

Examiners' Report

June 2018

GCE Drama and Theatre Studies
9DR0 03

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Introduction

This is the first year of examination for this Component (9DR0/03), Component 3: Theatre Makers in Practice. The component takes the form of a two-and-a-half hour written examination and requires students to consider, analyse and evaluate how different theatre makers create impact.

Throughout the component, students will have studied how production ideas and dramatic elements are communicated to an audience from the perspective of a director, a performer and a designer.

There are three areas to be covered:

Section A: A live theatre evaluation (20 Marks).

Section B: Page to Stage: realisation of a complete performance text (18 marks + 18 marks = 36 marks).

Section C: Interpreting one complete performance text, in light of one practitioner for a contemporary audience (24 marks).

Students who may have sat the AS Drama & Theatre examination in the preceding year will recognise that Sections A and B have very similar content to the AS level paper. Similarly, for centres that previously studied Unit 4 from the legacy specification, they will see close connections between Section A, the live theatre evaluation and Section C which asks students to re-imagine a concept for an 'older' performance text.

Section A: Live theatre evaluation

Section A gives students a choice of questions which are designed to give opportunities to discuss performance elements as well as design elements. At the heart of the question is a statement that invites a personal response from the student while analysing what they have seen or heard and going on to evaluate it. Perceptive evaluation cannot occur without detailed analysis and students responded enthusiastically to this challenge.

The most popular performances written about throughout the series included: *Things I Know to be True*, *Woman in Black* and a plethora of Shakespearian texts. Other performances covered included: *The Tin Drum*, *Dead Dog in a Suitcase*, *Curious Incident of the Dog in the Night-time*, *Trainspotting Live*, *The Ferryman*, *The Play that Goes Wrong* and *The Birthday Party*. Theatre companies covered included Frantic Assembly, Splendid Theatre and Kneehigh. Occasionally, students were writing about productions they had seen several years ago and these responses often lacked the depth and detail afforded by a performance seen more recently.

The RSC's 'Hamlet' and 'Things I know to be True' gave many opportunities for students to explore connections to themselves as 'young people' today as well as discussing the exciting use of technology. Similar comparisons were made to the production of 'Julius Caesar' seen at The Bridge with The National Theatre's 'Amadeus' being particularly well suited to question 2. Students who had perhaps seen a two-hander with limited production values or a local amateur production were often at a disadvantage. It is heartening to see that drama teachers are still giving up so much of their own time to take students to the theatre.

Very few students expressed a dislike for the production they had seen and this had no impact on the quality of their response. However, where students had particularly enjoyed the production they'd seen, this passion seemed to elicit a stronger response particularly

when connecting to the statement. A small number of students began suggesting how they might have directed or improved the production and this was not a good use of their time. Alternatives are not required here; they are responding to what they have seen as an informed member of the audience.

Repeated references to the statement helped keep students on track and ensure that they were responding to the question; this was a trait of higher level answers. Repeating the statement and then citing key moments with the support of the 500 words that students are allowed to take into the examination room with them, seemed to be the logical way to approach Question 1 or 2.

Students had been well prepared for this section and some stated that they had seen the production several times such was their enjoyment of it. Clearly, higher level responses contained depth and detail about a range of key moments as well as the roles of different theatre makers. Inadvertently, references to technology crept into Q1 as many students saw technology as a direct connection to them as a young person. Many very personal responses were seen and this was exciting to see. Examiners had no pre-conceived ideas about the statements but were pleased to report that the vast majority of young people felt that live theatre really could connect to their lives and that for question 2, Technology was just as important as the play itself, but ideally, the two worked hand in hand.

Section B Page to Stage: Realising a Performance text.

Students must practically explore a performance text to consider how theatrical ideas might be realised in performance and communicated to an audience. They must write about one of the texts below:

Accidental Death Of An Anarchist

Colder Than Here

Equus

Fences

Machinal

That Face

The texts cannot be taken into the examination room. Students are given an unseen extract which they should place at the heart of their response. They are asked to consider a possible staging of the selected unseen extract and the intended impact their creative ideas will have on an audience.

Machinal was the most popular text chosen, closely followed by Equus.

There was nothing in the responses seen to suggest that any one text lent itself to the questions more readily than any other. This section of the examination gives no choice of question; students have to respond as both a performer and as a designer. Examiners felt that Q3 where students were in the role of a performer was much better answered than Q4, where they assume the role of a designer. However, statistically there was very little difference in the mean mark of both questions.

The question/s also ask students to make reference to the performance text as a whole. Stronger responses were able to connect moments from the extract to the rest of the performance text. Sophisticated responses demonstrated the playwright's craft of foreshadowing as well as suggesting a range of possible scenarios to the audience, that would later make theatrical sense.

The greatest difficulty students had with question 3 was in placing themselves in the role of the performer. The question clearly states that they are the performer, 'As a performer...' and they need to be clear about what they would do if they were performing the role they have chosen. Candidates writing in the first person gave themselves the best chance, but many assumed the role of a director when they said things such as 'I would get the actor playing the role of the maniac to use their voice...' They are not a director in section B, they are a performer or a designer and as such must write as if they were in that position. Many students wrote in multiple voices throughout their response, sometimes as the performer and sometimes as the director and this frequently led to muddled ideas which limited their overall performance. Some students wrote exclusively about the extract which meant they had not referred to the rest of the text. Others wrote about the whole text but did not specifically reference the extract. Higher scoring students readily connected the extract to the rest of the performance text and referenced voice and gesture in equal measure. Where there was an imbalance between voice and gesture, this did have an impact on the mark.

For Q4, students appeared to be more able to address this question as the stated designer i.e. 'As the lighting designer, I would...'

A clear working knowledge of the performance text is essential to success and many candidates had an impressive idea of exactly how they would stage their chosen performance text. Many centres appeared to have developed a collective staging concept which is understandable, but personal responses with the student's own voice coming through were the most plausible and interesting.

Section C : Theatre Makers in Practice : Interpreting a Performance Text

Students must practically explore a complete performance text in the light of a chosen practitioner in order to outline and justify their ideas for a production concept. They must write about one of the texts below:

Antigone

Doctor Faustus *

Hedda Gabler

Lysistrata *

The Maids

The School for Scandal

The Tempest

Waiting for Godot

Woyzeck *

* These are carry-over texts from the legacy specification and are available as a free download from the Edexcel website. It is recommended that students use these editions.

The practitioner must come from one of the list below:

Artaud

Brecht

Berkoff

Complicite

Kneehigh

Joan Littlewood

Punchdrunk

Stanislavski

The most popular texts for this section were *Woyzeck* and *Lysistrata*, followed by *Hedda Gabler* then *Antigone*. A very small number of *The Maids*, *School for Scandal* and *the Tempest* were reported with no examples of *Godot* flagged up at all.

Popular practitioners were Kneehigh, Punchdrunk and Brecht, although all the others were seen even if it was in small numbers. Stanislavski was popular, particularly with *Hedda Gabler* although some responses dwelt too long on rehearsal techniques rather than their overall performance concept. Some students struggled with the choice of practitioner when their methodologies didn't sit easily with the choice of playtext.

Students respond to one question from a choice of two.

Students take clean copies of their chosen text into the examination room with them, then respond to an unseen named extract as well as to the rest of the play. They already know that they will be asked to respond 'As a director...' and it was notable that many higher-level responses kept this phrase running throughout their answer. Students must also research the original performance conditions and show relevant knowledge and understanding of the social, cultural and historical factors that are central to the original text. High scoring students used this information particularly well, connecting the past to the present with insight and respect for the playwright's intentions. They were aware of the staging implications from 'then and now' as well as cultural shifts in recent years in relation to a 21st century audience.

Some students seemed in a rush just to get their concept down on paper at the expense of focusing on the question which was (Q5) how they would interpret character or (Q6) how they would explore the visual elements.

Similarly, some students wrote exclusively about the extract which meant they had not referred to the rest of the text. Others wrote about the whole text but did not specifically reference the extract. Higher scoring students readily connected the extract to the rest of the performance text.

The more successful responses tended to choose a practitioner that was more suited to the performance text. The concept also has to be seen to work in practical terms and with due regard to health and safety. Punchdrunk and Artaud in particular sometimes exposed the audience to pretty gruelling experiences which in some cases were dangerous and/or unworkable.

Candidates were clearly enthused by their chosen text and there was clear evidence of centres preparing them well for the demands of the question(s).

Responses ranged from 3 to 6 pages in length. There were some strong responses that were just too short to warrant the higher levels either because they had not discussed ideas in enough depth or not had enough time to cover the demands of the question in sufficient detail. Sketches were used but sometimes these were up to half a page and did not really add to the response.

In this section more than any other there was a sense of a 'prepared' answer with some candidates not mentioning the focus at all until the final paragraph or 'bolting on' a comment about the question focus.

Weaker students often referred to the OPC and regurgitated information from their notes and used the points out of context of the question or example they were discussing.

Some students struggled to justify their ideas and tended to describe what they would do without regard for the desired impact on the audience. Some students discussed the whole performance text and therefore gave little evidence of what they would do with the unseen extract.

There are numerous aspects to this section and many candidates were unable to cover all of them, which meant often it became a mark of 'best fit'. Along with practitioner, most candidates successfully referenced the extract but a large number failed to bring the wider performance text into discussion. At times, there was no discussion at all of a concept beyond it being a "naturalistic performance" for example. OPC was often absent from responses or presented as a 'history lesson'. Some candidates did discuss how it had informed/inspired ideas or how they were paying homage to original intentions. Unfortunately, some practitioners did not always support the texts chosen by the centre.

The practitioner's methodologies need to be supportive to the text that is being studied.

Examiners found it interesting to see which text had been paired with which practitioner. This had a direct bearing on how successful the concept was. Unfortunately, a few students approached section C as if it was the old unit 4 and, hence, wrote a comparison between their production choices and its OPC. This was more apparent with the three carry-over texts and it did detract from their marks because it took up unnecessary time/space and they were missing the real focus of the question and the necessity to now use a practitioner. Often the practitioner, although mentioned in the introduction, was forgotten or attached now and again as an afterthought but was not integral.

Lysistrata is still throwing up the least plausible concepts- *Mars vs Venus* for possession of a moon. The Troubles in Ireland scenario was also seen a great deal with many almost identical concepts; what these seemed to lack was any sense of humour or comedic moments which distanced the concept from Aristophanes' original aims.

There were many excellent responses to *Woyzeck* with ideas which seemed sincere in their awareness of the poverty issue. These were always well researched. There were a couple of fascinating ideas for 'Antigone' with a Trump Creon and a militant Antigone for example. This text was worked successfully through both Brecht and Punchdrunk – the latter on an estate with a derelict summer house...

The more successful students were able to root their responses in the extract given and then discuss other moments from the play text. There were some really interesting directorial interpretations that were imaginative and were clearly presented for a contemporary audience. Successful students were able to keep their directorial concept at the root of the response while also addressing the other elements. The theories and methodologies of key practitioners were mostly all successfully understood and clearly connected to the student's own concepts.

Question 1

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

Most candidates argued passionately that theatre DID connect with young people, which is always encouraging. There were many enthusiastic personal responses to performances seen. It was useful when students defined their understanding of the statement in their introduction. Many students did this and used words or phrases like 'engage', 'excite', 'entertain' and this helped to set up ensuing discussion.

Some students identified that they are "young people" and wrote confidently about how the production engaged/excited/entertained them and their contemporaries. Most successful responses found the personal voice but several merely discussed "young people" as if it did not relate to them and also missed the opportunity to consider how chosen key moments spoke to them personally.

There were some strong responses to Shakespeare productions e.g. Julius Caesar at The Bridge where students made intelligent links between the politics of the original text and how it resonated with a contemporary audience, tapping into topical debates around Brexit and Trump.

Most students argued it was the themes that connected to young people as well as the contemporary style that made these themes accessible.

Stronger responses gave a detailed evaluation, using subject specific terminology that kept the statement central to their argument. Weaker responses focused only on the statement without rooting their response in the performance seen; these responses strayed into commentary about the leisure habits of teenagers rather than the performance. This was particularly the case with 'Things I know to be True' where some students focused on the issues rather than the production values.

The best responses for this question broke down their theatrical experience allowing the examiner to visualise the production through their analysis. The best responses were also written in a personal voice. Weaker responses tended to present sweeping statements regarding moments from the production and wrote with pre-prepared paragraphs with little connection to the statement. A few students struggled to provide evidence of what happened on stage during the production. Others lacked the ability to use drama and theatre terminology or write to or beyond 1-2 sides which regrettably lacked sufficient development.

More limited responses focused on the "connection to the lives of young people" as a basic identification of how easy the plot was to follow, how exciting the technological elements were, how young the cast were and if the play was an old person's play because it was written a while ago. There was a distinct lack of analysis of key moments from the live performance.

More focused responses explored the themes and issues of the performance through a young person's eyes and used specific examples from the performance in order to develop this perspective.

Overall, questions 1 and 2 proved to be equally popular and each one was answered by about half the cohort.

Chosen question number: **Question 1** **Question 2**

On 4th October 2016 I went to see Philip O'Sullivan's modern adaptation of George Bernard Shaw's classic, St Joan. I had my prejudices about going to see a live performance which would seemingly transport the audience back to 15th Century Christendom and presumed the performance would have little connections to offer to a young audience. However, the way Philip O'Sullivan adapted the script, the influence of director Jimmy Fay, the strikingly modern set design by Grace Smart and the charismatic brilliance of Lisa Dwyer Hogg's portrayal of St Joan, all combined to generate an outstanding performance which jolted the action into the twenty-first century with undeniable connections to the lives of young people in the audience. The themes of feudal society, patriarchal hierarchy and oppressive corruption all still resonate in today's society, and through a live performance at the Lyric Theatre, it was epitomised that what happened to a woman in medieval France, is happening all over the world to women today.

The element of this adaptation which instantly made a connection between the performance and young people, was the contemporary set design by Grace Smart. Smart stated that "sometimes the mood

strays from the exact concept of a performance", an epitome of this designer's awareness that the impact of the story of the rise and fall of Joan of Arc would arouse issues which generate connections to the lives of young people in the audience. This sparked Smart's incentive to create a set design of a modern office, to have the set "become the audience member's place of work, or school, or government office" so as to instil an instant connection between the live performance and the audience members as a recognisable set made the action more tangible. It was a representational box set on an end-on stage, with a style of heightened realism and a hint of German Theatre due to the harsh angles and unforgiving textures. The walls were approximately 7ft and inclined at an obtuse angle to give a sense of the enclosing oppression inflicted on St Joan, creating for the audience a strong sense of the restricted societal message being depicted. The insipid green colour and scuffed texture created a sterile and utilitarian mood which was enhanced by a wash of stark white light. The entire cyclorama was covered by a white opaque screen, thick black leading created a grid-like pattern to create the effect of a high-rise skyscraper window. This instantly made

me think of how modern offices in today's world are a hub for influential, patriarchal power, with the harsh lines representing the rigidity of a hierarchal societal structure, connecting the influence of the state and Church on the life of St Joan, to the dominant power-sites of today's young audiences.

The set had two levels, representing divisions in society between the oppressed and the oppressor. Whilst the higher ranking characters such as Warwick and the Dauphin were primarily located on the higher level and lower rank characters remained on the lower level, St Joan was the only character to move fluidly between the two levels. I feel this symbolised a disregard for, and rejection of a patriarchal society, as Joan did not conform to the structured staging. This made me think of modern-day feminists who attempt to cross the boundaries imposed by hierarchy, campaigning to dismantle this idea of "two levels" of society. Thus, I feel that by having the character of Joan charismatically jolt between the two levels, a young audience can connect to the theme of dismantling restrictive power.

A particular moment which I felt really connected to a young audience, was when Lisa Dwyer Hogg took long, defiant strides and ran

from the lower level to the upper level saying "Lord you have given me such strength and courage" before jumping on the large mahogany desk CS, declaring with an assertive tone "I shall dare, dare and dare again in God's name" before throwing the ordered piles of paper from the desk shouting "Whose is for God and his maid? Who is for Orléans?". This act of defiance and utter determination, despite being about Joan's ~~the~~ belief in her divine ability to have an influence on the Hundred Years War, was an empowering moment of live performance which connects to a young audience. Members gasped and grinned as Flogg brilliantly portrayed Joan defying the hierarchy, much like the reaction to modern-day anarchists such as Sinead O'Connor - who was a major influence on Smart's concept for Joan's costume - acting as a moment of inspiration for young audience members to be unafraid of standing up for what they believe is right.

I feel one of the most impactful moments for the young audience was the transition into the battle scene. The cyclorama changed from stark white light which faded into yellow, intensified into amber and eventually deepened

to a red wash which was underscored by two 1000Watt side profiles casting red lighting and shadows across the stage. This lighting enhanced the action on-stage which showed the office furnishings such as desks, computer monitors, swivel chairs and filing cabinets, becoming the debris of a war-zone, scattered and flipped across both levels of the stage. This was to symbolise modern warfare which took place within governmental systems, encouraging young audience members to make a fundamental connection to the live performance - medieval castles and the trenches of the battlefield, have become a concrete jungle of modern, patriarchal warfare. The guttural war cries and rousing instrumental encouraged young audience members to become enthralled in the action, with the intense reverberation of the pounding instrumental blasting through the house speakers, enhancing the adrenaline of the action of St Joan unleashing anarchy, a feeling of intensity which only a live performance could generate.

It could also be argued that the soft Donegal lilt of Hogg did not truly pay homage to the grandeur of Shaw's classic, and was a far-fetched attempt to encourage young

audience members to relate to St Joan, however I feel this enhanced the connection. When the character of Warwick shamed St Joan stating "Young woman is a sorceress", the ample amounts of empathy felt for her character epitomised how young people today could connect with her plight, as she faced opposition in the fight for justice.

It may also be argued that the androgynous costume of loose trousers, military boots and a bomber jacket, is again a strained attempt at modernising a dated classic, however young members of the audience such as myself, could connect more wholly to Joan's character as she appeared recognisable and was a more tangible source of feminist empowerment which rejects stereotypes. I particularly felt this when Flogg was wide-eyed, with a straight posture and clenched fists, stating "I am a soldier I will not dress as a woman". This formed a connection to young audience members, as a reminder that non-conformity is a sign of strength and should be an empowering force, a notion which is the same today as it was in medieval France.

Overall, I feel this modern adaptation of a timeless classic, epitomises how live theatre is indeed also a timeless method of connecting to the lives of young people.



This response gets straight to the heart of the performance seen. It is personal with opinions candidly expressed but all statements are qualified with perceptive and detailed examples. Names of theatre makers are given and the tone is confident and purposeful.

A first rate example of analysis is where the student describes the walls as 'approximately 7ft...'. They go on to analyse the effect this had within the play ('a sense of the enclosing oppression') and then the student evaluates the impact this made on the audience ('a strong sense of the restricted societal message'). This formula of describe, analyse, evaluate is repeated throughout the response and as such, it matches perfectly with the sophisticated criteria for question 1. (Level 5)



Make sure that your 500 words of notes really contain details that are likely to give your chosen key moments depth.

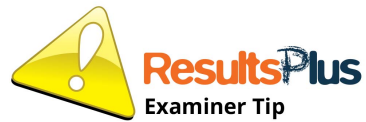
Prepare them in advance to ensure that you not only describe moments from the live performance but that you also analyse some of those moments and use words that evaluate them too.

Many people today disregard the younger generation, claiming they are only satisfied by the instant gratification of social media. Obviously as an A Level Drama student I disagree with the statement that live theatre today has no connection to the lives of young people. ~~The~~ Live theatre has changed since the days of Shakespeare when plays were mainly aural experiences. The modern incorporation of multimedia, lights, set and sound into theatrical works shows that current theatre is responding to the changing needs of its audience whilst striking a balance between acting and design. Few theatrical experiences are perfect, and art imitates life, which is imperfect. The handling of the universal human condition means that live theatre always has something to say to me as a young person.



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This student has taken the time to begin with a detailed and philosophical discussion about the relevance of theatre today to young people. They show a real commitment to theatre and to what they feel about it, this coupled with some knowledgeable information about theatre from the past provides a clear and confident start.



It can be worth setting your stall out at the beginning of a response. You can clearly state whether you agree or disagree with the given statement and if you develop this argument, it should help you to remain focused and keep the statement at the heart of your response.

Question 2

This question asks the candidate to respond to a thought-provoking statement in light of their live theatre experience. At the heart of the statement is the debate that technology in the theatre may enhance/dominate a performance. Candidates will need to engage with the statement as informed members of the audience and discuss the contribution made by different theatre makers.

This question gave a good number of students the opportunity to discuss and enjoy their technical knowledge and expertise. Many students considered how we live in a technology driven, media saturated world and theatre has to use technology to compete in order to appeal. Others realised they could also discuss acting and provided a balanced response that suggested theatre was collaborative and technology served to enhance the acting and neither was more important, in fact a statement to this effect was often proffered as a conclusion.

Some performances lent themselves better to this question than others although it was possible to have seen a production with little or even no technology as such, and still state that live theatre worked well without technology.

There were some successful responses to 'Curious Incident' which gave students plenty to discuss and they were able to balance discussion of technical elements with the naturalistic acting.

There were also some very strong responses to 'The Encounter' at The Barbican where a highly technical show was written about concisely and intelligently.

Stronger answers tended to present a more balanced argument where students gave detailed examples of the impact of technology and counteracted this with the impact of acting and directing. More successful answers tended to disagree 'to an extent' or to offer arguments for and against. Some students did not include enough specific examples or key moments from the production seen. There were some who offered the counter argument and rooted the response less in over-use of technology and more in poor acting. A few students struggled to come up with examples of technology beyond lighting. The most successful students provided a real sense of evaluation discussing moments of technology in some paragraphs and reliance on the play itself on stage in other paragraphs; this meant they were able to balance their opinions regarding the statement.

Limited responses tended to interpret the idea of 'technology' as covering every aspect of stagecraft, even the seating positions of the audience and the house lights rather than the more focused responses that concentrated on specific examples of lighting and sound FX for example. Again, the weaker responses tended to generalise about the overall 'sense' of the production where stronger examples concentrated on the development of specific practical moments from the actual production.

Higher-scoring responses often followed a structure whereby students referred to the statement and then analysed and evaluated a key moment from the production seen before repeating this pattern several more times.

Question 3

This question is about acting and specifically asks the candidate to outline how voice and gesture might be used by one of the characters featured in the extract. Candidates should use the extract to qualify their ideas and intentions and make reference to the text as a whole.

Responses were generally more effective when students were able to make links between voice and gesture and consider how one complemented the other.

Students often considered their chosen character in isolation and missed the opportunity to consider their reactions/responses to other characters on stage.

Some students acknowledged that this was the opening of the play and therefore took the opportunity to discuss the fact this is the first time we meet the characters and how they might establish an initial rapport with the audience through a recurring gesture.

- 3** As a **performer**, outline how you would use **voice** and **gesture** to create impact on the audience in the portrayal of **one** character in this extract.

Your answer should make reference to the performance text as a whole.

(18)

As a performer I will be using voice and gesture to portray the character of the Telephone girl, reflecting a stereotypical woman in 1920s America.^{1*} In this scene the Telephone girl is answering phones ~~illustrating to the audience that~~ and is acting in a very efficient way. I would place my hand on my hip and hold the ear piece to my ear, ^{showing} ~~showing that~~

When the ~~Girls~~ Girl says 'Hello - Hello George H. Jones Company' she ~~to~~ will have a New Jersey accent that would elongate the vowel 'o' to emphasise the accent creating a 'twang' sound in her voice. The volume would be high as she is working in a loud office and her pitch would also be high on 'George H. Jones Company' to exemplify that she is trying to create a positive image of the company on the phone to the client, presenting her to the audience as a stereotypical Telephone girl in 1920's America where business was beginning to peak. ~~A~~ The Telephone Girl's ^{episode} optimism is also recognised in ~~Scene 5~~ when she meets the men with Helen presenting ~~herself~~ ^{herself} as ~~she is~~ ^a sociable woman.



Clip no 1. The student has started well by making it very clear that they are going to assume the role of the Telephone Girl from *Machinal*. They have used the phrase 'As a performer I will...' which mirrors the question and as such, keeps them on the right track. They are writing in the first person, as the performer, which is what is required.

Clip Number 2. The student has turned the page in the answer booklet here and simultaneously lost the demand of the question. They have some excellent ideas about how the Telephone Girl might use voice and gesture BUT they are no longer writing as if they are the performer. The response now reads as if they might be directing the performer playing the Telephone Girl. This question is very specific in that it requires the student to respond as a performer; they are not asked to write as a Director until Section C.



Keep using the word 'I' throughout your response for this question, it will always ask **you** to respond as if **you** were the performer. Do not talk about your chosen performer in the third person, you are that person, you are not directing them.

Question 4

This question is about design and specifically asks the candidate to outline how the use of lighting could be developed to create atmosphere. The question is about the candidate's response from the perspective of the designer. Candidates should use the extract to qualify their ideas and intentions and make reference to the text as a whole.

Most students had a reasonable knowledge of lighting terminology and were able to consider how mood and atmosphere could be enhanced through the use of lighting.

There were some very strong answers in terms of the technical vocabulary used and some fine creative answers for this question.

Responses to this question seemed to create the greatest divide; they were often very strong or very weak, the latter to the point of almost non-existent responses.

Students seemed to write in more detail when they were considering non-naturalistic lighting ideas, e.g. the horse heads in *Equus* or projections of New York skylines/gobos of cogs in *Machinal*.

In the best cases, students offered clear, workable examples and justified their choices with links to the playwright's intentions and aims of the wider play.

There were some cases where students struggled when discussing more naturalistic lighting; this could have been due to the choice of play although this was disproved when reading superb responses to the same text that perhaps focused more on the idea of creating atmosphere rather than naming lighting states.

Weaker students missed the opportunity to bring in ideas suitable to the rest of the play such as "I would also use this lighting in Scene X". More able students used words like "foreshadows" or "repeated motif" which helped to communicate a holistic approach to their lighting ideas.

Where the answers gave specific examples from the extract and linked the responses to the wider themes / style of the chosen performance text (such as farce in *Accidental Death* or expressionism in *Equus*) students demonstrated a more assured understanding of how lighting can enhance a production. Most students understood the concept of atmosphere in the extract but often struggled to connect design to the rest of the performance text.

4 As a **designer**, outline how the use of **lighting** could be developed to create atmosphere in this extract.

Your answer should make reference to the performance text as a whole.

(18)

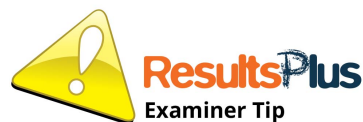
As a ~~de~~ lighting designer for the given extract I will use the lighting to create a mechanical atmosphere. For the first three lines in the given extract when the lights go up on the stage I want the light to come on sharply like the flick of a switch pressing everyone (the characters) in their positions. The lighting that would flick on for the first three lines will be a light blue wash, mixed with a natural coloured light to make them seem cold to match the monotone acting, suggesting that the characters are getting more mechanical, in lacking compassion for the girl later in the episode therefore creating a cold atmosphere when the telephone girl says her first line which introduces



This student appears to have written at some speed, nevertheless they have covered some ground and made a good number of useful points.

It is the content of the response that is marked, so as long as it is coherent and legible, marks will be awarded against the published mark scheme. The first three lines of the response show purpose, they know that they are writing as a lighting designer, they must reference the chosen extract and the purpose of the lighting design is to create atmosphere. They talk about the type of lighting effect they wish to create (a blue wash) and importantly, go on to state why this will create a particular (cold) atmosphere. They also take the opportunity to connect this to a later episode which is also a requirement of the question.

The response continued in this vein and as such, was placed at the top of the competent band.



You don't need to be a technical expert to be able to respond effectively to a given design element. Clearly, some working knowledge of design elements will be supportive to an A level course in Drama & Theatre; what you do need to know is how you would want your chosen play text or production to look and sound. As you study your set play for Sections B and C, keep making notes about how you would want your production to actually be staged. Diagrams and drawings might be useful to you for revision purposes.

This clip shows a detailed response to Equus

- 4 As a **designer**, outline how the use of **lighting** could be developed to create atmosphere in this extract.

Your answer should make reference to the performance text as a whole.

(18)

~~At the~~ At the beginning of the extract, I would initially use lighting to emphasise the intimate nature of Alan and Nugget's ritual, a recurring intimate lighting state recreated in both scenes 21 and 22. ~~I~~ I would use a dim blue wash over the whole stage to signpost the nocturnal setting to the audience, creating an atmosphere of secrecy and ~~secretive~~ ^{transgression}, as Alan's ~~last~~ ~~sex~~ sexual and religious ceremony can only take place under cover of darkness. ~~Last~~ The boy and horse would be illuminated in their pose as a "necking couple" centre stage by a ~~a~~ single white spotlight, creating an atmosphere of tenderness and intimate connection, as well as alluding to the deistic gaze of Equus from above. In this scene, ~~Alan~~ the audience have not yet ~~any~~ found out about the violent and destructive nature of Alan's obsession, but I would place red LEDs on Nugget's mask to highlight the idea of the horse's eyes, helping to create an impact of revelation in ~~Act~~ Scene 2 as the audience discover Alan's crime. The ^{lighting} motif of the horses' eyes would also create a sense of being watched, an increasingly obsessive concern for Alan until Scene 34.

At the beginning of the extract Dysart would be in total darkness, focusing audience attention onto Alan and

Nugget, but as he begins to speak, another spotlight would slowly come up on him on his bench, emphasising a sense of isolation in contrast to Alan and Nugget's mutual closeness. As Dyant moves centre stage on the line "I'm lost", I would keep the surreal blue wash but slowly increase the brightness of the lighting space, to create a sense of the acting space expanding, creating an atmosphere of disorientation and insignificance as Dyant's contemplation becomes increasingly existential. This lighting state would be replicated for each of Dyant's non-rationalistic extended soliloquies at the beginning and end of Act 2, emphasising the psychological realm of Shaffer's play and the fact that ~~we~~ ^{the audience} are granted access into Dyant's internal monologue.

Moving into Scene 2, from the line "Let me start properly", I would slowly crossfade into a ^{new} lighting state representing Dyant's office and the hospital, indicative to the audience of a move away from the dreamlike atmosphere of Scene 1 and a return to the "normality" Dyant feels compelled to restore Alan to. Dyant's office would be represented by a square of light centre stage, showing a sanctuary and place of security for Alan in the darkness of the stage. The edge limited space in the square would also, however, create an atmosphere of entrapment for Dyant, create

conveying to the audience a sense of professional claustrophobia as he would pace around the edges. The ~~light~~ actors onstage would be lit from multiple angles by bright white light, creating an atmosphere of clinical honesty, ~~also~~ in a setting where the faults and problems of patients, and ultimately the psychiatrist himself - are exposed to the audience. The cold temperature and harshness of the white light would also create an atmosphere of clinical ~~method~~ institutionalisation, as is often associated with hospitals, highlighting the ~~own~~ consummate professionalism of Dyson's work persona. The realism conveyed through my lighting design for the setting of the hospital in ~~Act 3~~ Scene 2 would contrast the lurid and non-naturalistic use of colour in the lighting for scenes like Dyson's grotesque dream in Scene 5 and Alan's mental collapse in Scene 34, lulling the audience into a false sense of security regarding the stability of characters and serving as an initial point of contrast to highlight Dyson's increasing mental ^{and emotional} deterioration throughout the text.



ResultsPlus
Examiner Comments

This response starts off with confidence and soon establishes that the student is knowledgeable about lighting design and shows an excellent working knowledge of the rest of the play, particularly as the text cannot be taken into the examination room.



When studying your chosen play text for this section, make notes of how one scene or extract connects to another section of the text. The question is always going to ask you to make reference to the performance text as a whole so you need to be able to do this backwards and forwards at any given point in the play.

Question 5

This question asks the candidate to respond as a theatre director and discuss how they have applied the methodologies of a recognised theatre practitioner to their production concept. The focus of the response should be on how they intend to explore character/s and how the ideas of their chosen theatre practitioner might be realised and applied in a live performance context.

Candidates are also asked to demonstrate knowledge and understanding of the original performance conditions of their chosen text. However, this is a question about the text in performance; it is not a history essay. References to the original production should demonstrate an understanding and awareness of how the text was first performed. Candidates should then use this knowledge to show how the conditions of the original performance have informed their own creative and theatrical ideas as directors.

There was a real sense of pre-prepared introductions for this question. Often students discussed concept ideas in their introduction which were not relevant to the chosen question, in this case how they might interpret character.

Similarly, students did not always consider the demands of the given extract. For example, there was some strong discussion on *Lysistrata* with clear examples of character citing specific moments in the extract but very few acknowledged this was the opening of the play and the women are meeting, called together by Lysistrata.

There was some successful discussion in response to *Woyzeck* where students often linked Brecht and Buchner to their creative ideas and this helped to elevate discussion and usually brought in relevant details about the OPC.

This extract shows a good example from *The Maids* where character details are suggested and connected to a later part of the play.

I will also use the medium of non-verbal communication to show character in this extract, as I want to hint at the violent nature of the characters to foreshadow the ending, while also evoking a sense of sympathy for the Maids, as they are trapped within the constraints of society and in their oppressive lives. I will show this in ~~the~~ in Claret's section of dialogue beginning "Madam" "Am I to be at ~~the~~ your mercy..." as on this line I would direct the actress to use masculine breathing inspired by the Aristotelian idea that death can represent ~~the~~ your internal conflicts or emotion. Throughout this piece of dialogue, I would direct the actress to crescendo in her vocal dynamics, as the pace of the speech increases, and her breaths become more frequent and intense, reflecting ~~her~~ ^{her} fervor and longing to have the life of the Madame. This would also be evidence of her becoming too engrossed in her petition that she is getting carried away showing the continuing

blurring of boundaries between persona and reality. At the end of this dialogue, when Claire says "Claire," the actress would collapse onto the floor, breathing deeply and there would be a pause of 10 seconds before Salinger's line, where the audience could hear Claire's breaths. I aim for this to ~~highlight~~ create a moment of catharsis in the audience, mirroring Artaud's aims to evoke an ecstatic response in the audience. This would enhance sympathy for the character, as an audience may pity her ~~for this~~ as she cannot have the life she wants.

To conclude, overall as a director, I want to highlight the entrapment and oppression of the Maids' lives, which could mirror Gertrude's influences from the lives of the Papia sisters, which is poignant to a modern audience, as these ideas are still relevant now. ~~With~~ I would interpret the characters of the Maids as being loving each other, but equally showing that there is a tension between them, as they both want power. Therefore, using I would achieve these aims by taking influence from Artaud's methodologies as well as from Gertrude's own life.



This extract begins by focusing on the question; they are concerned with interpreting character. They have clear ideas for the character and effectively use lines from the extract to give a specific example of what they want as a Director.



Explore your chosen performance text practically so you know how you want your play to look on the stage.

Put yourself in the role of performer but primarily work as a Director then you will be able to bring this working knowledge to support you in the examination.

This extract is from a response to *Woyzeck*.

Chosen question number: Question 5 Question 6

Plan:

① Woyzeck = Lowerclass, powerless, mad,

② Drum Major = Powerful stereotype, bourgeois, balcony, enjambé

③ Marie = Infatuated w/ upper class, fixed lady position,

costume
+ acting
+ positions

- Gestus - Verjekt - Expressionism.

BITPOET

BBCT

My production of Georg Büchner's 'Woyzeck' will be heavily influenced by the methodologies of Bertolt Brecht in order to illustrate and explore the themes that Büchner intended the piece to explore. Büchner aimed to ridicule and criticise the upper class in 'Woyzeck', and to enlighten audiences on the oppression that they impose on the low class. Moreover, Büchner wanted to explore the impact of such oppression on the low class' as mental health, specifically through the character of Woyzeck. Brecht's methodologies favour such themes, as concepts such as gestus and verjektungseffekt aim to create and explore political messages to

audiences, and make them objectively ~~aware~~ analyse and assess such meaning. Through my concept, which is set in the ~~modern day~~ present day, I wish for audiences to understand how class oppression and the effect it has on mental health is still a prevalent in modern society.

To demonstrate the theme of class oppression within this extract, I would utilise an ensemble of fifteen men who will represent the bourgeois, upper class. They will be stood on a ^{raised} balcony that ~~with is~~ covers the circumference of the traverse performance space and audience's seating, which physically represents their power and status through their ^{raised} positioning, and immediately creates an oppressive atmosphere. Whilst this staging differs from the original performance conditions, where ~~a~~ an end ~~of~~ on stage was used, my design choice is influenced by Brecht's methodology of gestures, as the higher position of the upper class ^{characters} makes a political message of the power, another comparison to Woyzeck, who is sat on the floor of the lower stage space, their authority ~~is~~ ~~apparent~~ of such individuals is apparent.

~~To~~ The ensemble will embody the character of

the Drum Major in this extract, but throughout the play, ^{they} will change their costumes and acting style to represent other bourgeois characters such as the Doctor and the Captain. However, as the Drum Major in this scene, the ensemble will be wearing a black suit blazer and trousers, with a white collared shirt that is buttoned up to the top. They will also be wearing a ^{slim} black tie, and they shall be holding a black briefcase. The professionalism of the Drum Major ensemble ~~connotes~~ connotes power and wealth, which further demonstrates the theme of class oppression, as the Drum Major ~~is~~ evidently has the ability to dominate all those beneath them, including Wayseek. Moreover, ~~the split-role of the Dr~~ ~~mitt~~ the split-role of the Drum Major, and the fact that they are fifteen identical men stood ~~of~~ on the balcony heightens the feeling of oppression, as the power feels encompassing and inescapable. This decision is influenced ~~both~~ by Brecht's methodology of Verfremdungseffekt, which aims to alienate the audience to make them objectively assess political messages, ~~and~~ ^{which} which will be useful in this scene to make them fully aware of the

However, I am also influenced by Büchner, who once said "look up with your eyes and take a look at ~~the~~^{you} small gang of oppressors", and I want this ^{oppressive} image and feeling to be directly communicated to the audience as soon as the ~~proctor~~ play begins on the line "This place is cursed."

In comparison to the power of the Drum Major, Woyzeck will be sat on the ~~low~~ floor of the lower stage space "splitting sticks". He should be sat with his legs crossed, knees raised, and shoulders slumped, and this image will demonstrate his powerlessness as a lower class individual. To further highlight his ^{genetic} powerlessness in comparison to the men who stand above him, on the line "he was lying in his coffin", Woyzeck should raise his head and gaze at the ensemble above him, squinting his ~~and~~ pursing his lips and frowning his eyebrows. This concerned facial expression should highlight to the audience that Woyzeck can feel ~~that~~ the overwhelming force of those above



The student shows the workings of their plan to this response. Some centres have a policy about 'plans' deeming them to be either a good thing or a bad thing. The examiner has no opinion either way though they will read everything that is written on the examination paper.

Here, the student makes a clear start to their response. We know it's Brecht which is well suited to Buchner's intentions to ridicule and criticise the upper classes. The student shows a clear understanding of Buchner's thoughts about the lower classes and mental health and two of Brecht's methods are named at the bottom of the page. This response continues in this strong, confident vein.

Clip 2 - A little further on in this response, the student gives a useful quote from Buchner which supports their given concept. They have already discussed the Drum-Major and then talk about how they would interpret Woyzeck's character. They provide details about his body language but importantly state the effect this would create and the impact it would have on the audience.



Use a plan only if you think it will help you to structure your response. It can be a useful way of ensuring that you cover all the points you want to make. Make the most of doing 'mock' papers; see this as a way of finding out what works for you in the examination.

Clip 2 - Don't be afraid to go into small details; this response gives precise details about how Woyzeck should sit. As long as your response is answering the question, then details tend to gain more marks than broad general statements.

Question 6

This question asks the candidate to respond as a theatre director and discuss how they have applied the methodologies of a recognised theatre practitioner to their production concept. The focus of the response should be on the visual elements of their production and how the ideas of their chosen theatre practitioner might be realised and applied in a live performance context.

The question also asks the candidate to make reference to and demonstrate knowledge and understanding of the original performance conditions of their chosen set text. However, this is a question about the text in performance, it is not a history essay. References to the original production should demonstrate an understanding and awareness of how the text was first performed. Candidates should then use this knowledge to show how the conditions of the original performance have informed their own creative and theatrical ideas as directors.

Question 6

Students responded clearly to this question and had a secure grasp of what constitutes visual elements. The question obviously worked well for set and costume but was also used successfully for visual aspects of acting in terms of movement and gesture e.g. Some students spent too long on acting style, however, and did not link it back to visual elements, therefore losing sight of the question.

Stronger responses discussed WHAT they would do and significantly, WHY they would do it that way. There were often generic reasons given for design choices e.g. *Woyzeck* – to communicate themes of oppression and madness. Whilst this is a valid justification, it was not clear why these themes were particularly relevant at this moment in the extract without the necessary contextualisation of the wider play.

Many students chose an historical setting for their concept, e.g. in *Lysistrata* WWI or more recent conflicts, but it was not always explicit why this would have a relevance to an audience today or how themes might resonate with a contemporary audience.

The choice of practitioner is important. Some candidates were well supported by choices that had clearly offered creative opportunities, e.g. some successful responses were seen that linked Kneehigh to *The Tempest*, and *Woyzeck* to Brecht/Artaud. Some students seemed to be limited when the practitioner was not such a natural fit, others provided stand-alone paragraphs about the practitioner that shed little light on how they connected to visual elements.

There was still a slight hangover from the legacy specification where some students seemed to present pre-prepared answers on a design concept and so went ahead with their clearly practiced essays which did not respond specifically to the question.

This is a response to *Woyzeck* using Artaud as the practitioner.

'Woyzeck' by Brecht was performed in the Residenz-theatre in Munich in 1913. Its performance visually naturalistic and surrounded by a luxurious proscenium arch theatre setting. For my concept I would take an Artaudian approach setting my performance in a deserted church. Linking to Artaud's belief that the theatre should be 'holy architecture' and serve as a 'new communion'. Furthermore the deserted setting would symbolise usually Brecht's idea of the decay of nature and the downfall of man via a capitalist society. My setting would be stark, reflecting an element of German nationalism, as well as its simplicity not clearly reflecting any particular setting in any scene. In order to create a surrealist environment and encourage the audience to use vivid imagination as Artaud desired.

Scene one is significant as it presents

Wayzeek as the protagonist. To symbolise this, he would visually be stood centre stage. In the final scene, Andie would similarly be centre stage, to symbolise Brecht's view of the cycle of poverty and the abuse of the everyday man. The grass would be symbolised by a green gel over a wash light, with a gobos over it forming shapes that represent grass. However, I would develop these visual elements to tie into surrealism, using irregular white strobe on the line 'can you hear it?' to symbolise madness and Wayzeek's anger. German naturalism formed the idea of characters as symbols, inspiring me to have Wayzeek as symbolic of the deadly sin of Anger. Visually, his fists would be clenched, his posture arched and his movement fast and erratic, demonstrating his anger. Furthermore, Max Aronson stated that lighting should be a 'literal language on stage' and should reflect 'sensations of heat and anger', the wash onstage would become a gradually more concentrated

red, semiotically connotating Wayzeek's
growing anger.

In contrast, Andres would be visually
still, representative of him as the deadly
sin of 'sloth' or 'carelessness'. The light
surrounding him would remain white,
a backlight around him creating
an atmosphere of ignorant peace and
emptiness. Andre would be dressed in
a plain white robe, as Arthur
stated that theatre makers should use
'age old costumes to preserve a beauty
of tradition', alongside the ~~color~~ colour
white semiotically symbolising his
innocence due to his ignorance. In
contrast, Wayzeek would visually
be naked, referencing the line in Biblical
Revelations where the disadvantaged are
'poor and blind and naked'. Furthermore,
it links to Brecht's intention to
challenge ideas of taste and censorship
within the audience. His nudity would
strip him of his identity and
animalise him, highlighting the primitive
nature of Arthurian theatre and

presenting the poor as animalised and abused as Brecht intended. The sticks that the two would 'split' would be a pile of crucifixes, the visual imagery of the destruction of a religious symbol highlighting Follmer's view that Brecht had a lesser view of religion, and reflecting that 'there is no God' in Brecht's dark violent world.

In scene two, Marie and Margret would be visually placed on stage left - symbolic of the 'devil's side' and referencing Marie's status as a whore, as referenced by Margret stating she goes through 'seven pairs of leather britches'. Marie would be dressed to symbolise the 'whore of Babylon' from the biblical book of revelations, her skirt purple to reflect a wealth of sexuality, and a red top to semiotically represent her as the deadly sin of lust. In contrast, Margret would be dressed to highlight her purity in comparison to Marie. Revelations describes a 'pure

woman to be dressed with the Sun. Therefore, Margaret would wear a golden yellow robe, the biblical imagery referring to Artaud's idea that theatre was the new priesthood of society. Fulkerson believed that Brecht exposes society's wrong paralleling wealth and Christianity with morality. Therefore Margaret would juxtapose her Christian pure visual costume with a character that symbolises the deadly sin of jealousy. She would have an upright posture to show defensiveness, her hands crossed across her belly and her eyes narrowed in an exaggerated manner to create an Artaudian surrealist tone.

Upon Wayzeck's entrance, the wash onstage would dramatically change from blue to red, and pulsate to symbolise Wayzeck's heart beat and create tension, as well as referring to Artaud's idea that the 'breath supports an actor'. On the line 'came forth a smoke', a mist would

Settling above the ground. Pereshudarkung
the same visual element that occurs
upon Marie's Murder Seen + creating
an atmosphere of tension. The smoke
and pulsating light combination reflect
the ideas of naturalism that German
expressionism overcame, and contrasted
the realistic performance in the
Residenz theatre in the original performance
of Woyzeck, arguably engaging the
audience more and assaulting their
senses in an Artistic style.

Additionally, the child would be a doll,
usually dressed in white wool to
symbolise it as the 'lamb' from the
book of Revelation. The cry of the
'lamb' represents the ultimate innocence,
and the whiteness of the wool would
also connote purity. As Marie
holds the child, she would be backlit,
creating a halo effect and suggesting
her likeness to the Mother of Jesus,
Mary. This would highlight the child's
purity, and idea Brecht highlighted
in order to show the cycle of poverty,

and how eventually the child will end up as perverted as Wayzee. The setting around the pair would be stark in a modernist style, in order to symbolise Marie's isolation. The stained glass windows at the back of the Church would be lit blue from behind, shining warped blue light onto the stage and reflecting Marie's house as cold and unwelcoming. The juxtaposition of her red top and the blue glaring mist, coloured by blue gels, would suggest Brecht's view that society isolates her and makes her into a wicked sinner. Arvad used juxtaposition of colour to induce a surrealist environment, and Marie's Red attire would recall Balinese dances which Arvad took inspiration from to induce a mood of ritual and cruelty.



This response scored 21/24 which places it in the sophisticated band - level 5.

It starts well with confident details about its OPC and quickly states the practitioner and concept that the student will be using.

Artaud and Buchner are well linked and connections to the play are relevant and practical.

The second page begins to focus in on details from the given extract which are also connected to other, later moments from the play.



You need to be very clear about the demands of this question and have worked out the fine details of how you would stage your own production of your chosen performance text.

It does help if your practitioner works sympathetically with the playwright's intentions. You don't need to invent something totally new and original, you have to have a working concept that will allow you to respond in depth and detail to an examination question. At this point, the student is beginning to focus in on the question and it is always a good idea to repeat the words of the question, i.e. visual elements. There now follows some moments of real detail when Woyzeck's physicality is described which is connected to how he would look visually on the stage. The same depth and detail is given for Andres while referencing how he would appear visually as well as pulling in Buchner's original intentions and the primitive nature of Artaudian theatre. There is a lovely moment of analysis with the splitting of the sticks and while analysis is not a specific requirement of this question, it does allow perceptive connections to be made which covered the assessment criteria for a sophisticated response. Similar details are then given for Marie and Margaret. Towards the end of the response, the student cites other visual elements that they would want to include and at this point, broader references are made to the rest of the play. This is a detailed and perceptive response that covers all required aspects of this question.

Paper Summary

Based on their performance on this paper, candidates are offered the following advice:

- The live theatre evaluation requires detailed notes that go into specific depth and detail from a number of key moments seen.
- It is essential that students respond to Question 3 'As a performer...' putting themselves firmly in the role of their chosen performer.
- Some design knowledge is desirable but students definitely need to know how they would want their chosen performance text to be staged (From Page to Stage).
- Section C makes numerous demands - students should feel confident that they have all bases covered: know the whole of the play and be able to connect one scene to another, be confident about their practitioner, have a workable concept, make relevant connections between the OPC and the 21st century and focus on the question as asked.

Grade Boundaries

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

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

