



2016 specification
first exams in 2018 (2017 for AS)

Woyzeck

A Complete Text Guide for AS and A Level

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Teacher's Introduction

Woyzeck is a compelling and relevant play text, which is widely considered the first modern drama. The play offers students the opportunity to learn about modern theatre movements, such as expressionism and naturalism, while exploring a text with complex themes and narrative aims. It is also an incredibly flexible text to teach. The narrative is open to interpretation, the setting is adaptable, and the methodologies of any theatre practitioner can be easily applied to a production of the play.

This resource is intended to teach the text and further students' understanding of theatre practice, in conjunction with any exam board at AS and A Level. More specifically, it can be used to prepare students for the Edexcel A Level examination (*Component 3: Theatre Makers in Practice, Section C: Interpreting a Performance Text*), for which *Woyzeck* is a set text.

What's included in this resource:

Section 1: Contexts introduces the key historical contexts required for a full understanding of the play. The playwright is introduced, as is the original source material for *Woyzeck*. This section also covers the key social and historical shifts that occurred in the eighteenth and nineteenth centuries, such as the French Revolution and the Napoleonic Wars. These handouts and activities may be used as an introduction to the course topic, or they may be used alongside the scene-by-scene study of the play, to further students' understanding of contextual points in relation to specific moments in the play.

Section 2: Scene Analysis works through the play scene by scene, analysing important moments and offering a range of practical and written activities to explore key ideas. The scenes appear in chronological order, and are grouped together to facilitate a more complete discussion. This section includes an even spread of practical performance activities, design-focused exercises, and exam practice questions.

Section 3: Developing a Production Concept deals more closely with aspects of direction and design across the play as a whole. It is here that students' ideas and design concepts can be honed and practised in readiness for an exam. This section includes an example production concept, as well as key questions for each aspect of a production, including performance, lighting, sound, set design, and costumes and props. This section ends with a focus on two theatre practitioners, Bertolt Brecht and *Complicite*, which can be used as a springboard for discussion about integrating the methodologies of a practitioner into a production concept.

How to use this resource:

The analysis and activities in this resource may be used as student handouts, or as a prompt for teacher-led sessions.

Each activity is labelled as being a **written, practical, research** or **discussion task**, offering a range of learning, assessment and feedback opportunities. Some activities invite students to think about the methodology and practice of a theatre practitioner.

The teacher's notes and answers section of this resource includes short answers to comprehension questions and example answers and content for essay questions. For certain practical activities, it outlines the purposes of the task, and how to draw out key knowledge and understanding from practical work.

Note: this resource refers to the John Mackendrick translation of the play, published by Berg Publishing (ISBN: 9780413388209).

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Assessment Objectives AS and A Level Drama and Theatre Studies

Assessment Objectives set by Ofqual apply to all AS and A Level Drama and Theatre Studies. Exam and class assessments will determine how successful students are in achieving the following AOs:

- **AO1** – Create and develop ideas to communicate meaning as part of the theatre-making process, making connections between dramatic theory and practice.
- **AO2** – Apply theatrical skills to realise artistic intentions in live performance.
- **AO3** – Demonstrate knowledge and understanding of how drama and theatre are developed and performed.
- **AO4** – Analyse and evaluate students’ own work and the work of others.

Edexcel A Level Drama and Theatre Studies

Woyzeck is a set text for **Section C of Component 3: Theatre Makers in Practice**. This section asks students to interpret a performance text in the light of the methods of the following theatre practitioners:

Constantin Stanislavski
Steven Berkoff

Antonin Artaud
Kneehigh

Bertolt Brecht
Complicite

The weighting of assessment objectives for this unit in relation to the rest of the course is as follows:

Table 1: Weighting of the Assessment Objectives – Edexcel A Level Drama and Theatre Studies

Component	AO1 %	AO2 %	AO3 %	AO4 %
Component 1: Devising	20	10	0	0
Component 2: Text in Performance	0	20	0	0
Component 3: Theatre Makers in Practice	0	0	30	0
Total for GCE A Level	20%	30%	30%	20%

This resource prepares students for the demands of these assessment objectives through the content and activities:

AO3: Artistic movements such as romanticism, naturalism and expressionism are explored to give students an understanding of the contexts in which this play was developed. Students are encouraged to think about their own design and directorial ideas in both a creative and logistical way, to gain a deeper understanding of how theatre is made. Students are also prompted to apply the methods of the practitioner to their practical and written work throughout the resource.

AO4: Students are encouraged to evaluate and justify the directorial and design choices made in their practical exercises, through peer feedback, group discussions and written tasks.

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Section I: Contexts

The Playwright

Georg Büchner

Georg Büchner was born on the 17th October 1813 in the Grand Duchy of Hesse. The Grand Duchy of Hesse was one of 39 states in the German Confederation (modern-day Germany).

Büchner's father was a respected physician who encouraged his son to look on the world in a rational and scientific way. While his father pushed him towards studying medicine, his mother introduced him to literature, including poetry and folk songs.

After finishing school in 1831, Büchner moved to Strasbourg in France to study Medicine, much to his father's delight. While in Strasbourg he fell in love with his landlord's daughter and they became secretly engaged.

Activity 1: Büchner's Biography

Read the text and complete the biography below.



Name:

D.O.B.:

Education:

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Politics:

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Occupation:

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Alongside his medical studies, Büchner read widely, absorbing French revolutionary philosophy. In Europe at the time, there were many protests and uprisings among the general population. Büchner took a keen interest in these (more on this in the context section of this resource!).

In 1833, Büchner transferred to the University of Strasbourg. He separated from his fiancée and increased his political involvement. In this political situation in Europe, he wrote *Der Hessische Landbote* (The Hessian Messenger).

This publication criticised the ruling elite and the social inequality between rich and poor, and called for the people to revolt. He wrote:

The life of the rich is one long day. In fine houses, they wear elegant clothes, have well-fed faces and speak of their own. But the people lie bare on the ground in the fields.

The pamphlet was highly controversial and criticised the authorities. Büchner's collaborator, Ludwig Weidig, was captured, tortured and executed. Büchner, however, managed to escape across the border into Switzerland.

Back in Strasbourg, in fear of being arrested, Büchner fled about the French Revolution called *Der Hessische Landbote*. A highly edited version appeared in a newspaper, but itself was not performed until 1902.

In 1836, Büchner graduated from medicine and took a teaching post at the University of Zurich. It was here that he began work on *Woyzeck*, but he died of typhus and died before completing the play.

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Büchner's Other Works

In his short literary career, Büchner wrote a number of excellent works, including a political pamphlet and three stage plays.

His unfinished play, *Woyzeck*, is considered his greatest work and one of the finest plays in the history of drama. Who knows what else he may have achieved had he lived beyond 23!

It is useful to know about Büchner's other works in order to understand the kind of characters and themes he was interested in. An understanding of Büchner's literary concerns will help shape your understanding of *Woyzeck*.



Activity 2: Researching Büchner's Work

Research Büchner's other writing and fill out the fact files below.

Do you notice any similar themes arising? What is Büchner interested in as a playwright? Discuss as a class.

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Date Written:

First Performed:

Brief Synopsis:

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Main Themes:

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Date Written:

Summary:

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Main Themes:

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Date Written:

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Brief Synopsis:

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Main Themes:

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The Play

The Real Woyzeck

The plot of Büchner's play is loosely based on the real life case of Johann Christian Woyzeck. Johann Woyzeck was a poor man who had worked variously as a wig maker, soldier and a barber. In Leipzig, he met a local widow called Christiane Woost and fell in love. Woyzeck was very jealous of Christiane because she used to talk to other men. He began drinking and became mentally disturbed. In June 1821, he murdered Christiane by stabbing her seven times with a dagger.

Woyzeck turned himself in and was immediately charged with murder. The murder attracted national interest and was widely spoken about. It was the first time in German legal history that insanity was used as a defence during a trial. The defence claimed the following:

- Woyzeck had suffered from depression.
- He had attempted suicide.
- He had an irregular heartbeat.
- He trembled all over.
- He hallucinated that there were flames in the sky.
- He heard voices telling him to kill Christiane Woost.



Activity 1: The Trial

Get into pairs. One of you will play a lawyer for the prosecution and the other will play a lawyer for the defence in the murder trial of Johann Christian Woyzeck. Using the facts of the play, prepare a closing statement for your position and then perform it for the class. Be as persuasive as you can and vote on whether Woyzeck is innocent or guilty!

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An Incomplete Manuscript

In January 1837, Georg Büchner wrote a letter to his fiancée telling her that he was on the verge of completing *Woyzeck*. By the end of February, he was dead.

Büchner left behind three manuscripts which contained various drafts of the play. His writing was so illegible that when his brother published his collected works in 1850, he decided to leave it out.

The play was not published until 1879, when Karl Emil Franzos attempted to decipher the manuscript. In doing so he misread the title, mistakenly spelling it *Wozzeck*. In an attempt to read the manuscripts more clearly, he treated them with chemicals which made them even fainter. He also reordered the scenes in the way he thought made most dramatic sense.

This means that there is no authoritative text of *Woyzeck*. The versions we know today are based on the three manuscripts Büchner left behind, all of which are in fact contradictory. In the first draft, the character of Woyzeck is called Louis and Marie and Doctor do not feature at all. In the final draft, certain important scenes are missing conclusively. There is evidence that Büchner may have intended to extend the play *Woyzeck*. To this day, there is much critical debate about how the scenes should be ordered as the playwright intended.

Good to Know

The version of *Woyzeck* translated by John Mackendrick includes original scenes written by himself. The scene in which Woyzeck carries Marie into the lake is partially written in a fragment in the Büchner manuscript. The final two scenes are entirely original by Mackendrick.



Activity 2: A Fragmented Story

Split into groups.

1) *Your teacher will have prepared a collection of story cards. Each group should choose a scene at random. Using these story cards you must prepare a short performance. You must use the following forms:*

- *dance/physical theatre*
- *puppetry*
- *tableaux*
- *spoken scenes of less than six lines each*

As you rehearse, think about the following:

- *How will you order the scenes to make narrative sense?*
- *Which order of scenes is most effective?*
- ***Blank story cards** allow you to write a scene of your own. Use this opportunity to write a complete story.*
- *Make dramatic moments as powerful as you can.*

2) *Show each other your scenes. Is there a group you can partner up with to make a complete story? If so, rehearse and show your scenes again.*

3) *How different were your stories? As a class, discuss what the incomplete nature of the text allows a director. Does it allow more creative freedom?*

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Activity 2: A Fragmented Story

Woyzeck confronts Marie

Woyzeck buys a knife

Woyzeck hears voices

Woyzeck chops wood

Woyzeck fights the Drum-
Major

The Doctor examines
Woyzeck

Woyzeck kills Marie

The Captain teases
Woyzeck

Marie dances with the
Drum-Major

The Drum-Major seduces
Marie

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Historical Context

Revolutionary Spirit

In the 35 years before Büchner was born, Europe had been in a state of political turmoil. In 1789, following years of heavy taxes and poor living conditions, the French people rose up against the monarchy and began the **French Revolution**. The monarchy was overthrown, **feudalism** was abolished, and a democratic republic was formed. This was a time of liberalism and tolerance that was rare in the modern world.

However, the revolution led to the Revolutionary Wars, caused partly by a French desire to spread revolutionary ideas across Europe, partly by a European desire to maintain the balance of power on the continent. These wars lasted between 1792 and 1802, and saw the rise of Napoleon as a talented and popular military tactician.

In 1799, Napoleon took power and established a military dictatorship, proclaiming himself Emperor in 1803. The international disputes of the Revolutionary Wars led to renewed conflict under Napoleon, known as the Napoleonic Wars. Between 1803 and 1812, Napoleon swept through Europe and invaded the majority of Central and Western Europe. However, his failed invasion of Russia led to a renewed resistance from the European coalition, and Napoleon was defeated at the Battle of Waterloo in 1815.



Over the course of the Napoleonic Wars, between 3.5 and 6 million lives were lost. Many were enlisted from the working classes, while commanding officers were drawn from the aristocracy. The wars were brutal, with cannons wiping out whole units of soldiers with a single shot, and conscription was compulsory. The unfeeling nature of Woyzeck's superiors in Büchner's play is a reflection of these conditions.

Key Words

The French Revolution	A period of political turmoil between 1789 and 1799 when the monarchy was overthrown
Feudalism	A medieval structure of society based on land being owned by a noble and worked by peasants

Political Oppression

After the Napoleonic Wars, the authorities quickly squashed any political radicalism. It was a huge step backwards from the political freedoms of the French Revolution.

In the German Confederation, where Büchner was born, the ruling classes practised censorship. They would not be overthrown, including the Carlsbad Decrees (1819) which forbade political publications and were published in print.

Despite this oppression, anti-establishment sentiment was strong in Germany's working classes, and several poor harvests meant that food was scarce. In 1830, a group of men gathered at police stations in Frankfurt in an attempt to start a revolution. The attempt failed. Büchner wrote his political pamphlet, *The Hessian Courier*, as well as his play about the French Revolution, *Woyzeck*.

Status is an important concept in *Woyzeck*. A life of luxury or suffering is dictated by class. Woyzeck has just been born into the wrong class, a victim of his circumstances.

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Activity 1: Performing Status

Social status was a hot topic in the early nineteenth century and is a very important aspect of the play.

Shuffle a pack of cards. Each member of the class should secretly draw a card, reveal it to themselves and keep it in their pocket. The cards represent a social scale from Ace (lowest status) to King (highest status). Each member of the class should then act in the room as a character of that social status. Think about your posture, walk, and facial expressions.

As you walk around the room look at other people in your class. Do you think they are of a higher status than you? How can you tell? How does their presence affect your character? Try to act accordingly. Do you speak to those you think are above you versus those you think are below you?

After five minutes of walking and interacting, get in a line in order of status. You should use your instincts based on the performances of others.

Going up the line from lowest to highest, reveal your cards. Did you get it right?

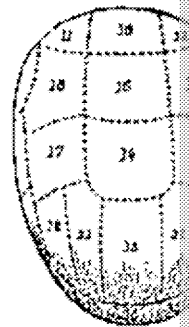
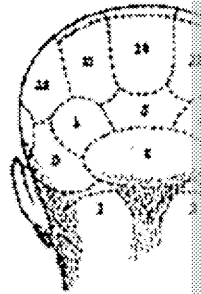
Discuss what you found interesting as a class.

Science and Madness

Over the course of the eighteenth century, there was a shift in scientific thought. **Empiricism** became the most important aspect of scientific research, and the more speculative sciences, such as astrology and alchemy, lost favour. Scientists sought to reduce everything into its component parts in order to explain how the world worked, known as **reductionism**. The Doctor in *Woyzeck* is a parody of this obsession with reductionism and empiricism.

Due to mass conscription during the Napoleonic Wars, doctors and scientists had access to a huge source of potential research subjects. *Woyzeck* is an example of just such a research guinea pig, who has no choice but to participate due to his lowly position in life.

The early nineteenth century also saw an increased interest in psychiatry. Madness was studied and asylums became focused on curing patients rather than simply housing them. The new interest in psychiatry is evidenced by the trial of Johann Woyzeck, in which an insanity plea was used for the first time. This defence was eventually overruled by a medical report by Dr Clarus, this signalled a new era of psychiatry in the nineteenth century.



Key Words

Empiricism The theory that science must be tested through experiments.
Reductionism Breaking a system down to its component parts in order to understand it.

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Performance Context

Romanticism, Naturalism and Expressionism

Büchner's *Woyzeck* can be seen to straddle three artistic and dramatic movements of the nineteenth and twentieth centuries. Written in the early 1800s, when romanticism was at its peak, the play is also acknowledged as a precursor to the naturalist and expressionist movements that dominated theatre in the hundred years after Büchner's death.

Romanticism

When Büchner wrote *Woyzeck*, the main artistic movement of the period was romanticism. Originating in the late eighteenth century, romanticism was a reaction against the oppressive social reforms of the Age of Enlightenment and the Industrial Revolution, which valued scientific advancement over the rights of the individual.

Romantic plays concern the individual's battle against restrictive social forces and concentrate on the emotions and passions of the protagonist. German playwrights such as Schiller and Goethe were pioneers of Romantic drama.

Woyzeck is also rooted in Romantic concerns. Woyzeck is the victim of an oppression on his emotional reaction to his position. However, the play also rejects the moralism of Romantic drama. While Romantic plays employ elevated language, noble protagonists and stirring action, *Woyzeck* is fragmented, everyday and detached. In this way, the play



Activity 1: The Romantic Look

Look up and print some examples of Romantic art. What atmosphere do these paintings recreate? How do you think you can recreate this visual style through lighting / set design?

Naturalism

Naturalism was born out of the new social thought of the late nineteenth century. Charles Darwin's *On the Origin of Species* (1859) theorised that all life was a product of its environment. This new scientific approach increased interest in the influence of society on the individual. According to this theory, the individual is not responsible for his actions, rather he was the result of external forces outside his control.

Woyzeck, despite preceding the movement by 50 years, adheres to many of the forms of naturalism:

- **Scientific Determinism.** The play shows how Woyzeck is a victim of his social environment and the control over his fate.
- **Everyday Language.** Büchner's characters speak in a realistic, everyday way.
- **Lower Class Protagonists.** *Woyzeck* is one of the first ever plays to feature a lower class protagonist. Drama before this concerned noble characters from higher classes.
- **Realistic Presentation.** Naturalistic theatre shows things as they are. Props and settings are realistic. A 'slice of life'. *Woyzeck* is a realistic portrayal of life as a soldier in a military camp.

However, *Woyzeck* is not entirely naturalistic. In fact, the play has many features that are opposed to naturalism: expressionism.

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Expressionism

Expressionism was a movement that began in the early twentieth century. It rejected the principles of naturalism and aimed to portray the subjective emotional perspective of a protagonist through grotesque visual distortions and exaggerated characters. Its aim was to create a more accurate representation of the internal world of an individual in relation to society and authority.

Woyzeck can be seen as a forerunner of this expressionist movement, particularly the following:

- **Episodic Narrative.** Expressionist plays are made up of self-contained scenes without any clear causal relationship. *Woyzeck* is fragmented and episodic.
- **Stereotypes/Caricatures.** Expressionist theatre uses grotesque, depersonalised stereotypes to represent sections of society. The Captain and the Doctor are examples of this.
- **Broken Dialogue.** Expressionist characters speak in a disjointed, fragmented way. *Woyzeck* speaks in broken sentences and often repeats himself.
- **Highly Political.** Expressionist plays were often fiercely critical of society. *Woyzeck* presents society as divided, uncaring and inhuman in its oppression of the individual.



Activity 2: Naturalism vs Expressionism

1) Look up images of naturalist and expressionist art. How do these visual styles differ?

Naturalism:

.....

.....

Expressionism:

.....

.....



Activity 3: Performing Naturalism and Expressionism

In groups, improvise each of the scenarios below. Rehearse the scenarios twice: once in a naturalist way and once in an expressionist way. How do the styles change the meaning of the scenes? What is most appropriate for each scene? After some rehearsal time, come back and discuss your findings.

- 1) A parent is late for their child's birthday party. They need to pick up a birthday cake but the queues are ridiculously long and the pick-up process is extremely slow.
- 2) A soldier returns home from the war. The parents thought the soldier had died.
- 3) A medical check-up at the doctor's surgery: it's bad news.
- 4) A lover murders their partner in a jealous rage.

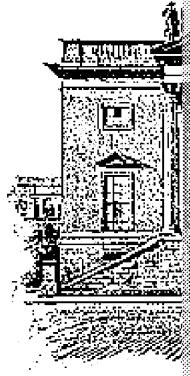
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Performance History

The early twentieth century, when *Woyzeck* was first performed, was an exciting time for theatre in Germany. Technological innovations and industrialisation had created a world that was increasingly distant from the past. Social and cultural ideas were shifting and art was changing in response. The early twentieth century saw the rise of modernism, the avant-garde and the political theatre of Bertolt Brecht.

It was in this atmosphere of innovation that *Woyzeck* was first performed in Munich in 1913, over 75 years after Büchner's death. The production was directed by Eugen Killian at the Residenztheater, a grand theatre with a proscenium arch stage. It was a critical success, despite using the edited Franzos version of the text. The production used a revolving stage to c



In the same year, a production of the play was staged in Berlin, directed by Victor Gollancz, a pioneering expressionist director, and his version of the play used extravagant set change between scenes.

In the 1920s, the play was put on by the celebrated theatre director, Max Reinhardt, an expressionist who promoted aesthetic qualities over literary text. His production used music and design to create visually powerful stage pictures. His production used light to indicate time and space. The play focused on the emotional journey of the characters and included wider social criticism.

The play also inspired a highly acclaimed opera, *Wozzeck*, by Alban Berg (1925). Berg used the fragmented nature of Büchner's play through atonal music.



Activity 4: Recent *Woyzeck* Productions

You can use previous productions of *Woyzeck* to inspire your own ideas. Research recent productions of *Woyzeck*. Look up reviews, pictures, video trailers, etc. Fill in the table below:

<i>Date of Production</i>	<i>Theatre/Director/Actors</i>	<i>Design Notes</i>

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Synopsis

Two soldiers, Woyzeck and Andres, are in the woods. While Andres cuts sticks, Woyzeck looks out and thinks he can hear something. He looks out over the town and then drags Andres. Andres thinks something is coming. Nothing comes.

Marie, Woyzeck's common law wife, and Margaret, her neighbour, watch the Drum-Major. Marie and she returns the greeting. Margaret accuses her of flirting, which Marie denies. Woyzeck enters. He tells her about his visions in the woods and then leaves. Marie goes to the fairground. The Drum-Major and his Sergeant see Marie and follow her on a horse with special abilities. The horse shakes its head in response to a question at a time by stamping its foot. Once the show is over, the Sergeant distracts Woyzeck and Marie into the woods.

Marie looks at some earrings the Drum-Major has given her. Woyzeck enters and says she found them. Woyzeck gives her his wages and then leaves to see the Captain and they discuss morality. Woyzeck says he cannot be moral because he is a soldier. Woyzeck is told off by the Doctor for urinating against a wall. The Doctor pays Woyzeck and collects his urine as part of his dietary tests. Woyzeck is required to eat only what he sees in his hallucinations.

The Drum-Major parades in front of Marie in her room. She admires him and flirts with him. She struggles for a while but then relaxes. In the following scene, the Drum-Major tells Woyzeck about his work and tells him off when he is late. The Doctor and the Captain meet in the street. The Doctor teases the Captain about his work. Woyzeck enters. The pair of them taunt Woyzeck about Marie's infidelity. Woyzeck is shocked. The Drum-Major is in pursuit. Woyzeck confronts Marie in her bedroom. He tries to find some physical proof of her infidelity. He almost strikes her and then rushes out. Woyzeck speaks to Andres, who is cleaning the room. He imagines Marie dancing at the tavern and then rushes out to see her.

In the tavern, two Journeymen (apprentice craftsmen) sing drunken songs. Woyzeck is dancing with the Drum-Major. He is overwhelmed with emotion and collapses. After the Journeymen, Woyzeck regains consciousness and runs out. In the woods, Woyzeck stabs Marie. He wakes up Andres, who is sleeping in the guardroom, and tells him to go back to sleep. Back in the tavern the Drum-Major is drunk. He shouts at everyone and accuses Woyzeck because he is whistling.

In the guardroom, Woyzeck asks Andres whether the Drum-Major has said anything to him if it makes a difference. Woyzeck goes to buy a gun but cannot afford it. He buys a Bible in her room and tries to pray but cannot. She struggles with her guilt. Woyzeck tells Andres. In the street, Margaret sings to the Grandmother until she is interrupted by Woyzeck. She sings but she refuses. The Grandmother tells a bleak fairy tale about a boy living in a cave who is dead. Woyzeck enters and tells Marie to come with him.

Woyzeck and Marie walk through the woods. Woyzeck asks Marie how long they have been together. She says two years and then says she wants to go home. Woyzeck draws the knife and kills Marie. He goes to the tavern and dances around maniacally. The crowd notices blood on his clothes and follows him to the woods and finds Marie's body. He takes her into the lake to wash her. He washes her. Meanwhile, the two Journeymen hear the noise and hurry away.

In the morgue, the Doctor examines Woyzeck's and Marie's bodies. The Captain tells Woyzeck. The Doctor is shocked to discover that Woyzeck has no blood. He hurriedly buries Marie. Back in the woods, Andres is cutting sticks. He hears music in the air and finds blood on the ground. The Grandmother enters and laughs. Andres runs away and the Grandmother disappears.

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Section 2: Scene Analysis

Scenes 1 + 2: Setting the Scene

Summary

The play begins with Woyzeck and his fellow soldier, Andres, in the woods. Woyzeck's place is cursed. He thinks he hears something coming and drags Andres into the next scene, Marie, Woyzeck's partner, is speaking to her neighbour, Margaret. Margaret greets and salutes Marie. Marie returns the greeting, and her neighbour accuses her of leaving. Marie sings to her child. Woyzeck knocks on the window and says he has a headache. Marie worries about his state of mind.

Introducing: Woyzeck

Büchner based the character of Woyzeck on a real person. Johann Christian Woyzeck was executed for the murder of his mistress in 1824. In his trial, the defence argued that he could not be held entirely responsible as he was not mentally stable and could not make sound judgements. This was the first recorded case of diminished responsibility being used as a defence in German history.

Woyzeck's mental state is an important character trait that must be kept in mind throughout the production. When we first meet Woyzeck he is already agitated and paranoid, suggesting a pre-existing mental instability. However, when performing the character, it is important not to act too mentally unstable too early, as you must leave room to grow through the play.

Clues about Woyzeck's mental state can be found in Büchner's choice of language. Woyzeck speaks in a distinctive rhythm of abrupt stops and starts, repeated words and incomplete sentences. As his mental condition worsens, his language becomes increasingly broken.



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Activity 1: Woyzeck's State of Mind

In groups, read through Scene 1 and discuss the questions below. After some discussion, share your thoughts with the class.

- 1) *Look at the use of language in Scene 1. How does Büchner present Woyzeck's mental state?*
 - *content – what does Woyzeck talk about?*
 - *repetition*
 - *unanswered questions*
 - *exclamations*
- 2) *How does Andres react to Woyzeck? Do his reactions suggest that Woyzeck's mental state is a regular occurrence?*
- 3) *What does this first scene achieve in terms of establishing character, theme, and setting?*

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Activity 2: Directing Movement

QUESTION: How can you use movement to portray Woyzeck's state of mind?

As a director, you can use on-stage movement to communicate meaning in a scene. One way to interpret movement is through **Laban movement analysis**.

Laban was a well-known dance practitioner who developed many theories about movement and performance. One aspect of movement that he analysed was effort, which relates to the quality of movement. According to Laban, there are four factors that determine effort: **space**, **weight**, **time** and **flow**.

- **Space** refers to the direction and quality of movement in the space. A movement can be **direct** (like a straight punch) or **indirect** (like a slash).
- **Weight** refers to the force of a movement. A movement can be **heavy** (like a heavy lift) or **light** (like a feather touch).
- **Time** refers to the speed of movement. A movement can either be **quick** (like a quick turn) or **sustained** (like a slow walk).
- **Flow** refers to the progression of a movement. A movement can either be **free** (like a dance move) or **bound/controlled** (like pressing a button).

1) Mime the following movements and complete the table below, categorising them according to Laban's theories.

Movement	Space (direct/indirect)	Weight (heavy/light)	Time (quick/sustained)
Punching someone			
Brushing dust off your coat	Indirect		
Wringing a wet towel			
Gliding through a room			Sustained
Pushing a heavy door open		Heavy	

2) **Joan Littlewood** was a theatre practitioner who combined Laban's movement theories with **psychological naturalism**. In her productions, movement was used to support the actor's **psychological state**.

In threes (one director, two actors), rehearse Scene 1. As the actors perform, the director should identify the different effort styles (e.g. 'direct' or 'heavy'). The actor playing Woyzeck must use the effort styles accordingly. Swap your roles after each run-through of the scene.

3) As a class, discuss what you found during your rehearsal. What types of movement best convey Woyzeck's state of mind? Could you use opposing styles in quick succession?

4) **Expressionism vs naturalism**: divide the class in two. Half the class should rehearse the scene in a naturalistic fashion, using movement to reflect Woyzeck's state of mind. The other half should rehearse the scene in an expressionist way, using exaggerated movements.

After 20 minutes of rehearsal, come back as a class and watch each other's presentations. How do the expressionist and naturalistic presentations compare? What types of movement can you identify?

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Folk Songs

Folk music, as its name suggests, is music of the people. Often, folk songs have been orally passed down through the generations, meaning all those who sing and appreciate folk music are connecting to their past.

Büchner uses folk music at a number of key moments in the play. They often foreshadow upcoming events and reflect emotions that characters can't articulate. For example, in Scene 2, when Marie first sees the Drum-Major, she sings, 'Soldiers, they are handsome lads...'. This reflects her attraction to the Drum-Major.

By using folk music, Büchner connects the emotions and motives of the characters to real life and real people.

Specifically, he connects with the working classes, for whom folk music was so important. They can be seen as universal representatives of the working class.



Activity 3: Contextual Sounds

The Old Vic's 2017 production of Woyzeck was set in Germany in the 1980s. What style of music would be appropriate for your production of Woyzeck in? What style of music would be appropriate for your production? Write your notes below:

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Activity 4: Marie's Song

- 1) *In groups, read Marie's song in Scene 2 ('What shall you do, my pretty maid. Upbeat? Fit an appropriate tune to the words. You can use a well-known song if you like. Discuss your choices with yourselves!*
- 2) *How does Marie perform this song? Discuss how you would direct her vocal performance in this scene. Fill in the list below.*

Volume:.....

Pace:.....

Diction:.....

Pitch:.....

Stressed words:.....

- 3) *What should Marie do while she sings? Sit still? Move around the room? Sing in a certain way? Could you direct a moment that is not in the script? Perhaps the Drum-Major enters halfway through the song? Share your thoughts with the class, and take notes.*

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Scene 3: The Fairground

Summary

Woyzeck and Marie arrive at the fairground. A Showman enters and invites them to see a horse. The Drum-Major and his Sergeant enter. They see Marie and talk about her in a sexual manner. The Showman presents a horse, which he says has exceptional talents. The horse sniffs Marie, asks a question and defecates. Then it tells the time by stamping its foot. Once the Showman has finished, Marie distracts Woyzeck while the Drum-Major follows Marie into the woods. The scene ends with Woyzeck off to search for Marie.

Staging the Fairground

The fairground scene is a large-set piece with lots of characters onstage and many audience members. A director must ensure that the audience knows where to look at important plot points may be lost. An important aspect to consider is the audience's relationship to the stage. Stage layouts have a great impact on atmosphere and action, and all directorial decisions must be made with the audience in mind. You must also consider the practicalities of staging certain moments in your production.

Activity 1: Types of Staging

Label the types of staging below, using the terms provided.

Site-specific

• Theatre-in-the-round

- The stage extends out into the audience
- The audience sits on three sides of the stage
- The proximity of the performers to the audience creates a strong actor–audience relationship

- The opening to the stage is framed by the audience
- The audience faces the stage
- The framing of the space allows for a clear view of the action
- An example of this staging is the fairground scene in *Woyzeck*, where Woyzeck was first performed

- The audience sits on all sides of the stage
- The enclosed space supports a sense of intimacy
- Set pieces must be carefully placed so that everyone can see.

- Non-theatre and outdoor spaces can be used for staging
- The space is chosen to reflect the setting of the play
- The audience can be set up in a way that creates a sense of immersion
- Immersive productions often use this type of staging

- The audience is split by the stage
- The audience face each other
- This staging creates a sense of community
- Minimal set must be used to create a sense of place

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Activity 2: On-Stage Positioning

In groups, consider the stage spaces listed above. Which space would work best?

Sketch out your stage space. Where is your audience? Where will you have the fairground show? Think about the practicalities of who must speak to each other and how they will communicate to the audience.

Add the following characters to your sketch: Woyzeck, Marie, the Showman, Sergeant, other customers.

Note: a simple aerial view sketch will be most practical and easy to draw!

Sketch

Description

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Activity 3: Get It on Its Feet!

In your groups, rehearse Scene 3.

Mark out your chosen type of staging. Rehearse the scene, keeping in mind the following questions:

- *The stage directions read: 'They go into the tent as the Sergeant and Drum-Major. How do you separate these two areas? How?*
- *How can you direct audience attention during the scene? Where should the audience look at each moment?*
- *Do Marie and the Drum-Major visibly flirt during the show? Does Marie lead the Drum-Major into the woods or does he follow her without her knowledge?*
- *How can you choreograph the moment when the Sergeant distracts Woyzeck?*

After some rehearsal time, show your scene to the rest of the class. Make sure to meet all your chosen staging demands. As a class, discuss effective stage spaces and how they affect the audience's experience.

Thinking about Practitioners

Your production concept for *Woyzeck* should be influenced by the methodologies of a theatre practitioner. As you consider each aspect of direction and design you should keep in mind what a practitioner might do. When it comes to staging, theatre practitioners have a wide range of approaches.

Stanislavsky preferred the proscenium arch set-up as it supported his concept of 'realism' and the real lives of the characters onstage.

Bertolt Brecht's Epic Theatre breaks down the fourth wall, to detach the audience from the scene and encourage them to think. A thrust stage might achieve this effect.

Kneehigh create a community atmosphere in their productions. Theatre in the round offers a more sociable theatre experience.

Antonin Artaud theorised that the audience should be encircled to create an overwhelming experience.



Activity 4: Staging your Practitioner

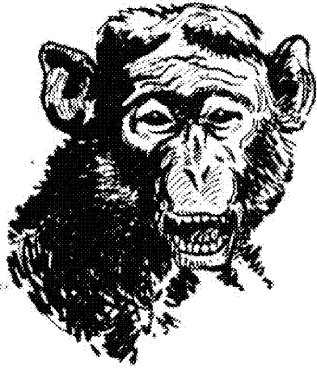
Make notes of the main principles of your chosen practitioner. How might you stage a scene using their approach?

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The Showman's Animals



In the early 1800s, the Napoleonic Wars killed the troops were drawn from the peasant class. People such as Woyzeck were slaughtered, demonstrating a disregard for human life among the military, especially towards those at the bottom of society.

In his opening speech in Scene 3, the Showman says:

Come and see a monkey walking upright like a man! He wears a coat and carries a sword... our monkey's a soldier. – Not that that's much. Lowest form of animal life in fact.

In this speech, Büchner compares soldiers such as Woyzeck to animals. Like the monkey and the horse, Woyzeck is subject to the will of his masters and made to perform ridiculous feats, such as his work for the Doctor in Scenes 6 and 8, for no reason at all.



Activity 5: Horsing Around

QUESTION: How will you present the horse in your production of *Woyzeck*?

In groups, rehearse Scene 3 from the Showman's line 'Observe: the unique phenomenon of the Showman's performance. Each group should rehearse in one of the following styles:

1) *Expressionism*

Expressionist productions present events and characters from the perspective of the protagonist. How would you move in a stylised manner that reflects what the protagonist thinks of the horse? Does he see his own situation reflected back at him?

As a group, create an expressionist interpretation of the horse through physical theatre.

- *How do you represent each part of the horse's body?*
- *What noises will you make?*
- *How can you make the defecation clear through physical theatre?*
- *Does the physical ensemble have a character? What if each member is a dying soldier in the Napoleonic Wars? What effect does this have?*

2) *Audience interaction*

*Theatre practitioners such as **Punchdrunk** and **Kneehigh** use audience interaction. How would you use audience interaction in a fairground scene is a good opportunity for this.*

As a group, work out a way you could use a member of the audience to represent the horse. How should the group take on the role of an audience member. How can you use audience interaction to stage directions (in a safe, gentle way!)? How will you perform the defecation? How will you communicate the more serious themes of the scene?

After some rehearsal time, come back as a class and show your scenes. What effect does this have?

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Scene 4: The Poor

Summary

Marie is putting her baby to bed. She takes out a mirror and looks at her earrings. The Drum-Major. Woyzeck enters and asks Marie about the earrings. She says she found them for Marie some money and then leaves. Marie curses herself for deceiving Woyzeck.

The Theme of Poverty

Büchner was a highly political young man who was outraged by the realities of being poor in nineteenth-century Germany. His 1834 publication, *The Hessian Courier*, highlighted the huge gap between the rich and the poor, and called for the working classes to rise up in rebellion.

He was also very aware that peasants had no choice about their lot in life. As he wrote in a letter in 1834: '*nobody can determine not to become a fool or a criminal... our circumstances lie beyond our control*'. For Büchner, the fate of people like Woyzeck and Marie was inescapable.

Woyzeck and Marie are victims of a society that has left them behind. Woyzeck is forced to perform menial tasks for the Captain and be experimented on by the Doctor in order to make money. His unstable mental condition is a result of his poor diet and harsh living conditions. Marie has no opportunities in life, especially as a young mother out of wedlock, and her affair with the Drum-Major is an understandable attempt at escape.

For these reasons, many consider *Woyzeck* to be the first **proletarian** tragedy.

Traditionally, tragedies concerned noble figures such as kings and princes, or at least upper classes. In a tragedy, a protagonist with a **tragic flaw** (such as excessive pride or ambition) experiences a sudden change in fortune as a result of their actions, sometimes called **peripeteia**.

Büchner, however, roots his play firmly in the lives of the working classes. Rather than a personality flaw such as pride or ambition, Woyzeck's only problem is that he is poor.

Key Words

- Proletarian** Relating to the proletariat (the working classes)
Tragic Flaw A personality trait that leads to the downfall of the hero of a tragedy
Peripeteia A sudden change in fortune



Activity 1: Poverty Today

Your production of *Woyzeck* should be relevant to a twenty-first century audience. Consider the following questions:

- What are the realities of being poor today?
- How are the poor presented in the media?
- Do our circumstances still 'lie beyond our control'?
- How could your production of *Woyzeck* reflect these contemporary issues?

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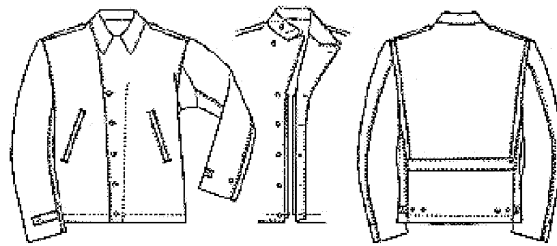


Costume Design

Costume plays an important role in communicating meaning to an audience. Choices of costume can indicate the social status, wealth and ambitions of a character. For example, a character wearing a simple, plain coat might represent a character who is down on their luck but hoping to better themselves. **Bertolt Brecht** used costume to signify the social status of a character in order to support the political message of his plays.

Costume can also be used to communicate the broader thematic concerns of a drama. A character's costume can be used as a recurrent visual motif. For example, a certain character might always wear a specific colour to represent innocence. A change in costume colour would then indicate a significant change in the character's journey.

Some productions may use costumes as a theatrical device to distance their audience from the story. For example, extravagant costumes in combination with heavy white make-up to create a stark, mask-like appearance. **Antonin Artaud** employed masks and puppets to move his productions away from realism.



When designing a costume you must consider:

- **Colour** – Colours are powerful visual cues that are packed with associated meanings. Red is associated with blood and danger, green is linked to the natural world and life, and black is associated with death and the unknown.
- **Material** – Different materials create different visual effects. Material is also a reflection of a character's social status. Poorer characters will not be able to afford expensive materials.
- **Lighting** – Costume designers must work closely with lighting designers as costumes can look different under certain lights.
- **Theme** – Is there any way you can reflect the broader themes of the play through costume design?



Activity 2: Costume

Make notes/sketches of costume design ideas for Woyzeck, Marie and the Drum-Major.

How will you indicate social status? What colour symbolism could you use? Will Marie be more attractive than Woyzeck? Or will your costumes reflect inner beauty? Will you use a more naturalist aesthetic?

Woyzeck	The Drum-Major	

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Scenes 5 + 6: The Captain and the Doctor

Summary

Woyzeck enters to shave his commanding officer, the Captain. The Captain talks good man, and Woyzeck argues that he cannot be good because he is poor. In the end, the Captain catches Woyzeck urinating against a wall. He reminds Woyzeck to continue eating and laments the forces of nature.

The Captain and Commedia dell'Arte

In Scene 5, we meet the Captain, Woyzeck's commanding officer. The Captain is a stock figure, a representative character devoid of any individuality. He has no name, he simply represents the military and the higher classes as a whole.

This use of representative characters is a feature of **Expressionist Theatre**, which caricatured groups in society through grotesque physicality and exaggerated vocal delivery.

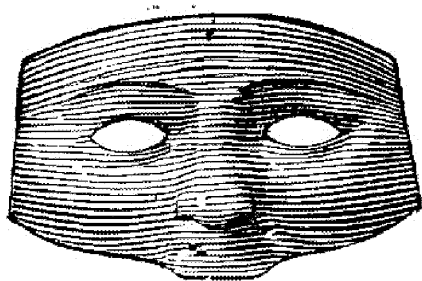
Büchner's use of stock characters also links to another dramatic form: **Commedia dell'arte**. This was one of the first forms of professional theatre. It originated in Venice, where street performers would improvise scenes based on well-known stock characters and situations. The action would usually revolve around master-servant relationships and hopeless lovers. The actors would wear masks, and act in a highly stylised manner to reflect their character's personality.

Commedia dell'Arte Characters

There are a number of stock characters in the world of commedia dell'arte. Some of the most famous are:

Dottore – The Doctor is an old know-it-all. He has a big belly and bamboozles the other characters with his gibberish.

Il Capitano – The Captain brags about his exploits in war, but when it comes down to it, he is a coward.



Brighella – Brighella is deceitful and cunning. He is also equally quick to flirt. Very successful ladies man.

Columbina – Columbina is a servant girl who appears in several characters. She is one of the only rational characters in commedia dell'arte.

Pedrolino – Pedrolino is a comic servant. He is always there to please, but he is also naïve. Unlike the other characters, Pedrolino doesn't wear a mask.

Büchner's play explicitly links to this form of drama. Not only are the Captain and the Drum-Major similar to Brighella, Marie is like Columbina and Woyzeck is like Pedrolino.

The commedia dell'arte scenes with the Doctor and the Captain provide comic relief and moments in the play. They also provide some important social commentary. By using stock figures, the themes of his play become universal. Woyzeck could be any working-class man, and the whims of those above him.

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Activity 1: Watch It!

Look up some clips of commedia dell'arte on YouTube. What do you notice about how comedy is created? How are the characters made clear?

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Activity 2: Exploring Commedia dell'arte

- 1) Choose one of the following commedia dell'arte characters and walk around the room as *Dottore, Il Capitano, Pedrolino, Brighella* and *Columbina*.

How does your character walk? Remember that these are exaggerated styles of movement that are instantly recognisable.

Think about the following basic characteristics:

- *Dottore* – belly first, pompous expression
- *Il Capitano* – light on his feet, ready to run at any moment
- *Pedrolino* – wide-eyed, nose pointed to the ground, waddling – think *Mr Bean*
- *Brighella* – cocky, hips first, head high
- *Columbina* – hands on hips, walking quickly

- 2) Interact with other characters in the space. How does your character speak to other people? Think about status relationships.

Don't use real language when you interact: use **Grammelot** – a style of theatrical speech that is not understood by the audience. *Sims* speak!

- 3) Get into a circle. In the middle of the circle, two actors should begin improvising a scene. Only two characters can be onstage at one time. At any moment, someone claps. This freezes the action. The person who clapped then takes the place of one of the characters. They clap again, and the scene resumes with the new character.

Your improvisation could be based around the following scenarios:

- *Brighella* trying to woo *Columbina*
- *Brighella* challenging *Pedrolino* to a fight
- *Dottore* examining *Pedrolino*
- *Il Capitano* showing off to *Columbina* before being confronted by *Brighella*

- 4) Get into pairs and rehearse Scene 5 of *Woyzeck*. Use the exaggerated physical comedy of commedia dell'arte in your scene. Can you make any physical comedy out of *Woyzeck*?

After some rehearsal time, come back as a class and watch each other's scenes. Which was most effective? How can you use commedia dell'arte in your production to communicate themes?

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Activity 3: Exam Practice

QUESTION: As a director, how will you direct performances in Scene 5 of *Woyzeck*? reference to the practices of a well-known theatre practitioner and demonstrate performance conditions of the play. (200 words)

Answer Checklist

In my answer I have:

- ✓ referenced stock characters in relation to *commedia dell'arte* and expressionism
- ✓ explained how I would have the actors portray these characters
- ✓ referenced at least one moment in the text
- ✓ justified my decisions in relation to the practices of a well-known theatre practitioner

The Doctor

The Doctor is another stock figure, representing the new medical movement of the nineteenth century. The nineteenth century was characterised by a surge in medical research and scientific advances. In 1796, Edward Jenner discovered the first ever vaccine, preventing smallpox through exposure to cowpox. In 1813, René Laennec invented the stethoscope, which allowed doctors to hear a patient's heart and lungs. There were also greater steps towards understanding madness, and Johann Clarus's report on the case of Woyzeck (on which Büchner based his play) is evidence of the wider desire to understand mental instability.

The Doctor treats Woyzeck as a test subject, with no regard whatsoever for his humanity. While the horse in Scene 3 was allowed to defecate when it wanted, Woyzeck is constantly relieved of himself. The Doctor also forces Woyzeck to subsist on a diet of peas, despite the obvious detrimental effects on his health. Once again, Woyzeck is a victim of his circumstances; he must allow himself to be experimented on in order to make money to feed his family, which leads to his unbalanced mental state, which arguably leads to Marie's infidelity and the death of the child.

The Doctor also introduces an important theme. He dismisses Woyzeck's claim of 'superstition'. 'Man is free,' he says. He also says that 'Anger is unhealthy, unscientific, and man can, and should, suppress natural urges. However, time and time again in the play, the cause characters to act.



Activity 4: Nature vs Society

In groups, discuss the following questions:

- 1) Identify a moment in the play so far when a character succumbs to natural urges.
- 2) What social forces are restricting these urges?
- 3) How could you show these conflicts through performance? Think about Laennec's stethoscope.

Come back as a class and share your ideas. Remember to take notes! You may find it helpful to refer back to the text.

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Scene 7: The Adultery

Summary

The Drum-Major is in Marie's room. She watches him march around and admires her and she struggles before eventually giving in.

Marie and the Drum-Major

Scene 7 is a complex moment between the Drum-Major and Marie. While Marie is complicit in their relationship at the start of the scene, when the Drum-Major takes her to bed she is evidently reluctant.

As a director, it is necessary to decide on an interpretation of both characters' actions and motivations in the scene in order to direct your actors appropriately. In a complex scene like this, it would be helpful to break the scene down into its composite parts. Stanislavsky encouraged his actors to do this in order to create believable characters.



Activity 1: Stanislavskyan Analysis

Stanislavsky encouraged actors to analyse texts before rehearsing, breaking up the text into units of action. By understanding the motivations of a character, you can direct more specific and informed decisions.

Stanislavsky broke down scenes into the following:

- **Unit** – A moment in a play that is characterised by one objective.
- **Objectives** – This is what the character wants to accomplish in that moment.
- **Action** – This is what the character does to achieve their objective, e.g. asks the other character for something.
- **Subtext** – This is what a character is thinking. This may be different from their spoken words.

1) In groups, read through Scene 7. Complete the following table for Marie. One student from each group should present their findings to the class. Did everyone come to the same conclusions?

	Unit/Line	Objective	Action	Subtext
Marie: Scene 7	1) 'Show me again, go round the room'			
	2) 'A real man?'			
	3) Her mood changes and she moves away			
	4) 'Just you dare'			
	5) 'What's it matter anyway? It's all one.'			

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Activity 2: Performing Scene 7

In threes (one director, two actors), take a look at Scene 7. Keeping your analysis work on the following:

- **Proxemics** – The spatial relationship between actors onstage. How close together creates most tension, distance or proximity?
- **Direction of movement** – At what moments do the characters move towards each other? Do they move this way? Do they move upstage or downstage?
- **Gaze** – Where do they look? Are there moments of eye contact? Who breaks eye contact?

- 1) First, rehearse the scene with movement only, following the stage directions and the shape of the scene.
- 2) Next, decide how you will move during the spoken lines. Where does Marie go when she is proud to be a woman? Is there any internal conflict here? How can you show this?
- 3) Create a series of tableaux for the stage directions after the line 'Does he need me?' (the line that represents the action of a scene.). Work on the following four moments:
 - i. Marie goes up to him, teasing.
 - ii. He responds.
 - iii. Her mood changes.
 - iv. She moves away.
- 4) Then rehearse this moment fluidly, but keeping in mind these four separate moments.
- 5) It is important to plan the physical struggle to ensure no one gets hurt. Discuss the physical struggle and rehearse it in slow motion. Then gradually speed up.
- 6) How will you perform the moment when Marie 'relaxes'? How long does she stay in that position? Does her face relax too? Does she go entirely limp?

After some rehearsal time, show your scenes to the rest of the class. Discuss effective moments and take notes of any ideas you particularly liked.

Activity 3: It's All One

QUESTION: What do you think Marie means when she says, 'What's it matter about me?' Why does she say this?

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Using Sound

The scene between Marie and the Drum-Major is a highly charged moment. How atmosphere and mark moments of tension?

There are several types of sound you can use in a production:

Music – Music is highly emotive and quickly establishes the atmosphere of a scene. Music is also linked with certain time periods, and modern or traditional music may be used to support or juxtapose a period setting.

Sound effects – May be realistic or unrealistic.

Live sound – Onstage musicians can create a joyous atmosphere and become a part of the experience. Sound effects performed by actors support a more stylised production or create a charged, festival atmosphere. Sound effects in a **Steven Berkoff** production are often performed by actors.

Pre-recorded sound – Pre-recorded sound can create effects that are not possible on stage. It can also be used to support the realism of a play. **Complicite** use technology to create sound effects while **Stanislavsky** used realistic sound effects to create a believable on-stage world.

Diegetic – Sound that exists in the world of the play, *e.g. a gunshot*.

Non-diegetic – Sound that doesn't exist in the world of the play, *e.g. atmospheric music*.



Designing Sound

Once you have decided how you will produce sound in your production, you should plan what that sound will be. You should consider the following decisions:

Pitch – Will you use high- or low-pitched sound? High-pitched sound is on edge, while low-pitched sound can indicate a sense of danger.

Volume – How loud will the sound be? Will the volume change as the sound is played?

Rhythm – Will the sound be continuous or broken up? How frequently will the sound be played?

Timing – When will sounds be played and how long will they last? Should the sound fade in or come in immediately?

Direction – Where will the sound come from? In front of or behind the audience? How will you support these decisions? If you want to use a realistic sound, like a knock on a door, will it be in the right place? (The sound system in a non-theatre space may be limited by volume.)

Silence – Silence can be just as powerful and haunting as sound.

Original Production Context

Sound systems were only introduced into theatres in the second half of the twentieth century. Before that, sound effects had to be produced live backstage. Theatres made sounds with objects (like a crank handle turning a drum with wooden slats against a sheet of canvas) and techniques (like a large object that was shaken to create a thunder effect). Door slams would be produced by slams backstage. Will you reflect the original performance conditions in your sound design?

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Activity 4: Exam Practice

QUESTION: In the light of the methodology of your chosen practitioner, how would you design the sound for Scene 7? (200 words)

Answer Checklist

In my answer I have:

- ✓ *explained the atmosphere I want to create with sound*
- ✓ *explained the type of sound I want to use*
- ✓ *explained specific design elements of sound (pitch/volume, etc.)*
- ✓ *explained how and where sound will be used in the space*
- ✓ *referenced at least two specific moments in the text*
- ✓ *referenced the methodologies of a well-known theatre practitioner*

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Scenes 8 + 9: A Comic Interlude

Summary

The Doctor gives a lecture to his students and displays the effects of his experiment. The Doctor teases the Captain. Woyzeck enters, and the Doctor and the Captain discuss his infidelity. Woyzeck is devastated and runs away, followed by the Doctor. The Captain...



Activity 1: Staging the Lecture

The stage directions for Scene 8 read:

Woyzeck comes in with a pair of steps, places them carefully, with his hands enters and ascends them to survey the audience, which he addresses to the assembled students.

1) *The stage directions make the audience a part of the world of the play. How can this be achieved through design? For example, you might turn the lights up in the auditorium. Refer to your stage layout plan as you discuss your ideas. Make notes below.*

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2) *What is the effect of this audience interaction immediately following the doctor's lecture? Why did Büchner order the scenes in this way?*

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3) *The steps mean the Doctor is higher than Woyzeck. What is the visual effect of this? Where else could you use **levels** in the play for visual effect?*

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Exploring Comedy

Scenes 8 and 9 are full of comic material. The Doctor's speech is a parody of scientific discourse, and his rough treatment of Woyzeck is inherently funny. In Scene 9, the two comic stock figures of the Doctor and the Captain interact and jointly tease Woyzeck. While these moments are undoubtedly full of comic potential, there is also an undercurrent of nastiness and bullying. In order to fully extract meaning from these scenes it is necessary to balance these opposing forces of dark and light. The audience should be laughing, questioning and pitying all at once.



Getting on-stage comedy right is a difficult skill. Timing, delivery and character must all be thoroughly rehearsed and yet retain an element of spontaneity to preserve the sense of fun. Directors must work together closely to identify moments of comedy in scripts and deliver that humour to an audience.

Types of humour

Hyperbole	Humorous exaggeration
Low comedy	Bawdy humour often involving sexual or scatological (toilet) references
Parody	Over-the-top imitation of somebody or something
Black comedy	Jokes about subjects that are usually serious or distasteful
Reversal	Setting up an expectation for one situation and then undermining the reality
Slapstick	Physical comedy, often involving clumsiness or pain



Activity 2: Identifying Comedy

Individually or in groups, read through Scenes 8 and 9. Make a note of each type of comedy in the scenes.

Once you have identified the different forms of comedy in a scene, you can then analyse how it is delivered on stage. When approaching comedy in a play it is useful to keep in mind the following elements of performance:

- **Characterisation** – Arguably the most important thing to work out is the character's personality. How do they speak? How do they move? Why are they funny?
- **Gestures** – Gestures can bring comedy to lines that may not otherwise be funny. A well-timed thrust can make the sexual connotations of a line clear.
- **Vocal delivery** – Pitch, pace and diction can all make lines funny. It is often the way of vocal delivery and the content, for example, a deadpan delivery of a frightening message.
- **Non-verbal communication** – Funny noises are funny for a reason! Little groans and giggles not in the script can add humour to a scene.
- **Rhythm** – It is important to pay attention to the rhythm of the scene to ensure the comedy is in the right place. Pauses can often build tension and laughter.

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Activity 3: Performing Comedy

Split the class in two. Half the class will rehearse Scene 8 and half the class will rehearse Scene 9. Each half of the class, split into groups of actors and directors.

Rehearse the scenes while concentrating on the following points:

Scene 8

- 1) Run through the scene a couple of times without the dialogue. Use the exact words of the commedia dell'arte to find moments of humour. Now rehearse the scene with the commedia dell'arte comedy you improvised into the spoken scene?
- 2) Work on the following moments:
 - Will you use naturalistic or expressionist physicality and vocal delivery?
 - Which moments in the Doctor's first speech are funny? How can you use physicality to support this humour?
 - How can you extract physical comedy from the cat in this scene? (Use the cat!)
 - How does the Doctor treat Woyzeck when he is examining him? How does he react to the cat?
 - How is Woyzeck's health? Will you make his illness funny or serious?
 - Rehearse some slapstick violence for the Doctor's line 'Do I have to wiggle your nose?' Then make the violence a little more sinister. Can you find the line which is simultaneously funny and sinister?

Scene 9

- 1) Run through the scene a couple of times without the dialogue. Use the exact words of the commedia dell'arte to find moments of humour. Now rehearse the scene with the commedia dell'arte comedy you improvised into the spoken scene?
- 2) Work on the following moments:
 - Will you use naturalistic or expressionist physicality and vocal delivery?
 - Is there any physical comedy in the stage direction, 'The DOCTOR tries to pull the CAPTAIN's coat?'?
 - How does the Doctor treat the Captain when he is examining him? How does he react to the cat?
 - Does the Captain get overly upset when he imagines his own death?
 - Why does the Captain say, 'Oh, you damned old coffin nail?' Is he reacting to the cat, which is not written?
 - How will you position the Doctor and the Captain when they start talking? Downstage or upstage? Facing the audience or facing away?
 - How can you balance the comedy of the Doctor and the Captain with the seriousness of the scene? How does Woyzeck react to the news of Marie's infidelity?

After some rehearsal time, show your scenes to the rest of the class. As you watch, note only what was funny but why it was funny, making use of appropriate terminology. Discuss with the rest of your class.

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Scenes 10, 11 + 12: Woyzeck's Jealousy

Summary

Woyzeck confronts Marie and looks for physical evidence of her infidelity. He runs away before rushing out. In Scene 11, Andres cleans his boots while singing a song. Woyzeck meets the Drum-Major and becomes agitated. In Scene 12, two Journeymen are drunk. Woyzeck enters and sees the Drum-Major dancing with Marie. Woyzeck collapses and spouts drunken philosophy. Woyzeck regains consciousness and staggers away.



Activity 1: Directing Performance

Split into groups of three (two actors, one director) and rehearse Scene 10.

On-Stage Positioning

- *The last scene in Marie's bedroom was between the Drum-Major and Marie. What was the on-stage positioning of that scene?*
- *Will Marie sit or stand at the opening of the scene?*
- *How much distance will there be between them?*

Physicality

- *How does Woyzeck hold himself?*
- *Is Marie tense or relaxed?*

Movement

- *Does Woyzeck move a lot or stay still? How about Marie?*
- *What stops Woyzeck from striking Marie?*

Delivery of Lines

- *Is Marie's line 'Don't touch me Franz' terrified or defiant? Try it both ways.*
- *Is Woyzeck angry or heartbroken? Or both?*

After the Scene

- *What does Marie do after Woyzeck has left? Does she expose her true emotions?*

Show your scenes to the class. Pick three moments in your scene and justify why they are important.



Activity 2: Andres

In groups, read through Scene 11. What is the significance of Andres' song? What is his attitude towards Woyzeck? How could you show this through performance?

Come back as a class to discuss your ideas.

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Lighting the Tavern

In Scene 12, the stage directions read, '*The tavern. Redness, heat*'.

You can create the atmosphere of the tavern through lighting design. Lighting can be used to suggest time and place, as well as communicate themes and emotion. It can also be used to separate parts of a scene onstage – for example, the Drum-Major and Marie are described as appearing 'outside' the tavern. You can distinguish this space with different kinds of light.



History of Theatre Lighting

When *Woyzeck* was written in the late 1830s, most theatres used gas lighting. Gas lighting had first been used in a theatrical context at the Lyceum in the course of the nineteenth century, almost every theatre in Europe would adopt the invention of the incandescent electric light in 1879 by Thomas Edison.

Gas lighting had brought new design possibilities to the theatre. The level of light was controlled from a central gas table, by regulating the supply of gas around the theatre. Gas lighting was a significant improvement on previous forms of light, meaning that stages and actors were being illuminated in a more natural way. As a result, actors no longer had to wear heavy make-up or perform highly stylised gestures. For this reason, gas lighting was one factor in the rise of **naturalism** in theatre.

By the time of the first performance of *Woyzeck* in 1913, incandescent electric lighting was used in the theatre. This increased the level of control and intensity, and lights could be used in a variety of ways. Directors had begun experimenting with light to create interesting shapes and groupings.

Modern theatre directors have an even greater amount of technology at their disposal to create powerful effects.

Types of light

Profile/spot	Used to direct attention to a particular point onstage. Edges of light are sharp.
Fresnel	Provides a wider wash of light with softer edges. Can be used in a variety of ways, including to illuminate the entire stage.
LED Strips	Strips of small LED lights can be attached to the stage or the set to create a specific effect or to attract attention to a certain shape.
Strobe	Rapid flashes of bright light can create a slow-motion effect. Shows of bright light may have a dangerous effect on some audience members. A strobe light should not be used to disturb the audience.
Projection	Stages can also be illuminated by projected images or films for more dramatic effects. Complicite and Kneehigh often use projection in their productions.

REMEMBER: you can use a combination of all these lights to achieve your desired effect.

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Designing Light

Once you have decided which lights you will use in your production, you will need to be used. You should consider the following when making your decisions:

- **Level** – How bright should the lights be? Light levels can be controlled from a dimmer down between 0% and 100% brightness. Lower lighting levels may suggest mystery, but too low and lights appear harsh and clinical. **Brecht** used bright lights to alienate the audience and to remind them that they were watching a play.
- **Position** – Which way are the lights facing? Lighting a performer from behind creates interesting shadows on their face. You must also take into account how you can avoid shining light into anyone’s eyes, or light a row of seats rather than the stage.
- **Colour** – Coloured gels and **gobos** can change the colour and shape of lights to suggest time of day and place, or emphasise themes.
- **Focus** – Do the lights wash across the stage or focus on a particular point? Should they have sharp edges? **Steven Berkoff** isolates portions of the stage with light to indicate dramatic focus.
- **Transitions** – Should the lights snap on and off, or fade up and down slowly?
- **Shadow** – Which areas of the stage should remain dark? Why?



Activity 3: Lighting Design Mood Board

Look up images of past Woyzeck productions in performance. Print images of lighting designs and make a collage/mood board. Why are these designs effective? How are they used? Use specific theatre terminology as you make notes to accompany your mood board.

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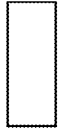
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Activity 4: Lighting Plot

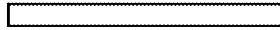
Sketch out your venue and audience set-up. Add the following symbols to your plot of lights you will use in Scene 12. Colour in the symbols if you are using coloured lights. Indicate the level of intensity you require (0%–100%). Describe your set-up beneath the diagram.



PROFILE



FRESNEL



LED STRIP



STROBE

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Activity 5: Exam Practice

QUESTION: As a lighting designer, how will you use lighting in Scene 12? Justify your answer using the original performance conditions and a well-known theatre practitioner. (30 marks)

In your answer, consider the following:

- *How will you create the atmosphere of the tavern?*
- *How will you separate Marie and the Drum-Major from the tavern?*
- *Will you stylise this moment in any way?*
- *Can you reflect Woyzeck's emotions through lighting?*
- *Will you reflect the original performance conditions in your use of light?*
- *How can you apply the methodologies of your chosen practitioner to your design?*



Extension Activity

How would you direct movement during Marie's dance with the Drum-Major? What lighting would you use to capture the intoxicating dizziness of the dance? In what way is this a tragedy? Discuss in groups and then as a class.

The Journeyman's Speech

While certain parts of Büchner's play are critical of society, suggesting that it is Woyzeck's social standing that is at the root of his tragedy, other parts are more pessimistic about the human condition as a whole.

The 1st Journeyman's speech highlights this idea. He says:

How should the tailor ply his trade, if God had not implanted shame in the human breast? Or the soldier his, if man had not been equipped with the need for self-destruction? Therefore, be not afraid...

The Journeyman suggests that human nature and emotion are the driving forces of life. Woyzeck's jealousy is quite natural and inevitable. Rather than a tragedy of society, Büchner's play can be seen as a tragedy of the human condition.



Activity 6: Social vs Human Tragedy

1) *Split the class into two teams and **debate** the question below:*

Is Woyzeck a critique of society or the human condition?

2) *How would your chosen practitioner interpret the play? Which themes would they highlight?*

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Scenes 13, 14, 15 + 16: One Thing after Another

Summary

Scene 13: Woyzeck raves in the woods. He hears voices telling him to 'stab the Drum-Major'. This scene disturbs Andres, who is sleeping, telling him about the voices he can hear. **Scene 14:** Woyzeck is in the guardroom where the Drum-Major is drunk and spoiling for a fight. Woyzeck whistles and tries to get the Drum-Major's attention.

Scene 16: Woyzeck asks Andres whether the Drum-Major has said anything about the voices. Andres tells Woyzeck what difference it makes. Woyzeck leaves after making a cryptic comment.

Natural World vs Social World

Woyzeck can be seen as either a **social tragedy** or a **human tragedy**. Büchner plays with the tension between natural and social forces through his use of setting. The action of the play takes place in the woods, which represent the forces of nature, or the town, which represents the forces of society. As you read the play, you should make a note of where each scene takes place. It is a good indication of where the blame lies for the events in the scene. Setting, therefore, has an important thematic function. Any production of the play must consider how best to communicate these thematic concerns through set design.

Set design ideas must also be practical. This section of the play (Scenes 13–16) is made up of a series of very short scenes in different locations. Woyzeck is in the woods and then the guardroom and then the tavern in a matter of moments. Sets must be changed quickly and effectively so that the audience doesn't get bored.

The first ever production of *Woyzeck* in Munich in 1913 used a revolving stage to quickly change scenes. Max Reinhardt's celebrated 1921 production also made use of this technique. Modern theatre directors have a range of technology at their disposal to quickly change different settings. These include:

- **Flats** – Flats are painted 2D scenery that can be used as background. Flats can be moved into position throughout the performance or be flown in and out as required.
- **Minimal scenery** – A setting can be indicated with a basic piece of scenery that is easily moved, *e.g. a potted plant could suggest a garden.*
- **Revolve** – A rotating platform used to quickly change scenes.
- **Props** – Personal properties can suggest time and place, *e.g. an open umbrella suggests it is outside and it is raining.*
- **Projection** – Backdrops can be projected onto the stage.
- **Lighting** – Lighting design can indicate time and space. Specific areas of the stage can be illuminated for different scenes.
- **Site-specific** – A site-specific performance will make use of the existing surroundings of a found space. Where might you put on a production of *Woyzeck*?

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Activity 1: Set Design

In groups, discuss set design ideas for the settings below and make notes/sketches. Present your ideas to the class.

In your plans, consider the following:

- *Is your production naturalistic or expressionist?*
- *How will you communicate the thematic importance of setting in **Woyzeck**?*
- *How would your chosen practitioner design sets for this production? **Brecht** reflect wealth and social status. **Artaud** wanted setting to be represented through the stage.*
- *How will you change sets between scenes to ensure the audience doesn't get disorientated on a revolving stage like the original production?*

THE WOODS	THE GARDEN
THE TAVERN	MARTIN'S

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Activity 2: Exam Practice

QUESTION: As a designer, how will you design set in Scenes 13–16 of Woyzeck? Consider the original production context and the methodologies of a well-known theatre practitioner.

Answer Checklist

In my answer I have:

- ✓ *discussed my design ideas and how they will be achieved practically*
- ✓ *explained how I will execute scene changes*
- ✓ *referenced at least one moment in the text*
- ✓ *shown understanding of the original performance conditions*
- ✓ *justified my decisions in relation to the practices of a well-known theatre practitioner*

Plan your answer below:

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Woyzeck Takes a Beating

In Scene 15, Woyzeck's suffering becomes physical as well as emotional. The drunk Drum-Major attacks Woyzeck after he provokes him with a whistle.

It is not clear what Woyzeck's motivations are in this scene. Is he looking for a fight? Is he minding his own business? Does he fight back or take the beating?

This scene also implicates the community in Woyzeck's fate because no one intervenes in the fight. The disinterest of Woyzeck's fellow human beings is yet another cause of the tragic events that are to come.

**Activity 3: Choreographing the Fight**

- 1) *In pairs, rehearse Scene 15. Choreograph the fight between Woyzeck and the Drum-Major.*

Work on the following:

- *Decide on Woyzeck's motivations in this scene. Is he looking for a fight?*
- *How can you build tension when Woyzeck whistles? Consider the rhythm of the scene.*
- *Remember that the Drum-Major is blind drunk – no slick fight moves!*

Remember to rehearse any stage combat in slow motion before speeding up. Plan exactly what is going to happen, and always perform safe, simple movements.

- 2) *When each pair shows their work, add a few extras to the scene. Each group will receive the following reactions to the fight:*
- a) *Watch the fight and be shocked.*
 - b) *Watch the fight passively.*
 - c) *Notice the fight and then carry on with what they are doing.*
 - d) *Pointedly look away from the fight in silence.*

Which reaction is most effective? Discuss as a class.

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Scenes 17, 18 + 19: Woyzeck Makes up His Mind

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Summary

Woyzeck tries to buy a gun but he cannot afford it. He buys a knife instead. In the end, he chastises herself for her sins. Woyzeck gives Andres his possessions.

An Economical Death

Ironically, just as Woyzeck's and Marie's lives have been constrained by their social circumstances, so too the manner of their deaths is dictated by their poverty. In Scene 17, Woyzeck tries to buy a gun but he cannot afford it. Instead, he is forced to buy a knife, a weapon that will bring about a far slower and more painful death. As the Jew in the shop says, 'Cheap you can have your death, not for nothing'.



Activity 1: Difficult to the End

In groups of three (two performers, one director), rehearse Scene 17 in an expressive way. How can you reinforce the obstacles Woyzeck must overcome in order to purchase a knife?

Think about the following:

- **The Jew:** Is the shopkeeper a superior figure looking down on Woyzeck, like a person trying to survive like everyone else?
- **Levels:** Will you have the Jew positioned much higher than Woyzeck? How does this affect Woyzeck's struggle?
- **Vocal Delivery:** How will the Jew speak? Like a grotesque salesman? Or like a philosopher?
- **Physicality:** How can you highlight the moment when Woyzeck hands over the money? Use Laban movement theory to illustrate excessive expense to Woyzeck?

Show your scenes to the class, and discuss which directorial decisions were most effective.

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Religious Imagery in *Woyzeck*

There are a number of clear religious allusions in *Woyzeck*. In Scene 19, we learn that Woyzeck was born on the Feast of the Annunciation, the day of Christ’s conception. We also discover that he is thirty years old, the same age as Christ when he was crucified. Just like Christ, Woyzeck suffers at the hands of his fellow man. However, unlike Christ, there doesn’t appear to be any higher purpose of his pain. Woyzeck suffers for nothing.

Marie is also linked to biblical figures. The scenes between Marie and her child and the Baby Jesus. Furthermore, her affair with the Drum-Major and her subsequent death in Scene 18 link her to Mary Magdalene, who is popularly identified as the repentant sinner in Luke’s Gospel. Her name, Marie, also links her to these two biblical figures.

Just like poverty and social class, religion is a constricting force which exerts pressure on Woyzeck. In Scene 4, the Captain tells Woyzeck that he is immoral because he has ‘a child without the means to care for it’. He argues that he cannot be moral when he is so poor: ‘People like us don’t have any religion, it’s natural to them’. Like nature and society, religion is something that Woyzeck is unable to escape because of his circumstances.



Activity 2: Religious Allusions through Staging

Research religious paintings of Christ and the Virgin Mary. Note down any common physical positions or expressions that recur (e.g. Christ’s arms spread wide).

Pick three visual motifs from religious paintings and consider how you might re-stage them in your production. Record your ideas in the table below.

Religious motif	How to incorporate this onstage

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Key Word

Motif – A recurring artistic theme or idea

Scene 20: The Grandmother's Fairy Tale

Summary

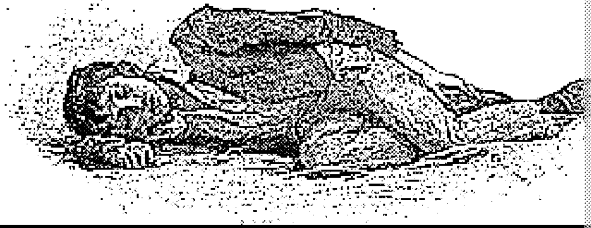
Marie, Margaret and the Grandmother are in the street. Margaret sings until the Grandmother asks Marie to sing but she refuses. The Grandmother tells a story of a boy who lives in a world where everyone is dead. The orphan flies to the moon but it is just the sun but it is just a dead sunflower. He returns to earth and cries alone. When the story ends, Woyzeck enters and asks Marie to come with him.

A Bleak View of Existence

The Grandmother's dark fairy tale reinforces the bleak view of human existence. In the story, the poor boy lives in a meaningless world of suffering in which he is repeatedly punished. The beautiful things in life, such as the sun and the stars, turn out to be dead and ends with the child alone and miserable.

This story can be seen to reflect Woyzeck's life. He too, despite his best intentions, endures hardship. He is poor, he is experimented on, he is cheated on and he is beaten up – all of which contribute to his despair.

Büchner's pessimistic view can be seen as a reaction to the world around him. With the Napoleonic Wars, a European peasant class barely making ends meet and a ruling class suffering around them, life in nineteenth-century Germany didn't leave much room for optimism.



Activity 1: Analysing the Fairy Tale

In groups, discuss the following questions:

1) *What atmosphere does the story create? How does Büchner's use of language contribute to this?*

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2) *Why does Büchner place this story at this point in the play?*

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Activity 2: Performing the Fairy Tale

Split into four groups, and rehearse the Grandmother's fairy tale in the following ways:

- **Group 1: Children's story.** Tell the story as if you were performing to a room full of children.
- **Group 2: Puppet show.** Draw some simple 2D puppets on paper and rehearse a performance.
- **Group 3: Tableaux.** Create 6–10 freeze frames that tell the story. One person writes a caption each frame. Practise smooth transitions between each frame.
- **Group 4: Dance/Physical theatre.** Tell the story through movement. You may use music.

How can you communicate the bleakness of the tale? Could any of these perform in a production of *Woyzeck*?

Activity 3: Woyzeck's Entrance

QUESTION: Woyzeck's entrance at the end of Scene 20 is a highly dramatic moment. How do you use lighting and sound to mark this moment? (200 words)

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Scenes 21 + 22: The Murder

Summary

Woyzeck and Marie walk through the woods. It is dark and a red moon shines. Woyzeck stabs Marie several times. When she is dead, he runs away. Back in the tavern, Woyzeck rushes in and dances around singing. He speaks to Margaret, who notices he has blood on his hands. Margaret gathers around him and confronts him. He runs away.

Activity 1: Tension Builds

Read through Scene 21 and answer the following questions:

1) Woyzeck's words in Scene 21 hint at the murder to come. Identify three lines that suggest an impending death.

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2) Marie's murder takes place in the woods. What is the significance of this?

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3) As a designer, how might you create a sense of foreboding in this scene?

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Staging the Murder

The murder of Marie is the climax of *Woyzeck*, the inevitable moment that the audience has been waiting for since the start of the play.

The way you stage the murder will depend on your overall production concept. A naturalistic production in the style of **Stanislavsky** might invest the scene with much emotion and **pathos**. A more politically minded production inspired by **Brecht** will highlight the social causes and consequences of this act of violence.

A director might also consider highlighting this scene by using a contrasting style of performance. If the rest of your play is performed in an expressionist manner, staging this scene in a naturalistic way might make it more powerful, as the sudden realistic emotion will come as a shock to the audience.

Key Word

Pathos – A quality that evokes feelings of sympathy and pity



Activity 2: Performing the Murder

In groups of three (two actors, one director), rehearse Scene 21. As you rehearse,

- *Proxemics: How much distance should there be between Woyzeck and Marie? At what point do they move closer to one another?*
- *Does Marie have an idea of what is happening? Does she seem worried or in a similar mood to her 'it's all one' line from Scene 7. What kind of performance does her situation?*
- *How is Woyzeck acting? Is he being forceful or supplicating when he asks 'I'd give heav'n to kiss them again' – Is Woyzeck having second thoughts or not? How can you show any internal conflict through performance?*
- *How long should the silence last before Marie's line 'The moon's up'? How does the silence? Where are the characters looking at this moment? Are they moving?*
- *Does Woyzeck draw the knife quickly or slowly? Does he look at Marie or not? What expression does he have on his face?*
- *Choreograph the stabbing. How can you make this moment realistic? Think about how the knife will be sat so that you can disguise the knife. Remember to rehearse any violence. Make sure you both know exactly what is going to happen!*
- *Is Woyzeck angry or sad as he stabs Marie? Do his emotions change as the scene progresses?*
- *The moment when Woyzeck cuts Marie's throat is particularly horrifying. Is it a crime of passion or something more sinister? Why does he cut her throat?*
- *What does Woyzeck do once Marie is dead?*

After some rehearsal time, show your scenes to the class. Discuss your performance and what is effective for an audience.

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Activity 3: Back to the Tavern

In Scene 22, immediately after the murder, Woyzeck returns to the tavern. The scene ends with the same people, dancing. WOYZECK bursts in.'

In groups, discuss the following questions:

- 1) *What sort of music will be playing in the tavern? Harsh rock music to reflect the violence? Or slow classical music to juxtapose it? Consider the impact of Woyzeck's entrance on the music.*
- 2) *How will the dancers move? In a jerky, stylised way or a smooth, naturalistic way?*
- 3) *How will Woyzeck interact with the dancers? Might he move in a noticeable way that suggests alienation from society?*
- 4) *Should the dancers react to him or ignore him?*

Come back as a class and discuss your responses. Did you come to the same conclusions?



Activity 4: Let's Dance!

In groups, choreograph a dance for the tavern in Scene 22, keeping in mind the mood of the music if you can.

How can you create a divide between Woyzeck and the rest of the people in the tavern using theories of movement as you rehearse.

After some rehearsal time, show your dance to the rest of the class and justify each movement.



Activity 5: Staging the Confrontation

In groups, rehearse the moment when the crowd notice Woyzeck is covered in blood. 'With blood!' to the end of the scene.

Each group should rehearse one of the following stagings:

- *Proscenium arch*
- *Thrust stage*
- *In the round*
- *Traverse*
- *Immersive*

How can you create Woyzeck's sense of claustrophobia through the on-stage positioning? How can the audience can see!

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Scenes 23, 24 + 25: Woyzeck Drowns

Summary

Woyzeck returns to the woods. He finds Marie's body and talks to her. He lifts her to wash her. Woyzeck and Marie disappear into the pool. The two Journeymen hear noises coming from the water. They hurry away. In the next scene, the Doctor finds Marie's bodies in the morgue. The Captain enters and they discuss Woyzeck's death. Woyzeck has no blood when he cuts him. He hurries out followed by the Captain. Andres is cutting sticks in the woods. He hears noises behind him and he appears. Andres enters and Andres finds the ground covered in blood. He runs out and the Grand

The Pool

When Woyzeck discovers Marie's dead body, he doesn't appear to remember what he has done, or understand the concept of her death. He continues to talk to her and ask her questions. Woyzeck's mind, after being on the edge for so long, has finally crumbled.

It is unclear whether Woyzeck knowingly commits suicide or whether his death is a result of Marie to wash her and then they disappear into the pool.

Staging this moment is very tricky for a director and designer. While some theatres use a full pool of water on the stage, most theatres will have to use a more symbolic device.



Activity 1: The Pool

In groups, discuss ways you could stage Woyzeck's drowning without using water in theatre? Could you create the effect of water through blue fabric? Could you use other materials? Present your ideas to the class and note down any ideas you think are particularly effective.

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Using Technology

Many contemporary theatre directors integrate video projection into their productions to stage tricky moments or to reflect the internal thoughts of a character. Images, either pre-recorded or live streamed, can be projected onto a specific part of the stage to create a backdrop to the on-stage action, or even to show filmed sequences to further the storyline.

Complicite often use video projection in their productions. For example, maths equations were projected onto the stage in *A Disappearing Number* (2008), and on-stage performers were filmed and projected onto a screen in *The Master and Margarita* (2011). Video projection could also be used in productions inspired by other theatre. Productions inspired by **Brecht** might project scene titles, while a production inspired by **Artaud** might use video projection to assault the audience's senses.

How might you use projection in Scene 23 to portray Woyzeck's drowning? Could you use projection to present the lake and reflect Woyzeck's internal emotions and memories?



Activity 2: Designing Projection

In groups, plan a video projection design for Scene 23.

- *What images will be used? Still images or moving images?*
- *Will the images reflect or juxtapose the content of the scene?*
- *Will the images be realistic or abstract?*
- *How will your projection tie into the wider design concepts of your production? Symbolism, etc.*
- *Will the projection be pre-recorded or live streamed?*
- *How will the actors interact with the projection?*
- *How can you justify your decisions in relation to a well-known theatre practice?*

Annotate your script with your ideas. Make sure you have considered what will be projected onto the stage for each individual line. Present your ideas to the class and discuss which ideas would be most effective. Record your discussion.

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Activity 3: Exam Practice

QUESTION: As a designer, how will you set design Scene 23 of Woyzeck? In your answer reference the methodologies of a well-known theatre practitioner and the original performance (300 words)

Answer Checklist

In my answer I have:

- ✓ *discussed my design ideas and how they will be achieved practically*
- ✓ *referenced at least one moment in the text*
- ✓ *shown understanding of the original performance conditions*
- ✓ *justified my decisions in relation to the practices of a well-known theatre practitioner*

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The Autopsy

The intense emotion of Woyzeck's death in Scene 23 is undercut by the clinical and comical scene that follows. The Doctor examines the bodies, dehumanising Woyzeck and Marie through scientific language, and undermining the complexity of their situation by describing the case as 'routine, routine'.

This scene is both comic and horrifying. After seeing the tragedy of Woyzeck and Marie, this unfeeling reaction to their deaths is jarring. Life is presented as cruel and unrelenting as, even after death, Woyzeck is subject to the whims of others. However, Woyzeck has one final revenge on the Doctor. His blood does not flow at the Doctor's command, suggesting that Woyzeck is now free from the shackles of a society that always told him what to do. Only through death is Woyzeck free from the restraints of an unfair social system.



Activity 4: Dehumanising Woyzeck and Marie

In groups, discuss the design and direction questions below. Come back as a class to discuss your findings.

- 1) *What does the morgue look like? Clinical and clean or dingy and dirty? How would these designs? How could you create this design through set/lighting/prosody?*
- 2) *How might you stage the Doctor cutting and sawing Marie's body? How would you make this funny/horrifying? Consider the following:*
 - *sound effects*
 - *lighting*
 - *stage blood and gore*
- 3) *How could you direct the stage direction 'imperfectly replacing the sheets'?*



Activity 5: Performing the Autopsy

This scene might be performed in two ways, either emphasising the comedy or the horror.

*Split into groups of four (three performers, one director). Half the groups will rehearse the scene, half the groups will rehearse a disturbing scene in the style of **Antonin Artaud**. After some rehearsal time, show your scenes to the rest of the class and discuss your findings.*

Comic Groups:

- *Reread your notes on commedia dell'arte. Bring these exaggerated physical actions to the scene.*
- *How can you make the moment where the Doctor sniffs his finger funny?*
- *Can you bring any slapstick humour into the moment the Doctor cuts the body?*

Theatre of Cruelty Groups:

- *A Theatre of Cruelty performance often portrays graphic violence to unsettle the audience. How can you make the moments of sawing/incision disturbing?*
- *Artaud used dissonant sound effects to disturb the spectator. Try accompanying your scene with screams and shouts.*
- *Can you create the atmosphere of a ritual through rhythmic movement and sound?*

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It Begins Again

The final scene of the play mirrors the opening: Andres alone onstage, chopping sticks in the woods.

However, this scene takes a chilling turn. The Grandmother appears as a mystical figure in the mist and Andres discovers the ground is covered with blood. Is this the same blood missing from Woyzeck's body?

This scene, which was not written by Büchner but by the translator John Mackendrick, suggests that Andres will suffer the same fate as Woyzeck. He shows the first signs of madness. The implication is that in a society as uncaring and exploitative as the one Büchner portrays, any common man could go mad and suffer in the same way.

Activity 6: The End

Answer the questions below.

1) How would you direct lighting in this scene to create a chilling atmosphere?

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2) How could you achieve the effect of this stage direction through sound design closer?

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3) Who is the Grandmother? What might she represent in your production?

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Section 3: Developing a Production Concept

What is a Production Concept?

A production concept is a director's stylistic and dramatic ideas for a production, an interpretation of the play's themes and narrative and then how to communicate them to an audience. There are many possible interpretations for any one text, and many ways to communicate to an audience. It is a director's job to decide why and how a production concept

A director should first ask themselves the following questions when forming a production concept:

- What is the play about?
- What are the main themes of the play?
- How is this play relevant to a twenty-first-century audience?
- What do I want the audience to feel and think at each moment of the play, and why?

A director should then consider the use of the following theatrical devices:

Performance and Staging

- Vocal delivery
- Non-verbal communication
- Facial expression and gesture
- Posture and physicality
- Proxemics and gaze
- On-stage positioning
- Actor/audience relationship

Design

- Choice of venue
- Set
- Lighting
- Sound
- Projection/Video
- Costume and Props

An Example Production Concept

Handspring Puppet Company, the creative team behind the celebrated National Theatre production of *War Horse*, created a version of *Woyzeck* called *Woyzeck on the Highveld* in 1992. Their production concept included the following:

- The production was set in 1950s South Africa (the Highveld is an area in which Johannesburg is located).
- *Woyzeck* was presented as a black migrant worker.
- Puppets with fixed expressions were used. *Woyzeck* had a lined, worried face and a puppet reflected a world in which *Woyzeck* was not in control.
- *Woyzeck* wore a shabby grey coat, contrasting with the smart, bright clothes of the other characters.
- Projections of animations by South African artist William Kentridge were used to represent the internal thought of the characters.
- Traditional African music accompanied the play.
- The Grandmother's fairy tale was told through a combination of puppetry and animation.
- The horse was presented as a small rhinoceros puppet. Audience interaction was encouraged.



Activity 1: Watch It!

Handspring Puppet Company's Woyzeck on the Highveld is available to view on YouTube.

[zzed.co.uk/7719handspring](https://www.youtube.com/watch?v=zzed.co.uk/7719handspring)

Look it up and watch it. Note down any aspects of performance and design that you do anything similar in your production?

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Activity 2: Director's Interpretation

1) *In your opinion, what is Woyzeck about?*

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2) *Circle three themes that you will focus on in your production of Woyzeck.*

- Violence Poverty Jealousy Social inequality Madness Ten**
Natural forces Social pressures Nihilism Religion Pre-d

3) *How is the play relevant for a twenty-first-century audience?*

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Activity 3: Director's Press Conference

In groups, take it in turns to play a director who has just been given the job of directing Woyzeck. The rest of the group are journalists, who should ask the director about the play. Take notes about each director's ideas and interpretations.



Key questions:

- Will the actors perform in a naturalistic or expressionist way?
- How will you distinguish social classes through performance?
- Will you use commedia dell'arte style performances?
- How will you portray Woyzeck's madness?
- What are Marie's motivations in the play?
- Will you use physical theatre?
- Could you include an on-stage ensemble/chorus?
- How will you use vocal delivery/facial expression/physicality/proxemics to create meaning at specific moments in the play?
- Where should the audience's sympathies lie, if anywhere?



Activity 1: Woyzeck's Madness

1) *It is important that the actor playing Woyzeck knows his emotional journey below, plot Woyzeck's state of mind from calm (low) to manic (high) over the course of the play. His state of mind may not be a steady progression. There may be dramatic ups and downs!*

Woyzeck's State of Mind

Madness

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2) *Split into small groups. Each group should discuss one or two of the scenes in the play and give specific performance directions for the actor playing Woyzeck. Consider the following questions:*

- *Posture – How does Woyzeck hold himself? Is his body tense or relaxed?*
- *Gesture – Does Woyzeck emphasise specific lines with a gesture?*
- *Facial expression – How does Woyzeck look? Do his expressions reflect his state of mind?*
- *Movement – Does Woyzeck move around the stage or is he still? How does he move?*
- *Voice – How does Woyzeck speak? Consider pitch, pace, rhythm, diction.*
- *How is Woyzeck's performance in this scene similar to / different from other scenes?*

Present your ideas to the class, giving line-by-line directions. Take notes of the class's responses.



Activity 2: Marie

Marie is a complex character. She is not entirely innocent in the events of the play. Identify three moments in the play where you feel sympathy for Marie through performance. Use appropriate theatre terminology to describe these moments.

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Key questions:

- Will your production take place in a traditional theatre space or will it be site-specific?
- How will your audience be set up? (End-on / in the round / thrust / promenade, etc.)
- Why have you chosen this set-up (e.g. to create an intimate atmosphere or to facilitate effective stage pictures)?
- What sort of set will you use, if any?
- Will the set be naturalistic or expressionistic?
- Will there be different levels?
- How will you indicate changes of location?
- How will scene changes happen?
- How will you distinguish between the natural and social settings?
- Will you use projection?
- How does your set design link to your other design choices (e.g. consistency)



Activity 1: Getting Expressionist

Look up images of expressionist set designs online. What sort of materials/colours?

Using the objects below, plan an expressionist set design for the fairground in *Scrooge*. What things on the stage? How will the actors interact with the set?

Be as creative as possible, but remember the requirements of your chosen venue as a production will need a different design to a thrust stage production. Make notes on

- A life-sized papier mâché horse's head
- 15 wristwatches
- Tree branches
- Coloured ribbons
- A cage
- Large wooden panels (can be cut into different shapes)
- Hanging fabric
- Paint

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Lighting

Key questions:

- How can you use colours to create symbolism?
- Will you use bright lights or dim lights?
- Will you use gobos to create shapes onstage?
- How can you use shadows for dramatic effect? Consider side lighting and backlighting.
- Will you use special lighting effects at specific moments in the play?
- How will you use lighting between scenes?
- How can you apply the methodology of your chosen practitioner to your light design?

Activity 1: Writing a Cue Sheet

A good way to plan your lighting design is by writing out a cue sheet for each document used by lighting designers and operators to note when and how light a production. A lighting cue sheet for Scene 1 might look something like this:

Woyzeck Scene 1:

Cue	Description of Light	
Opening of Play	Warm Fresnel lights and green-coloured gel. Profile light with tree-patterned gobo.	The g emph whi creat
'WOYZECK comes on to him'	Bright white side lighting	The sid of Woy illustr brain by
'He stares out across the landscape'	Orange-coloured light, 'throbbing' effect	The or fire t sky. T expres in my in the d
'The drums're going, listen. We've got to get back.'	Spotlight closing in on Woyzeck on each beat of the drum. The light then snaps off and the next scene can begin.	While rest of a s Woyze the tig

Write your own cue sheets for Scenes 3, 12 and 20.

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Key questions:

- Will you use pre-recorded sound or live sound?
- How can you use music to create mood and atmosphere?
- Which instruments will you include and why?
- What sound effects do you need?
- Will the sounds be diegetic or non-diegetic?
- How will you use pitch/rhythm/volume/direction for dramatic effect?
- How will you make use of silence?



Activity 1: Making Noises

Some practitioners, such as **Steven Berkoff**, use on-stage actors to create sound effects. Read Scene 23 of *Woyzeck*.

As you read, underscore the scene with live sounds. Try a combination of:

- humming
- singing
- hissing
- clicking your fingers

Pay attention to the timing, rhythm and volume of sound. Remember: **silence** can be powerful. Pick your moments wisely. *Woyzeck* describes the woods as a 'strange place'. Can you recreate the sounds of the lake? Can you indicate *Woyzeck*'s state of mind?

After some rehearsal time, show your work to the other groups.

Activity 2: Describing Sound

In your exam, you may need to describe sound and its effects in detail.

As you watch the other groups' performances from Activity 1, write out specific examples of the effect of that sound on the audience. Swap your responses with a partner and discuss them on the following criteria:

- Have they accurately described the sounds used? Mark out of 3.
- Have they used correct and appropriate terminology? Mark out of 3.
- Have they accurately described the effect of this sound on the audience? Mark out of 3.
- **BONUS MARK:** Have they referred to a well-known theatre practitioner or the conditions of *Woyzeck*? Mark out of 1.

How did you do? ____/10

Extension Activity: Sound Cue Sheet

Make a sound cue sheet for Scenes 21 and 22. Use the following headings for your sheet:

Cue	Sound	Description

Costume and Props

Key questions:

- Will you use realistic or stylised costumes?
- Era-specific or abstract?
- How can you use materials to indicate status?
- How will your costume design fit into the wider design concepts of your production?
- Can you use colour symbolism in your design?
- Will you use extravagant make-up?
- Will you use more extravagant costumes for the commedia dell'arte characters?
- Will you use puppets in your production?
- What key props do you need?
- Could you use mime rather than props?

Activity 1: Exam Practice

QUESTION: As a designer, how will you design costume in Scene 3 of Woyzeck? Show your understanding of the original performance conditions and the methodologies of your chosen theatre practitioner (500 words).

Before you start writing, consider the following:

- *What will Marie and Woyzeck be wearing?*
- *How will you distinguish between the different social classes in the scene?*
- *How will you portray the horse?*
- *How do your costume ideas fit into the wider design of the production?*
- *How have the theories of your chosen theatre practitioner influenced your design?*

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Key Practitioners

Bertolt Brecht (1898–1956)

Bertolt Brecht was a playwright and director who believed theatre should make the world around them. He used a number of techniques to keep an audience critical. *Verfremdungseffekt*, which distanced the audience from the emotion of a scene.

- 1) Brecht stressed that the outcome of a scene was not inevitable. He wanted to show that different choices would lead to different outcomes in order to encourage the audience to think about the world. Which moments in *Woyzeck* are critical decisions that lead to the tragedy? How would you highlight these moments for an audience?

Notes:

- 2) Brecht often displayed scene titles that described the action of a scene before the audience from becoming too invested in narrative developments as they already knew what was going to happen. What titles would you give the scenes in *Woyzeck*?

Notes:

- 3) 'Spass', a sense of fun, was a key component of Brecht's work. Moments of comedy were used to engage an audience while making them think. Which moments in the play could you use to realise this in performance?

Notes:

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Complicite (1983–present)

Complicite is a London-based theatre company under the direction of Simon McCubbin, known for its bold and innovative work, combining physical performance with technology.

- 1) Complicite use projection to indicate setting and theme. Are there any moments in your production where you could use projection? What images would you use?

Notes:

- 2) In Complicite's 2017 production, *Beware of Pity*, some actors spoke the lines into a microphone while other actors portrayed them physically. This created an unusual effect. Could you use interesting sound design in a similar way?

Notes:

- 3) In Complicite productions, actors often play more than one character. Occasionally, a character is played by several different actors. Could you do this in your production? How would you use doubling/multiple actors playing one role to emphasise theme?

Notes:

Extension Activity

Head over to Complicite's website (www.complicite.org) and read through it. What do Complicite make theatre? What themes are they most interested in?

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Section 1: Contexts

The Playwright

Activity 1: Büchner's Biography

Name: Georg Büchner

D.O.B.: 17/10/1813

Education: Studied Medicine in France.

Politics: Critical of ruling elites. Wrote a revolutionary pamphlet called *The Hessian Courier*

Occupation: Student and then anatomy lecturer at the University of Zurich

Activity 2: Researching Büchner's Work

The Hessian Courier

Date Written: 1834

Summary: This political pamphlet called for the German people to overthrow the ruling class

Main Themes: Revolution, oppression, inequality

Leonce and Lena

Date Written: Spring 1836

First Performed: May 1895

Brief Synopsis: Leonce and Lena, a prince and princess of two kingdoms, are engaged for their parents. They both run away to avoid marrying each other. Once they run away, they go to a home where the arranged marriage was to take place. They wear masks and prepare to be married. They take off their masks and their identities are revealed.

Main Themes: Fate – Leonce and Lena try to avoid marrying one another but are always destined to be married. The play satirises the upper classes.

Danton's Death

Date Written: 1835

First Performed: 1902

Brief Synopsis: The play is about Georges Danton, a leader of the French Revolution who was a member of the Revolutionary Government. He is put on trial and condemned to death by Robespierre

Main Themes: Revolution and oppression

The Play

Activity 2: A Fragmented Story

For this activity, you should print two sets of story cards per three groups.

Historical Context

Activity 1: Performing Status

In this activity, it is usually the middle of the range (6s, 7s, 8s) that are most difficult to do. When revealed their cards, discuss what makes someone appear higher status. Start with the big things, such as length of gaze and subtle facial expressions. As an activity progresses, move on to the smaller things, such as length of gaze and subtle facial expressions. As an activity progresses, be asked to get into pairs and interact, one playing a '6', one playing a '7'. Work on subtle facial expressions until the relationship is clear.

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Performance Context

Activity 1: The Romantic Look

Some examples of Romantic art include: *Liberty Leading the People* by Eugène Delacroix, Caspar David Friedrich, and *The Madhouse* by Francisco de Goya.

Activity 2: Naturalism vs Expressionism

Naturalism: naturalism is as true to life as possible. Realistic colours and presentation. Subjects

Expressionism: expressionists use bright colours, unusual shapes and distorted presentation. Subjects are refracted through the perception of the artist.

Activity 4: Recent *Woyzeck* Productions

A completed table might look like this:

Date of Production	Theatre/Director/Actors	Design Notes
2005	Barbican Theatre, London / Reykjavik City Theatre Directed by Gísli Örn Gardarsson	Original music written by Nick Cave Industrial backdrop Glass tank along the front of the stage, which actors swam through
2016	Carriageworks, Sydney Festival 2016 Directed by Jette Steckel	An enormous bouncy net extended across the stage, which the performers climbed Music by Tom Waits

Section 2: Scene Analysis

Scenes 1 + 2: Setting the Scene

Activity 1: *Woyzeck's* State of Mind

- Students may raise the following points:
 - Content: *Woyzeck* talks about superstition and mystical things. He talks about death.
 - Repetition: *Woyzeck* repeats 'the freemasons', 'quiet' and 'can you hear it?' – this suggests a manic and distracted.
 - Unanswered questions: the fact that the question 'can you hear it?' goes unanswered, and *Woyzeck* is imagining things.
 - Exclamations: *Woyzeck's* sudden shouts, such as 'Andres!' and 'quick' suggest a state of panic.
- Andres seems unsurprised by *Woyzeck's* behaviour. He just carries on singing while *Woyzeck's* ravings are a regular occurrence.
- This first scene establishes:
 - Woyzeck's* character – his mental instability/paranoia, etc.
 - a foreboding atmosphere – the talk of death, etc.
 - the natural vs urban environments of the play – *Woyzeck* looks out over the town.

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Activity 2: Directing Movement

- 1) A completed table might look like this:

Movement	Space <i>direct/indirect</i>	Weight <i>heavy/light</i>	Time <i>quick/sustained</i>
Punching someone	<i>Direct</i>	<i>Heavy</i>	<i>Quick</i>
Brushing dust off your coat	<i>Indirect</i>	<i>Light</i>	<i>Quick</i>
Wringing a wet towel	<i>Indirect</i>	<i>Heavy</i>	<i>Sustained</i>
Gliding through a room	<i>Direct</i>	<i>Light</i>	<i>Sustained</i>
Pushing a heavy door open	<i>Direct</i>	<i>Heavy</i>	<i>Sustained</i>

- 3) During this discussion, students may argue that a combination of opposing movements creates an agitated, distracted mind. They may argue that heavy and quick movements create a sense of paranoia. Indirect movements might reflect Woyzeck's uncertainty. Bound movements might reflect a sense of entrapment. These movements might be punctuated by light or free movements that move out over the town.
- 4) Students who are unsure of expressionism or naturalism might be directed to the concept of 'free' movement. Encourage students to think about the effect of their performances on an audience.

Activity 3: Contextual Sounds

Students should research popular songs appropriate to their period. Songs that everyday

Activity 4: Marie's Song

- 2) Students might suggest the following, or other similarly justified interpretations:
- Volume:** Marie begins this song quietly to comfort her baby and then sings louder as she becomes more agitated.
- Pace:** Marie sings the song quickly, as if trying to push the Drum-Major out of her mind.
- Diction:** Marie's diction is poor. She is singing for no one in particular.
- Pitch:** Marie sings the song at a low pitch, as if it comes from her soul.
- Stressed words:** Marie stresses the words 'nobody cares'.
- 3)
- Marie might wander towards the window where she saw the Drum-Major.
 - Marie might stare into space as she is lost in her own thoughts/regrets. Her song is a reflection of her inner state.
 - Marie might direct the song towards her baby, emphasising their mother-child relationship.
 - The Drum-Major might march back across the stage at the moment Marie sings her song for a moment.
 - A light may come up on Woyzeck during the song, illustrating their relationship.

Any other answers are acceptable, so long as they are justified in relation to the text.

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Scene 3: The Fairground

Activity 1: Types of Staging

A completed diagram should look like this:

Thrust	<ul style="list-style-type: none"> • The stage extends out into the audience. • The audience sits on three sides of the stage. • The proximity of the performers and the audience creates a strong actor–audience relationship.
Proscenium arch	<ul style="list-style-type: none"> • The opening to the stage is framed by a proscenium arch. • The audience faces the stage end. • The framing of the space allows for a clear view of the stage. • An example of this staging is the Royal Opera House where <i>Woyzeck</i> was first performed.
In the round	<ul style="list-style-type: none"> • The audience sits on all sides of the stage. • The enclosed space supports intimate performances. • Set pieces must be carefully choreographed so the audience can see.
Site-specific	<ul style="list-style-type: none"> • Non-theatre and outdoor spaces are used. • The space is chosen to reflect the text. • The audience can be set up in any way. • Immersive productions often take place in this style.
Traverse	<ul style="list-style-type: none"> • The audience is split by the stage. • The audience face each other. • This staging creates a sense of conflict. • Minimal set must be used to ensure the focus is on the text.

Activity 2: On-Stage Positioning

Students should be encouraged to position their performers in a way that is both visually appealing and effective. Some pictures of professional productions might show how a stage can be balanced/effected.

Activity 3: Get It on Its Feet!

During the discussion after work is shown, students should be encouraged to think both in terms of the text and theatricality. Encourage students to highlight **specific** moments that worked or did not work.

Activity 4: Staging Your Practitioner

This activity may also be used as a prompt for a class discussion/lesson to introduce the idea of staging for the exam.

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Scene 4: The Poor

Activity 1: Poverty Today

A discussion might include:

- very hard to be poor today: homelessness, food banks, welfare
- media presents poor people as 'scroungers' – reality programmes, etc.
- circumstances still lie beyond control: hard to get out of difficult circumstances, be
- could set a production of *Woyzeck* in the modern day; Captain could be played as a contemporary relevance clear

Activity 2: Costume

A completed table might look like this:

Woyzeck	The Drum-Major
<ul style="list-style-type: none"> • Shabby clothes to indicate status • Grey colours to seem plain compared to the Drum-Major 	<ul style="list-style-type: none"> • Smart uniform • Shiny buttons to appear attractive • Red colour scheme to indicate danger

Scenes 5 + 6: The Captain and the Doctor

Activity 1: Watch It!

The National Theatre has some excellent introductory videos to the world of commedia dell'arte. Visit www.nationaltheatre.co.uk/7719nationaltheatre or search 'National Theatre Discovery' and 'commedia dell'arte'.

Activity 2: Exploring Commedia dell'Arte

Commedia dell'arte can be used to emphasise status – especially Woyzeck's lowly position. The relationship with those above him is comic but also shows how he is always destined to get it wrong. The relationship with the higher status characters such as the Doctor and the Captain satirises the stupidity of the lower class. The tragedy that it is these people who dictate what happens to those below them.

Activity 3: Exam Practice

QUESTION: As a director, how will you direct performances in Scene 5 of *Woyzeck*? In your answer, you should refer to the practices of a well-known theatre practitioner and demonstrate understanding of the original production. (200 words)

Example Answer

*My production will be influenced by the methodology of Steven Berkoff. Berkoff makes use of grotesque to create a grotesque presentation of character. This will reflect the original production concept. The original production of *Woyzeck* in 1913 was directed by the leading expressionist director, Victor Gollancz.*

The character of the Captain is drawn from the world of commedia dell'arte. Il Capitano will have the actor portraying him reflect the characteristics of this stock figure. This will be a direct interpretation of the text, as depersonalised figures were also employed by expressionists.

*Before *Woyzeck* enters, I will have the Captain practising fencing moves. This will be performed in the style of Commedia (and Berkoff), a low stance and quick steps. When *Woyzeck* enters, it will make a high-pitched squeak and take the air, thus reflecting the cowardly nature of Il Capitano. When *Woyzeck* enters, I will have him say 'Woyzeck, take it slowly', he will speak with exaggerated diction, indicating his social class through his speech.*

- ✓ Shows understanding of chosen practitioner
- ✓ Applies practitioner methodologies to own production concept
- ✓ Makes use of appropriate terminology
- ✓ Shows understanding of original performance conditions
- ✓ References specific moments in the text

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Activity 4: Nature vs Society

- 1) Students might identify one of the following moments:
 - Marie waving to the Drum-Major
 - the horse defecating
 - the Drum-Major following Marie into the woods
 - Marie taking and admiring the earrings
 - the Captain watching ‘a pair of white stockings twinkling down the street’
- 2) Social forces:
 - disapproval of those around, e.g. Margaret judging Marie
 - morality: The Captain stopping his desire for the girls he sees
 - the social contract of ‘common-law’ marriage – Marie’s infidelity is a betrayal
- 3) Performers could use ‘bound’ and ‘heavy’ movements to show the internal conflict and Marie might struggle to lift the earrings to show her weight of guilt.

Scene 7: The Adultery

Activity 1: Stanislavskyan Analysis

A completed table might look like this:

	Unit/Line	Objective	Action	Subtext
Marie: Scene 7	1) ‘Show me again, go round the room.’	To enjoy some time with the Drum-Major.	She interacts with him and watches him.	She enjoys being with someone other than Woyzeck.
	2) ‘A real man?’	To push things a little further.	She approaches him and flirts suggestively.	She finds him attractive.
	3) Her mood changes and she moves away.	To avoid sleeping with the Drum-Major.	She averts her eyes and moves away.	She feels the Drum-Major is not a real man.
	4) ‘Just you dare.’	To intimidate the Drum-Major into stopping.	She threatens him.	She is taking control and becoming more powerful.
	5) ‘What’s it matter anyway? It’s all one.’	To not get too hurt	She relaxes.	Some part of her feels she has won.

Activity 2: Performing Scene 7

The rehearsed scenes might include the following:

Proxemics: Marie and the Drum-Major might maintain a distance until Marie approaches together.

Direction of movement: Marie might not move towards the Drum-Major until her teasing. The Drum-Major will approach from a distance. They might move downstage so that the Drum-Major is upstage so Marie seems small and vulnerable.

Gaze: Marie might only look at the Drum-Major on specific lines. A moment of sustained gaze from Marie in the direction ‘As he responds...’ to show how the situation is changing.

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Activity 3: It's All One

Students might argue that Marie says this line because there is no use in struggling. It is inevitable as a woman in her position in society. It is a bleak view of human existence, in which suffering

Activity 4: Exam Practice

QUESTION: In the light of the methodology of your chosen practitioner, how would you direct

Example Answer

I will use sound inspired by Artaud to create tension in Scene 7. Artaud's Theatre of Cruelty is a ritual, using rhythm and overbearing sound to infect the audience like a plague. The audience will place speakers behind them. Artaud imagined this kind of surround sound set-up during his time as technology was not available. During this scene, I will play a low throbbing noise to create tension. The sound will reverberate right to the audience members' cores, creating a sense of anxiety. As the scene progresses, the throbbing sound will become quicker and louder, reflecting the tension. At the climax of this crescendo will come at the Drum-Major's line 'I can see it in your eyes'. When this line will be replaced by a high-pitched tone, like a disconnected telephone. This reflects Marie's situation, she is 'offline' while the Drum-Major assaults her.

- ✓ Shows understanding of chosen practitioner
- ✓ Applies practitioner methodologies to own production concept
- ✓ Makes use of appropriate terminology
- ✓ References specific moments in the text

Scenes 8 + 9: A Comic Interlude**Activity 1: Staging the Lecture**

- 1) Students might continue with the idea of turning the lights up in the auditorium and in other ways, e.g. using a blackboard onstage, putting 'handouts' on the seats in the auditorium. This is practical for their chosen stage layout.
- 2) Students might suggest the scenes provide comic relief for an audience. They might suggest the pressure on Woyzeck – not only has he been cuckolded, but he is humiliated by his situation.
- 3) The height differences emphasise their social standing – the Doctor is above Woyzeck's social standing. A design concept might always have Woyzeck lower in some way than the Doctor, at the bottom.

Activity 2: Identifying Comedy

Students should find the following types of comedy:

Scene 8:

- Low comedy when the Doctor talks about knickers
- Parody of scientific discourse in the opening speech
- Reversal when the Doctor produces a cat from his pocket
- Slapstick when the cat bites Woyzeck
- Black comedy in Woyzeck's illness

Scene 9:

- Hyperbole: 'you'll wear your legs down to the pavement'
- Black comedy about the Captain's wife dying
- Parody of Doctor's delivering bad news
- Low comedy about Marie's infidelity

Activity 3: Performing Comedy

During post-performance discussion, emphasis should be placed on analysing *why* moments are funny. Students should identify types of humour, their delivery onstage and their effect on the audience.

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Scenes 10, 11 + 12: Woyzeck's Jealousy

Activity 2: Andres

Andres' song is about a landlord's wife waiting to see soldiers. This mirrors Woyzeck's situation. 'Why make trouble? Over one like that?' suggests he knows what has happened with Marie. He can be seen as quite cruel, tormenting Woyzeck about Marie's infidelity. Andres could be perceived as watching the effect of his song on Woyzeck.

Activity 5: Exam Practice

QUESTION: As a lighting designer, how will you use lighting in Scene 12? Justify your decision in terms of performance conditions and a well-known theatre practitioner. (300 words)

Example Answer

My production of Woyzeck will be inspired by the methodology and practice of Complicité. I will use a video projection to support the atmosphere and mood of the world of the play. During Scene 12, I will use a video projection across the proscenium arch stage. The footage will include grotesque close-ups of laughing faces to recreate the oppressive, bawdy nature of the tavern. Büchner's stage direction reads 'redne' and I will use a video projection to be red to honour these directions. The projection will be directed from a downstage position to the right sides of the actors' faces in shadow. This is a homage to the expressionist side lighting used in the early twentieth century, when Woyzeck was first performed. This will also reflect Woyzeck's

A separate lighting state will illuminate stage right at the moment when Marie and the Drum-Major are on stage. The stage direction reads 'they spin a long, elaborate revolve'. I will light them with a spotlight from above. As they spin in slow motion, the light will snap on and off, each time revealing a different part of their bodies. They will appear dancing, then in an embrace, then dancing, then in a sexual position, etc. This is a stylised, expressionist way. The audience sees what Woyzeck is imagining when he sees Marie. The use of lighting is also appropriate in terms of the original production of the play. When Woyzeck was first performed, incandescent electric lighting had been widely adopted, which gave theatres tighter control over lighting. The effect will be an expressionist interpretation of Woyzeck's emotions, which should cause the audience to feel a sense of tension, and anxious for the scenes to come.

- ✓ Shows understanding of chosen practitioner
- ✓ Applies practitioner methodologies to own production concept
- ✓ Makes use of appropriate terminology
- ✓ Shows understanding of original performance conditions
- ✓ References specific moments in the text

Activity 6: Social vs Human Tragedy

The two sides of the debate should surround the following arguments:

Social Tragedy:

In some respects, this play can be seen as a tragedy in which social forces are to blame. Woyzeck is forced to work in order to raise money, he must be experimented on, which makes him mentally unstable. He is also a victim of a society that he neglects his wife, who is wooed by a socially superior Drum-Major. As a result of his lack of control, Woyzeck murders his wife and dies.

Human Tragedy:

On the other hand, this can also be seen as a tragedy of the human condition. Marie is not a beautiful woman, but a handsome Drum-Major. Woyzeck is naturally driven to murder through his own human jealousy. Woyzeck and Marie are victims of their own human nature rather than any external social forces.

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Scenes 13, 14, 15 + 16: One Thing after Another

Activity 2: Exam Practice

QUESTION: As a designer, how will you design set in Scenes 13–16 of *Woyzeck*? In your answer, consider the original production context and the methodologies of a well-known theatre practitioner.

Example Answer

The first ever production of *Woyzeck* in Munich in 1913 used a revolving stage to quickly change set design. I will also use a revolving stage, while creating a set design inspired by the methodology of Bertolt Brecht. The use of realistic materials that indicated the social situation of the characters in the play. To achieve this effect, I will use very simple scenery to indicate setting. The woods will be indicated by bare, leafless trees, to foreshadow the death of Marie. The guardroom will be indicated by a plain wall. Woyzeck and Andres would have been afforded no luxuries, and the simplicity of this set will reflect the society. The tavern will be indicated by a long wooden table, dressed with plain metal beer mugs. The nature of these sparse sets will mean that all the set design of the stage, will be visible to the audience. This design concept will have two functions. First, it will create a Verfremdungseffekt, which will detach the audience from the emotional naturalism of a realistic set. Second, it reminds the audience of the external forces at work in the play. The natural world will be indicated by a simple social world and vice versa. Thus, the audience will question what is to blame for Woyzeck's actions and the inevitability of the human condition.

- ✓ Shows understanding of chosen practitioner
- ✓ Applies practitioner methodologies to own production concept
- ✓ Makes use of appropriate terminology
- ✓ Shows understanding of original performance conditions

Activity 3: Choreographing the Fight

- 2) The class might decide that having the other people in the tavern watch passively is more realistic than an uncaring hostile world. Alternatively, having the other people pointedly look away from the fight creates an unspoken tension in which people are scared to get involved.

Scenes 17, 18 + 19: Woyzeck Makes up His Mind

Activity 1: Difficult to the End

Students may decide to use levels to create an expressionist presentation of Woyzeck buying the child. The Jew might be positioned far higher than Woyzeck so that Woyzeck has to reach up very far, representing the effort of the transaction. The Jew might speak like an auctioneer, quickly and unceasingly. Students might use lighting to highlight the effort of Woyzeck's decision and the weight of this moment; e.g. handing over the money.

Activity 2: Religious Allusions through Staging

A completed table might look like this:

Religious motif	How to incorporate this onstage	
Christ's arms spread wide on the cross	When the Doctor displays Woyzeck to his students in Scene 8, Woyzeck will spread his arms wide, Christ-like.	The Jew will stand high above Woyzeck.
Virgin Mary: Madonna and Child	In the scenes between Marie and her child, Marie will hold the child close to her and lighting will create an angelic quality.	The Jew will stand high above Marie and the child.

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Scene 20: The Grandmother's Fairy Tale

Activity 1: Analysing the Fairy Tale

- 1) The story creates a bleak, foreboding atmosphere. Büchner's use of negative words 'rotten', 'alone', etc. creates this atmosphere.
- 2) Büchner places this fairy tale here to create a sense of foreboding and tension. The story intends to do something bad, and this story increases the anxious atmosphere. It is a comment, explaining Woyzeck's fate in the world.

Activity 3: Woyzeck's Entrance

QUESTION: Woyzeck's entrance at the end of Scene 20 is a highly dramatic moment. As a designer, how would you use lighting and sound to mark this moment? (200 words)

Example Answer

At this moment, I would have Woyzeck enter from the back of the stage. I would light him from behind so the audience cannot see his face. This will create a sense of unease as both Marie and the audience will not know what he is doing. This will also create an effective stage picture when Marie follows Woyzeck. She will seem to be walking into the light and bring to mind the idea of walking into the light, i.e. death.

When Woyzeck first appears I will mark this moment with a deep sustained drum strike. This will create a sense of foreboding. Emerging from this deep sustained drum beat played beneath the dialogue between Woyzeck and Marie. This insistent rhythm will bring to mind images of the military and death, and create a sense of forward motion. When Woyzeck and Marie disappear, the drum will stop.

- ✓ References specific moments in the text
- ✓ Justifies specific design ideas in relation to the text

Scenes 21 + 22: The Murder

Activity 1: Tension Builds

- 1)
 - a) 'You won't get sore feet from walking. I'll save you that.'
 - b) 'You won't feel the damp in the morning.'
 - c) 'Like blood on iron.'
- 2) The fact that the murder takes place in the woods suggests that it is natural forces that drive the action. A natural human emotion, is the reason why Woyzeck murders Marie as opposed to a premeditated act.
- 3) A sense of foreboding might be created through lighting. Side lighting or backlighting onto the actors' faces. Using a gobo with a forest pattern will create the effect of the forest. Foreboding sounds such as a low cello note getting slowly faster will increase tension.

Activity 3: Back to the Tavern

- 1) Hard rock music would reflect the violence of Marie's murder. Very loud music could be used to reflect the violence of the scene before. Woyzeck's entrance into the tavern would create a sense of atmosphere, emphasising the divide between him and civilised society.
- 2) A jerky dance would reflect the violence of the murder. It would suggest the violent nature of the scene. Smooth dancing could be used to emphasise the divide between Woyzeck and society. The dance carries on as normal even if a murder takes place. Murder is meaningless.
- 3) Woyzeck might dance in a different manner to the dancers to show his alienation from society.
- 4) If the dancers ignore him, it might show an uncaring disinterested society. If the dancers are horrified at his actions, it might show a society that is not used to violence.

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Scenes 23, 24 + 25: Woyzeck Drowns

Activity 1: The Pool

Potential staging ideas might include:

- physical theatre – the ensemble enter and drag Woyzeck down/carry him off
- blue fabric held by the ensemble
- a symbolic device, e.g. a small bowl of water
- use of blue lighting and water sounds

Activity 3: Exam Practice

QUESTION: As a designer, how will you set design Scene 23 of *Woyzeck*? In your answer, refer to a well-known theatre practitioner and the original performance conditions of the play. (300 words)

Example Answer

In the first ever production of Woyzeck in 1913, a revolving stage was used to change scenes. In my production, which will be inspired by the practices of Complicite, I will use a revolving stage, placing emphasis on the senses of an audience. To emulate this, I will combine technical and visual elements to create a powerful image for Woyzeck's death. During Scene 23, the stage will revolve through the revolve, her body turning and turning, and Woyzeck will join her and lie down beside her. Images of the revolve being filmed from above will be projected on the stage. Complicite used this technique in their production of The Master and Margarita. The audience will see Marie coming into the camera, spinning around the screen as the revolve turns. Woyzeck will speak his lines and be lit with blue light to show the reflections of the water. When Woyzeck speaks the line 'Marie', the members of the company will enter with long strips of blue gauze fabric. Each strip will be held by a member on either side of the revolve, who will move the gauze up and down like waves. Gradually, as the gauze unfurled, obscuring Woyzeck and Marie from sight. This will create the effect of Büchner's 'the pool'.

- ✓ Shows understanding of chosen practitioner
- ✓ Applies practitioner methodologies to own production concept
- ✓ Makes use of appropriate terminology
- ✓ Shows understanding of original performance conditions
- ✓ References specific moments in the text

Activity 4: Dehumanising Woyzeck and Marie

- 1) A clinical morgue might be created through harsh white lighting. This would emphasise the cold atmosphere of the autopsy. A dingy morgue could be suggested through dimmer lighting. The lighting might reflect the poverty and harsh conditions that have always been a part of Woyzeck's life.
- 2) Sawing sound effects that are inappropriate for the human body might be used, e.g. Gratuitous stage blood might be horrifying/blackly funny.
- 3) The imperfect replacing of the sheet could leave a part of Marie's body exposed. Her body might be naked and her body left on show – emphasising lack of respect.

Activity 6: The End

- 1) A chilling atmosphere might be created through side lighting/backlighting. Students might suggest that the lights might flash or throb on and off.
- 2) This effect could be created by using different volume sounds: quieter for further away and louder for closer. This effect could be created in the theatre. Performers might be placed around the stage to be heard by the members' ears.
- 3) Students might suggest that the Grandmother is a symbolic figure. She might represent suffering or madness. Alternatively, she could be used to push a political message. In the play, she might be dressed as an unpopular politician, for example.

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Section 3: Developing a Production Concept of the

What is a Production Concept?

Activity 1: Watch It!

Handspring Puppet Company's *Woyzeck on the Highveld* can be found here: zzed.co.uk/

Activity 2: Director's Interpretation

Example student answers:

- 1) *Woyzeck is about a poor man at the mercy of a cruel and unfeeling society. The Doctor exploits his basic humanity and exploits him for their own advantage and entertainment. Woyzeck is forced to obey orders due to his poverty and lowly position in life. Woyzeck, however, is a human being with feelings, not just as jealousy. The combination of his mistreatment and his own human urges causes his downfall.*
- 2) *Poverty / Social Inequality / Powerlessness*
- 3) *The play is relevant for a twenty-first-century audience because poverty and social inequality are issues they ever were. In spite of an improvement in the overall standard of living, there are still cracks and experience the crueler aspects of society. Through my production, I would address contemporary issues, illustrating the tragedy of such inhumanity in the modern age.*

Performance

Activity 2: Marie

Students might choose the following moments:

- 1) *When Marie sings to her child in Scene 2
Sympathy could be created through Marie's facial expression. The words of the song 'Lullaby' will visibly affect her. I would direct her to stare blankly out of the window, while tears fall down her face.*
- 2) *When Marie struggles with the Drum-Major in Scene 7
I would create sympathy for Marie through a shocking violent struggle with the Drum-Major, which is overwhelming for an audience. Marie will deliver high-pitched cries and struggle energetically. At the end, she will go entirely limp.*
- 3) *When Marie follows Woyzeck into the woods
At the end of Scene 20, when Woyzeck tells Marie to follow him, Marie will appear to be entirely still when she delivers the line 'Go where?' Then, she will slowly follow Woyzeck. Her gaze will remain directed at the floor. This sense of knowing her fate will provoke pity and sympathy, and an internal struggle onstage.*

Space and Set Design

Activity 1: Getting Expressionist

An example set design:

I will use a thrust stage. At the back of the stage, I will use a combination of the wooden panels to create an expressionist backdrop. They will be cut into different sized triangles and painted in different colors. The 15 watches from the ceiling, over the stage and the audience, emphasising the idea of time moving towards the tragedy. When Woyzeck and Marie enter the fairground they will sit inside the horse's head, how they are trapped in their position in society. The horse's head will be rested on top of the stage. Thus, Woyzeck and Marie will become part of the horse, a fairground attraction. When the Drum-Major enters, Woyzeck will throw the coloured ribbon out of the cage to create this effect.

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Lighting

Activity 1: Writing a Cue Sheet

Example cue sheets:

Scene 3

Cue	Description of Light	
<i>A voice sings over its emptiness.</i>	<i>A pale green wash across the stage.</i>	<i>The but tha dise</i>
<i>A Showman comes out of his tent.</i>	<i>A harsh white spotlight with hard edges.</i>	<i>The Sho This sho</i>
<i>'Want to go in?'</i>	<i>Pale green wash with a hint of pink.</i>	<i>The ligh</i>
<i>'Hold it. Look at that. – What a woman!'</i>	<i>Stage split in two – half pale green, half pink.</i>	<i>This insi</i>
<i>'Observe: the unique phenomenon of the astronomical horse.'</i>	<i>Two spotlights on either end of the stage – one on Woyzeck, Marie, etc., and one on the horse.</i>	<i>The atte of V only</i>
<i>'Marie? Marie?'</i>	<i>Spotlight closes in on Woyzeck's face and then snaps off.</i>	<i>This sho whe</i>

Scene 12

Cue	Description of Light	
<i>The Tavern.</i>	<i>Red lights, moving disco lights.</i>	<i>The dire inte ligh mo mo</i>
<i>Marie and the Drum-Major appear outside, dancing.</i>	<i>Cool blue lights side lighting Marie and the Drum-Major.</i>	<i>The the they dan</i>
<i>'On and on.'</i>	<i>Strobe lighting.</i>	<i>The the mak slow his</i>
<i>'Brethren – think now upon the wanderer.'</i>	<i>Bright yellow light.</i>	<i>As j swit halt</i>
<i>Woyzeck comes to and runs out.</i>	<i>Strobe switches back on.</i>	<i>Onc con set scen on r wor</i>

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Scene 20

Cue	Description of Light	
<i>The Street.</i>	<i>Yellow light coming down at an angle over the characters.</i>	<i>Creol</i>
<i>'Sit, sit.'</i>	<i>Projection of animation.</i>	<i>As to they anim The con cha differ the</i>
<i>Woyzeck comes into the street.</i>	<i>Harsh white side lighting.</i>	<i>Cas s Can sens</i>

Scene 21

Cue	Sound	Description
<i>The woods.</i>	<i>Faint party music.</i>	<i>The sounds of the town and the tavern are heard from distance.</i>
<i>A silence.</i>	<i>Flapping wings.</i>	<i>The silence is broken by a bird flying away. Marie watches it go.</i>
<i>There! There! There!</i>	<i>Drum beats.</i>	<i>Each stab is marked by a beat of the drum.</i>

Scene 22

Cue	Sound	Description
<i>The tavern.</i>	<i>Carnival music.</i>	<i>The music in the tavern is hellish. High-pitched and dissonant.</i>
<i>You're all red! – With blood!</i>	<i>The music stops.</i>	<i>The music stops and everyone looks at Woyzeck.</i>

Costume and Props

Activity 1: Exam Practice

QUESTION: As a designer, how will you design costume in Scene 3 of *Woyzeck*? In your answer, consider the original performance conditions and the methodologies of a well-known theatre practitioner.

Example Answer

One of the first ever productions of *Woyzeck* in 1913 was directed by the expressionist director Max Reinhardt. He used extravagant expressionist sets and costumes in his production. In order to reflect this, the costume design in my production will also be expressionistic, inspired by the practices of Reinhardt.

Reinhardt often used heavy black and white make-up to facilitate an expressionist aesthetic in his productions. The characters in my production will wear this make-up, apart from Woyzeck who will wear none. This will establish his disconnection from the world around him. It will also establish that the characters around him are not like him.

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others. Furthermore, this decision will also reflect the *commedia dell'arte* tradition that in *commedia dell'arte* all the characters wore masks apart from Pedrolino the servant, a character on whom

The characters will also wear extravagant costumes that reflect Woyzeck's perception of Marie to symbolise her purity in Woyzeck's eyes. As the play progresses, and Marie commits her sin, she will wear darker, redder costumes. Woyzeck will wear grey rags that exaggeratedly illustrate his status as a Drum-Major, who will wear a brightly coloured uniform and an enormous hat with a luxury feather, placing him at the bottom of society.

Inspired by Berkoff's focus on the ensemble and the use of mime, the horse will be presented by Woyzeck, Marie, the Drum-Major and the Sergeant will all combine to create the horse. In the structure of the play. The head will be portrayed by the Drum-Major, the shoulders by the Sergeant and Woyzeck will be the rear end of the horse. As always, Woyzeck is the butt of the joke – that the horse 'defecates' will be shown by Woyzeck falling away from the rest of the ensemble. Woyzeck is nothing more than excrement, reflecting in an expressionistic way, how he feels about himself.

- ✓ Shows understanding of chosen practitioner
- ✓ Applies practitioner methodologies to own production concept
- ✓ Makes use of appropriate terminology
- ✓ Shows understanding of original performance conditions
- ✓ References specific moments in the text

Key Practitioners

Bertolt Brecht (1898–1956)

- 1) Students might choose the following moments:
 - Marie going to the woods with the Drum-Major
 - Marie lying about the earrings
 - Marie with the Drum-Major in her room
 - the Doctor showing Woyzeck to his students
 - the Captain and the Doctor taunting Woyzeck
 - the Drum-Major beating Woyzeck
 - Woyzeck buying a knife
 - Woyzeck murdering Marie

Students might highlight these moments by using projections that ask questions of Marie's important decisions, or by marking the key moments in a non-naturalistic way, e.g. by using a red light.

- 3) Students might pick out the *commedia-dell'arte*-inspired scenes with the Captain and the Doctor. An expressionist aesthetic may also provoke humour in unexpected places.

Complicite (1983–present)

- 1) Students might suggest the following:
 - using projection to indicate setting, e.g. images of the woods, the fairground, the fairground
 - using projection to accompany the Grandmother's story
 - using projection to visualise Woyzeck's jealousy, e.g. pre-recorded images of Marie
- 2) An example sound design idea might be to split Woyzeck's lines between the actor and a microphone company. When Woyzeck speaks words influenced by society, e.g. when speaking to Marie, the lines go into a microphone. When Woyzeck speaks lines motivated by his own human nature, he speaks the lines. This illustrates the way society affects and exploits the individual.
- 3) Woyzeck might be played by many actors showing that he is a representative mankind. The actor played by the actor playing Woyzeck to show how he is taken advantage of.

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Glossary

Actor/audience relationship	The relationship between performer and spectator.
Colour symbolism	The theory that colours are attached to different emotions.
Commedia dell'arte	A form of Venetian Street Theatre in the 1600s based on improvised scenes.
Diegetic	Existing in the world of the play.
Expressionism	An early-twentieth-century artistic movement that uses a distorted perspective.
Flats	Painted 2D scenery that can be used as background.
Flying	Lowering or raising scenery from above.
Focus	The adjustment of the edges of light on a stage.
Fourth wall	The imaginary divide between performer and spectator.
Gaze	The direction of an actor's eyes.
Gesture	The use of physicality to communicate meaning.
Gobo	A patterned template that can be placed in front of a light source to cast shadows on stage e.g. a thin cross across a square opening, streaming through a window.
Immersive	A style of theatre in which the audience inhabits the world of the play.
In the round	A style of staging in which the audience sits on all sides of the stage.
Laban Movement Analysis	A way of describing movement created by Rudolf Laban.
Levels	Different heights of stage OR the brightness of light.
Naturalism	A late-nineteenth-century artistic movement based on a realistic representation of reality.
Non-verbal communication	Communicating meaning without using an actor's words.
Pathos	A quality that causes feelings of sympathy and pity.
Pitch	The highness or lowness of a sound/voice.
Posture	The way an actor holds themselves physically.
Projection	Projecting images onto the stage using multimedia.
Promenade	A performance in which the audience moves around the stage.
Proscenium arch	A stage that is framed by an arch, creating a picture frame effect.
Protagonist	The main character in a play.
Proxemics	The distances between actors onstage / between actors and the audience.
Romanticism	A nineteenth-century artistic movement which emphasises the individual's battle against restrictive social conventions.
Site-specific	A production that uses the found surroundings of a location.
Slapstick	A type of physical comedy that involves clumsy or exaggerated actions.
Tableau	A freeze frame that represents the action of a scene.
Theatre of Cruelty	An experimental form of theatre created by Antonin Artaud that aims to overwhelm the senses of an audience.
Thrust	A style of staging in which the audience sits on two or three sides of the stage.
Traverse	A type of staging in which the audience is split by a narrow aisle.
Underscore	Sound that accompanies the dialogue of a scene.
Vocal delivery	The way in which an actor speaks their lines.

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