



Pearson

Examiner's Report Principal Examiner Feedback

Summer 2018

Pearson Edexcel GCSE
Drama and Theatre (1DR0/03)
Component 3 Theatre Makers In Practice

edexcel 

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Introduction

This is the first year of the 1DR0.03 Component, which in addition is the first time that teachers of Edexcel GCSE Drama have been required to prepare students for a written paper. This component was developed as part of the new 9-1 GCSEs which were designed with a new AO (AO3 Knowledge and Understanding) in place, intended to improve the rigour of teaching, learning, achievement and assessment across all the reform GCSEs. The cohort of the 1806 series have coped extremely well with these challenges. However, in this first series of this examination it is worth reporting on a number of areas that have been highlighted by examiners, to offer further guidance for teachers in preparing their candidates for this examination.

To support colleagues delivering the new specification, a wide range of support and planning materials has been made available online. These include the Edexcel GCSE (9-1) Drama Sample Assessment Materials (SAMs) and Specimen Paper, both of which were provided with relevant mark schemes. In addition, example materials marked by the senior examining team can be found on the GCSE Drama home page, alongside the Set Text Guides for each of the eight set texts for Section A.

A subject-specific performance glossary was also made available as part of the Getting Started Guide; this can be found under the covers performance, costume, lighting, set, and sound design and this provides support for technical language which may be of use for teachers of GCSE.

The GCSE Drama Frequently Asked Questions document (FAQs) is updated regularly and, again, has provided valuable support for teachers of GCSE Drama throughout this period of first teaching of the new GCSE and this document will continue to be updated to support colleagues. There is a section on each component within the GCSE and Component 3 information can also be found in the general questions section.

These resources can all be found under the Teaching and Learning materials tab.

The main link to the Drama home page is:

<https://qualifications.pearson.com/en/qualifications/edexcel-gcses/drama-2016.html>

And the link to the teaching and learning materials:

<https://qualifications.pearson.com/en/qualifications/edexcel-gcses/drama-2016.coursematerials.html#filterQuery=Pearson-UK:Category%2FTeaching-and-learning-materials>

Drama Subject Advisory Team

Paul Webster, a full-time member of Pearson staff, has been available throughout the 2018 series to respond to centre queries and to support centres via telephone and email contact as well as through social networking sites. This has proved successful, in particular with the introduction of the new specification and the 9-1 assessment processes. He and his team are available to respond to centre queries: TeachingPerformingArts@Pearson.com

Candidate queries can be addressed to students@pearson.com.

It is important that centres encourage candidates to write under examination conditions on a regular basis, to ensure they can deliver fully-developed responses under exam conditions, with a clear awareness of how many marks are available for any given question. Clearly, time spent on each question should loosely reflect the maximum marks available, although it was clear from the 1806 series that some candidates lost sight of this in their efforts to respond as fully as they could in the early questions on the paper. This tended to have an impact on the detail and development of responses to the higher demand questions.

It would also be useful for candidates to have the opportunity of working with the exam question and answer booklets in trial examination conditions, as some candidates evidently struggled to write their responses in the correct section of the booklet and/ or to navigate the number of questions/ extracts on the question paper.

Paper Overview

Theatre Makers in Practice requires students to show knowledge and understanding of the work of theatre makers and their creative choices and to analyse, and evaluate their own experience of a live theatre performance in terms of both performance and design. This written examination is 1 hour 30 minutes in length and is divided into two sections.

Section A: Bringing Texts to Life

Worth 45 marks, this section offers a choice of 8 questions, each related to a single set-text, which candidates will have explored in preparation for the examination. Candidates must answer all 5 sub-questions in relation to the single set-text on which they have been prepared. The single assessment objective for this part of the examination is A03 (Knowledge and Understanding). Candidates need to consider how both performers, directors and designers practically realise ideas in performance to bring the text to life. They will respond to an unseen extract from the chosen text and are required to demonstrate knowledge of the performance context in their response to (b) (i) and of the whole text in their response to (b) (ii).

Set-texts available in the 1806 series were divided into two 'lists' to support centres in meeting the contrast requirements between the texts chosen for Component 2 and Component 2. Centres were required to submit these choices to Pearson in 2018 and this will also be required in 2019 and

throughout the specification. More details regarding text choice can be found on p.6-7 and p.46-7 of the specification

List A

An Inspector Calls, J B Priestley

The Crucible, Arthur Miller

Government Inspector, Nikolai Gogol (adapted by David Harrower)

Twelfth Night, William Shakespeare

List B

1984, George Orwell, Robert Icke and Duncan Macmillan

Blue Stockings, Jessica Swale

DNA, Dennis Kelly

Dr Korczak's Example, David Greig

Section B: Live Theatre Evaluation

Worth 15 marks, this section is based on a live performance seen by candidates as a member of the audience. The single assessment objective for this part of the examination is A04 (Analyse and Evaluate). Candidates must respond to two sub-questions, one considering the production seen in terms of design and the other considering the production seen in terms of performance skills. Candidates may use their live theatre evaluation notes of up to a maximum of 500 words to support responses to this part of the examination. More information regarding the Live Theatre Evaluation notes can be found on p.49 of the specification, but in particular, centres are reminded that:

- no pre-published material, including programmes and photographs, may be taken into the examination or form part of the notes
- notes must not be submitted with the examination paper but retained by the centre and kept until after post-results services deadline.

Centres are reminded to consider the information on p.48 of the specification when ***choosing a performance for Section B:***

- it must not be a prescribed text from Component 3
- it should ideally demonstrate a range of production elements, for example costume, set, sound, lighting
- it should present opportunities for students to analyse and evaluate the work of key theatre makers, performers, directors and designers
- it must provide opportunities for students to use subject-specific terminology.

In 2019, centres will be required to submit a Live Performance statement to Pearson confirming that their candidates have met the requirement for all candidates of GCSE drama to experience Live Theatre. Please see p.8, p.48 and p.54 of the specification document for further details. Peer performances are permitted at GCSE level to provide the widest possible choice for GCSE candidates in responding to live theatre. However, teachers are reminded that the use of digital, streamed and recorded performances does not meet

the requirements for live theatre, and will only be permitted in exceptional circumstances.

2018 series - Section A: Bringing Texts to Life

Candidates responded to all of the set texts available, but some texts were more popular than others. *An Inspector Calls* and *The Crucible* were the most popular texts from list A, with *DNA* being the most popular choice from list B.

Q (a) - Sub-questions (i) and (ii)

1DR0.03 is structured in terms of demand, and this is most evident within Section A which is constructed using stepped questions. Q (a) (i) and (ii) are the lowest demand questions which require concise ideas for performance and a short, linked reason for each idea. The maximum mark for each questions is 4 and 6 marks respectively; in each case, half the marks are awarded for relevant ideas/suggestions for performance skills offered and half the marks are awarded for linked reasons for these 'ways' of using performance skills.

In the 1806 paper, for Q (a) (i) across all texts/questions, candidates were asked to write as a performer playing a named character from the extract, offering two uses of physical skills for that character. The question also requires reasons for each choice to be offered, to support the candidate's knowledge and understanding of playing this character, at this moment in the text.

Many candidates were able to fully meet the requirements of this question with the most common reason for candidates not achieving full marks being linked to misunderstanding the question. This tended to be either where candidates had offered the wrong skill e.g. vocal rather than physical, or where the wrong character had been the focus of the question.

There were also incomplete responses to this question and responses where candidates had offered no reasons for their choices or where reasons offered were inappropriate to the character.

Q(a) (ii) offered a short statement about a second named character and asked candidates to offer three suggestions about playing this character. Suggestions offered included a wide range of skills including non-verbal and use of space/ proxemics, although the most popular choices were a mixture of physical and vocal examples. Some candidates offered more than one example of vocal and/ or physical skills and this is permitted, as long as the examples focus on a different aspect of how the performance skill was used. As with (a) (i), many candidates were able to fully meet the requirements of this question with the most common reason for candidates not achieving full marks being linked to misunderstanding the question. This tended to be where the wrong character had been written about.

There were also incomplete responses to this question and responses where candidates had offered no reasons for their choices or where reasons offered were inappropriate to the character, not connecting clearly enough to the statement provided as part of the question. In some cases, reasons were repeated almost identically.

In the 1806 series, many students completely filled the space available for Q (a) (i) and Q (a) (ii) and/ or extending their answers onto additional pages. Despite responses offering a range of valid ideas and reasons, a maximum of 4 and 6 marks respectively were available for these questions, no matter how many ideas and reasons were presented. In addition, the time spent on these questions negatively impacted on the time available for some candidates to complete the medium and higher demand questions across the whole paper. Centres are strongly reminded to support candidates in practising making these responses short, sharp and clearly relevant to the question.

Q (b) - Sub-question (i)

In terms of the stepped structure of the paper, Q (b) (i) is of medium demand requiring a more developed response than to Q (a) (i) and Q (a) (ii), with the candidate writing as a director. The maximum mark for this question is 9 and the question is assessed using a level-based mark scheme, made up of three levels.

For Q (b) (i), candidates were asked to write as a director of the chosen extract, showing knowledge and understanding how one production element could be used to realise this extract in performance. There is also a requirement within this question for candidates to make reference to the performance context: the time when the play was created and performed. Many candidates became confused about the difference here between the time when the play was originally set and the time when the text was created particularly where the text had been created in one time and set in another, for example Q1 – *1984*; Q2 - *An Inspector Calls*; Q3 - *Blue Stockings*; Q4 - *The Crucible*; Q7 - *Dr Korczak's Example*. This was less problematic for texts where these were the same or very similar, for example: Q4 - *DNA*; Q7 - *Government Inspector*; Q8 - *Twelfth Night*.

The examination paper states clearly when each play was performed at the beginning of each extract. Please see the FAQ document for further guidance regarding context; more support regarding the performance context to each text will be provided via the GCSE Drama home page for the 1906 series.

In the 1806 series, candidates were offered the choice of three production elements: staging, costume or sound. Some candidates chose to write about all three elements, limiting the marks available for their response, as marks can only be awarded for ideas relating to one production element. The most popular choices were staging and costume, with fewer candidates choosing to write about sound.

Staging was the most problematic choice for candidates, many of whom moved away from staging as a production element and drifted instead into writing about staging in terms of proxemics and the positioning of performers. This type of response struggled to meet the demands of the question as candidates were often writing as a director with a performance rather than a production (design) element focus.

A number of candidates were able to describe ideas for what they, as directors, would place on the stage and these responses often included elements of stage furniture and set, which does meet the demands of the question.

High achieving responses placed the extract on a specific stage or type of stage, made use of staging vocabulary such as exit/ entrance, centre-stage etc and referred to the way the stage allowed impact to be created for the audience in this specific extract. These were theatrical choices and made helpful reference to the appropriate performance context.

Please refer to the FAQ document for more details about staging as a production element.

Costume was a much more straight-forward choice for the majority of candidates. Responses offered a range of ideas for style, colour and fabric although not all of these aspects of costume were covered by all responses. In some cases, ideas were offered for characters who were not on stage in the given extract, (for example the Inspector in *An Inspector Calls*) and as the question must show a grasp of the specified extract, these examples struggled to support the response as a whole. Similarly, there were a number of responses where choices were made that would work better on screen, in close up, rather than on stage, for example, details of small accessories which would not be visible for the majority of the audience in most performance spaces. There were also responses which offered inappropriate choices for the extract, for example overcoats and hats worn by characters who had spent the entire play inside. Examples of this nature struggled to support candidate responses.

High achieving responses offered ideas for costume which were clearly supported by the candidate's ideas for the performance of the extract, for example in terms of performance style and setting. These covered the specifics of fabric, costume and/ or style and offered some understanding of how effects might be achieved, for example, stains or tears needed to show a specific character journey. Examples were theatrical rather than cinematic choices and made helpful reference to the audience and the appropriate performance context.

Sound was the least popular option, with significantly fewer responses than for staging or costume. However, where candidates had chosen to write about this production element, there were some effective and clear examples offered, which often supported the staging of the extract. Lower achieving responses to this question lacked a clear grasp of how sound might be used to enhance the extract, offering inappropriate or extremely general examples which lacked knowledge and understanding of the extract. There were also candidates who offered vocal examples rather than focussing on sound as a production element.

High achieving responses offered ideas for sound which clearly enhanced the production of the extract, making use of existing stage directions/ sound cue and using additional sound cues appropriately and creatively. There was a clear sense of how the sound would be used with technical vocabulary including phrases such as surround sound, recorded sound FX, live sound FX and indications of volume/recording levels as well as helpful reference to the audience and the appropriate performance context.

Q (b) - Sub-question (ii)

In terms of the stepped structure of the paper, Q (b) (ii) is of high demand requiring extended and developed responses with the candidate writing as a director. The maximum mark for this question is 12 marks and the question is assessed using a level-based mark scheme, made up of three levels.

For Q (b) (ii) across all texts/ questions, candidates were offered a short statement about a third named character. They were asked to write as a director, directing this character, considering the statement in terms of the extract and of the complete text. Three bullet points are included with this question, designed to support the candidate in structuring their response, and candidates must respond to all three bullet points in order to access all levels of achievement. These bullet points were consistent with the examples offered in the SAMs and Specimen papers.

Some responses were rather general and appeared a little pre-prepared, with insufficient focus on the specified character at this point in the play, as all or most examples were taken from the wider text without a linked understanding of the extract in place. Others lacked a clear focus on the choices candidates might make as a director, either drifting into writing as a performer or into writing about the character's choices in terms of voice, physicality and or stage space, rather than as a role played by a performer. There were also responses where candidates had made the choice to write about only one or two of the three bullet points, limiting the marks available. However, the vast majority of responses demonstrated a solid and well-prepared grasp of how the chosen character might be realised in performance, considering all three bullet-points and using the viewpoint of view of the director. Higher achieving responses also demonstrated the candidates' knowledge and understanding of working as a director of performers, and of the way this character, might be realised at this moment in the play compared with other key moments.

Q (c)

Q (c) is the highest demand question on the paper, requiring extended and developed responses, with the candidate writing as a designer and offering detailed design ideas for realising the extract practically. The maximum mark for this question is 14 marks and the question is assessed using a level-based mark scheme, made up of four levels, with this additional level reflecting the additional demand built into this question.

Candidates were asked to write as a designer of the chosen extract, showing knowledge and understanding how one design element could be used to realise this extract in performance. In the 1806 series, candidates were offered the choice of three design elements: lighting, props/ stage-furniture and set. Some candidates chose to write about all three elements, limiting the marks available for their response, as marks can only be awarded for ideas relating to one design element. The most popular choice was lighting, followed fairly evenly by props/ stage furniture and set.

The majority of candidates did manage to answer this question, often with some success. However, in many cases, there was a lack of understanding of the role of a designer and the application of technical vocabulary. Some

candidates offered ideas which linked with the whole play and not necessarily to the given extract but most tended to understand the content and potential of the specified scene.

Lighting, while a popular design choice for this question, did present some issues for candidates. Many had understood the principle of colour use within lighting and were able to discuss colour symbolism and coloured lighting states which they intended to use to light the extract. Similarly, there were many examples which linked to the use of gobos, blackouts and spotlights and showed some understanding of these. Some candidates were able to reference specific types of lantern and used technical vocabulary with some understanding. Ideas were often interesting and showed candidates attempting to place themselves in the role of the designer. However, in many instances the ideas themselves tended to lack sufficiently considered connection to the extract; suggestions were often explained very briefly and without any detailed practical application of lighting principles to a particular cue. There was also very little reference to the way that the actors would work with the lighting. There was, in many cases, a lack of understanding of the impact of chosen lighting states on the audience during a performance of the extract. In some responses, too many lighting states were offered and/or lighting ideas that were confusing and disjointed; combinations were offered that were more likely to undermine than enhance the impact of the extract. Some ideas showed misunderstandings about lighting vocabulary, for example, references to white/ black gels and dark/ black lighting. There were also some ideas offered which were inappropriate for health and safety reasons, such as the use of naked flames on stage.

Higher achieving responses offered ideas for lighting which supported the realisation of the extract, making use of existing information about setting and stage directions, and/ or using additional lighting effects appropriately and creatively. There was a clear sense of how the lighting states would be used often with a 'less is more' approach to the lighting and with reference to the intensity of lighting states, the direction of light, the use of timings for cross-fade and a clear sense of using lighting to enhance the performance of the extract for the audience.

Props/stage furniture and Set, both less popular than lighting, often yielded descriptive answers. An overlap of content between set and stage furniture was noted, with some set design questions focussing on the use of stage furniture and some props/ stage furniture considering the set as a whole. Examiners marked these responses positively, rewarding all relevant ideas and disregarding ideas which drifted too far from the specified element. This question is an opportunity for candidates to demonstrate creativity and originality of design, however often the higher achieving candidates stayed closely in line with the original staging of the piece, using their understanding of the playwright's intention to influence their design ideas for props/ stage-furniture and set.

Props were less successful as a design element with candidates rarely mentioning how the props might be used by the actors on stage. Technical detail was often absent from these responses, with at times, a sense of the cinematic in place as props were described that the audience would have

struggled to see from the auditorium. There were also some ideas offered which were inappropriate for health and safety reasons, for example, the use of broken glass on stage. However, many candidates were able to suggest helpful pieces of stage furniture, with consideration of positioning, style, colour and material as well as clear links to the way these items of stage furniture would be used by the actors within the extract. Responses on set sometimes struggled to create convincing stage pictures, with basic principles of set design sometimes missing, for example dimensions, stage positioning and levels.

Higher achieving responses on props/ stage furniture and/ or set offered creative and well-considered ideas which showed a clear grasp of using these design elements in performance. Technical language was used effectively and there was a sense of detail to the ideas, which showed a real grasp of the role of the designer, and a clear consideration of the audience.

2018 series - Section B: Live Theatre Evaluation

Centres have a free choice of production for this section of the examination, and as such candidates responded to a range of productions. The most popular tended to be *Blood Brothers*, *The Woman in Black*, *The Curious Incident of the Dog in the Night-time*, *Warhorse*, *The Play That Goes Wrong* and *Things I know to be True*. There were also candidates who responded to musicals such as *Matilda* and *Wicked* or to small-scale local or touring theatre productions. Where candidates had seen musicals this sometimes limited their response to physical skills as they ended up drifting into writing about the musicality of the production. Similarly, candidates who had seen devised GCSE pieces with limited set struggled with 9 (b) in a few instances candidates had evidently seen a live production in the autumn term of year 10, responses were less detailed. However, overall, the range of styles and performances highlighted the commitment of teachers in enabling candidates to experience a wide range of high quality theatre.

Overall, it was clear that this was the section of the examination where candidate responses appeared most rushed and where there seemed to be the highest proportion of unanswered or very brief questions. However, there was also a clear focus on the question and the production from many candidates, and the level of analysis and evaluation was encouraging, with many secure and effective responses offered, even where candidates had struggled with timings across the whole paper.

Question 9 - sub-question (a)

This question is of low to medium demand, offering candidates a 'breather' after the high demand question at the end of Section A. The maximum mark for this question is 6 and the question is assessed using a level-based mark scheme, made up of three levels. Q 9 (a) asks the candidate to respond analytically as a member of the audience and in 2018, the focus of the question was on the use of physical skills at one key moment within the production seen. A moment was deemed to be a continuous section of stage time and candidates wrote about moments of varying length from those that lasted a few beats to moments that encompassed an entire scene.

Examiners rewarded moments of varying length, as long as the candidate had clearly written about one continuous section of the performances. This question was largely accessible to the majority of candidates, with many able to provide some analytical detail of how physical skills were used in one moment. Responses showed a wide range of observational detail and ability to analyse, but shorter responses could score just as highly as more extended ones if the detail was precise. Most candidates did attempt to analyse rather than just describe, and the most successful were often those able to discuss comparative physical skills used within the same moment. There were responses which offered examples from two or more key moments from the production rather than staying focussed on moment as required by the question. This compromised the level of analytical detail offered in these responses as marks could only be awarded for examples relating to one of the offered moments. There were also responses which focused too much on the story and moments of impact from the plot, rather than focusing on the use of physical skills by performers on stage. Finally, some candidates discussed vocal skills or elements of design. In these cases, the candidates struggled to meet the demands of the question. Higher achieving responses to this question were clear, focused and often very succinct, with a wide range of detailed analysis offered. These responses allowed examiners to clearly visualise the moment presented, offering a clear sense of the candidate's understanding of how physical skills were used at this moment and often of the production as a whole.

Question 9 - sub-question (b)

This question is of medium demand, providing a slight step up from 9 (a) for the final question on the paper. The maximum mark for this question is 9 and the question is assessed using a level-based mark scheme, made up of three levels. Q 9 (b) asks the candidate to respond analytically and evaluative as a member of the audience and in 2018, the focus of the question was on how the use of set created impact for the audience within the production seen.

This question was largely accessible to the majority of candidates and was often answered with confidence. Many candidates offered a method of analysing the general set design and evaluating its impact, followed by adopting the same process for specific examples from within the performance. This approach seemed to work well for those who had time to complete the question fully. Most candidates were able to provide some analytical detail of set and offered some evaluation, even where responses were very brief and candidates had clearly struggled with timing. Higher achieving responses to this question were coherent, concise and showed a strong understanding of set, with a wide range of detailed analysis and linked evaluation offered. In these cases, candidates were able to refer to way the set was practically used, often in numerous and inventive ways, as well as how it operated in conjunction with other design or performance elements. These candidates also tended to place the audience at the heart of their response and demonstrated a clear sense of

the candidate's understanding of the place of set within the production as a whole.

Examples from each question

Across the cohort there was evidence of candidates being able to access the question paper and provide clear and effective responses. The extracts in this report represent responses that achieved higher level marks as well as examples of responses that illustrate common problems. These extracts have been offered to provide support for centres and should be read in conjunction with the comments included with each example, the examination paper, and the published mark scheme.

The pages in the answer booklet were designed to exceed the maximum amount a candidate can be expected to write at GCSE level in a 90 minute examination. Taking size of hand-writing into account, there is no expectation for candidates to write beyond the pages of the booklet to access the higher levels of marks. The examples in this report are taken from work by candidates completed within the framework of the answer booklet.

Question 1

1984 was one of the least popular of the eight set texts. Regardless of this, there were some effective and comprehensive responses to this set text. Candidates had often been prepared using the resources from the live performance of this play by the Headlong theatre company; a wealth of resources including photographs and video clips are available and where these resources had been used effectively, these had presented a starting point for candidates, who had often clearly made use of the performance context to the play in planning their own ideas.

In the 1806 series, candidates were asked to respond to an extract from the text which began with Julia waking up in the backroom at the antique shop and incorporated a flashback to Winston's childhood. The action then returns to the 'present' in the antique shop. Sub-questions (b) (i) and (c) are identical across the whole paper rather than specific to *1984* and often candidates suggested interesting ideas for production and design elements in response to these questions. There was a clear connection to the performance context in many responses to (b) (ii) and in sub-question (c), some detailed ideas were offered for both lighting and set. In the remaining three sub-questions, candidates were asked to write about Winston for Q (a) (i), Mother for Q (a) (ii) and Julia for Q (b) (ii). The majority of candidates found these questions accessible although there were those who drifted away from the statement in (a) (ii), writing about general aspects of Mother's character, rather than using the statement ***She wants Winston to share his chocolate ration as the basis of the response.***

The response that follows is a very high achieving Section A Q1 which scores almost full marks across the whole of Section A.

SECTION A: BRINGING TEXTS TO LIFE

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

Chosen question number: Question 1 Question 2 Question 3 Question 4 Question 5 Question 6 Question 7 Question 8

4 ScAai
6 ScAaii
7 ScAbi
12 ScAbii
14 ScAc

Question (a)(i)

(4)

When performing the extract at Winston I would use physical skills to convey his pain, guilt and anger. When saying the line "I was starving. My guts twisted", I would push my hands down into my stomach and bend my knees, hunching over. This would show I am in pain. Also, to show my anger towards the end, I would have an angry and upset facial expression - a furrowed brow and a frown when saying "I hate them. I hate the ~~party~~^{party}". Furthermore, I would have close proxemics with my mother to show I love her when speaking to her initially, then run across the stage to create distance to show I have angered her after snatching my sister's chocolate. Lastly, when complaining, saying "I need to eat" I would have my feet together, arms hugging myself and ~~arms~~ torso hunched to make me seem small and pained.

Question (a)(ii)

(6)

As a performer playing the mother I would use performance skills to show I want Winston to share. I would gesture at Winston, putting my hand on his shoulder in an encouraging way when saying "Don't be greedy". The contact would elicit positive feelings and persuade Winston to do what I wanted when Winston runs away, not sharing, snatching his sister's chocolate I would use voice to show I was upset. When saying "Winston!" I would be loud, to show my anger and dominance as a parent. I would use an angry tone, and low pitch to show disappointment. Lastly, I would have very open body language, arms uncrossed, legs shoulder width apart to convey my confidence and comfort in being around Winston, as his mother. However, after he runs away I would cross my arms and pull an angry face to convey my rage at him not sharing. ~~The words here~~
~~are~~

As a director I would use the production element of costume to bring the extract to life for my audience. For the mother, I would have her dressed in a ~~set~~ simple grey dress. It would have a pleated skirt and the hem would come down to mid-calf height. It would have capped sleeves and be made of a simple cotton material. The dress length would show the audience her age, as she is a mother it would be more usual to be dressed modestly. The simplicity and melancholy grey colour would show the audience that she is poor and very sad, as all the characters in '1984' suffer under the totalitarian regime run by "the Party". The Party was influenced by several fascist regimes that George Orwell saw rise to power during his life (Nazism, Communism, etc) and create chaos and pain. Her hair would be tied back in a neat bun behind her head to show her practicality, and keep the hair out of her face so the audience can see her expressions as she "keeps on cleaning". Tula would wear a white, see through (almost) button up shirt, a short black skirt and heeled black shoes. The heels would create a large sound when she walks to create a foreboding atmosphere.

to the audience, as they'll be able to hear her coming, walking across the stage. The thinness of her shirt would reflect to the audience her character's vulnerability under the strict government. It wouldn't be buttoned all the way up, the top two buttons would be undone; this with the short skirt presents to the audience her sexual promiscuity. Her hair would be down and messy. Tangles would convey her non-conformist nature to the audience. Lastly, she would wear red lipstick, as it is a sign of her beauty and femininity, but contrastingly, her dangerous attitudes, as red is associated with fear and horror.

Winston would wear a simple blue jumpsuit made of cotton. It would have a badge on the front saying "The Party", as Winston works for the government, and that would help provide the audience context for Winston's job in the Ministry Of Truth. The badge also signifies how the Party has infiltrated all parts of the citizen's lives, even their ~~wards~~^{wardrobes}. It shows the party has a grip on the people that live in their jurisdiction - like the Nazis did on the Germans, which Orwell saw. He would have short, grey hair to show he is old to the audience, and his work boots would be scuffed and ridden with holes to show he is very poor.

He is poor because his governmental job pays very little, the government doesn't care about most people in 1984.

As a director I would show Julia is frightened using voice, physicality and stage space, within this extract and the play as a whole.

First, I would have the actress speak very quietly. When saying "Winston? Winston?" quietness would show the audience she is almost too scared to ask questions, that the words barely escape her mouth. I would choose a higher pitch when she speaks, as it ~~not~~ ^{not} only shows she is frightened, but the pitch would be shrill-like, it would hurt the audience's ears, making them afraid also, so they can empathise with Julia. I would also have her speak slowly when saying "The dead. I knew. I knew" to show she is apprehensive, worried about speaking because of her fear. As she speaks through lines her tone would slowly become more worrisome. This conveys her fear as the scene progresses. However, at the end of the play when Julia and Winston meet in a café Julia would be monotone - almost robotic. This would show the audience a stark contrast, and how the Party's brainwashing removed any identity or emotion from her.

She would have widened, unblinking eyes ~~but~~ whilst watching Winston talk to show she

is scared. The unblinking eyes would show she is so frightened she doesn't even have the strength to look away. When she says "I'm frightened" I would have her slowly walk closely towards Winston to show she needs support and comforting. Originally she would stand in the upstage right ~~center~~^{corner} of the stage, with Winston in another corner. The distance would isolate her, making her seem lonely to the audience and vulnerable. The stage space would seem to envelop her, making her seem to the audience as insignificant. In other parts of the play where she is more confident, such as when she and Winston meet in the countryside she would happily bound across the stage, taking wide steps to signify her comfort. Her head, in the extract, would be tilted slightly downwards to show her fear, and her legs crossed over each other whilst standing and arms wrapped around herself show her discomfort as it closes up her body to the audience. This posture would make her seem smaller and more terrified.

As a designer I would use lighting to enhance the production of the ~~element~~ extract for the audience.

As it is set in an antique shop the ~~light~~ lighting would be a wash of a dim light, to show they are in a place full of mysteries and histories. The dimness reflects an air of uncertainty, as the characters in the extract are never fully sure or trusting of each other.

As the scene shifts to focus on one of Winston's memories the lights would change to a dim yellow spotlight from above, to ~~look~~ look like a cheap ceiling light. The spot light would make the stage space seem smaller, showing the audience Winston grew up in a modest house, without much money. The yellow quality would have an ageing effect, like a sepia toned photograph, showing the audience it is a memory. There would also be one faint backlight ~~in~~ with a gobo in the shape of a window. This would give stage more of a home feel, and allow some more light. The faintness of the light through the window shows the weather is dreary and dismal, to reflect Winston's terrible childhood. When the scene changed

to "A memory of early" the spotlight from above would get noticeably dimmer, to reflect it is an even more distant memory. It would also make the scene slightly harder for the audience to see, to reflect how, for Winston, the memory is difficult to visualize.

As the mother "takes out the chocolate" the lights would get brighter to show it is a source of happiness for Winston, as it made his life brighter.

As Winston says the word "power" a quick flood of white light would encase the stage. This would show how Winston believes O'Brien has the "power" to change things - even increase the power of the lights. However after 2 seconds it would turn to normal to reflect how life for Winston continued to be terrible, and dark.

As Winston says "I hate them. I hate the Party" the light would turn red by using gels to show the audience Winston is very angry, but also that ~~that~~ he is in danger for speaking against the Party - or ~~that~~ "thought crime" as he knew it.

At the end of the scene there would be a black out to show the audience the scene had ended. It would be ten seconds long so that the audience has time to contemplate the moral message of the scene.

Question 1		Comments
(a)	(i)	4 marks. Two physical skills are offered with reasons and, in fact, the candidate offers more suggestions/ reasons than can be rewarded.
(a)	(ii)	6 marks. 3 performances skills are offered with reasons. These are more detailed than required by the question and the candidate also offers more suggestions/ reasons than can be rewarded.
(b)	(i)	7 marks/ level 3. The directorial viewpoint here is very clear with a range of workable and imaginative ideas for costume, all well-justified. However, the candidate has offered no contextual links to the time when the text was created, despite the very clear grasp of the play-text. There is strong Level 3 knowledge and understanding of all bullet points other than context, so using a 'best fit' approach, this is a low level 3 response overall.
(b)	(ii)	12 marks/ level 3. The candidate has written a fully comprehensive response meeting all the criteria for level 3. There is a subtle and assured grasp of both the character and how the director would work with the actor to interpret the character of Julia at this moment in the play, with helpful and supportive references to the complete text. This is a very strong response even though the candidate has not completed the third page in the booklet.
(c)		14 marks/ level 4. This is an assured response which is rooted in the given extract and shows a clear grasp of colour and intensity. Lighting choices are imaginative and subtle, with some moments of effective drama suggested, and linked with clarity to specific moments from the text, for example, the sharp flood of light as Winston speaks the line "power". Justification of ideas is assured and knowledge of the extract is comprehensive. Full marks.
Total for Section A: 43 marks out of 45		

Summative Comment:

This is an assured and comprehensive response to Section A showing a very secure and effective grasp of the extract and text, as well as of the role of the specific theatre-makers.

Examiner's tip:

Learn key facts about the performance context to the set text and link these to your ideas for production elements in Q (b) (i).

Question 2

An Inspector Calls was one of the more popular texts this series and the vast majority of candidates chose to set their productions in similar time periods to the original performance, if not the same time precisely, and this was supportive of production and design ideas in particular. As with Question 1, a number of candidates had seen the West End production of the play and referenced production/ design ideas from this in their responses; these ideas were not always fully explained in terms of how they might be achieved.

In the 1806 series, candidates were asked to respond to an extract from the text which began with Eric confronting the family about the responsibility in the death of Eva Smith and ends with Gerald revealing his idea that the girl with whom each of them was involved was the same girl as the Inspector showed each of them the photograph individually: *How do you know it's the same photograph?*

Sub-questions (b) (i) and (c) are identical across the whole paper rather than specific to *An Inspector Calls*; often candidates suggested a range of ideas for production and design elements in response to these questions. Performance context in many responses to (b) (i) tended to link to the time when the play was set, although a number of candidates made interesting links to the time when the play was first created and performed in 1945. In sub-question (c), some detailed ideas were offered across all three options, although where candidates had utilised the very specific ideas for set from the West End production, they often struggled to explain how these would be achieved in production. In the remaining three sub-questions, candidates were asked to write about Eric for Q (a) (i), Sheila for Q (a) (ii) and Gerald for Q (b) (ii). The majority of candidates found these questions accessible. The extract offered took place after the final exit of Inspector Goole, yet there were candidates who had mis-read sub-question (b) (ii) and wrote about Inspector as part of their response. Similarly, there were responses which offered costume ideas for characters not on stage, for example the Inspector and Edna. There was also a misunderstanding on the part of some candidates who described Edna as a 'slave' rather than as a servant.

The response that follows is secure and effective rather than assured overall, although the candidate achieved close to full marks on both Q (a) sub-questions and Q (b) (ii) shows a comprehensive understanding of all elements of the question.

SECTION A: BRINGING TEXTS TO LIFE

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

Chosen question number:	Question 1 <input checked="" type="checkbox"/>	Question 2 <input checked="" type="checkbox"/>	Question 3 <input checked="" type="checkbox"/>	4 ScAai
	Question 4 <input checked="" type="checkbox"/>	Question 5 <input checked="" type="checkbox"/>	Question 6 <input checked="" type="checkbox"/>	6 ScAaii
	Question 7 <input checked="" type="checkbox"/>	Question 8 <input checked="" type="checkbox"/>		6 ScAbi 10 ScAbii 8 ScAc

Question (a)(i)

(4)

When playing the character of Eric, I would use many physical skills. The first I would use would be; I would open / enlarge my eyes and stare right at Mr Birling having a ~~beared~~ dirty look on my face by raising my eyebrows to reflect on the fact I am extremely annoyed at how inconsiderate Mr Birling is being to be. When saying "I don't give a damn now whether I stay here or not." Due to this being said bitterly, that's why I would stare continuously at him.

Secondly, when I would say "And it doesn't alter the fact that we all helped to kill her." I would put emphasis on my body language and my gestures of my hands by continuously moving them up and down when saying the phrase because this would convey to the audience I am trying to get my point across how each of us needs to accept responsibility.

Question (a)(ii)

(6)

When playing the role of Sheila, to reflect on the fact I feel extremely guilty about Eva Smith's death. When saying "But that won't bring Eva Smith back to life, will it?" I would then sink down, losing my posture and place my hand on my face to reflect on the fact I can't stop thinking about what I did.

Next, when I say "Don't let's start dodging and pretending now." I would raise my mouth and open it slowly to convey to the audience I am gob-smacked at ~~the~~ the fact they don't care and it seems as if only myself and Eric does. This reflects my guilt because I have now understood I was in the wrong and accepted responsibility.

Finally, when playing the role of Sheila Birling to convey to the audience how guilty I feel about Eva Smith's death when saying "it makes me feel a bit less ashamed of us." I would raise my hand and point to myself when saying the word "me" to really emphasise how guilty I feel, this word also be shown through me having a tear in my eye, and my nostrils flaring and me deep breathing.

Question (b)(i)

(9)

~~As a director, I would be starting to bring the
extract to life by focusing on the fact that
Eric and Sheila are the only characters who accept responsibility
for the deaths of the Birling children.~~

As a director, when designing the costumes, I would do this in a specific way to bring the extract to life. We know that in the extract Sheila and Eric are the only characters who seem to be accepting responsibility due to the fact they're socialists and Mr Birling, Mrs Birling and Gerald don't care.

~~we~~ We know that the play is set in 1912 rather than when it was written in 1945 because J.B. Priestley ~~wanted~~ wanted to portray the fact women were seen as cheap labour and subservient to men and to reflect on the social classes and ~~the~~ their attitudes.

Therefore, I would have Mr Birling in a black blazer, and trousers and shoes to symbolize his sinister character. He would be wearing a white shirt.

Which would reflect his priority but the black contrasts to this because he had none. He would have a stop watch to reflect his capitalist character and how he's always watching the time. In the extract he seems to be in a rush almost - in the sense he keeps saying so much. (Also a red dot to symbolize danger.)

I would have Gerald in the same costume design however because Mr Birling's costume would be ~~cheap~~^{expensive} cotton, Gerald's would look exactly the same but be made out of linen to reflect on him being a little wealthier. Gerald would have ginger (orange) slicked back hair because the orange would symbolize richness.

Sheila would be in middle class, average women clothes, in a green dress which would be loose to reflect on the fact Sheila is a socialist and can freely move which links to the context of the generation gap because Mrs Birling would be in a tight purple corset to reflect on the fact she had a very tight lifestyle and is a capitalist. Her costume would be the same as Mr Birling's material. But Sheila would have her hair short and in a bob length.

I would have ERIC'S costume made out of average cotton - similar to Sheila's but it would almost be tearing to reflect on the fact he is a scruffy character and is always in a drunken state. His tie would be lowered to show he is not tight like Mr Birling and Gerald.

Each character on their costumes would have specific accessories to reflect to the audience their status. ~~His~~ The costumes would bring the extract to life because when the play was set each of the characters had relevant clothes to the time period e.g Mrs Birling had her hair up because upper class women were meant to in those days.

Question (b)(ii)

(12)

As a director, I would direct the character of Gerard to portray himself as a stuck up character who is a ~~socialist~~ ^{capitulist} the world as this through the use of raising his voice and tone when saying "there's no more real evidence we did than there was that that chap was a police inspector." He would raise his tempo to portray to the audience he's trying to refuse any responsibility and forget about the whole situation, and question the inspector.

I would direct Gerard to be walking around the characters and be stood the most closest to Mr Birling because this would be the use of proxemics and would convey to the audience Gerard thinks of himself as the same class of Mr Birling and to see himself as a fair character to him.

I would want Gerard to make it obvious to the whole Birling family that he's attempting to really question the inspectors identity and this would be done by Gerard saying "a man comes here pretending to be a police officer."

Would put emphasis on the word 'pretending' and raise ~~my~~ voice with a sarcastic tone to convey Gerald would think this is a funny situation and I would want Gerald to laugh after saying the phrase to reflect its all one big joke to him.

Throughout the text, mainly Gerald questions the Inspector's identity. When Gerald says "How do you know it's the same photograph?" I would want Gerald to step away from Sheila to convey their social class difference but also to show to the audience he's questioning the Inspector's identity. He would ~~be~~ raise his intonation on the word 'same' to portray the fact the Inspector clearly wasn't real and Gerald at this moment in time is the one with ~~enough~~ enough knowledge to realise this.

Using the stage ~~directions~~ space, I would want Gerald also being stood near to Mr Birling but I would want Gerald near the ticking clock in their household because I think this would convey to the audience that the Inspector wasted all of their time. Throughout the text Gerald would always wait a few moments before speaking because Gerald wants the Birling family

to take into consideration his idea the inspector wasn't real.

Throughout the rest of the play, we know that Gerald's engagement ended with Sheila and that Gerald actually slept with Eva Smith. I would direct Gerald to have a large posture, and be in the centre of gravity and to have the facial expression ~~of rolling~~ of rolling his eyes continuously.

When the inspector showed Sheila Brunt the photo of Eva Smith, Gerald instantly thought it was funny how they weren't allowed to see the image because the inspector works with "one person at a time." Gerald would look extremely confused and due to Gerald being upper class and knowing a lot about police inspectors, to reflect on this and him questioning the inspector's identity. I would have Gerald turn his head and then whisper to Mr Brunt because this would reflect Gerald instantly already questioning him.

~~Gerald~~

Question (c)

(14)

Throughout the extract there are many ways to enhance the production of the extract. I would design the props.

Firstly due to the play being set on a proscenium Arch I would have a massive table in the middle of the room to reflect on the fact it's long to show there's loads of ~~seats~~^{chairs} and it's seen as a 'family dining room' and the play was originally set like that so I'd keep it like that.

Next I would have a fire in the back which would be crackling because it could almost create a sense of tension when Sheila's explaining to the family it's like they don't care. Also in the back corner I would have a clock and this would be ticking and dramatic to enable the characters to hear it. Throughout the extract, we have tension between the capitalists and socialists and the ticking of the clock helps to explain this.

Furthermore, I would design a cabinet of alcohol at the back to reflect on Eric always needing some alcohol. To enhance the production of the element, I would also have just for the extract

a photo of all the Birney family together in a nice frame smug because this would then be a clear contrast to what's happening in the extract and how the whole family has been teased apart. as we discover later, this is important element.

I would have one chair at the top left of the stage which would be made of a high material and this would convey the Birneys' wealthiness.

During the extract, we know that Sheila feels extremely guilty so I would have Sheila ~~putting~~ putting up and down the long table to reflect on how guilty she feels.

Finally ~~to~~ the last prop/ stage furniture I would use would be to having a phone on the corner on the table with a record player on this. The phone would reflect on how Gerald ~~invests~~ the inspector's identity and moments after the extract it would ring. The record player would symbolize how their wealthy and have a lot of money.

The props are relevant to when the play was set.

Question 2		Comments
(a)	(i)	4 marks Two physical skills (facial expression and body language) are offered with clear reasons and justifications. The candidate references dialogue to clarify when physical skills would be used but avoids drifting into writing about vocal skills.
(a)	(ii)	6 marks Three performance skills are identified (posture, facial expression and gesture); two of the reasons offered are fairly similar and 'guilty' is repeated from the statement in the question with minimal justification offered. This just meets the criteria for full marks.
(b)	(i)	6 marks/ level 2 This response to costume is competent and generally balanced, offering a number of suggestions for the use of costume within the extract, and justifying these in terms of class. Colour and fabric are referenced and there is an understanding of how costume can be used by a director to enhance characterisation. The context offered links to the setting of the text rather than when the text was created as required.
(b)	(ii)	10 marks/ level 3 A confident and detailed response which is particularly assured in the first 2 pages. A range of specific examples are offered showing a well-developed understanding of directing the performer playing Gerald with a balanced sense of the directorial intention. Vocabulary and technical language supports the candidate's strong knowledge and understanding of performance in terms of all three bullet points. The response covers the extract and places this in context within the complete text.
(c)		8 marks/ level 3 The candidate places their ideas for props/ stage furniture in a specific stage space and justifies choices in terms of the extract without always developing these ideas or exploring how as a designer these would be achieved. Examples do not always explore theatrical impact for the audience, for example, the use of the photograph of the Birling family. There is some coherent use of technical language. A competent and generally balanced response.
Total for Section A: 34 marks		

Summative Comment:

This is an effective response to Section A with moments of real assurance and a secure grasp of the extract and text; there is an assured grasp of the role of the director and secure grasp of the role of the designer.

Examiner's tip:

Ensure that all reasons offered in sub-question (a) (ii) use the statement as the basis for the justification, developing rather than repeating the character statement.

Question 3

Blue Stockings was one of the less popular texts this series although there were a number of secure and effective responses to the extract which showed a clear grasp of realisation of this moment in the text. Candidates often utilised the original production at the Globe in offering ideas, and the vast majority set their productions in the same time period as the original performance, as intended by Jessica Swale. This was supportive of production and design ideas in particular.

In the 1806 series, candidates were asked to respond to an extract from the text which began with Miss Blake questioning the women in a 'classroom' setting. A heated debate follows which ends with Miss Blake praising the women who are clearly learning to think for themselves and the scene ends on a feeling of elation. Sub-questions (b) (i) and (c) are identical across the whole paper rather than specific to *Blue Stockings* and often candidates suggested interesting and creative ideas for production and design elements in response to these questions. Performance context in many responses to (b) (i) tended to link to the time when the play was set, although a number of candidates made interesting links to the time when the play was first created and performed in 2013. In sub-question (c), some detailed ideas were offered for both lighting and set. In the remaining three sub-questions, candidates were asked to write about Carolyn for Q (a) (i), Maeve for Q (a) (ii) and Miss Blake for Q (b) (ii). The majority of candidates found these questions accessible and responded with some confidence and understanding.

The response that follows is secure and effective rather than assured and comprehensive across both Q (b) and Q (c) with the candidate achieving full marks in the Q (a) sub-questions.

SECTION A: BRINGING TEXTS TO LIFE

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

Chosen question number: Question 1 Question 2 Question 3
Question 4 Question 5 Question 6
Question 7 Question 8

GCSE

Question (a)(i)

(4)

If I were playing Cardyn, I would use the physical skill of ~~eye contact towards~~ gestures. I would exaggerate my gestures when questioning Miss Blake when I say 'don't we?' as this shows I am confused.

I would also use the physical skill of eye contact. I would use strong eye contact towards Tess when ~~we disagree~~ Tess and I disagree about the 'arts' and 'science'. I would use strong eye contact to show that I do not agree with what Tess is saying.

Question (a)(ii)

*

(6)

If I were playing Maere I would use large hand gestures when I say 'we're all missing the point' as this shows that I have ~~an idea~~ ^{had a} sudden idea that seems so obvious. I would open my arms out wide and flatten my palms to show that I have a different idea to the others.

// I would also use small, swift movements as it shows my 'sudden' excitement and how I have ~~randomly~~ got an idea. The swift movements also show that I want to explain the idea in detail.

Finally, I would use strong eye contact towards the other women and Miss Blake as this suggests that I want them to listen to what I am going to say.

* As a performer, the three performance skills I would use are gestures, movement and eye contact.

Question (b)(i)

(9)

As a director, I would use the production element of costume to bring this extract to life for the audience.

I would put Miss Blake in a tailored blouse and ~~put~~ a long, ^{cotton} grey skirt which is ankle-length as this shows her higher status and modesty. I would also have her wear lace up shoes as this is what the women in the 19th century would wear. The good quality clothing shows ~~that~~ ^{to} the audience that she is an educated individual and has worked hard for her status.

I would also have all the ~~girls~~ ^{and long, cotton skirts} women wearing a white cotton blouse as this connotes innocence. I would also have each woman wear a different coloured skirt as this would be easier for the audience to differentiate between them. I would put Tess in a red skirt as this ~~shows~~ reflects her love for Ralph in the earlier scenes. This is also reflected

When she says 'lovers are tangible' as it reinforces that idea of love + relationships. However, when the play was first performed at the Globe in 2013, Jessica Shaw put Tess in a green skirt. Perhaps to show her innocence but slightly rebellious behaviour.

The modest clothing reflects that time period in which it was set - in the 19th century as most women wore long, ankle-length skirts. ~~Also~~, This also shows ~~to~~ one of the major themes in the play; the importance of women's education as the women are all dressed to show that they are educated. This also reminds the audience that the play was a tribute to Malala.

As a director, I would ask the performer playing Miss Blake to use a slightly higher pitched tone at a loud volume because this would show the audience that she is challenging the women and she wants to get them to think about more than just their own 'opinions'. I would also ask the performer to speak at a slightly quicker pace as this reflects how she wants the women to think at a quicker pace. This quicker pace is also useful as it builds up to Maeve's 'sudden outburst', which shows the audience that, that was Miss Blake's intention.

Additionally, I would ask ^{the performer} ~~Miss Blake~~ playing Miss Blake to have a straight posture and sit up straight as this shows to the audience, Miss Blake's higher ~~status~~ status between the women and herself. I would ask the performer to sit up straight with their shoulders back as this demonstrates her higher

status and that the fact that she has a higher, more respectable status is the reason she can easily challenge the women.

I would ask the performer to have far proxemics from the girls at the beginning but gradually get closer as this shows their new relationship forming. When Miss Blake is 'surprised', I would ask the performer to have much closer proxemics as this suggests to the audience that Miss Blake is intrigued to find out more and that the relationship between the women and Miss Blake is becoming more close + strong.

Furthermore, this foreshadows how their relationship will continue to get closer further on in the play. ~~the~~ This is shown later in the play where Miss Blake tells the women about 'the vote' and somewhat encourages them more. This shows a more informal relationship between Miss Blake and the women.

Question (c)

(14)

If I were the designer, I would use the design element of lighting to enhance the production of this extract for the audience.

I would use a general wash with a yellow gel at high intensity because this would show the audience that it is daytime.

I would use a yellow gel as the beginning of the extract is not too tense. ~~and yellow~~

When Miss Blake sniftly says 'get out', I would ~~use~~ slightly lower the light intensity as this is quite unexpected and the audience are quite confused as to why Miss Blake has said that. The dimmer light would reinforce that confusion for the audience.

I would also use a parcan lantern as this has a slightly harder edge lighting and this would foreshadow the tense situation that will arise.

When Carolyn says that 'love isn't fanciful; it can be felt, experienced', I would use a red general wash because red is

associated with love. This change in colour also shows how the focus ~~at~~^{at} the beginning of the extract has changed. I would also raise the light intensity when 'voices begin to be raised' as this ~~so~~ suggests to the audience that there will be some sort of disagreement.

When Maeve has a 'sudden outburst', I would put a profile spot from upstage right onto her. This shows the audience the importance of what Maeve is going to say. I would keep a high intensity profile spot on Maeve when she starts 'all the great scientists...' to 'no more than a barn'. At this point, I would go back to the original general wash with a yellow gel as this would make the audience feel more at ease.

Finally, I would put a profile spot on Miss Blake at the end where she says 'And that is why...' because this suggests to the audience that what Miss Blake is saying is ~~so~~ important.

Question 2		Comments
(a)	(i)	4 marks Two physical skills (gesture and eye contact) are offered with clear reasons and justifications. The candidate writes briefly but offers sufficient detail to earn full marks for this question.
(a)	(ii)	6 marks Three performance skills (gesture, movement and eye contact) are presented with explanations that link clearly to Maeve's line, <i>We're all missing the point</i> . The first example is more detailed than the two which follow, however there is sufficient content on all three to meet the criteria for full marks. The response ends with a brief statement stating the performance skills for the examiner which was intended to slot in at the beginning of the response; while helpful, this kind of statement is not necessary to access the marks available.
(b)	(i)	6 marks/ level 2. Some interesting and appropriate ideas for costume are suggested in the first half, linking colour and style to setting and character. The original performance context has been referenced, however the candidate has not fully understood how to use this within the question most effectively. The second half of the response is thin on specific, concrete suggestions, although there is another contextual reference here. More connections between the ideas for costume and the reasons for these choices would have placed this in level 3.
(b)	(ii)	8 marks/ level 2. A secure and competent understanding of characterisation and the role of the director is seen in this response, which focuses on Miss Blake and her attitude towards the women but does drift slightly from the idea of her challenging them to argue either side of the debate in the second half of the response. While this is a slightly uneven response, the clear grasp of character, the complete play and the coverage of all three bullet points indicate that this is a strong level 2 response.
(c)		10 marks/ Level 3. Lighting ideas are offered here with secure use of technical language, including the use of different levels of intensity, application of red and yellow gels, and two different kinds of lantern. However, this is rather a 'busy' design concept which focuses more on individual effects created rather than clear consideration of realising the extract as a whole.
Total for Section A: 34 marks		

Summative Comment:

This is an effective response to Section A with a secure grasp of the extract and the complete text although this is not fully explored in any of the questions. The candidate is supported by a concise, succinct approach to the Q (a) sub-questions and is working at or towards the top of the 'secure' level across the rest of Section A.

Examiner's tip:

Ensure that your choices as a designer work well in conjunction with one another to bring the extract to life for the audience.

Question 4

The Crucible was one of the more popular texts this series and the vast majority of candidates chose to set their productions in similar time periods to the original performance, keeping consistent with Miller's intentions, and this was supportive of production and design ideas in particular. Responses were fairly balanced between those candidates who were able to link their ideas to the performance context to the play, in particular the idea of McCarthyism in 1950s America, and those who were not. Design and production ideas reflected the general style of puritanism, although a number of confusions were noted, for example the candidates who incorrectly referred to Mary Warren as a 'slave' rather than a servant, or those who described their 17th century costume choices as Victorian. In the 1806 series, candidates were asked to respond to an extract from the text which began with John and Elizabeth questioning Mary Warren about the trials in Salem and ends with the revelation Sarah Good is pregnant despite being *near to 60*. Sub-questions (b) (i) and (c) are identical across the whole paper rather than specific to *The Crucible* and candidates suggested some secure ideas for production and design elements in response to these questions, with costume a particularly popular choice for 4 (b) (i). In sub-question (c), some detailed ideas were offered across all the options available although many candidates suggested naturalist ideas which lacked sufficient sense of the impact to be created for the audience, notably for set and props/ stage furniture. In the remaining three sub-questions, candidates were asked to write about John Proctor for Q (a) (i), for Q Mary Warren for (a) (ii) and Elizabeth for Q (b) (ii). The majority of candidates found these questions accessible and responded with secure understanding.

The response that follows is secure and effective with some assured understanding, for example a fully comprehensive response to Q (c) with the candidate also achieving full marks in the Q (a) sub-questions. However, there was a misunderstanding of staging as a production element in Q (b) (i) which had an impact on the total for the section.

SECTION A: BRINGING TEXTS TO LIFE

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

Chosen question number: Question 1 ☒ Question 2 ☒ Question 3 ☒
Question 4 ☒ Question 5 ☒ Question 6 ☒
Question 7 ☒ Question 8 ☒

Question (a)(i)

(4)

If I were to play John Proctor in this extract, I would use gestures to convey his emotions. On the line, 'But the proof, the proof', I would shake my hands in the air with my arms outstretched - this would highlight his ~~frustration~~ frustration about the hysteria.

furthermore, if I were to play Proctor in this extract, I would also use facial expressions. An example of this is when I would say the line, 'You will not go to court again, Mary Warren' - here I would have a cold, angry facial expression, and a furrowed brow to show the characters annoyance at the lies.

Question (a)(ii)

(6)

If I were to play Mary Warren in this extract, I would use body language to show how frightened she is. On the line, 'Why, they must when she condemned herself', I would hunch over and pull my body in. This closed body language would emphasise how fearful she is that Proctor will lash out, and how scared she is of him. It would also show how she is a small part of the wide spread hysteria.

In addition to that, if I were to play Mary in this scene, I would use volume in ~~my~~ my voice to emphasise how scared she is. When I say the line, 'No sir, there be thirty-nine now', I would say it very quietly, ~~and~~ almost a stage whisper. This would highlight how scared she is for ~~the~~ Elizabeth Proctor, as well as how ashamed of ~~the~~ her part in the accusations.

On top of that, if I were to play Mary, I would use gestures. On the line, 'She tried to kill me' - here I would use ^{the} gestures pointing at myself, this would show how she feels persecuted and threatened herself, by both John Proctor, and Abigail Williams.

Question (b)(i)

(9)

If I were directing this extract, I would bring the scene to life by using staging.

In the scene, I would use levels to highlight the importance of the characters. In the beginning of the extract I would have both Mary Warren and Elizabeth Proctor sit down, as it would highlight how ~~they~~^{women} are considered less important in society - this also reflects the society around the time 'The Crucible' was written, in the 1650's the patriarchy was still in control, and women had very little power. However, when Mary says the line, 'I must sleep now', I would have her stand up, as this would show her rising significance within society, due to her role in the trials.

furthermore, ~~despite~~ if I were directing this scene, I would use proxemics. I would have Elizabeth on the edge, to show she has little control, and Proctor near the centre, ~~to~~ but on the opposing side to Elizabeth - this would show their cold, broken relationship, and him being in the centre would highlight

that he is the hero of the play, whilst all the hysteria is because of him. Finally I would have Mary at the back at the start, but as she says the line, 'That she-she sometimes made compact with Lucifer' I would have her gradually move forward until she was ~~the~~ at the front of the stage. This would show her growing importance in society, ~~and~~ whilst also mirroring the context of the play - Miller wrote 'The Crucible' as the McCarthy witch hunts became more and more prominent, and became the focus of 1950's America.

Thirdly, if I were to stage this play, I would use very few stage furnishings in the scene. This would reflect the original performance at the Martin Beck Theatre in January 1953 - which was naturalistic and minimalist. I would have three chairs, two next to each other for Mary and Elizabeth to sit on, and one facing them - on the line, 'What work you do! It's strange... women.' I would have Proctor lean on the chair to highlight his frustration. I would also ~~of~~ use a projection of a moon to show it is night, ('I must sleep now').

This staging would bring the text to life as it would be naturalistic and set realistic, therefore believable for an audience, and they could place themselves in the action. They could almost relate to the scene as they could imagine it being real.

If I were to direct a performer playing Elizabeth I would have them portray their amazement by using facial expressions. On the line, 'oh, Mary, Mary, surely you-', I would have her hang her mouth open to highlight her disbelief at Mary's actions. I would also have her raise her eyebrows to highlight how intrigued and confused she is in the situation. This would be repeated later on in the scene when Chewer arrives with a warrant for her arrest, again the performer playing Elizabeth would adopt this confused expression in the wake of the accusation.

If I were to direct the performer playing Elizabeth in this scene, I would have them use voice to convey her shock. When they say the line, ~~stumbled~~ 'Pregnant! Are they mad?' I would use volume by having the performer shout - this would highlight how taken aback she is with the revelation, and how little faith she has in the theocratic system. I would also have the actor

use ~~the~~ shrill tone, as this would emphasise how shocked.

~~Every~~ I would use ~~prox~~ levels if I were to direct an actor playing Elizabeth. On the line 'why, she's weepin!' I would have the actor stand up as this would highlight her shock at Mary's reaction to the situation. However, when the stage directions state that there is a 'shocked pause', I would have the actor sit to emphasise how ~~little~~ much shock Elizabeth is in that Goody Osburn 'will hang' - I would also have the actor do this slowly as it would demonstrate how big this revelation is, and how much of an impact it will have on the society. I would also ~~use~~ use proxemics, by having the actor on stage right, away from both Mary and ~~William~~ Proctor, this would show how she is shocked by both Proctor's revelation that he slept with Abigail, and Mary's involvement in the trials, and how she doesn't ~~wish~~ want to be associated with either. I would again use this

When Proctor chooses to confess, to show how she is amazed that he is being good for once.

If I were to design this extract, I would use lighting to ~~add~~ enhance it for an audience.

To begin with, I would use a wash with a dark blue gel. This would highlight the cold relationship between John and Elizabeth, and Mary's guilt at being in the trial. When Mary Warren says, ~~she says~~ 'sobs' [she] will hang! and begins 'sobs' - I would ensure that the wash of blue ~~is~~ surrounded her as it would highlight how distraught she is over being in this situation.

I would also ~~use~~ use a gobos to create a slit of light, ~~which~~ with a white gel over it. This would fall on Elizabeth, on the right of the stage, as it would emphasise her pious nature, as well as her innocence in the hysteria. It would also emphasise how caring she is, as on the line, 'What ails you, child?' the light would intensify, to show

how kind she is.

In addition to that, I would use a spotlight on John Proctor. This would ensure that the full attention of the audience was on Proctor, and would emphasise how he is the protagonist of the play. Furthermore, I would use a red gel in this spotlight and intensify it on lines such as, 'But the proof, the proof!' as this would highlight to the audience his anger and frustration at the ongoing hysteria in Salem. This would also mirror the disgust Arthur Miller felt towards the McCarthy McCarthy Witch Trials in the 1950's.

On top of that, I would use a yellow gel through a gobos to create a speckled affect in this scene. I would use this on the line, 'Goody Good is pregnant!', this would demonstrate to the audience the hope for survival within the hysteria whilst also foreshadowing Elizabeth's own pregnancy.

This would enhance the scene for an audience as it is ~~more~~ relatively

Naturalistic, and clearly highlights the emotions of the audience, making it more believable.

if I would backtrack the wash to show how Proctor wishes he could go back in time, to ~~not~~ ~~not~~ and not sleep with Abigail - to save his marriage and stop the hysteria.

TOTAL FOR SECTION A = 45 MARKS

Question 4		Comment
(a)	(i)	4 marks Two physical skills (gesture and facial expression) identified with well-justified reasons, helpfully linked to specific lines/ moments in the extract.
(a)	(ii)	6 marks 3 performance skills identified (body language, volume and gesture) and three justifications linking to the idea that Mary is frightened. The first and second reasons, while similar, are sufficiently differentiated from one another to justify full marks.
(b)	(i)	5 marks/ level 2 This is an uneven response as the candidate offers ideas for directing the actors in terms of proxemics/ stage positioning in the first two paragraphs. There is a very general sense of stage shape here, as well as some contextual information. The third paragraph creates a clearer picture of the stage and links to a specific staging style as well as offering more sense of the performance context. Despite the quality of understanding in place, this question has not been fully answered, making it competent overall.
(b)	(ii)	12 marks/ level 3 A comprehensive response which demonstrates a strong understanding of the demands of the question throughout. There is a clear focus on the statement that Elizabeth is shocked and amazed, and understanding of the complete text is used to support the detailed examples. Full marks.
(c)		11 marks/ level 3 A range of ideas are suggested including coloured gels and the use of a spotlight and a gobo. These are justified and show a grasp of the impact of each chosen lighting state, however there is less understanding of realising the extract as a whole indicated by the combination of effects.
Total for Section A: 38 marks		

Summative Comment:

This is a strong response to Section A with a real understanding of the extract despite the inconsistencies in both 4 (b) (i) and 4 (c). The candidate is supported by a concise, succinct approach to the Q (a) sub-questions and a very strong response to 4 (b) (ii).

Examiner's tip:

Staging in sub-question 4 (b) (i) will always require candidates to consider the style of staging chosen, and the relationship between this stage and the audience, as well as the positioning of exits and entrances to meet the demands of the given extract.

Question 5

DNA was one of the more popular texts this series was one of the more popular texts this series and the majority of candidates chose to set their productions in similar time periods to the original performance, if not the same time precisely, and this was supportive of production and design ideas in particular. As with Questions 1 and 2, a number of candidates had evidently seen live production of the play and referenced production/ design ideas from these in their responses, which generally supported achievement.

In the 1806 series, candidates were asked to respond to an extract from the text which began with Phil and Leah arguing about Adam and moves onto Brian being used to demonstrate Phil's idea for dealing with Adam. The extract ends with Phil exiting without apparently listening to Leah's arguments. Sub-questions (b) (i) and (c) are identical across the whole paper rather than specific to *DNA* and candidates suggested some secure ideas for production and design elements in response to these questions, with costume a particularly popular choice for 5 (b) (i) although contextual references were often very general here. In sub-question (c), some detailed ideas were offered across all the options available and many candidates were able to suggest ideas create both a sense of location and atmosphere for the audience. In the remaining three sub-questions, candidates were asked to write about Leah for Q (a) (i), Brian for (a) (ii) and Phil for Q (b) (ii). The majority of candidates found these questions accessible and responded with secure understanding, although for 5 (b) (ii) there were those who drifted away from the idea that Phil claims to be *in charge*. The response that follows is a largely secure and coherent response which just meets the criteria for level 3 in 5 (b) (ii); the candidate's response to 5 (b) (i) just meets the demands of the question at level 2 however full marks were achieved in the Q (a) sub-questions.

SECTION A: BRINGING TEXTS TO LIFE

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

Chosen question number: Question 1 Question 2 Question 3
Question 4 Question 5 Question 6
Question 7 Question 8

Question (a)(i)

(4)

When playing Leah, firstly, I would ^{lower} ~~raise~~ my eyebrows on the line, "understand what?" to show to the audience that Leah is really confused. It shows the audience that she isn't aware of what is going on and is shocked by the others response.

Secondly, when playing Leah, I would put my head down and look at the floor when she says, "will you please talk to me as if." This would give the audience the idea that she is sorrowful and insecure because the others won't talk to her.

Question (a)(ii)

(6)

When playing Brian I ~~will~~ would slow my pace when saying "will there be fire" This is to show the audience that he is ~~intr~~ excited by fire which shows he doesn't ~~s~~ know the dangers or understand the "experiment"

Secondly, when playing Brian I would raise my eyebrows when saying "that was great" This would show that he is excited about what happened and shows no fear towards the experiment.

Finally, when playing Brian, I would lower the volume to almost a whisper when he says, "It's all gone dark" This shows that he is scared ~~beca~~ because and confused because he doesn't know why it has gone dark as he hasn't acknowledged what is actually going on.

Question (b)(i)

(9)

As a director, I would dress Brian in odd socks. This would show how he doesn't really know what he is doing so shows how he is vulnerable.

Furthermore, I would have him wearing dirty pants to show Brian is not as strong as the others because he doesn't have the opportunity to look as good as them. Finally, I would put Brian in a ~~hot~~ cardigan with holes to show how he isn't as pulled together as the others and to show the gaps in his mind.

~~When dire~~ Next, I would put Cathy's hair in a high, messy ponytail. This would be a typical violent teenager stereotype in 2008 when the play was first performed and this is the image I want to create for Cathy. I would also put Cathy in some worn trainers to show she hasn't got a lot of money and shows how she ~~is~~ good in her mind.

is worn out. Finally I would put Carthy in hoop earrings as this was typical of a violent teenager (Char) in 2008. It also shows the big holes in her mind which means she doesn't always do the right thing.

As a director, I would put Phil in a leather jacket. This is because leather is strong, like Phil's character. Under this, I would have him in a plain black top. This is because Phil seems plain as he doesn't talk much but he is full of mystery like the black suggests. Finally, I would ~~st~~ have ~~φ~~ Phil with tight jeans to show how he is a non-expressive person and keeps everything tight within him.

like an ^{owner} ~~dog~~ would do to its dog.

This shows he has control by
~~mimicing the others~~ as if they
were pets. An owner always controls
it's pet.

Question (b)(ii)

(12)

Firstly, as a director, I would have Phil raise his voice when saying "I'm in charge" This shows he has no fear and is not intimidated by anyone. This links to theme of status in the play because he believes he is a higher status to everyone ~~ete~~ else. Secondly, I would have ~~fit~~ Phil use a sharp tone when saying "you" in the line "Do you understand?" This ~~s~~ is manipulative towards Leah as it emphasises the fact that he is ~~the~~ in charge and leaving her out.

Throughout the play, I would have Phil keep a straight face with no emotion. This would show that he isn't reacting or being controlled by the others, so therefore proves he is always in control. When Phil says "come here" I would have Phil point in front of him

like an owner would do to it's dog. This shows he has control by ~~manipulating the other~~ treating the others like pets. An owner controls it's pets and this is the impression we receive from Phil.

Throughout the play, I would always have Phil centre stage. This would show his power as everything would revolve around him and all the characters would have to stand downstage to be able to see him. They would then be below him, ~~show~~ reflecting his power. When the stage direction "Emptying his carrier ~~by~~ bag" occurs, I would have Phil using big arm movements. This is like a chimp and links back to Leans speech about people being nasty and forceful like chimps or calm like bonobos. Phil would then therefore represent her ideology of a chimp.

My stage would be traverse to show that the children have two different sides. Depending on the scene the characters will enter from the "knowing right" side or the "doing wrong" side.

In the woods, on my "knowing right" side I will have leaves that are almost all perfect with colour and shape. This would symbolise that the children know the right thing to do but will always have a wrong side so will never be perfect.

On the "doing wrong" side I will have rotting, decaying leaves to show the children's decaying hearts and minds. Both leaves will represent my location. This also links to the theme of responsibility within the play as even though you owned up, you still did the wrong doing so

will never be perfect.

In addition, to represent trees I will have cold, metal poles in an orange/red colour. This ~~would~~ ← This is a warm colour in which you would expect to be nice and warm. Instead because of the metal, the ~~to~~ poles will be cold. This would represent the children as you wouldn't believe they could carry out such extreme bullying but inside they have ~~are~~ cold hearts and aren't what you imagine them to be like.

In addition, the poles will be ~~to be~~ randomly arranged and look jumbled. This ~~to~~ would symbolise the minds of the children who cannot think straight which is why they can't own up and take responsibility.

In the woods there will also be a black bench. It will be decaying like the minds of the children. The black symbolises

the impurities as white it is a
constrasting colour to whire. White
suggests purity and innocence ~~was~~ which
is the total opposie to what
the children are hence why i'm using
black.

TOTAL FOR SECTION A = 45 MARKS

Question 5		Comments
(a)	(i)	4 marks Two ideas for physical skills are offered; both ideas link to the use of facial expression/ direction of gaze but as two different ideas, clearly justified, this response meets the criteria for full marks.
(a)	(ii)	6 marks Three ideas for performance skills are suggested (vocal pace, facial expression and volume). Two relate to the use of voice but as these are two different uses of the skill area, with all three ideas well-justified in terms of the statement that Brian <i>doesn't understand the 'experiment'</i> , this response is also worth full marks.
(b)	(i)	4 marks/ level 2 This response offers three simple ideas for costume, although these are not always fully justified in terms of impact on a theatrical audience, e.g. the choice of odd socks for Brian. There is a basic sense of performance context in place – and just enough content to justify a mark at the low end of level 2.
(b)	(ii)	9 marks/ level 3 This response demonstrates clear and consistent links to the question in terms of both the statement and each of the three bullet points in the question. Understanding of how a director might work an actor is evident and the response is supported by knowledge of the complete text. The response which just meets the criteria for level 3.
(c)		11 marks/ level 3 The set is supported by a specific choice of stage and a well-justified series of ideas supporting an appropriate specific performance style. Suggestions are explored and justified clearly and with understanding. This is a very competent response.
Total for Section A: 34 marks		

Summative Comment:

This is a slightly uneven response to Section A with some inconsistencies evident in 5 (b) (i) however a thorough and secure response to the remaining questions. The candidate is largely supported by an organised approach to the demands of each question across the whole of Section A.

Examiner's tip:

Responses to set as either a production or design element may incorporate staging, props/ stage furniture and may even consider how lighting is used to create location.

Question 6

Dr Korczak's Example was one of the less popular texts this series although there were a number of interesting responses which showed a clear grasp of realisation of the extract. Many candidates suggested production and design ideas which would have worked as a touring production, while others suggested ideas using more traditional performance styles, without always considering the intentions of the playwright.

In the 1806 series, candidates were asked to respond to an extract from the text which began with **Adzio** cheating at football and then arguing with **Korczak** about obeying the rules and winning and ends with Stephanie attempting to befriend Adzio. Sub-questions (b) (i) and (c) are identical across the whole paper rather than specific to *Dr Korczak's Example* and candidates suggested some imaginative ideas for production and design elements in response to these questions. Performance context in many responses to (b) (i) tended to link to the time when the play was set, although a number of candidates made some links to the performance context. In sub-question (c), some detailed ideas were offered for both lighting and set. In the remaining three sub-questions, candidates were asked to write about Dr Korczak for Q (a) (i), Adzio for Q (a) (ii) and Stephanie for Q (b) (ii). The statement that *Stephanie is thoughtful* was interpreted in numerous ways.

The response that follows is strong across the whole section with the candidate achieving full marks in the Q (a) sub-questions and earning marks in the highest level in all other questions.

SECTION A: BRINGING TEXTS TO LIFE

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

Chosen question number: Question 1 Question 2 Question 3
Question 4 Question 5 Question 6
Question 7 Question 8

Question (a)(i)

(4)

When playing Dr Korczak one physical skill I would use is dismissive hand gestures when saying 'Perhaps you're right'. Moving my hand as a dismissive gesture as Korczak believes everyone should be treated fairly. So he is showing Adzio that he does listen and understand and even if he doesn't want him to Korczak will protect Adzio.

I would also use close proxemics, by standing directly opposite Adzio and looking him in the eye on the "but in a world like that, what would be the point", to show Adzio and the audience that even though Dr Korczak is kept hidden in the ghetto like everyone else, he knows what is going on behind closed doors. And Korczak wants Adzio to understand that sometimes you cannot have everything you want.

Question (a)(ii)

(6)

When playing Adzio I would use an aggressive tone when saying "You don't get it, do you?"

As Adzio is very angry at this point in time and he wants to get his point across, but at the same time he wants Korczak to understand that he's lived a horrible life and no-one can understand.

I would also use emphasis on the line "I scored" as Adzio doesn't care for things like this as he believes they are a waste of time, and that this time should be spent fighting the Germans, fighting for the Jews freedom and not wasting time playing football and emphasis could help to bring a sarcastic point to Adzio's belief as he doesn't care for this game.

I would also use over exaggerated facial expressions on the line 'I would be alive' by raising my eyebrows and opening my eyes wide to reiterate to Dr Korczak and the audience that Adzio doesn't need the protection of the orphanage, he would make it on his own, which is why he's so angry because he's cooped up when he doesn't need to be.

Question (b)(i)

(9)

As a director I would use costume to bring my extract to life. Inspired by Brecht's epic theatre I would use colour and material to emphasise key messages. Specifically focusing on Korczak's costume to emphasise to the audience that he was a real person.

I would have Korczak wearing a wool blend ~~stut~~ tailored suit - black which will be threadbare. ~~This~~ I would also have him in a clean, ironed crystal white shirt to show his cleanliness and tidiness. The main thing for Korczak would be his faded blue tie as I would also have Stephanie with her hair in two plaits with faded blue ribbons at the end. These two elements would complement each other and emphasise to the year 9 target audience that Stephanie looked up to Korczak and followed his leadership. They were a team and the messages need to be conveyed easily and clearly to year 9 target audience.

At the time of Greig's play, the Labour Government wanted to make the school rules harsher, reinforcing stricter rules. However Greig didn't agree with this and ~~it~~ believed that children and adults should be treated equally. To show this as Korczak leaves I would have Stephanie and Korczak interact and I would have Korczak fix Stephanie's bow. I would have Stephanie dressed in a button-down, dusty brown, knee-length cotton shirt dress, with slightly puffed sleeves. I would also have her in black leather Mary Jane shoes and off-white frilly socks as this shows that she aims to be neat and tidy just like Korczak. I also feel that this will bring my extract to life for the audience.

Contrasting to Stephanie I would have Adzio in wool blend trousers which are three-quarter length and have several rips and stains ~~on~~ on them particularly round the knee. These would also be a charcoal grey colour. I would have him wear an off-white shirt with the sleeves rolled up which would again have various rips and stains on it.

Stephanie and Adzio's costumes would contrast well and help to bring the extract to life for the audience. As well as this the costumes are simple due to the play originally being a touring play but the ^{key} messages are still easily conveyed.

I would also have all the actors wear a garnish yellow armband to emphasise to the audience the harsh realities of the ghetto inspired by Brecht's idea of distancing the audience. And the armbands help to emphasise this as a constant throughout the play - as the Jews were always single out, no matter what.

As a director I would instruct Stephanie to show that she is thoughtful throughout the play using different skills to show this.

I would direct Stephanie to use a thoughtful tone, ~~and~~ soft voice, quiet volume and stand quite far away from Adzio (far proxemics) on the line 'I came to say thank you' as she is being very polite as well as thoughtful at this moment in time. I feel as though these skills will help to show that even in this moment, although she may not get along with Adzio as well as she does with everyone else she still treats him the same. She could also use this when thanking Adzio for catching the flies as it is a similar situation.

I would also direct Stephanie to use an uncertain tone, gestures/mannerisms such as wringing her hands, and pauses in her speech when saying "Can I sit with you?" Usually Stephanie is very bold and upfront throughout the play so this

contrasts with her usual self ~~and~~ and how the audience has seen her. This shows that she doesn't want Adzio to feel left out as she is taking a trait from Doctor Korczak, she is thinking about everyone and treating them equally and the way she asks, emphasises this point and her thoughtfulness. The way she asks this question contrasts with when she firsts meets Adzio in scene 2, however even then when questioning she is still patient.

I would also direct Stephanie to use a satisfied tone, close proxemics; sitting close to Adzio and also direct her to flick her hair over her shoulder to show she is right ~~that~~ on the line "You're smiling, I can see. Gangsters don't smile." This shows that Stephanie has made an effort with Adzio and has thought about what he may like. She's made an effort to make him smile and she is satisfied with herself as she knows she will have pleased Dr Korczak. As well as this, this action emphasises to the audience her kind,

caring and thoughtful nature.

Question (c)

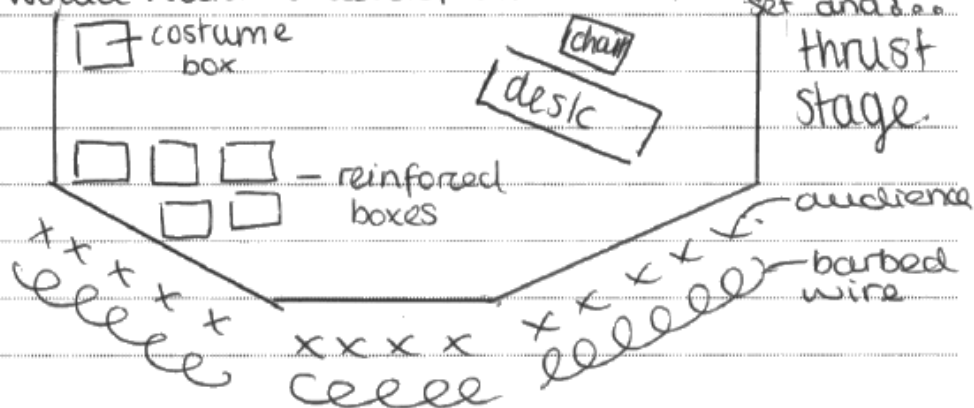
~~boxes~~ / ~~pitch~~ / barbed wire / desk

(14)

As a designer I would use props / stage furniture to ~~bring~~ enhance the production of this extract for the audience. Inspired by Brecht's epic theatre* I would use props and stage furniture to create ~~an~~ a sense of location and help the audience to reflect on key messages.

This would be my stage layout.

* I would want to develop a constructivist + composite set and...



I would use a sheet of green cloth that Korczak would place down near the front of the stage (in the thrust) to a constant reminder during the scene that Adzio is running around on grass, the little that they have. I would have the cloth made out of cotton.

and I would use it as it makes it easy for the year 9 target audience to understand as it enhances the realistic features of the scene for the audience.

I would also have two of the reinforced boxes near the front of the thrust acting as goals. These boxes would be reinforced with ~~thin~~ steel on the sides and 1 inch² pine legs to make them sturdy so can be used as seats if necessary. So when Adzio and Stephanie sit down I would sit both of them on a box and then when Stephanie stands up it creates levels between the characters and ~~help~~ brings the extract to life for the audience as they can clearly see Stephanie and Adzio.

// I would also have barbed wire ~~surround~~ surrounding my audience as part of my stage furniture however I would have it higher than the audience members heads so that they can clearly see it but also so they do not get hurt by it as part of my health and safety check. This barbed wire is a constant throughout the play and I think this

helps emphasise to the audience the harsh realities of the ghetto and hopefully encourage them to sympathise for the orphans. As even though they play football they are still trapped inside the ghetto, and there is nothing they can do. Reiterating this point throughout the play.

TOTAL FOR SECTION A = 45 MARKS

Question 6		Comments
(a)	(i)	4 marks Two ideas for physical skills are offered (gesture and proxemics) and a reason is suggested for each. Justification is more complex than required by the question.
(a)	(ii)	6 marks Three ideas for performance skills are offered (vocal tone, emphasis and facial expression). Vocal skills are referenced twice but as each example is different and very specific, and all suggestions are justified, this response earns full marks.
(b)	(i)	7 marks/ level 3 This is an imaginative response which references fabric/colour helpfully. Ideas are well-justified, for example in terms of the symbolism of the use of the armbands. There is an interesting idea for using costume to support character, when Korczak 'fixes Stephanie's bow' which is supportive. There are some slight repetitions in place but also some helpful references to context.
(b)	(ii)	10 marks/ level 3 The response shows a strong knowledge of the whole play and covers all three skills in the question. This is a fully integrated, well-written response which offers detailed examples throughout, and shows a real understanding of the role of the director.
(c)		12 marks/ level 4 The candidate has used a diagram to support the response, placing ideas for props/ stage furniture in a clear visual context for the examiner. This response connects to the extract very clearly, for example, the references to grass and football. Ideas are comprehensive and assured throughout and the candidate offers specific details of design, for example the scale of the 'boxes' used to create levels on stage.
Total for Section A: 39 marks		

Summative Comment:

This is a strong response to Section A with the candidate working at the top end of the mark criteria in every question.

Examiner's tip:

Diagrams can be helpful in supporting responses to production or design element questions, particularly those relating to set, staging or props/ stage furniture.

Question 7

Government Inspector was one of the less popular texts in this series, although responses demonstrated an interesting approach to realising the extract. Some candidates suggested production and design ideas which made use of comedic, heightened and/ or minimalist elements in their productions, while others suggested the use of more traditional performance styles. Ideas were often creative and interesting, showing a clear grasp of the intended setting and this supported responses.

In the 1806 series, candidates were asked to respond to an extract from the text which began with **Anna, Maria** and the **Mayor** questioning **Osip** about Khlestakov (who is not on stage) and ending with the **Mayor** ordering a policeman to stand guard outside Khlestakov's door. Sub-questions (b) (i) and (c) are identical across the whole paper rather than specific to *Government Inspector* and candidates suggested some interesting and creative ideas for production and design elements in response to these questions. Performance context in responses to (b) (i) tended to be helpful although not all candidates remembered to reference this. In sub-question (c), some detailed ideas were offered for both lighting and set. In the remaining three sub-questions, candidates were asked to write about Anna for Q (a) (i), Osip for Q (a) (ii) and the Mayor for Q (b) (ii) and candidates were able to access all questions, although a minority of candidates were evidently muddled by the references to Khlestakov in the 7 (b) (ii) statement (*The Mayor is worried about Khlestakov*). Some candidates also confused Anna (the mayor's wife) with Maria (the mayor's daughter) in their responses.

The response that follows is strong across 7 (b) (i) and (ii) in particular, with the candidate achieving full marks in the Q (a) sub-questions and working at level 3 (of 4) in 7 (c).

SECTION A: BRINGING TEXTS TO LIFE

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

- Chosen question number: Question 1 ☒ Question 2 ☒ Question 3 ☒
Question 4 ☒ Question 5 ☒ Question 6 ☒
Question 7 ☒ Question 8 ☒

Question (a)(i)

In order to show Anna as ~~flirtatious~~ ^{s and interested} ⁽⁴⁾ ^{in Khlestakov}, I would gracefully saunter across the stage on the line "walking through the streets", with ~~her~~ ^{my} hand placed over ~~my~~ ^{my} heart and fluttering ~~her~~ ^{my} eyelashes. This ~~show~~ would show that ^{Anna} ~~she~~ is picturing a future with Khlestakov, as if ~~she~~ ^{Anna} ~~knows~~ ^{is confident} ~~that~~ ^{Anna} Khlestakov will fall for ~~her~~ ^{her}.

In order to show Anna as ~~flirtatious~~ ^{key} towards Osip to get the information that Anna needs on Khlestakov, on the line "I have something for you as well. Over here" I would ~~use my index finger~~ ^{use my index finger} to trace my fingers across ~~his~~ ^{Osip's} shoulders before taking Osip by the hand away from the Mayor for the line "over here". This would show that Anna is trying to gain Osip's affection, bribing ~~him~~ ^{Osip} into blurted out all Osip knew on Khlestakov.

Question (a)(ii)

(6)

In order to show that Osip is taking advantage of the situation, I would lengthen certain words such as "insists" from "He ~~insist~~^{insists} on it" whilst raising my volume and placing a firm hand on the Mayor's shoulder. This would show how Osip is aware he is the centre of the Mayor's attention so every word Osip says, the Mayor will cling onto. By lengthening words and raising the volume it draws attention to exactly what he wants and the hand on shoulder ~~the~~^{tells} the Mayor that he must live up to what Osip says.

In order to show that Osip is discovering that he can get anything he wants, I would, on the line "Osip, madam", get onto one knee for the delivery of the line to Anna whilst locking eye contact with her. The delivery of the line would be in a sultry, low tone, ~~at~~^{before planting} a kiss on her hand, never breaking eye contact. This would show Osip is pushing his boundaries and ~~taking~~^{making} the most of this situation as usually Osip is not a woman's attention as he is a servant.

In order to show that Osip is grasping onto the situation, realising who the Mayor thinks he is, I would slowly walk up and down the stage, furrowed brows, lightly tapping my chin for the line "Yes, Yes" in a quizzical tone. This would show that even though Osip isn't 100% sure of what will happen, he plays along to find out.

Question (b)(i)

(9)

In order to show the ~~corruptness~~^{greed} of provincial Russian towns in 1836, I would have ~~Anna~~^{the Mayor} dressed in a purple silk suit, embroidered with golden swirls along with his ^{silver} sword tucked neatly into a golden belt around his waist. This would show that the Mayor views himself a royalty, through the colour purple as it was rare and expensive in 1836, and has to have the finest along with it: golden belt, silver sword, demonstrating his desire for wanting more and more.

In order to demonstrate the corruption^{ion} created by bureaucrats in 1836 I would have Anna dressed in a revealing yet luxurious dress including an extremely tight waist and a ~~low~~^{low} neckline, ~~revealed~~^{revealing} cleavage. This would show how Anna feels she must adapt this persona in order to gain Osip's liking. She uses her corrupt ways to betray her husband, the Mayor, and gain the attention of someone who can lead ^{her} to more superior men.

In order to show that the fear of the central government was very real in 1836 I would have dozens on medals

engraved
~~embroidered~~ ~~in~~ with symbols of greatness
e.g a dove to represent freedom, clipped
onto the Mayor's suit jacket. This would show
how the Mayor is desperately trying to show off
his good deeds in order to get the report
he wants from the central government.

Question (b)(ii)

(12)

In order to show the Mayor's concern for Khlestakov's happiness, I would have the performer ~~stage~~ pulling Osip aside, to centre stage, in order to ask him questions such as "how can we make him happier?". The questions should be delivered with urgency, almost blurting them out whilst placing an arm around Osip, pulling him closer. This would show that the Mayor is desperately grasping onto everything possible he can do and this mirrors ~~how~~ ^{how} when the Mayor first met Khlestakov, within minutes he was already handing over roubles, gaining Khlestakov's liking.

In order to show the Mayor's worry for other members of his family destroying any chances he has with Khlestakov, I would, on the line "Will you step-born of you", have the performer almost shout the lines, waving his arms in fury at them before guiding both Anna and Maria across the stage far away from Osip. This would show how the Mayor doesn't want any bad comments passed onto Khlestakov. This idea is apparent ~~earlier~~ ^{earlier} in the play when Khlestakov asks if they gamble in the Mayor's town and the Mayor had to quickly speak before anyone else would leak that they in fact do.

In order to show the Mayor's concern for

Khlestakov, the Mayor takes interest in his ~~see~~ associate by asking Osip questions about his wellbeing such as "You've been fed, haven't you?" which would be delivered in anxious tone, subtly twiddling his thumbs, preparing for the worst. This is mirrored when ~~the~~ the Mayor ~~finds~~ finds out that Khlestakov has been ill-treated at the inn and is afraid of getting a bad report from the central government. This all demonstrate his anxiety and need to impress Khlestakov and his associate: Osip.

Question (c)

(14)

In order to show how the play satires human greed, I would include a massively oversized portrait incased in an intricately ingraved golden frame, hanging high up on the middle of the back wall. The portrait would be of the Mayor but clearly enhanced to make him out to be far more attractive. This would show that Mayor is very egocentric and thinks very highly of himself. It also adds comeay to the play.

In order to show the Mayor's corruption, I would place a large oak vitrine full of luxurious bottles of wine and delicately engraved glasses, which the Mayor uses to get Khlestakov drunk and to gain Osip's liking by pouring him a drink at the start of the extract. This would show how the Mayor uses his corrupted and greedy mind of already having the finest wines and uses using these props to engage Osip, trying to get what ^{he} wants ^(a good report) by corruptly attempting to get Osip drunk.

In order to show how the Mayor and his family are ~~only ever considering~~ ^{only ever considering} themselves, I would place a large stuffed lion head beside the overly large portrait to show that

the family are ~~inhume~~^{inhumane} and show a lack of respect for others feelings towards hunting. It is a focal point and shows how the Mayor destroys and takes what he likes.

In order to show the Mayors greed and self-centered personality, I would include 6 chairs around a large oak table placed in the centre stage. One of the 6 chairs would be extremely visably bigger, consisting of red velvet ~~to~~ cushioned sides and a golden coloured antimacassar draped over the top, embroidered with the Mayors initials "AA". Contrastingly, the other 5 chairs would be average sized and its' cushioning looking old and tattered. This would show how the Mayor must be higher than everyone else at every chance he gets and not even slightly, the Mayors must have everything bigger and better than everyone else.

Question 7		Comments
(a)	(i)	4 marks Two physical skills (movement and gesture) are identified with detailed explanations. There is some possible confusion as to Anna's motives here but as the reasons given support the offered ideas, full marks are awarded.
(a)	(ii)	6 marks More than three performance skills are suggested here, including several vocal examples, gesture and movement, however a maximum of three marks can be offered for suggestions of how the candidate would use performance skills in this extract. Reasons are detailed and well-expressed. Full marks.
(b)	(i)	7 marks/ level 3 A concise response which offers a range of practical and imaginative ideas for costume and in which the performance context is embedded. This is an assured response with a sense that the candidate knows the play well, although more depth in the examples and/ or more examples would have placed this higher in level 3.
(b)	(ii)	12 marks/ level 3 This is an assured and succinct response which shows a comprehensive understanding of the role of the director and meets all the assessment criteria for level 3, including both stage directions and stage space. A confident grasp of the whole play is embedded within the response. Full marks.
(c)		11 marks/ level 3 Once again this is an assured response which shows a clear grasp of design ideas for props/stage furniture (although this is not specified). Ideas are imaginative and appropriate for the text although more connection to the specifics of the extract are required for the response to meet the demands of level 4.
Total for Section A: 40 marks		

Summative Comment:

This is a strong response to Section A with the candidate working at the top end of the mark criteria in every question other than 7 (c).

Examiner's tip:

Keep a clear focus on the specifics of the extract when responding to sub-question (c) considering the characters on stage and the action that takes place at that specific moment in the play when offering your design ideas.

Question 8

Twelfth Night was one of the less popular texts this series although there were a number of interesting responses which showed a clear grasp of realising the extract. Some candidates suggested production and design ideas which created setting and style effectively and many candidates set their performances in new times and places, while others suggested the use of more traditional approaches. Ideas were often creative and interesting, showing a clear grasp of the text and this supported responses.

In the 1806 series, candidates were asked to respond to an extract from the text which began with **Olivia** questioning **Feste** about the letter written by Malvolio and ending with Malvolio's exit swearing revenge *on the whole pack of you*. Sub-questions (b) (i) and (c) are identical across the whole paper rather than specific to *Twelfth Night* and candidates suggested some imaginative ideas for production and design elements in response to these questions. Performance context in responses to (b) (i) tended to be helpful although not all candidates remembered to reference this, particularly where they had set their production in a more contemporary time and place. In sub-question (c), some detailed ideas were offered for props/ stage furniture, lighting and set. In the remaining three sub-questions, candidates were asked to write about Duke Orsino for Q (a) (i), Malvolio for Q (a) (ii) and Olivia for Q (b) (ii) and candidates were able to access all questions, without any reported difficulty.

The response that follows is a little uneven with a stronger response to 8 (b) (i) and with the candidate achieving full marks in the Q (a) sub-questions, however there is less confidence demonstrated in 8 (b) (ii) and 8 (c).

SECTION A: BRINGING TEXTS TO LIFE

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

Chosen question number: Question 1 Question 2 Question 3
Question 4 Question 5 Question 6
Question 7 Question 8

Question (a)(i)

(4)

To play Duke Orsino I would use posture to display not only my status but also my eagerness towards ~~Olivia~~ ^{Viola}. I would do this by straightening my posture as this would display power due to my status and the intent of wanting to impress ~~Olivia~~ ^{Viola}. I would do this on the line "embrace your other" ~~This is serious not much of a distraction~~ as it conveys ~~As a performer~~ it is wasting his time and he has more important matters to attend to.

and movement
As a performer, I would also use gesture[^] to display kindness towards Olivia ~~but~~ despite being now with Viola, as he did still love Olivia at one point hence he would still care for her. I would do this on the line "Pursue him, and entreat him to a peace" by pointing and moving close to Olivia. It displays kindness yet ~~also~~ also a state of status as he is still above her.

Question (a)(ii)

(6)

To convey Malvolio's feeling of unfairness I ~~use~~ as the performer ~~use~~ would use ^{pauses} ~~pauses~~ to display not only his disappointment but ~~his~~ his feeling of ~~the~~ unfairness. I would do this on the line "Madam, you have done me wrong, Notorious wrong" by pausing before saying "Notorious wrong" suggests his hurt feelings and also conveys how it pains him to say it as if he can't believe he is being treated unfairly.

I would also use eye contact to display this. By avoiding eye contact with Olivia on the same line with the pauses combined, it conveys overall uncomfortableness with the situation as he believed ~~he was~~ she was in love with him so ~~the~~ this treatment would hurt and bother him hence the lack of eye contact. Not only that but he is now questioning his status and authority so much so would not ~~him~~ not want to look into her eyes.

Finally, I would use emphasis. I would do this on the line "You can say none of this" by emphasising on the word "you" it clearly conveys his hurt feelings as it directs it straight to Olivia, this and ~~on every tone~~ ^{on every tone} would clearly convey his feelings.

Olivia: emotion

Question (b)(i)

- Olivia - dress - black, expensive, silk, hot
- Viola - cheap colors

(9)

To bring the extract to life, I would use the production element of costume. For Lady Olivia, I would dress her in a ^{partially} black dress ~~with~~ ^{without} a black veil; ~~the black~~

Black was an expensive color in 1602, hence displaying status or her character, making it authentic and bringing to life. Not only that but by removing the veil it displays a sense of ~~open~~ opening up as in the scene she is opening up and showing compassion to characters, no longer mourning. Plus it would be very hot in Illyria when seen the ~~to~~ scene, bringing it to life. Due to this I would make her dress would not be made of wool, instead silk and the rest would be Scarlet which in 1602 was the color of royalty, ~~and~~ while silk being the finest material. All of these convey a realistic and authentic look that displays the environment, era and realistic status, all of which help to bring the extract to life.

To contrast this I would dress Viola in make clothing as at this point she is still dressed as Cesario despite the characters in the scene knowing of her identity. Due to her role as a servant for Duke Orsino her costume would be blue and yellow as these were the cheapest colors and were typically worn by servants. An accessory she would carry would be

a sword as in the play there are many references to knights and servants carrying swords. I would make her wear a shirt with ~~no~~ no frills and normal trousers for the time. Her hair would be cut short to blend in and she would be wearing a hat as early Elizabethans would wear a hat as it was a sign of respectability. This plain costume then not only reflects her realistic costume as it needs to ~~blend~~ blend in but also its plainness conveys her new status as Orsino has now proposed. This gives an authentic feel to the character bringing it to life for the audience.

Finally, Orsino would have many accessories such as rings. He would be dressed in a ~~black~~ ^{scarlet} vest that is over a frilled shirt, with the vest being embroidered. His hair would be styled and his shoes would be shiny. The rings, ~~black~~ ^{scarlet} vest and frilled shirt all display status and wealth, which would be enhanced by the contrast of Viola. The colour as well could convey his emotion, scarlet was the colour of royalty but it was also a sub colour of red which conveys his love for Viola. All of these once again give an authentic feel to the ~~the~~ costume due to the ~~the~~ realistic colours, ~~the~~ ~~and~~ all convey status and wealth which bring his character to life.

Question (b)(ii)

Compassion

(12)

~~As~~ As a director I would tell my performer to use tone to display vocal color within the extract for Olivia. For example on the line "Alas, Marcellio, this is not my writing" by having a nice tone combined with a slow pace conveys not only her pity but her compassion towards the situation as she realises this was all a man. Compared to the whole play I would ~~also~~ tell the performer to have a fast pace when conveying compassion or example being when she is talking to herself about Ceasarion. The fast pace conveys her being flustered towards her compassion about him.

Physically, I would ^{advise to} use gesture to convey her compassion. On the line "Alas, poor fool" they could put their hand on their heart to show empathy towards the situation hence showing compassion on Olivia's part. In the whole play I would ~~use~~ ~~used~~ ~~from~~ ~~the~~ ~~use~~ ~~of~~ ~~gesture~~ ~~to~~ ~~convey~~ ~~her~~ ~~compassion~~ ~~or~~ ~~example~~ ~~being~~ ~~when~~ ~~she~~ ~~is~~ ~~talking~~ ~~to~~ ~~herself~~ ~~about~~ ~~Ceasarion~~. By moving closer towards Ceasarion it displays thought and compassion ~~at~~ towards his character.

In the extract I would tell the performer to keep distance away from Viola to convey that Olivia's compassion is now no longer towards Viola, I would specifically emphasise this on the line "Here is my hand" as Orsino is proposing to her. Her direction instead would be towards Malvolio and the situation. On the line "Have I Malvolio? No." I would tell the performer to move closer to Malvolio to convey compassion towards the situation. Compared to the whole play it would be vice versa.

Olivia ~~is~~ would be close to Viola as she is in love with Cesario and hence would be close to her.

By doing this it demonstrates the feelings clearly to the audience. ~~She is~~ the performer should then be far from Malvolio as ~~she is~~ Olivia is of higher status and throughout the whole play has no compassion towards Malvolio. This ~~is~~ contrast would heighten the feelings of Olivia's character to the audience clearly, immersing them and

demonstrating her progression
through the play

I would use lighting to enhance the production. By using a floodlight with a wash of white colour it would display an light tone ~~they~~ conveying to the audience the outdoors. The soft light would convey the love and warm atmosphere within the scene and by having it on a low intensity would amplify this.

I would ~~also~~ also use a ~~to~~ gear to add a soft wash of red and pink on a low intensity to once again display the love and romance towards the audience. I would do this especially when Orsino proposes as ~~the~~ it would enhance and convey the emotion to the audience.

~~to~~ To display the setting once again I would use Gobos. By using a stand of trees ~~on~~ on a low intensity it would set the setting for the audience which would

not only make it seem more
naturalistic but also enhance the production.

Due to the lack of technology this
would not have been able to happen
in 1962 as their source of light
was daylight or candle light. so, the floodlight
and soft wash mimics this making it
seem more realistic to what it would've
been like.

~~There~~ I would have a ^{no} ~~two~~ ~~point~~
as it is a naturalistic play and the
sunlight would not be ~~at an angle~~.
The focus is also on all of the
characters hence the use of a wash of
color with gels and the floodlight.
~~There would be~~

Question 8		Comments
(a)	(i)	4 marks Two physical skills are offered (posture and gesture) and linked to specific lines/ moments in the text as well as justified clearly.
(a)	(ii)	6 marks Three ideas for performance skills (pause, eye contact and vocal emphasis) are offered with three clear reasons. While the first two ideas/ reasons are slightly more detailed, this response meets the criteria for full marks.
(b)	(i)	7 marks/ level 3 There is a clear sense of both the use of colour and context in this response which offers a range of costume ideas for Olivia, Viola (who is on stage although she does not speak) and Orsino. A clearer connection to the extract and/ or the chosen performance style would have placed this higher in level 3.
(b)	(ii)	8 marks/ level 2 This response covers all three bullet points and shows an effective grasp of the role of the director, although some ideas are a little general at times and references to Olivia's compassion and to the complete text can appear somewhat fleeting.
(c)		7 marks/ level 2 Fairly brief, under-developed and general ideas for lighting which do not link to the specifics of the extract clearly or with a competent grasp of how lighting could be used to enhance the extract, although there is some understanding of lighting states in place.
Total for Section A: 32 marks		

Summative Comment:

This is a secure response to Section A overall, but with varying degrees of success in each question. The candidate appears to have run out of time and/ or ideas towards the end of the section.

Examiner's tip:

When suggesting design ideas, try and make these as detailed and specific as you can, as well as ensuring that they are appropriate to the chosen performance style of your text.

Question 9

All candidates were required to respond to both Q9 sub-questions, and as these are the final questions on the paper, it was no surprise that this was the section of the examination where candidate responses appeared most rushed and where there seemed to be the highest proportion of unanswered or very brief responses. However, there was also a clear focus on the question and the production from many candidates, and the level of analysis and evaluation was encouraging, with many secure and effective responses offered, even where candidates had struggled with timings across the whole paper.

In the 1806 series, the focus of 9 (a) was on the analysis of physical skills to engage the audience at one key moment in the production seen, while in 9 (b) candidates were asked to evaluate the impact created by the set design within the performance. Please see the earlier section (2018 series - Section B: Live Theatre Evaluation) for more detailed comments on the overall performance of candidates to this question.

Three examples of Q9/ Section B scripts from the 1806 series follow. These cover a range of achievement in levels 2 and 3 and have been written in response to three different live performances.

Q9 Example 1

This candidate has responded to *The Woman in Black*, which was a popular performance for this section of the examination, seen and written about by a number of candidates. Both responses are fairly short, which is not necessarily an issue in terms of marks; examiners will reward quality, even within briefer responses, however both responses do show a lack of developed understanding in the examples offered.

SECTION B: LIVE THEATRE EVALUATION

Answer both questions in this section on the performance you have seen.

Write the title, venue and date of the performance you have seen in the space below.

Performance details

Title:

The Women in Black

Venue:

Fortune Theatre

Date seen:

10th January 2018

Question 9(a)

(6)

Firstly, physical skills ~~were used~~ such as gait were used to to engage ~~the~~ audience in 'The Women in Black'. For example, at the beginning of the play when the hired actor is encouraging Arthur Kipps to perform, the actor ~~strides~~ ^{bounced} around the stage ~~in~~ energetically and enthusiastically, while Arthur Kipps ^{slowly} shuffled around the stage with his hands clasped in front of him. This showed the audience the contrast in age and personality in the two characters; the actor being quite youthful and passionate while Arthur Kipps was old, reserved and quite fragile.

In addition, the actors used gesture to engage the audience and bring the play to life. For example,

→ p10

as the hired actor demonstrated a grand performance to Arthur Kieps, for he threw his arms up into the air when talking about a particular thrilling part of the story and point ahead of him when talking towards the audience. But Arthur Kieps contrasted this by using little hand gestures at all.

1. In 'The Women in Black', set design was successfully used to create an impact with in the performances. For example, throughout the entire play, a door was positioned stage left, but was only brought to the audience's attention during a thrilling, climatic moment in the middle of the play. This successfully created an impact as it built tension and suspense leading up to the final moment where its purpose was revealed, and made the audience feel as though they were being watched through a keyhole.
2. Secondly, set design was also used to create an impact on the audience and bring the play to life through the use of a gauze. For example, when young Arthur Kipps hears the sound of creaking chair cunings from upstairs, he disappears behind a gauze, which becomes transparent.

Question 9	Comments
(a)	<p>Level 3/ 5 marks</p> <p>The candidate has chosen a specific moment and offers two examples of how physical skills are used at this moment, writing about both performers on stage in each example. The first paragraph is detailed and balanced with assured and specific examples of how the physical skills were used. Some evaluation is incorporated in this paragraph which, while not required by the question, will be rewarded. The second example lacks developed analysis and clarity, however there is enough content in this response to a low to medium demand question to justify a mark in level 3.</p>
(b)	<p>Level 2/ 4 marks</p> <p>The candidate has responded clearly to the question and shows some understanding of how the set was used to create impact within the performance, for example showing a grasp of the door positioning was shown with clear analysis and evaluation. However, the second example which focused on the use of the gauze is undeveloped, perhaps as the candidate has run out of time, with no sense of impact or detail.</p>
<p>Total for Section B: 9 marks</p>	

Examiner's tip:

Try and balance your time across the paper with a clear consideration of the marks available for each question.

Q9 Example 2

SECTION B: LIVE THEATRE EVALUATION

Answer both questions in this section on the performance you have seen.

Write the title, venue and date of the performance you have seen in the space below.

Performance details

Title:

The Ferryman

Venue:

Gieldgud Theatre

Date seen:

Question 9(a)

(6)

One key moment in which physical skills were used to engage the audience was during the opening scene with Quinn and Caitlyn Carney.

At the start, we see Quinn 'dad dancing' in front of Caitlyn. This immediately tells the audience that they are comfortable around each other and creates a relaxed atmosphere.

The actor playing Quinn knocked over one of the candles on the table causing a fire to start shortly after. His and her reaction to this engaged the audience and gave them a better understanding of what

was going on. Both actors walked slowly, with no meaning or purpose, to show that they had no concept of time and were just enjoying the moment. They also stumbled around to imply that both characters were intoxicated and blissful.

~~Do~~ The main part of the scene where physical skills engaged the ~~eg~~ audience most, however, was when Quinn was watching ^{Caitlyn} ~~Alley~~ dance, blindfolded.

He didn't blink - he was completely fixed in a trance, to show the chemistry he felt with Caitlyn. He stayed completely still and just focused on Caitlyn, who was dancing slowly. She was blindfolded, meaning she wasn't aware of Quinn at all.

When Mercy came down the stairs both Quinn and ~~the~~ Caitlyn's body language completely changed. Quinn jumped, then straightened himself out and stood more upright and Mary took her blindfold off immediately and looked embarrassed.

Question 9(b)

(9)

The play was done in a proscenium arch, and there were two main sets: the first was a street in Ireland with Republican graffiti on. ~~Be~~ This backdrop is then lifted to reveal the inside of the Carnays' kitchen.

The set is completely cluttered. This impacted the performance as it completely reflected a typical family house, meaning the audience could relate and feel connected with the play already. This set contrasts to the first scene as it is indoors.

It was set up like a typical working class house in Ireland in 1981 so that it was true to historical context and ingored realism. There ^{are} ~~were~~ flagstone floors and wooden beams - as there would have been during this time and place.

The set contains an extraordinary amount: there is a working sink and draining board, photographs of the children, and even a rota

for feeding the pets. All the way up the stairs are drawings done by current and previous characters.

There are also things stuck up like shimmering awards and dance certificates, which really helps implement the unbroken line technique into the performance and persuade the audience that this is a real life family.

As all the cooking is done onstage, there is a working oven and large dining table (replicating the ones most audience members would have at home).

The set also consists of working blinds and curtains which are used to ~~represent~~ make it obvious to the audience whether it is day or night without always relying on lighting. There are candles ~~too~~ for this as well. These methods ~~add~~ add realism and naturalism to the performance, ~~as~~ impacting the audience perspective of it.

This candidate has responded to *The Ferryman*, which while a less popular performance for this section of the examination, was seen and written about by a number of candidates. Both responses are detailed, and the candidate has responded fully to 9 (a) in particular, even though the candidate has not used the three sides available for each of these sub-questions.

Question 9	Comments
(a)	<p>Level 3/ 6 marks</p> <p>The key moment is precisely identified, and a very full response is offered for the number of marks available. The candidate analyses the use of physical skills at this moment and offers evaluative comment as well. A full response which analyses the use of physical skills with assurance, creating a very clear sense of this moment for the examiner. Full marks.</p>
(b)	<p>Level 3/ 7 marks</p> <p>A detailed analysis and evaluation of the way set was used within the performance is offered here, placed within the chosen stage and linked to the setting and location of the play very clearly, with a clear grasp of the realist/ naturalist style of the performance. A greater focus on the evaluation of specific choices would have placed this higher in level 3.</p>
<p>Total for Section B: 13 marks</p>	

Examiner's tip:

Evaluation will be rewarded where it is offered in Q 9 (a) and in 9 (b) analysis must be used to support evaluative comment, so use a similar approach to both parts of Q 9.

SECTION B: LIVE THEATRE EVALUATION

Answer both questions in this section on the performance you have seen.

Write the title, venue and date of the performance you have seen in the space below.

Performance details

Title:

Hamlet

Venue:

Theatre Royal Plymouth

Date seen:

8th February 2018

Question 9(a)

(6)

Physical skills were used by Ophelia in her madness to convey tension and to engage the audience. Mimi Ndieni stumbled around the stage, reaching all corners and lunging forcefully at all ~~the~~ characters, displaying a ^{physical} threat that the original performance's Ophelia did not have. This violent action was directed at all characters, putting very little space between Ophelia (Ndieni) and the other characters on stage. These proxemics and rapid movement created suspense for the audience as the movement was highly unpredictable.

Ndieni also, during this scene, ripped out forcefully chunks of her own hair and presented them to the other characters. Her facial expressions denoted pain and the physicality

of the brutal movement made the scene highly uncomfortable for the audience, thus engaging us through ~~our~~ sympathy for Nollmeris' portrayal of Ophelia. The brutality of the ripping action, when combined with the physical threat she posed by stumbling unpredictably around the stage and lunging at the other characters, engaged the audience in her pain.

Throughout the performance, the design of the throne room was able to communicate the power and status of the characters. The two thrones (for Gertrude and Claudius) were placed at the back but on a plinth, raising them up. This placed Lorna Brown and Clarence Smith higher up than any other characters, showing ~~to~~ how, through their royal status, they dominated. This created impact for the audience as it allowed us immediately to see where the balance of power lay, and throughout the play, as it was ~~the~~ disrupted, showed us the downfall of ~~the~~ Claudius (as he very rarely used his throne towards the final scenes, showing he no longer dominated).

The set also included many pieces of art at certain points where Hamlet's madness was asserted. The art was inspired by an artist called Basquiat whose paintings detailed themes of royalty and ~~the~~ violence, complementing themes to those of Hamlet. This provided impact as the art was colourful and had a lack of structure, reinforcing Hamlet's madness to the audience and showing the descent of

life under Claudius' military dictatorship. The scar was also indicative of traditional African culture, which communicated Hamlet's betrayal of Claudius' more western regime throughout the entire play, based entirely on the set design and the incorporated, thematic art work.

The set design of the final scene created a high impact as it detailed an arena, outlined by flaming torches. The rich, red and purple colours of the walls combined with traditional African duelling mats and surroundings created a tense atmosphere and reinforced African culture, in defiance of Claudius.

This candidate has responded to *Hamlet*, a text which was seen and written about by a number of candidates, although this was not one of the more popular performances seen. Both responses show an appropriate level of detail for the question even though the candidate has not used the three sides available for each of these sub-questions, and in fact has offered fairly succinct responses. Once again, examiners will reward the quality of analysis and evaluation presented by candidates.

Question 9	Comments
(a)	<p>Level 3/ 6 marks</p> <p>A confident, balanced and thorough approach is evident in this response, with the candidate having created a very clear sense of this moment in the performance for the examiner. There is also some consideration of audience and evaluative comment which supports analysis. Full marks.</p>
(b)	<p>Level 3/ 8 marks</p> <p>Analysis and evaluation is embedded throughout this response which demonstrates an assured grasp of how the set created impact, which is supported by the candidate's confident understanding of the performance as a whole.</p> <p>More specific analytical detail, for example in the final paragraph, would have placed this example at the top of level 3 on full marks.</p>
<p>Total for Section B: 14 marks</p>	

Examiner's tip:

Make your examples as specific and detailed as you can when analysing to maximise achievement in A04.

Paper Summary

This has been a very challenging year for teachers, students and examiners of GCSE Drama, with the introduction of the written paper 1DR0.03 perhaps the most challenging aspect of the changes to the specification as part of the 9-1 reforms. All have responded valiantly to this challenge and the quality of work seen has been of a far higher standard than evidenced in the 'mock' papers reviewed by the PE for centre support/ example material/ training purposes. Teachers of the specification are to be congratulated for their sterling efforts in delivering the component and certainly examiners have reported how much they enjoyed marking these responses.

In preparation for the next examination series, best practice for Component 3 would be for centres to:

- select a set text which fully supports the widest range of candidates within the cohort
- provide opportunities for practical exploration of the chosen set text
- explore a range of characters and scenes within the text
- focus teaching on the roles of theatre-makers from Section A: performers, directors and designers
- consider the demands of specific questions eg performance context for Q (b) (i) and the complete text for Q (b) (ii)
- offer opportunities to see as wide a range of theatre as is practicable within the centre
- support candidates in creating notes which focus clearly on the possible demands of the Section B questions
- develop a wide subject-specific vocabulary for candidates
- focus candidates on reading and responding to the key words in each question
- clarify the mark available for each sub-question so that candidates are able to make best use of the time available
- provide regular opportunities for candidates to practise writing under timed conditions
- offer candidates access to previous versions of the question paper and answer booklet

Grade Boundaries

Grade boundaries for this, and all other papers, can be found on the web

