

**WELCOME TO PRESDALES
A-LEVEL DRAMA**



2020-2022

Miss Albone/Miss Mack

Mrs Smith/Mrs Fehmi

You are part of our Drama Department. In our Department we have expectations...

- Believe in each other.
- Support each other.
- Contribute your ideas and opinions.
- Listen to, and value other people's views.
- Understand that you may have differing opinions, but that is you're right. However:
 - Always be mindful of other people's feelings.
- Be brave! There is no wrong answer when it comes to creating, collaborating, and being adventurous and innovative.
- Do not put a ceiling on the possibilities; challenge yourself, be as creative as you can.
- Be independent, yet collaborative; use divergent thinking, make sure you use a growth mindset and most of all:
 - Attend all lessons.
- Attend all theatre shows.
- Working together as a group is key, but this must mean that there is no ridicule.
- You will all have strengths and weaknesses; you need to accommodate each other's individuality.
- You will need to read in front of each other, again support is crucial
- Complete all homework for the deadline
- Turn up to rehearsals after school and during lunch breaks
- When I or your peers are talking, you're not. When you're talking, I'm not, and nor are you're peers. Mutual respect is imperative.
- Everyone is entitled to their opinion; you listen and then you can give your own.

COMPONENTS

Component 1: Devising (*Component Code: 9DR0/01)
Coursework 40% of the qualification 80 marks
Content overview <ul style="list-style-type: none">• Devise an original performance piece.• Use one key extract from a performance text and a theatre practitioner as stimuli.• Centre choice of text and practitioner.• Performer or designer routes available.
Assessment overview <ul style="list-style-type: none">• AO1, AO2 and AO4 are assessed.• Internally assessed and externally moderated.• There are two parts to the assessment:<ol style="list-style-type: none">1) a portfolio (60 marks, 40 marks assessing AO1 and 20 marks assessing AO4)<ul style="list-style-type: none">o the portfolio submission recommendations are:<ul style="list-style-type: none">- can be handwritten/typed evidence between 2500–3000 words or recorded/verbal evidence between 12–14 minutes or- can be a combination of handwritten/typed evidence (between 1250–1500 words) and recorded/verbal evidence (between 6–7 minutes).2) the devised performance/design realisation (20 marks, assessing AO2).

In a nutshell:

One devised performance from a stimuli (the same as GCSE)
under the influence of a practitioner

- Practical = 10% of your grade 20/80 marks
- Theory portfolio = 30% of your grade 60/80 marks
- Portfolio is similar to the one you did at GCSE but its 2500-3000 words and must include knowledge and influence of your practitioner

These will be assessed by me and moderated by Edexcel

Component 2: Text in Performance (*Component Code: 9DR0/02)

Coursework

20% of the qualification

60 marks

Content overview

- A group performance/design realisation of **one key extract** from a performance text.
- A monologue or duologue performance/design realisation from **one key extract** from a different performance text.
- Centre choice of performance texts.

Assessment overview

- AO2 is assessed.
- Externally assessed by a visiting examiner.
- Group performance/design realisation: worth 36 marks.
- Monologue or duologue/design realisation: worth 24 marks.

In a nutshell:

- A monologue or a duologue 40% of C2 24/60 marks
- A group scripted performance 60% of C2 36/60 marks
- Assessed by an external examiner after Christmas

Component 3: Theatre Makers in Practice (*Paper Code: 9DR0/03)

Written examination: 2 hours 30 minutes

40% of the qualification

80 marks

Content overview

- Live theatre evaluation – choice of performance.
- Practical exploration and study of a **complete performance text** – focusing on how this can be realised for performance.
- Practical exploration and interpretation of **another complete performance text**, in light of a chosen **theatre practitioner** – focusing on how this text could be reimagined for a contemporary audience.
- Centre choice of 15 performance texts from two lists on the next page.
- Choice of eight practitioners.

Assessment overview

Section A: Live Theatre Evaluation

- 20 marks, assessing AO4.
- Students answer one extended response question from a choice of two requiring them to analyse and evaluate a live theatre performance they have seen.
- Students are allowed to bring in theatre evaluation notes of up to a maximum of 500 words.

Section B: Page to Stage: Realising a Performance Text

- 36 marks, assessing AO3.
- Students answer two extended response questions based on an **unseen extract** from the performance text they have studied.
- Students will demonstrate how they, as theatre makers, intend to realise the extract in performance.
- Students answer from the perspective of a performer and a designer.
- Performance texts for this section are not allowed in the examination as the extracts will be provided.

Section C: Interpreting a Performance Text

- 24 marks, assessing AO3.
- Students will answer one extended response question from a choice of two based on an **unseen named section** from their chosen performance text
- Students will demonstrate how their re-imagined production concept will communicate ideas to a contemporary audience.
- Students will also need to outline how the work of their chosen theatre practitioner has influenced their overall production concept and demonstrate an awareness of the performance text in its original performance conditions.
- Students **must** take in clean copies of their performance texts for this section, but no other printed materials.

In a nutshell:

- SECTION A - 1 QUESTION ON THE LIVE THEATRE REVIEW BASED FROM A SHOW (Like GCSE)
- SECTION B - 2 QUESTIONS ON MACHINAL
- SECTION C- 1 QUESTION ON WOYZECK

How to Survive Drama A – Level

10 Growth Mindset Statements

FIXED MINDSET  **What can I say to myself?** **GROWTH MINDSET** 

INSTEAD OF:

- I'm not good at this.
- I'm awesome at this.
- I give up.
- This is too hard.
- I can't make this any better.
- I just can't do Math.
- I made a mistake.
- She's so smart. I will never be that smart.
- It's good enough.
- Plan "A" didn't work.

TRY THINKING:

- 1 What am I missing?
- 2 I'm on the right track.
- 3 I'll use some of the strategies we've learned.
- 4 This may take some time and effort.
- 5 I can always improve so I'll keep trying.
- 6 I'm going to train my brain in Math.
- 7 Mistakes help me to learn better.
- 8 I'm going to figure out how she does it.
- 9 Is it really my best work?
- 10 Good thing the alphabet has 25 more letters!

(Original source unknown)

@sylvia duckworth

Get ahead with the reading texts!

1. WOYZECK Georg Buchner – Downloadable from the Edexcel website (I can email you a copy).
2. MACHINAL Sophie Treadwell – PURCHASE

See as much live theatre as possible! (When we can).

1. Sign up to mousetrap C145 to get £5 tickets to West End Shows!
2. Sign up to the National Theatre Entry Pass to get £5 tickets!
3. Sign up to young barbican for £5 theatre tickets
4. Sign up to RSC Key to get £5 Shakespeare shows – you can also opt to stand at the Globe for just £5
5. Open air theatre BREEZE – gives you £10 tickets
6. Young Vic give you £10 tickets if you are under 26!
7. National Theatre are streaming one play per week, every Thursday on youtube.
8. Andrew Lloyd Webber is streaming one musical per week on youtube.
9. There are a number of plays available on youtube.

WEST END is GREAT! **BUT** it's hard to use their work because they have lots of money! These shows make ideas easy to replicate and have some stunning work! They are also super cheap so you can see a new show every weekend if you wanted!

Advice from previous students:

"Be confident and ready to try new things, make sure you throw yourself into everything asked of you, even if it's out of your comfort zone"

*"**Never** give up. Drama is a very hard subject, but I've learned that being determined is the best way forward. Work with each other. Do not be afraid of teamwork because you'll need to embrace it fully and it can be so rewarding"*

*"Make sure that everything is organized into different sections of your folder. Keep **EVERY** exam you do because it will help towards your progress... **HAVE FUN!**"*

Introduction to A Level Drama and Theatre Studies

Week 1

On Edulink you will find the named documentation (below) that will see you through the preparation for the A Level course. (Alternatively you can email me on albonek@presdales.herts.sch.uk and I can email you the documents).

Over the next few weeks you will be completing work set to appropriately prepare you for September.

- The A Level Specification
- The Theatrical glossary of terms you will need to know
- 'Woyzeck' – Georg Buchner: Component 3 Play Script for Section C of the Examination 2022.

Before we begin, please ensure that you have completed the following:

Task 1: Prep for Work

- a. Create a folder on your computer entitled: 'Drama and Theatre Prep 2020'. You should save all of your preparation work into this folder, including anything that you might require as a scanned document later (E.g. Annotating sections of script). You will create sub folders to organise your work as follows:
 - Specification & Essential Course info
 - Assignments
 - Practitioners
 - Scripts
 - Bridging Project
- b. Save the Specification and Glossary into your Specification folder. This way you can always access mark schemes for the components should you wish to.
- c. Read the Specification and create a list of questions you might have and submit these to me for review. If you have no questions regarding the specification at this point, open a document at a later date when questions do arise and send through.
- d. Print out a copy of *Woyzeck*, IF you have the facilities to do so. If you do not, please also save a copy of this script into your folder for access.

(Save your work to the 'bridging project' folder you have created as we go. Also, submit to me via albonek@presdales.herts.sch.uk each week).

Task 2: Research on a Practitioner

You are to make a research document on the practitioner *Constantin Stanislavski* (This could be in any format you wish-notes, poster, leaflet). You should include, where possible a detailed summary of the following:

- Life
- Works
- Methods and practice

Drama & Theatre Studies: Comparing Practitioners

Week 2

Task 1: Practitioner Research – Bertolt Brecht

You are to make a research document on the practitioner Bertolt Brecht. (This could be in any format you wish-notes, poster, leaflet). You should include, where possible a detailed summary of the following:

- Life
- Works
- Methods and practice

Task 2: Essay Assignment

Stanislavski's approach to theatre is seen as an art form, whilst Brecht's theatre is seen as a tool. To what extent do you think this is correct and how can you justify your response? (See below for a guided structure).

You should make reference to:

- The similarities and differences in their work
- Their intentions
- The way their theatre is received by audiences and the impact of their theatre on the spectator.

Task 3: Purchase Set Text

Please purchase and read the following set text for A Level Drama and Theatre (A copy of the front page is shown below to help identify the text):

- **Machinal, Sophie Treadwell** ISBN-13: 978-1854592118

Extension learning beyond the classroom: Live theatre

Watch a piece of live theatre. Some suggestions are below:

- https://vimeo.com/399891730/fd7663d198?fbclid=IwAR1leA7z5TuuazweJNrU1_Ek5Ev04ojp7kkOBg_U6sQ57rQtbXUojNWeyuo
- <https://www.youtube.com/watch?v=QwNvC8sFTEU>

There are many others you can access online for the period of remote learning (National Theatre are streaming one play per week on youtube). If you are unsure what plays to watch then email me on albonek@predales.herts.sch.uk and I can send more links for you.

Task 2: Essay Assignment

'Stanislavski's approach to theatre is seen as an art form, whilst Brecht's theatre is seen as a tool'. To what extent do you think this is correct and how can you justify your response?

You should make reference to:

- The similarities and differences in their work
- Their intentions
- The way their theatre is received by audiences and the impact of their theatre on the spectator.

Introduction:

- Give a sentence long overview that defines what a 'theatre practitioner' is.
- Introduce that you have looked at two different theatre practitioners to answer the essay question (link back to the question).

Paragraph 1 Stanislavski's style

- This paragraph should focus solely on Stanislavski.
- Link to the question, explain how Stanislavski's approach to the theatre is seen as an art form.
- Talk about some of the features of Stanislavski's style, and how they contribute to it being an art form (e.g. 'Method acting', 'emotional recall', etc.)

Paragraph 2 Brecht's Style

- This paragraph should focus solely on Brecht.
- Link to the question, explain how Brecht's approach to the theatre is seen as a tool.
- Talk about some of the features of Brecht's style, and how they contribute to it being a tool (e.g. 'Verfremdungseffekt through: gestus, spass, music/song, placards, etc).

Paragraph 3 Similarities

- This paragraph compares Brecht and Stanislavski.
- What do their styles have in common-can you come up with two or three?

Paragraph 4 Differences

- This paragraph compares Stanislavski and Brecht.
- How are their styles different-can you come up with two or three differences?

Paragraph 5 Intentions

- What are the intentions of each practitioner? Why?
- How are these similar/different to each other?

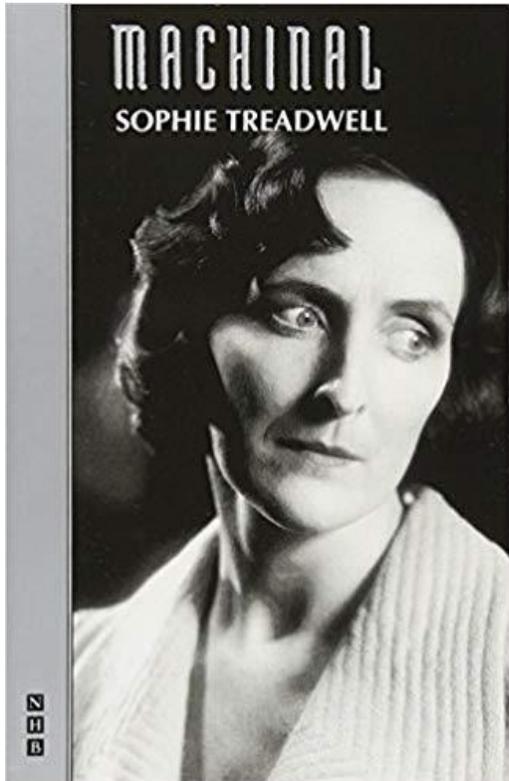
Paragraph 6 Audience impact

- What impact do these practitioners have on their audiences?
- How are these similar/different to each other?

Conclusion

- Link back to the question with any summative points

Task 3: Buy set text



Drama & Theatre Studies: Understanding Practitioners' Styles

Week 3

Task 1: Practitioners

You have looked at TWO practitioners so far (**Stanislawski and Brecht**)
Below is the full list of Practitioners recommended by our exam board.

Peter Brooke	Constantin Stanislawski	Punchdrunk	Kneehigh	Complicite
Bertolt Brecht	Steven Berkoff	Joan Littlewood	Frantic Assembly	Antonin Artaud

Pick one that is not highlighted, and complete the following questions and activities:

1. What is a practitioner?
2. What is the difference between style/genre?
3. What style does this practitioner use?
4. Create a presentation on this Practitioner

Extension learning beyond the classroom: [Theatre Practitioners](#)

Create a workshop of 10 minutes which you will lead in September, to explore how this practitioner works

Drama & Theatre Studies: Understanding Theatre Makers
Week 4

Task 1: Theatre Makers

What are Theatre makers? List the different theatre makers below (You may add/ remove boxes).



What are their functions in creating live theatre? Write your response below:

A large, empty rectangular box with a thin black border, intended for students to write their responses to the question about the functions of theatre makers in creating live theatre.

Task 2: Live Theatre Question

- 1. Analyse and evaluate the live performance you have seen in light of the following statement:**

'Live theatre today has no connection to the lives of young people'

This question asks you to respond to a thought-provoking statement in light of watching a piece of live theatre. At the heart of the statement is the debate that live performance has no relevance or interest to young people. You will need to engage with the statement as an informed member of the audience and discuss the contribution made by different theatre makers.

You will want to offer the following in your response to the question:

- Arguments that agree, disagree or offer a balanced reaction to the statement
- Analysis and understanding of the role of the director and how specific production values have been used to communicate ideas and meaning to an audience
- Analysis and evaluation of how dramatic elements have been used to create theatrical impact such as set, lighting, costume, sound, staging and acting
- The evaluation of key theatre makers, their collaboration and the contribution they have made to specific aspects of the production
- Consideration of performance style, influence and theatrical interpretation
- Analysis of and reference to key moments
- Analysis of audience and audience reaction
- References to other art forms and the role of theatre in society
- Analysis and evaluation of the overall aims and intentions of the production.

See below for an essay structure.

I have given sentence starters for the introduction, but not for other paragraphs-if you would like more sentence starters then email me on albonek@presdales.herts.sch.uk

Task 2: Live Theatre Question

1. **Analyse and evaluate the live performance you have seen in light of the following statement:**

'Live theatre today has no connection to the lives of young people'

This question asks you to respond to a thought-provoking statement in light of watching a piece of live theatre. At the heart of the statement is the debate that live performance has no relevance or interest to young people. You will need to engage with the statement as an informed member of the audience and discuss the contribution made by different theatre makers.

Introduction:

1. Introduce your response to the statement. What is your initial response-do you agree or disagree?
2. Mention the play you saw (briefly) and give a very brief overview of the plot-not too detailed.
3. Mention the production designer/director and their idea for the play you saw.
4. Support idea with a brief acting/theme/production

THIS IS A QUICK 10 MINUTE SHORT PARAGRAPH. SORT YOUR VIEWPOINT AND INITIAL RESPONSE LINKING TO THE QUESTION.

Sentence Starters

- The view point that 'Live theatre has no conn...'
- I agree/disagree with the statement as...
- The reason I disagree as theatre is...this is supported my DOAS as....
- Elliot & Crowell's performance of DOAS connected/failed to connect to the lives of young people...
- One of the themes explored was... this demonstrated that theatre does/doesn't connect to the lives of....because...
- *PERSONAL IDEA/STATEMENT* Young people are often exposed to so much media that theatre is irrelevant.... DOAS used a diverse cast... engaged....
- The play is outdated as it was written in...
- The play explores And ... this is still relevant in today society
- Theatre has the power to engage audiences, however, this play failed to....

Paragraph 1 Role of Director/Themes/Ideas: What does the play explore? Link to themes, ideas give example and statement.

1. Role of director. What was their idea? Did they manage to connect to your life? Overall sum up.
2. Talk about themes and give a practical acting example, explore how young people did or didn't connect/reference to question.
3. Themes and the audience. Give an example of a production element e.g lights. Then link production element to theme and if it is or not relevant to young people.
4. Audience. How did they respond? What did they think? Link with an example.

Paragraph 2 Production Element: Specific examples, reference the name of the designer. 2/3 PE types

1. Production element. Link the example to audience and how made it clear. How do young people connect to visual props/sound/music. Did it help?
2. Character development. Explore how using props/costume/lighting allowed the character to develop and clear to audience.
3. Transitions. How did the set move, consider lighting and sound. Link to impact on audience and overall director's ideas and intentions.
4. Production element. Second example. Give an example. Key PE words, why was used, impact on audience and then link back to the statement agreeing/disagreeing or remaining neutral with your response.

Paragraph 3 Acting Examples: Specific acting examples with key words, link to themes and the statement. 2/3 Acting Examples

1. Acting Example. Link to example. Did this example agree/disagree with the statement and viewpoint?
2. Directing Acting Choices. Talk about the direction and main points link to acting example. Use vocal/physical words. Did this support and develop your idea? Analysis and evaluation.
3. Audience Relationship/Character – Explore an acting example and how the audience responded. Does this support or go against your view point? Link to the question.
4. Acting Example #2 – Link to example. Did this example agree/disagree with the statement and viewpoint? Vocal/physical words.
5. Round up your opinion and why.

Conclusion: Sum up idea on play linked to view point in response from statement.

1. Round up ideas. In conclusion, your ideas relating to statement and why.
2. Themes/Acting/Production explored.
3. Relate to audience – regardless of statement.
4. Strong case for your viewpoint, why in-depth and clear response.

Drama & Theatre Studies: The Plot and Background of 'Woyzeck'

Week 5

Understanding the play and playwright in summary

The set text for section C of the exam is a play called 'Woyzeck' by playwright Georg Buchner. This week, we will learn about the plot (story) of *Woyzeck*

Task 1

Read through the synopsis, plot summary and analysis of the play, Highlight important events in blue and information about characters/playwright in pink. I have highlighted parts in yellow and completed a glossary for you below. Make notes on any areas you find interesting.

Synopsis:

Loosely based on the real figure of Johann Christian Woyzeck, Georg Buchner's *Woyzeck* is a naturalist indictment of the dehumanizing effects of the military and science on unsuspecting victims. The titular character is a soldier unwillingly subjected to a doctor's experiment just so he can have enough money to support his common-law wife (Marie) and their illegitimate child. While his body deteriorates, Woyzeck's mind and soul are broken by his captain's psychological torture, culminating in the murder of Marie and his own subsequent suicide. Although left incomplete at Buchner's death - and with no definitive text or order of scenes - *Woyzeck* is one of the most influential and performed plays in German theatre; its themes of poverty, isolation, and morality still resonate with audiences worldwide.

Glossary of synopsis:

Indictment: condemnation. Illustrating that a system is bad and should be condemned. In this instance, the play is an indictment on the impact of science and the military.

Dehumanizing: the process of depriving a person or group of positive human qualities. In this instance, the military and science strip people of humanity.

Titular: relating to or denoted by a title. In this instance, the play's title 'Woyzeck'.

Common-law wife: A wife, but not in the legal sense. To live together as a couple without being married. Couples who live together are sometimes called common-law partners.

Illegitimate child: A child who is born to parents who are not married to each other, or who is born "out of wedlock." An illegitimate child may also be referred to as a "bastard," or a "love child."

Brief plot summary and analysis of *Woyzeck* by Georg Buchner.

Woyzeck, a play by Georg Buchner, first premiered in Munich in 1913. While Buchner did not finish the play before he died, it was finished **posthumously** by a team of playwrights, editors, and translators working together. Since its premiere, *Woyzeck* has become an important and influential piece of drama. While Buchner died in 1837, almost one hundred years passed before its premiere. It wasn't even published until 1879, over fifty years after Buchner's death. These facts alone make *Woyzeck* an intriguing piece of literature and worthy of study.

Described as a working class tragedy, *Woyzeck* shows the way doctors and the military can dehumanize life. In addition to struggles of the working class, this play also contains the theme of jealousy. This play garnered admiration among **naturalists** and other playwrights, influencing **expressionist drama**, a modern movement that took hold in the early twentieth century.

Buchner derived inspiration from the play from a man named Johann Christian Woyzeck. He was originally a wigmaker in Leipzig, but over the course of his life he became a soldier. In 1821, he was living with a widow named Christian Woost. Driven by jealousy, he killed her and was sentenced to public beheading. While public executions in many countries have fallen out of favor, it is worth noting that at the time that Buchner was writing, they were still in use. At such executions, the condemned were permitted to speak to the public one last time. These executions also ensured accountability and allowed the state to demonstrate its power to the people (or in cases such as the French Revolution, demonstrate the power of the people to the state).

In Buchner's play, the main character is named Franz Woyzeck. A soldier stationed in a **provincial town**, Franz lives with Marie. They have a child together but are unmarried. The child and Marie both face **censure** because of this. In order to make ends meet, Woyzeck **moonlights** by not only completing extra little tasks for the Captain, his commander, but also by offering himself up as a test subject in the Doctor's experiments.

One such experiment requires that Franz limit his diet to peas. Suffering from a lack of proper nutrition, he begins to hallucinate. He experiences apocalyptic visions as his mental state deteriorates. Meanwhile, Marie turns from Franz and sleeps with another man—a drum major. Already, the audience or reader can begin to see how the military and medical professionals are taking their toll on Franz

Franz becomes more and more jealous, ultimately fighting the drum major. He loses and is humiliated. This jealousy and humiliation culminate in Franz killing Marie. He stabs her by a pond and then cleans off the knife.

This is where Buchner's writing ends. Had he not died, he might have continued on to write scenes for Franz's trial and subsequent execution—presuming he intended to follow the inspiring events of Johann Christian Woyzeck's life. The play as it stands ends differently. In most versions, Franz drowns in the pond.

Poverty is another main theme of this play. Without it, Franz wouldn't have been required to submit himself to medical experiments. He never would have had to subsist solely on peas. He might not have hallucinated or become jealous enough to lose Marie's attentions and later fight the drum major. If those things had not occurred, he wouldn't have killed Marie or drowned in the pond. Even the Captain has a part to play, as he tells Woyzeck that he could not possibly have morals since Woyzeck is not wealthy.

Over the years since *Woyzeck* finally premiered, there have been many works inspired by Buchner's play. Those works include two operas, half a dozen films, musicals, songs, and numerous stage adaptations. These works have been produced over the course of decades, from 1922 through the twenty-first century, all over the world. So many works influenced by Buchner's final play suggest that the themes are still relatable.

George Buchner himself had a short life. He was born in 1813 and lived only to the age of 23. Despite that, he wrote six works, including several plays and a short story. He also translated Victor Hugo's *Lucretia Borgia* and *Maria Tudor*, both in 1835. In addition to being a dramatist, Buchner was also a revolutionary and natural scientist. His brother, Ludwig Buchner, was a physician and philosopher. His influence exists beyond his works; the top literary prize in Germany, the Georg Buchner Prize, began annually awarding recipients in 1923. Buchner died of typhus fever, which was once a prevalent and deadly disease, caused in most cases by overcrowding and poor sanitary conditions. Following his death, Buchner's legacy was largely forgotten until *Woyzeck* was finished and published.

Glossary of plot summary and analysis:

Posthumously: after the death of the originator. In this instance, the play was completed by others after the playwright (Buchner) had died.

Naturalists: a person who practises naturalism in art or literature. In this instance, writers like Stanislavski who tried to create plays that portrayed real life.

Expressionist drama: In drama, expressionism is a non-realistic or super-realistic style that uses various external effects (settings, lighting, music, etc.) to represent internal states of mind.

Structurally, expressionist plays tend to be made up of a series of short scenes, rather than extended acts as in more naturalistic plays.

Provincial town: belonging to some particular province; local:

Censure: express severe disapproval of (someone or something).

Moonlights: have a second job, typically secretly and at night, in addition to one's regular employment

Revolutionary: involving or causing a complete or dramatic change/engaged in or promoting political revolution.

Natural scientist: a branch of science which deals with the physical world, e.g. physics, chemistry, geology, biology.

Typhus fever: Typhus, also known as typhus fever, is a group of infectious diseases that include epidemic typhus, scrub typhus, and murine typhus. Common symptoms include fever, headache, and a rash. Typically these begin one to two weeks after exposure. The diseases are caused by specific types of bacterial infection.

Understanding the plot of Woyzeck

Task 2

Read through the scene by scene descriptions.

Scene by Scene of Woyzeck:

1. Woyzeck (army barber) with his friend Andres (soldier) in open fields. Woyzeck hallucinating, especially over conspiracy theory about freemasons Andres concerned that the drum is sounding.
2. Marie, Woyzeck's lover, holding her baby, and her neighbour Margaret, watching the Drum-Major going past. Marie admires him greatly. Woyzeck arrives with some money and tells Marie his hallucinations. Marie worries that he is going mad.

3. Woyzeck and Marie go to the fairground, where they see a fairground performer with a monkey dressed as a soldier and a wife wearing trousers entices them into a booth to see the show. The Drum-Major and Sergeant see them entering and follow, the Drum-Major having taken a fancy to Marie. Inside the booth, Marie and Woyzeck watch the show of a dancing monkey and, through a performing horse; the showman makes fun of the human race. He asks for a watch and the Sergeant gives him one, while the Drum-Major falls even harder for Marie, as she moves into the front row.

4. Marie at home, with her child, admiring the gold earrings the Drum-Major has given her and admiring herself as a woman. When Woyzeck comes in and questions her, she tells him that she has found the earrings. He gives her more money and leaves to return to the army, leaving her realising how evil she is.

5. Woyzeck is shaving the captain, who continually mocks him for having no morals because he has a child with Marie. Woyzeck argues that the Lord will not think any worse of him for not being married and says that he could easily be virtuous and have morals if he were not poor.

6. At the Doctors' the Doctor reproaches Woyzeck because he has seen him urinating in the street, thus wasting the urine the Doctor needs for his experiment on Woyzeck, to keep him on an only peas diet which is going to 'revolutionize' science. Woyzeck replies madly but philosophically and the Doctor gives him a rise because he is pleased with the experiment.

7. Marie and the Drum-Major are in her bedroom, taunting each other sexually and making love.

8. In the Doctor's courtyard, the Doctor is showing Woyzeck to his students as a scientific experiment, using a cat as a comparison. He is delighted with Woyzeck's growing madness, attributed to the diet of peas and refuses to take any notice of Woyzeck's mental state.

9. The Captain and the Doctor meet in the street, the Captain saying he is suffering from melancholia, although he is merely teasing the Doctor. Woyzeck enters and the Captain tells him of Marie's affair with the Drum-Major. Woyzeck is clearly upset, but the worse he gets the more gleeful the Doctor appears, since his diet is clearly driving Woyzeck mad, and he gives him another rise.

10. Woyzeck confronts Marie about the affair. With disbelief he cannot work out how she can be so guilty and yet not look it.

11. In the Guardroom, Woyzeck tries to tell Andres of the torment he is in as he gets hotter and dizzier.
12. At an inn, journeymen, drinkers and dancers are celebrating. Woyzeck sees Marie and the Drum Major dance past the window without seeing him. This drives him into a fresh rage of sexual jealousy and anger. He collapses, as a journeyman makes a speech about rottenness of man and the futility of human existence. Woyzeck rushes away.
13. Woyzeck is alone in a field, hearing hallucinations which tell him to go and stab Marie to death.
14. In the barrack room, Woyzeck tries to explain to a sleepy Andres how he feels and how the dizzying dance around him is spurring him on to stab Marie.
15. The Drum-Major and Woyzeck meet at an inn with other drinkers. Woyzeck insults him and they fight, the Drum-Major winning and leaving Woyzeck bleeding.
16. At the barracks, Andres tells Woyzeck of the sexual remarks the Drum-Major is making about Marie and Woyzeck recalls his dream of a knife.
17. Woyzeck buys a knife from a Jew, who tells him it will be an 'economical death'.
18. Marie is in her room with the child. She is reading the story of the woman taken in adultery and is racked with shame and guilt, wishing she could be absolved of her sins.
19. At the barracks, Woyzeck is going through his possessions, giving many of them to Andres. He discovers a certificate that tells him he was born on the Feast of the Annunciation. Even Andres realises that he is in the grip of a feverish illness.
20. Marie is with Grandmother, Margaret and three children. Grandmother tells the children the tale of the little boy who was all alone for ever. Woyzeck enters and tells Marie it is time to go.
21. Beside a pond in a wood, Woyzeck makes it clear that he is going to kill Marie, despite his love for her. He stabs her until she dies, then drops the knife and runs away.

22. At the inn, Woyzeck is with the journeymen, dancers, drinkers, the barmaid (Kathe) and the idiot. He is still hot and wild. Kathe sees blood on his hands. He makes excuses and rushes away.

23. Back at the pond, Woyzeck searches for the knife by Marie's body and throws it into the pond. He decides it is still too close and wades out deeper.

24. Doctor performs an autopsy on the bodies. Woyzeck's body has no blood in it.

25. In a return to the opening scene, Andres is seen splitting sticks. A haunting whistling is heard, and he becomes unnerved by a strange sensation. He becomes aware that gore is seeping through the ground. The grandmother laughs and Andres runs away. The audience are left with the image of the grandmother before she is swallowed by the thickening mist. The final image, and therefore the playwright's message, varies from edition to edition of Woyzeck. In this version, the blind grandmother who appears to see and understand more than the other characters directly addresses the audience bringing the fictitious world into their own.

Task 3

Create a story board for the play. Your story board should be 6 – 9 Panels long (at least) and should show the key points of the play. The first panel has been partially done for you (below).

You need to put a picture of the moment/scene in the larger box, then add a description of this moment in the box below. You can complete this on the booklet-or create your own document,

<p>{Insert picture of Woyzeck and Andres}</p>		
<p>Woyzeck and Andres are 'splitting sticks'. Andres sings to himself while Woyzeck hallucinates and is paranoid about the Freemasons</p>		

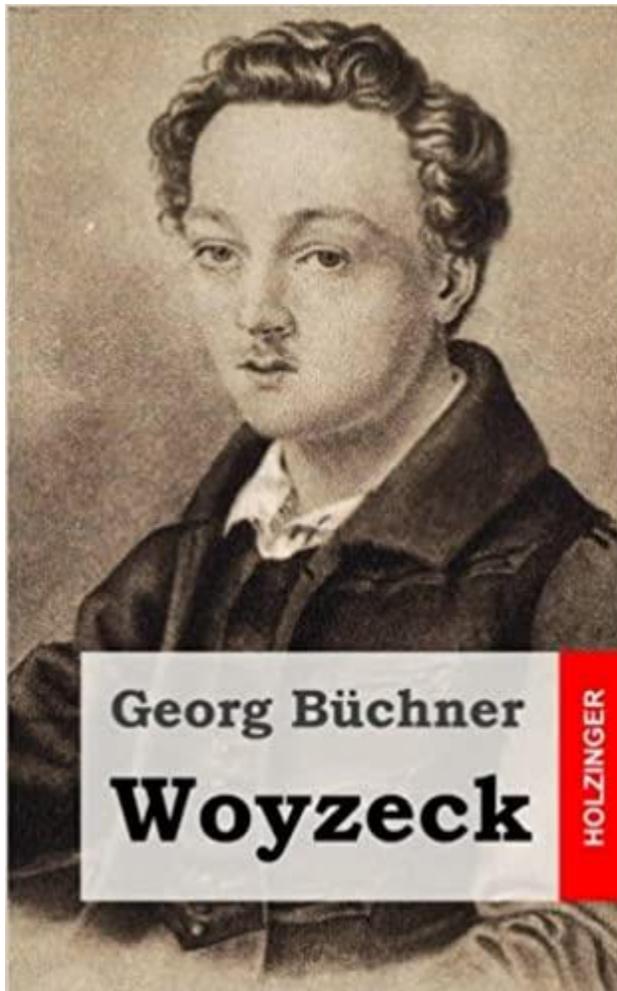
Drama & Theatre Studies: Reading 'Woyzeck'

Week 6

Task 1

Read through your copy of the play. As stated earlier in this booklet, this is downloadable from the Edexcel website, alternatively, email albonek@presdales.herts.sch.uk and I will send you a copy.

Write a list of any questions you have about the play. Email these to me.



Drama & Theatre Studies: The Themes of Woyzeck

Week 7

Page to Stage

Directors often begin the process of bringing a play from Page to Stage by researching into the themes of the play, historical context, versions of the play that have been staged before. This week you will work as a director who is planning to stage a production of Woyzeck you will carry out research which will help you make decisions about how you want to stage the play.

Task 1

Read Through the themes list (below).

Carry out additional research on the following topics:

- a. Previous productions of Woyzeck
- b. The author Georg Buchner

Your research could include:

- i. Images
- ii. Quotes
- iii. Interviews
- iv. News and magazine articles

THE HUMAN CONDITION

- The play presents us with a hopeless view of the human condition. Woyzeck is at the bottom of the pile in terms of status and wealth. He has to suffer whatever is dealt out to him and he is isolated in a state of induced madness. No one cares for him; even Marie is unfaithful. He has no friends. In fact, there is no sign of real friendship evident in the play. Andres does not listen to Woyzeck, shows little concern over Marie's infidelity and refuses to help him. Even Margaret treats Marie like a whore.
- Most of the minor characters, such as the Drum Major, the Doctor and the Captain are egotistical, brutal caricatures of the evils of society, with no care for anyone but themselves. The Grandmother's fairy tale sums up this view of life, with its concentration on loneliness, with no hope anywhere else on Earth.

POLITICS AND POVERTY

- It is clear that Buchner blames most of the suffering in the play on the results of poverty. Woyzeck points this out when talking to the Captain, 'We poor folk – you see, Captain, it's money, money, when you've got none. You can't set a fellow like me in the world on just morals, a man is flesh and blood as well'. There are a strong Marxist tendencies (e.g. Strong communist views – no class system, everyone is seen to be equal in terms of status, money and knowledge) in which Buchner outlines the fate of the poor and the inequalities of life at the time.
- Woyzeck is a soldier, one of the most lowly paid of all trades at the time. As the army barber, Woyzeck is at the mercy of the Captain, who taunts him over the lack of morals. Woyzeck argues that poor people cannot afford virtue. When the play opens, he and Andres are cutting canes supplementing their income. It is for money to give Marie and the child that he sells himself to the Doctor for the ridiculous scientific experiment. His situation increases the idea of Woyzeck as a christ figure, but without the ability to hope and feel.

RELIGION

- This theme is of epic proportions in the play. There is a rejection of all Christian expectations. (e.g. Woyzeck And Marie have a child outside of wedlock ...) Woyzeck can be argued to be this Christ-like figure, who has done no harm to anyone, and who has been abused in his role as a soldier by his superiors. He is desperate for money to keep Marie and the child and is driven to madness by selling himself for scientific experimentation. He is at mercy to the world around him and that he has no one to whom he can confide. Even Andres refuses to listen to him. His attempts to wash away his sins (Marie's blood) have no success.
- Woyzeck is more innocent than almost anyone in the world of the play but is treated worse than others. He is driven to murder, largely because of his hallucinations. Some of his lines are even from the book of Revelations and show this idea of the world's guilt and evil.
- Marie could be argued to be the Virgin-Mary, with her son, and Mary Magdalene, fallen when tempted by gifts and the Drum Major but desperate to repent.

MADNESS

- Woyzeck's madness is attributed to the scientific movement sweeping Europe at the time, exploring aspects of the human body. (Grave robbers became very profitable at this time). He is paid to live on peas only, so that the doctor can share the conclusions with his students, not worrying about the consequences on Woyzeck. The result was a chemically-induced schizophrenia, presented to us at the beginning of the play in Woyzeck's hallucinations and visions. It is possible these changes in him led to Marie's infidelity. There is evidence in the play to suggest Marie is becoming worried about him.

- As Woyzeck's external suffering begins to show, the worse his mental state becomes until the fateful moment when he believes the earth is telling him to stab Marie. After that, the speed of his madness builds, both physically and mentally.

COMPARISON WITH ANIMALS

- Man's fate and nature is constantly being compared with those of animals. The two most obvious examples are the scenes with showman/horse and the doctor/cat. Man is shown as dishonourable. We may be more capable than animals but we use this capability in evil and destructive ways. Animals are more innocent but are still treated like the lowest man.
- Buchner uses the monkey at the fairground to demonstrate Woyzeck's role in society. Like the monkey, Woyzeck has been trained to perform his duty, lacking in education and having to do as he is told by the Captain and Doctor. He's made to perform, like the monkey, before the Doctor's students, by wiggling his ears. He is not allowed to urinate where he likes, only where the Doctor tells him. He is not seen as clever as the cat which can escape the poor treatment. He is used as a scientific guinea pig.
- The horse is used to show the nobility of animals in comparison with men's nature. The horse can be totally natural, behaving indecently in public because he is an animal. It is his state of nature and is not doing anything wrong.

SEXUALITY

- Woyzeck is mad in the play, but sexuality is portrayed as another kind of madness who loses sight of reason. Woyzeck himself, probably because of his diet, no longer seems sexually involved with Marie, though we know that he has had a past relationship with her.
- Marie is mad with desire for the Drum Major, for his status, money (think earrings) and his manliness. She realises her own madness and guilt over the affair when she tries to repent. Sexuality is linked to heat (Marie's hot lips) and heat also symbolizes Woyzeck's madness.
- The Drum Major is given all the attributes of a beast. He is a cockerel, a stallion, a lion who wants nothing more than physical sex. Marie, to him, is a 'bitch'.

STATUS

- Social rank and order is of importance in the play. Woyzeck is at the very bottom of the social hierarchy, a simple soldier who is unskilled. The range of social status is clearly shown through the authority of the Doctor, the Captain and the Drum Major. They all consider themselves as important and use their authority in cruel and egotistical ways. Above all, they show no compassion for the poor below them in rank. This is all part of Buchner's view on poverty and the way the poor are treated in society.

SCIENCE

- Woyzeck is very much a reflection of the growth of interest in scientific theory in Buchner's time. Buchner is not completely opposed to it but he is opposed to the exploitation of the poor. People like the Doctor will gain fame and reputation at Woyzeck's expense. You can suggest the scientific exploitation of his character is responsible for his plunge into madness.

Task 2

Create a Fact sheet or presentation or any other means of showing the results of your research (be as creative as you like). You can present your facts any way you wish. You must not cut and paste chunks of text from the internet, unless it's a quote the words must be your own!

Drama & Theatre Studies: The Design of Woyzeck

Week 8

Creating the world of the play: Set Design

Designers will work closely with the Director to make decisions about how they want the overall look and atmosphere of the play to be. From this they will create a set design this will represent the world of the play for the audience. This is often referred to as a concept.

In this lesson you will learn how to develop your concept of Woyzeck as a designer

From your research last week choose a theme or idea that you know is important to the play.

Task 1

A mood board is a collection of images, colours, text, shapes or any other visual ideas that help a designer create their **concept** for a play.

Create your own mood board for **your interpretation** of *Woyzeck* based on the themes or concept you have chosen,

Below is web-search that illustrates examples of mood boards:

https://www.google.com/search?q=mood+board+examples&rlz=1C1AWUC_enGB768GB768&source=lnms&tbn=isch&sa=X&ved=2ahUKewihOdLTtq7oAhUKY8AKHcjiDTAQ_AUoAXoECAsQAw&biw=1366&bih=667

Task 2:

Write a paragraph explaining your choice of colours, images shapes and text. Think about what they mean to you, how they link to your theme/idea and how the use of some of them might affect an audience.

Designers intend for their sets to have a very specific impact on an audience. One of the first decisions a designer has to consider is the Stage Configuration they would like to choose.

A Stage configuration is the shape of the stage and the positioning of the audience. (Below are 4 of the most common stage configurations).

Task 3

Research the advantages and disadvantages of the different theatre configurations. The following website will help you.

<https://thenikkijeffey.wordpress.com/2015/09/30/task-1-audience-configuration-advantages-and-disadvantages/>

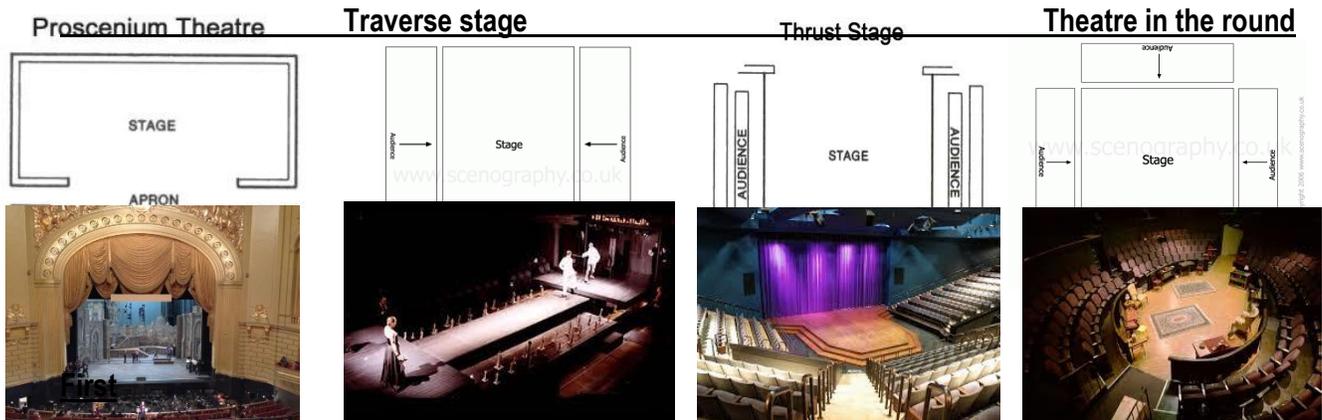
Then

Decide which stage configuration you will choose as the designer for your production of noughts and crosses and complete the following sentences:

The stage configuration I have chosen is

I have chosen this configuration because

I intend for the effect on the audience to be



Drama & Theatre Studies: The Set Design of Woyzeck

Week 9

Set Design

This week you will begin to create your own design for *Woyzeck*. *Woyzeck* has a range of different locations including a carnival, the woods, and by the waterside. Because of this you are going to create a **composite set**. This is a type of set design often used to show multiple locations without the need for blackouts or complicated set changes.

Task 1

Watch the following link on set design. The clip is about the design of *Wicked* on Broadway which uses a composite set design.

<https://youtu.be/3DHcON8JKhY>

Task 2

You should draw **two** different designs for *Woyzeck* using the stage configuration you have chosen. **Label** them using the terminology sheet you have saved at the start of this bridging project. (If you have not got this email albonek@presdales.herts.sch.uk). Your design should try to highlight the themes/ideas you explored in your mood board, and research into the play's themes.

You should consider your use of:

1. Levels
2. Different structures and shapes
3. the scale of object on stage
4. Audience sightlines (what the audience can see)
5. Colour choices, textures and materials.
6. Entrances
6. Style

Drama & Theatre Studies: Directing Woyzeck

Week 10

Blocking a scene and directing your actors:

Directors need to think about what they want an audience to think, understand or feel during a play. To do this they have to tell the actors where to move and when. They need to help the actors show the characters well. This week you will block and direct a scene from *Woyzeck*.

Task 1

Look at the scripts for Woyzeck you got at the start of this bridging project (email albonek@presdales.herts.sch.uk if you do not have one). Read through Scene 1, set in the woods this scene is a duologue between Woyzeck and Andres. In this scene the audience are introduced to Woyzeck.

- Read the scene
- Make notes about the scene. You should consider:
 - the status of Andres and Woyzeck (remember, these two characters are both 'working class', they are both in the army, and they are both doing the same job. However, Woyzeck's mental state is in complete contrast to Andres's).
 - The characters seem to be having separate conversations-Woyzeck is paranoid and frantic, Andres is relaxed and singing folk songs.
 - What is the mood of the scene for the audience; do you want the audience to think or feel anything in particular at this point.

Task 2

Using your notes and your plan for your set design, plan how you would direct your actors for each line of the script. Think about where the actors would move on stage (blocking) and which performance skills you would like them to use to show their characters to the audience.

Plan your ideas. You might find it helps to try saying some of the lines and experimenting with movement to see if your ideas work. You may consider:

- characterisation including the use of voice, language, gesture, poise, stillness or other forms of non-verbal communication
- use of theatrical venue, space, levels and proxemics
- the staging of specific moments
- exits and entrances
- the relationship between characters
- the relationship between actors and audience.

Task 3

Now write a detailed explanation of how you would direct your actors for **one line** of your choice. You will need to refer to key acting skills (vocal and physical) and stage directions.

Example:

(Use the key to help you structure your paragraph)

What Quote

Why Aim

How Blocking

How Acting skills

My Intention: On the line "(Whispers.) It was the Freemasons, Andres, I'm sure of it, the Freemasons". I want the audience to realise that Woyzeck is paranoid. I want the audience to understand Woyzeck is particularly paranoid and fearful of controlling secret societies that have money and power-two things which Woyzeck himself is lacking. I would want the audience feel sympathy for Woyzeck in this scene.

Blocking: To begin with I would have Andres sitting on an up-turned crate, up stage centre. His right foot would be on the crate and his left on the floor as he splits sticks. Woyzeck would start on all fours, on the floor down stage right panting heavily as if he has just been chased. These contrasting images of Woyzeck and Andres will show the audience the difference in characters from the outset.

Direction: At this point I would like the style of acting for Woyzeck and Andres to be realistic. I would like Andres to be focussing on his work calmly and for Woyzeck to contrast this by being more frantic and concerned. I would like Woyzeck to show his paranoia by crawling on the ground trying to stay low and inconspicuous to whoever may be watching him. On the word 'Andres' Woyzeck should place an ear to the floor as if listening for underground lairs and movement. Woyzeck should stress the word 'sure' to illustrate his utter belief in what he is saying. He should say the second Freemason with a wide eyed stare facing the audience, still with an ear to floor, he should whisper 'Freemasons' and keep the pace slow as if realising that he is right is his fear.

Drama & Theatre Studies: Performing Woyzeck

Week 11

Investigating the character: Rehearsing and performing a monologue

This week you will take on the role of an actor playing either Woyzeck or Marie (or another character if you wish). Rehearse and perform a monologue to help you understand how the characters' feel.

Task 1

Choose one of the monologues below (or choose your own from the play). Rehearse your monologue using your script. Think about your use of movement, physical and vocal skills and eye-contact with the audience (to help the audience understand your character).

Either perform this monologue to a family member or record yourself performing this monologue.

Monologue 1-Marie-Scene 18:

Marie is in her room with the child. She is reading the story of the woman taken in adultery and is racked with shame and guilt at her own affair with the Drum Major, wishing she could be absolved of her sins.

Monologue 2-Woyzeck-Scene 23:

Back at the pond, Woyzeck searches for the knife by Marie's body and throws it into the pond. He is overwhelmed in all aspects here-with madness, guilt, and feeling trapped in his own misfortune of being a working class man. He wades out deeper into the water.

Task 2

Watch the recording of your monologue or ask your audience to give you feedback on the strengths of your performance and the areas for improvement. Assess your performance – think about tone, volume, inflection, expression, characterisation and believability.

Write up a review for you performance using the following sentence starters:

- In my performance I tried to show...
- I did this by...
- A strength of my performance was...
- Because...
- A weakness of my performance was...
- Next time I would...

End of Bridging Project

Check over your work and make sure you have completed everything.

**Submit work to Miss Albone
(albonek@presdales.herts.sch.uk) each week, or at the end
of the project.**