



**ResultsPlus**

**Examiner Tip**

Using pages from the examination booklet to help candidates to structure responses is useful to help them to understand not just the 'what' of the answer, but also the 'how'.

## Question 10

The question starts with a statement which should focus the response to the question. Examiners reported that, for a number of candidates tackling this question, it appeared that they either ignored it altogether or responded to part of it, ignoring either 'engages' or 'excites' and writing more of a prepared general response to how the production engaged them. Successful candidates really got to grips with the statement, offering at times balanced and considered responses that took into account expectations of audiences in the two time periods. Most candidates who attempted this question agreed with this statement and were able to offer opinions based around the live theatre experience and an understanding of the play's original performance conditions. Often candidates were able to offer a considered and balanced response, moving across the live experience, the historical conditions and the statement.

This question was, by far, the more popular of the two in this series.

This response scored a mark in Level 5. It is confident and makes the connections between the statement, the live experience of 'Romeo and Juliet' and relevant connections to the play's original performance conditions.

The statement is at the centre of the response and the candidate has structured it to give clear examples, supported by reference to the play's op. This production clearly engaged the candidate and, at this level of study there is an expectation that names of actors, directors, designers, for example, should be embedded in the response. This is a coherent and knowledgeable response.

**Title of play:** Romeo + Juliet

**Playwright:** William Shakespeare

**Date seen:** October 2014

**Venue of production:** Victoria Baths, Manchester.

Walter Meirejoham's site-specific production of 'Romeo + Juliet' at Victoria Baths in Manchester acts as certain proof that Meane excites and engages its audience in the 21st century as much as it did in its original performance. However, the modern methods by which the engaging of the audience was

achieved was very different. In Act 1 Scene 1, the audience was led into a sunken, lumpy pool, complete with yellowing, chipped tiles. This engaged the audience, as we were immediately out of our comfort zone. The set design also excited the audience, as the actors emerged without warning from crimson-curtained changing rooms along side of the pool, which was unnerving as we had no idea they were there. The actors then engaged the audience by prowling like predatory animals along the sides of the pool, above our heads, gnashing their teeth and growling at the opposing family on the other side of the pool. While the modern audience was engaged by the animalistic physicality of the actors, an audience during the original production of 'Romeo and Juliet' would have been engaged by the words of Shakespeare's play performed by great dramatic thespians. For example, the audience would have been engaged by lines such as "draw if you be men", as they give an impression of ~~at~~ the ~~low~~ honourable and heroic fight about

to take place. However, our modern production of 'Romeo + Juliet', while still engaging, offered a different interpretation of the text, particularly through costume.

As opposed to wearing "swords and bucklers" as they would have done in Shakespeare's day, the two families wore very modern costumes. The Capulet family wore all black, leather, with silver chains that gave a menacing clank as the actors swaggered across the stage. Whereas, the Montagues wore bright, neon, spandex costumes reminiscent of 'Eurotrash'. This engaged the audience to a modern interpretation of the play: that instead of being "two families alike in dignity" these were just rival gangs engaging in futile gang warfare.

In Act 1 scene 2, the audience was engaged with a reimagining of what Shakespeare had intended to be a "room in Capulet's mansion". However, the Meirejoham instead used staging to create the understanding that the scene was taking place in a macho 'Steam room'. The audience

was engaged to this idea by the use of a dry-ice machine which let off thick billows of steam into the room. These were hit by bright yellow lights, giving the room a dirty, seedy quality, which engaged the audience to the notion that this was a patriarchal paradigm in which Paris (Raj Bajaj) and Capulet (Mark Jax) were deciding women's fate and marriages for men. The audience of Shakespeare's 'Wooden O' would not have been engaged to these ideas through lighting and symbolism, as the technology was simply not available. It is said that all productions at the Globe Theatre took place at 2pm, and therefore were in broad daylight. Therefore, the lighting would not have engaged the audience with any symbolic significance. Rather, ~~than~~ The Lord Chamberlain's Men's audience would have been engaged through acting and the words of the play. It is likely that dramatic actors such as Richard Burbage would have played Capulet, speaking the line "ripe to be a bride" downstage in a declamatory

Style. However, Mark Jax in our modern production engaged and excited the audience by playing Capulet as a 'Godfather'; Mafia Mafiosa figure. This was further emphasised by his minimal costume of just a small white towel, which Jax used to entertain and excite the audience by lounging provocatively, baring his flesh with pride. Raj Bajaj used different methods to engage the audience: he pulled at the collar of his well fitted suit repeatedly, creating a comic display of discomfort that engaged and entertained the audience.

The audience was engaged by the use of set design in Act 5 scene 3, the final scene. Though Shakespeare had originally set this scene "outside the tomb of the Capulets", Meirejohann had set this scene in another room in Victoria Bath. The shocked audience was lead into another room, this time with a pool filled with water. Across the water stretched a giant, ornate cross, at the center of which lay Juliet (Sara Vickers), who

seemed to be floating just out of reach of the audience. Looking at this set through the smoky, incense-filled room really engaged the audience, as we felt we were witnessing a great spectacle, such as a Viking funeral at sea. The audience was also engaged by the grim and gruesome details of the final scene in Walter Mears' production. For example, when Romeo (Alex Felton) murdered Paris (Raj Bajaj) a sound effect of a neck snapping was played, which both excited and shocked the audience. Shakespeare's original audience would not have been afforded this excitement or shock, as there is no recorded evidence that sound effects were used even without electronic support. The shocking nature of this scene would have been totally different for an Elizabethan audience, as the words of the play give a much happier resolution: "we will raise her statue in pure gold". This indicates the families would learn from their mistakes and move on, giving an Elizabethan audience a sense of closure. This closure

was not afforded to be as a modern audience member, as we were left with the dead bodies of Romeo, Juliet and Paris on stage. This, while certainly engaging, left a bitter aftertaste in the minds of the audience upon exiting the Victoria Baths.



**ResultsPlus**  
Examiner Comments

The candidate uses the statement to help to structure the response. Examples indicate engagement with various aspects of the production.



**ResultsPlus**  
Examiner Tip

Past papers available on the Pearson Edexcel website contain a range of statement questions - candidates should prepare outline responses to these to see how effectively they can engage with the type of statement that is used in this question. It initially could seem off-putting so it is worth exploring before the examination.

## Question 11

This question asks the candidate to focus on the impact of one key design element on the production they have seen. It was by far the least popular choice in this section in this series. The question produced responses across a range of productions that clearly demonstrated an understanding of the impact of the chosen design element, and made relevant connections to the play's original performance conditions.

Less successful responses appeared to ignore the question and simply present what appeared to be the 'prepared answer' with little or no regard to what the question was actually demanding of them. In some cases, the name of the designer(s) was not even mentioned and at this level of study, in order to access the higher levels of marks, candidates should be referencing named people connected to the production, including the names of actors, not just their character names.

This is a confident, well-structured and coherent response, demonstrating knowledge of the play's original performance conditions in relation to the live performance seen. The points are well made, and the structure of the response allows the candidate to take and develop the arguments around the impact of the chosen design element on the live production in relation to how it was in the original.

This is a response that has been chosen because it is on the cusp between Level 4 and Level 5.

This response to the production of 'King John' has the elements in place and there is a logical progression through the response that is heading towards coherent and knowledgeable. The examples used indicate an engagement with the production and the specific demands of the question in relation to one key design element and an understanding of the play's op.

**Title of play:** King John  
**Playwright:** Shakespeare  
**Date seen:** 8th May 2015  
**Venue of production:** The Holy Sepulchre Church - Northamp<sup>ton</sup>

The production that we saw utilised staging and stagespace in such a way that it had an enormous impact on the overall play and effect on the audience. James Dacre, the director of the piece made the conscious decision of performing the piece within the a church. Being that the main

Theme of the play is religion, ~~how~~ ~~religious~~ of the papal authorities against the kings ~~de~~ reduced divine right. The church was used as a way of clearly symbolising, the main topics of the play to the audience.

I believe that it was the director's intention to create a piece which was ~~as~~ <sup>an</sup> authentically accurate representation of the time period. This particular church was built prior to the reign of King John and is one of the few remaining churches of the time. It is known to the audience that King John has been in this church ~~before~~ it is therefore has a large impact of on the audience, almost a way of bringing him back to life. With the true historic events recerating around us due to the ~~the~~ staging space.

\* Shakespeare's original performance when written would have taken place within nobelmen's houses for families and loyalty. However when it ~~was~~ was performed properly to the public in the ~~early~~ 18th century would have been in a standard box theatre with a thrust

stage. Therefore staging elements of the play would not have been utilised with the same ~~model~~ symbolic intension as was done in James Dacre's piece.

For example, the piece utilised the aisle of the church along with the standard cross floor plan for the main body of acting, with the audience in transe, behind & each side of the audience members were musical instruments whereby actors would create a score to the piece. This use of staging by Dacre was intended to involve his audience within the narrative and action through the creation of an immersive experience. I believe that this had a huge impact on the audience through placement of the main acting and instruments to convey particular themes to his audience. One of the main themes within the piece is conflict between the French side and the English over the rightful ownership of the town. The use of a transe staging further helped to convey this sense of battle an decided signs through the length of the stage. ~~It~~ Symbolic creating a centre space where battle took place.

This sense of conflict was further conveyed through the use of a red carpeted aisle - acting as representation of the channel between France and England.

As it was coloured red this strongly conveyed to the audience the copious amounts of deaths that have taken place through his battle. - ~~At~~ The original performance of King John within the 18th century would not have utilised staging to have the same effect on the audience. Imagery and was rarely used, using only dialogue tell the story.

~~The~~ within Dacre's production, balconies were used as a way of clearly conveying to his audience

the opposing sides of the French and English. - utilised in such a way as to convey power through heights and levels along with proxemics when

the French guardsman standing at his top level conveying to the audience he had the most power at this particular part of the scene. The balconies were impactful on the audience acting as symbolic representations of the land masses.

The original performance would have also included a balcony but may have simply we used to show a different area of the scene without the same symbolic meaning and impact on the audience that Dacre had when considering his staging for this piece.

Another ~~is~~ staging element which had particular impact upon the audience was the use of breaking the fourth wall. This modern production did this in a way through staging, allowing the actors to be fully exposed to their audience a long with direct contact with the audience and addressing them through dialogue. I believe that this use of the staging was particularly effective within the piece, impacting the audience to be more involved and intermingled within the narrative.

I would say that the church stage space had the greatest impact upon audience members. Despite many people in modern society not being religious, ~~the~~ churches still hold a great amount of awe and enormity today.

through extravagant architecture. I believe that it was Dacre's intention to purposefully induce the sense of awe that churches have upon his modern audience. I believe that there is something about churches that affect even non-religious people. Again due to the main theme within the play being religion, I wanted to believe Dacre wanted to invoke the sense of enormity of religion at the time on his audience members. Dacre further developed this to convey a third theme within the play of illegitimacy. He had it that the play began as soon as we entered the doors of the church. Using the lower rounded section of the church to create King John's funeral - foreshadowing the events within the play, due to the fact it was dark with only candle light (induced in a way as to create an authentic representation at the time and of a funeral) the audience members did not know where to go, while shocked by the initial greeting upon entrance causing them to talk

his & represented as disrespected for King John conveying him as an illegitimate king. This had a great impact upon the audience creating an authentic experience and through beginning the play with such a dark and meaningful imagery.

Again both this use of staging and performance upon entrance would not have been utilised within the original performance to create the same impact on the audience.



**ResultsPlus**

**Examiner Comments**

The candidate presents a response that is confident and many of the necessary connections are in place. The candidate makes considered observations about the use of the church space and how the staging of the production was influenced by the choice of venue. There is evaluation here and the candidate has clearly been engaged by the production.



**ResultsPlus**

**Examiner Tip**

This response is on the cusp between Level 4 and Level 5. It was awarded a mark in Level 4 - it is worth exploring it with candidates to see what more it needed in order for it to access Level 5.

## Paper Summary

Based on their performance on this paper candidates should:

- Demonstrate a practical approach to exploring the given extract in order to develop the experience for the actors.
- Engage with the chosen text and demonstrate an understanding of its historical context in relation to its original performance context
- Reference the original performance in context.
- Offer a structured evaluation of the live theatre experience.
- Be more specific with regard to rehearsal methods, strategies and techniques.

## Grade Boundaries

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

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

Ofqual



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