

Examiners' Report

June 2019

GCSE Drama 1DR0 03

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Introduction

This examination 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 and 30 minutes in length and is divided into two sections.

Section A: Bringing Texts to Life

This section is worth 45 marks and offers a choice of eight questions, each related to a single prescribed text that candidates will have explored in preparation for the examination. Candidates must answer all five sub-questions in relation to the single prescribed text on which they have been prepared.

The single Assessment Objective for this part of the examination is AO3 (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 whole text in their response to (b)(ii) and of the performance context in (b)(i).

Prescribed texts available are divided into two lists to support centres in meeting the contrast requirements between the texts chosen for Component 2 and Component 3. Centres taking the examination this year were required to submit these choices to Pearson in 2019 and this will also be required in 2020 and throughout the lifetime of the qualification. More details regarding text choice can be found on p.6-7 and p.46-7 of the issue 2 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*

*please note that this text has been removed and 2019 was the last examination opportunity for this text. A replacement text has been provided which is *100*, Diene Petterle, Neil Monaghan and Christopher Heimann and this will be first assessed in 2020.

Section B: Live Theatre Evaluation.

This section is worth 15 marks and is based on a live performance seen by candidates as a member of the audience. Centres taking the examination this year were required to provide a live performance statement to Pearson in 2019 and this requirement will continue throughout the the lifetime of the qualification. Further details regarding live performance can be found on p.8 and p.47 of the issue 2 specification.

The single Assessment Objective for this part of the examination is AO4 (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.48 of the issue 2 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.47 of the issue 2 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.

From September 2019, centres 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 issue 2 specification for further details. Peer performances are permitted at GCSE level to provide the widest possible choice for GCSE candidates in responding to live theatre.

2019 examination - Section A: Bringing Texts to Life

Candidates responded to all of the prescribed 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)

This examination is structured in terms of demand, and this is most evident within Section A that is constructed using stepped questions.

Q(a)(i) and (ii) are the lowest demand questions that require concise ideas for performance and short, linked reasons for each idea. The maximum mark for each question 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 2019 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 vocal 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 mis-understanding the question. This tended to be either where candidates had offered the wrong skill, for example 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. In a small proportion of cases, candidates provided a character study rather than writing as a performer and therefore struggled to meet the assessment criteria.

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 and either writing about the wrong character or failing to link clearly to the extract provided.

There were also incomplete responses to this question. These included 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 2019 examination series, many candidates 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 question paper states clearly when each play was performed at the beginning of each extract. Please see the FAQ document (available on the website) for further guidance regarding context and the updated prescribed text guides, which offer information regarding the performance context to each text.

In the 2019 examination, candidates were offered the choice of three production elements: lighting, costume or props/stage furniture. 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 lighting and costume, with fewer candidates choosing to write about sound.

Costume was a popular choice – 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 that 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 candidates' 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, embedding this into their own ideas for costume.

Lighting was also a popular choice for this question, but it 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 that 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 the chosen performance style and/or the way lighting would enhance the extract overall, clearly attempting to place themselves in the role of the director.

However, in many instances the ideas themselves tended to lack sufficiently considered connection to the extract; suggestions were often explained very briefly. 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 director's intentions for the extract and a clear sense of using lighting to enhance the performance of the extract for the audience.

Props/stage furniture was a less popular choice, and often yielded descriptive answers. An overlap of content between set and stage furniture was noted, with some responses 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

Higher-achieving responses on props/stage furniture offered creative and well-considered ideas which showed a clear grasp of using these production 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 director, and a clear consideration of the audience.

Q(b) - sub-question (ii)

In terms of the stepped structure of the paper, Q(b)(ii) is of higher 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.

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 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 2019, candidates were offered the choice of three design elements: sound, staging 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. There were also some very short responses.

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 blocking, offering ideas for 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 focus rather than as a designer.

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

Higher-achieving responses placed the extract on a specific stage or type of stage, made use of staging vocabulary such as exit/entrance, centre-stage, sight-lines 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 (available on the website) for more details about staging as a design element.

Sound was a popular option, and there were some effective and clear examples offered that often supported the realisation 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 cues and using additional sound cues appropriately and creatively. There were ideas for diegetic and non-diegetic sound FX and a creative approach to sound was seen. 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.

Set was also a popular choice, although this 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 props/stage furniture, rather than placing these items within 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 set.

Higher-achieving responses on set offered creative and well-considered ideas which showed a clear grasp of using these design elements in performance. Technical language was used effectively with references made to terms such as flats, projection, trucks etc and there was a sense of detail to these ideas, which showed both a grasp of the role of the designer, and a clear consideration of the audience.

2019 examination - Section B: Live Theatre Evaluation

Centres have a free choice of production for this section of the examination, and as such candidates responded to an enormous 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 Unreturning* and *Macbeth*. There were also candidates who responded to musicals such as *Everyone's talking about Jamie* or to touring theatre productions, such as *Noughts and Crosses* or *The Girl on the Train*. Where candidates had seen devised GCSE pieces with limited sound, responses struggled to offer relevant examples and sometimes drifted into vocal skills. This was also often the case where candidates had chosen to write about musicals, or the use of vocal skills within a song. In a few instances, candidates had evidently seen a live production in the autumn term of year 10, and responses in these cases 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. **Q9 (a)** asks the candidate to respond analytically as a member of the audience and in 2019, the focus of the question was on the use of movement to create characterisation 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.

This question was 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 clearly link how movement was used to create characterisation within a single moment.

There were responses which offered examples from two or more key moments from the production rather than staying focused 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 that focused too much on the story and moments of impact from the plot, rather than focusing on the use of movement 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 movement skills were used at this moment to support and enhance character within the performance.

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. Q9(b) asks the candidate to respond analytically and evaluatively as a member of the audience and in 2019, the focus of the question was on how the use of sound created atmosphere within the production seen.

This question was accessible to the majority of candidates and was often answered with confidence. Candidates tended to offer a series of specific examples from within the performance, although there were those who also analysed and evaluated the overall use of sound within the performance. Most candidates were able to provide some analytical detail of sound and offered some evaluation, even where responses were very brief and candidates had clearly struggled with timing. Some candidates wrote about the use of vocal skills either spoken or sung, and struggled to meet the demands of the question.

Higher-achieving responses to this question were coherent, concise and showed a strong understanding of sound, with a wide range of detailed analysis and linked evaluation offered. In these cases, candidates were able to refer to the way the sound had been used to support and enhance moments within the performance, 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 sound within the production as a whole.

Question 1

1984 was one of the less popular of the eight prescribed texts. Regardless of this, there were some effective and comprehensive responses to this 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 the candidate, who had made use of the performance context to the play in planning their own ideas.

In the 2019 series, candidates were asked to respond to an extract from the final section of the text where Winston is being tortured in Room 101. 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)(i), although there were this year a number of candidates who wrote about the context to Orwell's novel rather than Headlong's live production. In sub-question (c), some detailed ideas were offered for both sound and set. In the remaining three sub-questions, candidates were asked to write about O'Brien for (a)(i), Winston for (a)(ii) and O'Brien once again for (b)(ii). The majority of candidates found these questions accessible.

This is a slightly uneven 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, but with a lack of balance in terms of detail in the higher demand questions and more detail than required offered in the lower demand questions

Question (a)(i)

(4)

To perform in this extract playing O'Brien, I would keep my voice soft and calm whilst interrogating Winston to portray a condescending tone in my questioning. Using a softer spoken vocal tone would not only portray O'Brien's status over Winston but would also contrast their demeanours heavily and allow the character of O'Brien to be revealed as a man who doesn't really care about the wellbeing of Winston at all.

// I would also, as the scene progressed, add a tone of impatience and demanding to my voice as I read lines such as "you are a slow learner Winston". By sounding bored and impatient it creates the connotation of a mother speaking to a naughty child and would aid the portrayal of these lines as O'Brien believes he is wasting his time on someone who ~~doesn't~~ doesn't truly believe in the party.

To portray Winston's pain in room 101, I would use physicalities such as a hunched posture and shaking/trembling hands and legs to portray how Winston's mental anguish is being physicalised ~~at~~ as he nears his breaking point. I would use these ~~tech~~ techniques because emphasising the weight Winston carries due to his disobedience of the party ~~is~~ can be clearly shown to the audience through a slumped back and hanging my head as much as the set allows me; the shaking/trembling however tells the audience of Winston's fear which I believe cannot be seen till this extract. The downfall of a rebellious antagonist portrays Winston's fear and ensures contextual ideas are portrayed.

// I would also use vocal techniques such as ^{yelling, screaming} ~~getting~~ and breaking my voice to reflect the sheer anguish Winston is feeling. Using these techniques in particular I believe would truly reflect the pain Winston is feeling due to the ~~at~~ hushed voices and lack of noise present in the play so far except from the 2 minutes hate scenes. Yelling and screaming in these moments then would bring a contrast and importance to this scene as the audience witnesses a man be stripped of all he knows and be punished for remembering it in the first place.

// Finally, I would also use non-verbal techniques such as flinching on certain things O'Brien says to show how much control and fear he has over Winston. This is because on lines such as "boot stamping on a human face" I believe is a direct link to the themes of oppression and by flinching or cowering away, it shows that Winston has broke and O'Brien has ~~got~~ what he really wants; complete unprecedented power and influence of the party.

The stage production of 1984 was first performed in September 2013 at the Nottingham Playhouse where in this extract the design element of lighting gave clues and connotations to themes such as ~~oppr~~ oppression, memories and the truth. I would use widely use floodlights as well as up lighting downstage to generally light the stage with brief moments and analogies that would be highlighted by the bright exposure and heavy ~~shadows~~ shadows of up lighting. These techniques would work together to reflect the themes of secrecy and ~~fragme~~ ~~fragme~~ fragmented truth; due to floodlights giving a very general idea to what it is that's really happening (showing Winstons own grasp of the party) and the up lights at the very edge of downstage giving glimpses of harsh, bright light which shows Winston now in room 101, coming to "understand" the world he lives in but with the consequences of exposure and blindness/ignorance of who he was before. The contrast of bright and dim ^{lighting} ~~light~~ reflect Winston's inner battles in ~~the~~ 1984 as a whole and showcase the vulnerability of man.

As well as this instead of using a physical screen ^{as} the backdrop of the play like they did in 2013, in this scene - at specific moments - I would use gobos, to reflect a
 on a spotlight

pair of eyes moving to monitor room 101 and intimidate Winston and his answers in the interrogation. For example, when ~~Winston~~ O'Brien asks Winston "what will destroy us?" I would have this bright, looming pair of eyes cast onto the back wall of the stage, looking ~~down~~ down onto Winston, waiting to see if he will say the 'correct' thing in accordance to the party. Using gobos I believe reflects the paranoia reflected through the play and shows that ~~even~~ even in darkest moment, there is no escape for Winston and these eyes of Big Brother are truly always watching him.

Also through using gels to colour side lights, I would create an abstract view on the scene as Winston struggles to see what is real and what isn't. The coloured side lights create strange distorted shadows with casting bursts of colour creating the effect of a weird dreamlike state. ~~I would use them~~ ~~because~~ because using them would not only showcase the ~~text~~ themes of truth, but would also add to ~~the~~ Winston's physicality and stage directions, for example "~~Winston~~, pleading, shivering, wanting approval." These distorted ~~coloured~~ gels would project his desperation and bring the audience with him on his suffering as he struggles to identify what he believes.

In this extract O'Brien is seen as a dominating character and to showcase this ~~to~~ as a director I would ask the actor to be aware of proxemics, getting as close as he can to Winston but also use the stage space to their advantage showing the contrast of small vs large space. For example in ^{moments} ~~lines~~ where we can see O'Brien taunting or being disappointed in Winston such as "you are lying... how many fingers please." I would ask my actor to be as close into Winston's face as he physically can to create unrest and an uncomfortable situation for both Winston and the audience showcasing the authority O'Brien holds in the scene and how he can even control how the audience feel watching the interaction. As well as this, ^{I would ask my actor to use} ~~using~~ the whole space of the stage whilst holding Winston in a fixed spot would showcase this character's ~~character~~ power on the scene as he is able to dictate where Winston goes but being casual enough to walk away, knowing Winston will not move. Calculated paces ~~then~~ ~~would~~ from downstage to upstage and vice versa would show O'Brien's ease of the ~~scene~~ moment going on, reflecting the themes of ultimate power ~~and communism~~ of a communist state and reflect how much power O'Brien holds at this moment.

As well as staging, I would ask my performer to use physicality of O'Brien's reactions and questioning to overpower Winston and show the clear contrast between them and the hidden reality of their relationship. For example, by holding up the number of fingers as he describes these rules of the party, "sometimes they are five... they are three... they are all of them at once." I believe through this physicality, we see O'Brien being able to take his time and contrastingly leisurely torture Winston in the taunting manner such as this; holding his fingers up suggests that despite knowing that these numbers mean nothing anymore, he has the knowledge to know which is which, reflecting to Winston that he is the stronger in the pair and has the power to himself change the truth.

Finally, I would ask my performer to consider ^{contrasting} vocal techniques such as shouting out of animalistic bursts of frustration to calm reflection of rules and regulations to portray his power and authority of what Winston feels at this moment.

I would use the constant repetitions of particular sounds to create unease and tension in this extract to my audience so they can hear inside Winston's head as his mind is lost to ~~what~~ is false a false sense of reality. For example when O'Brien asks him "how many fingers?" I would have an overlay of different numbers being jumbled over each other, gradually getting louder as O'Brien asks each time, till the track plays people screaming numbers in desperation or pain much like Winston does here. Using this would emphasise to the audience the mental anguish Winston is undergoing as well as the overwhelming feelings of a panic attack, being given a heavy stimulant to intimidate or cause mass panic.

Also I would utilise sound in a way to create the idea that the audience themselves are being watched having phrases such as "help him" or "confess" whispered through particular speakers placed around the room to emphasise how those characters feel constantly. The sinister vibe of the phrases would aid in the production of this scene to the audience as the idea of guilt or doing something wrong is given to both Winston and the audience creating empathy towards

the way Winston feels and cause the notion that the scene is all in the audiences control.

Also to enhance O'Brien's power i would use ~~hear~~ the sound of a beating heart to portray to the audience at particular moments that O'Brien is someone to be feared and that he has the capacity to do what he is doing to Winston, to them. For example when O'Brien says "the price of sanity is submission" i would have the sound of a heart beat racing as the audience can reflect what it is that is really going to happen to Winston. The backwards idea of submission being the cure to mental anguish would cause the audience to empathise to Winston and realise that this ~~per~~ control is easily duplicated in their everyday lives.

The use of silence in this scene would also expose the audience as they realise they are playing the roll of big brother and they cause this torment and oppression in the first place. ~~For example, when O'Brien~~

1984

1 (a)(i) 4 marks - a number of vocal skills are offered with detailed reasons and, in fact, the candidate earns the 4 marks available for the question in the first paragraph. By offering more suggestions/ reasons than can be rewarded, the candidate has potentially compromised timing across the rest of the paper.

1 (a)(ii) 6 marks - numerous performances skills are offered with reasons. These are, once again, more detailed than required by the question, with the candidate offering more content than can be rewarded, and earning the 6 marks available in the first half of the response. By offering more suggestions/reasons than can be rewarded, the candidate has potentially compromised timing across the rest of the paper.

1 (b)(i) - lighting - 8 marks/Level 3 - the directorial viewpoint here is very clear with a range of workable and imaginative ideas for lighting, all well-justified. There are clear contextual links to the first performance of this play, and a very clear grasp of the play-text. There is secure Level 3 knowledge and understanding of all bullet points, although some suggestions lack a little detail e.g. of how the eyes will be created or the specific colours to be used.

1 (b)(ii) - 8 marks/Level 2 - the response begins comprehensively, and offers some assured ideas for proxemics and physicality, showing a strong grasp of ideas for this moment in the production. Unfortunately, the ideas offered for vocal skills are very brief suggesting that timing has been an issue and there is lack of specific reference to the complete text. A best-fit approach places the response at the top of Level 2, reflecting its uneven quality.

1 (c) - 9 marks/Level 3 - there are three specific ideas for sound that are interesting, creative and rooted in the extract, as well as a suggestion for the use of extended silence. While the candidate is clearly thinking as a designer, ideas are a little undeveloped for this high demand question, and there is also a lack of specific technical detail, placing the response at the lower end of Level 3.

Total for Section A: 35 marks out of 45



Keep responses to (a)(i) and (a)(ii) concise and clear, limiting yourself to the required number of ideas/suggestions and reasons, so that you have more time across the whole paper.

Question 2

An Inspector Calls was once again, one of the most popular texts this series. 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 referenced production/design ideas from the touring production of the play in their responses; these ideas sometimes supported candidates, but were not always fully explained in terms of how they might be achieved.

In 2019 candidates were asked to respond to an extract from the opening of the text which shows the Birling family celebrating the engagement of Sheila and Gerald. 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 rather than showing a clear focus on 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.

In the remaining three sub-questions, candidates were asked to write about Mrs Birling for (a)(i), Eric for (a)(ii) and Mr Birling for (b)(ii). The majority of candidates found these questions accessible although there were candidates who, presumably due to reading the question at high speed, wrote about Mr Birling for Q(a)(i) and were therefore awarded zero marks. Similarly, there were candidates who wrote about Gerald in Q(b)(ii), but these responses were awarded marks in good faith as Gerald was mentioned in the statement Mr Birling treats Gerald 'like one of the family'. The extract offered takes place before the entrance of Inspector Goole, yet there were candidates who offered costume ideas for the Inspector, even though he was not on stage; although candidates were not penalised, these examples were disregarded by examiners.

This is a concisely written, effective and generally balanced response, with understanding of the extract and the text in place, and a secure grasp of the roles of the specific theatre-makers.

Question (a)(i)

(4)

To play Mrs Birling in this extract I would use a strict tone within my voice to create a sense of authority /power and the dominance over sheila. This would portray Sybil's ~~dominance~~ power and her stern, old-fashioned expectations and perspectives.

As Mrs Birling, I would also use a shocked pitch with the exclamative sentences of "what an expression, Sheila!". This would show her conservative views and authority over her ~~daughter~~ daughter.

As Eric, I would use proxemics to represent his uncomfortable state within this extract. I would be distanced from the characters to show his obvious shy emotions and enhance his emotional distance from his family too.

To enhance his uncomfortable feelings, I would use body language, having legs crossed, ~~hands~~ hands clasped and fiddling to present how he is trying to distract himself. This would allow the audience to see his lack of interest and unwanted in being in this setting/situation.

Finally, I would also use pauses within my voice to present Eric as nervous. The pauses would represent his struggling to get the words out and therefore anxiety and feelings of discomfort to the audience.

~~As~~ As a director, I would use costumes to enhance the 1912 setting and the event of the engagement party. For Sheila, she would be dressed in an S-shaped tailed dress of pastel green chiffon. ~~This~~ This would be used as all aspects were very popular within the 1912 time period, representing her status of class and wealth. However, the colour of green not only represents her wealth but also her jealousy and later on, her guilt. ~~Green~~ Green enhances her jealousy of Eva Smith, not only for the fact of Gerald's ~~affair~~ affair but also representing her jealousy experienced in Milwards due to Eva ~~looking~~ suiting a dress she had tried on better than herself. This presents how women in 1912 cared greatly about their reputation, and therefore, their appearance. I would accessorise this dress with white lace gloves that would not be being worn - placed on the side, ~~rep~~ lace representing her expectations within her social class status in society and the white contrasting her jealousy and guilt - how she is not pure (has secrets). Sybil's dress would be an emerald green of silk in a crinoline skirt, covered in ruffles and beading. The emerald green would represent her wealth to the audience and allow them to see her social class. However,

the green would also present her guilt in the situation of participating in Eva's suicide which contrasts her actual reactions of blaming the father and not being able to empathise, in her icy cold demeanour. The silk ~~dress~~ corduroy skirt dress would represent her old-fashioned dress sense - simultaneous to her old-fashioned, conservative views. The unpopular ruffles and beading would enhance her unpopular views of in 1945, when the play was written, and allows the audience to see how people thought about aspects in 1912. This dress would gradually become more dishevelled and dirty throughout the play, representing her guilty conscience and bad actions. For the men, Birling and Eric would both be wearing cotton suits presenting their blood relation and class. However, Birling's three-piece ~~black~~ black suit would be plain, representing his stereotypical, conservative views as well as his attire for the occasion. ~~Eric however would~~ This would be accessorised with a top hat and cigar enhancing the 1912 setting. Eric however would only be wearing the shirt and suit trousers (a navy blue - later linking him to the inspector of a lower class) and his ^{cream} shirt would be untucked and messy presenting his deteriorating mental state. Gerald's tailored asymmetrical front

to back tail jacket of a black, tinged dark green would contrast this also. The green tinge would represent his guilt in cheating on Sheila but his suit being prominently black ~~also~~ presents his oblivious thoughts and lack of care whilst also linking to Birling, to differ Eric completely. His velvet suit and ^{silver} cuffings would represent his contrast in class against the family and allow the audience to see his different status. These would all be contrasted by the Inspector's pique navy swallow tail coat to present his authority and link him to Eric - standards of a lower class. His black suit would represent his ~~superior~~ omniscient aura of knowing about the engagement party, accessorised with white buttons, enhancing his ghostly aura - understood in the name Goble.

As a director, the performer playing ~~Edward~~ Birling would use tone in his voice to present a ~~gratifying~~ gratifying, intimidating attitude towards Gerald to keep authority but also present his want of him joining the family for his own benefit, not just Sheila's (business alliance with the Crofts). When saying "And I'm sure he won't object", uses a persuasive tone, rhetorical, to present his want of Gerald in the family.

The performer would use physicality through proxemics and body language, distancing himself closely to Gerald in a fatherly figure and have an arm around him presenting his comfort in his relationship with Gerald. When saying "oh-come, come-" the actor should move closer to Gerald embracing him as his own son. This presents Birling's want for Gerald in the family due to him being of a higher social class - showing the respect.

As a director, ~~the~~ I would ensure the performer circulates the stage around the table in a clockwise direction, presenting the engagement as a beneficial contract that has only time left to sign/agree. He would move around the stage presenting his excitement in the engagement but at a slow

pace presenting his composure and authority. When saying this is "one of the happiest nights of ~~the~~ [his] life", he would move centre stage to present his gratitude.

In this extract, I would use set to enhance the production for the audience. I would use flats on the side of the stages with a warm toned happy wallpaper - presenting a contrast between the fake family aura within this opening scene, and the truth to later be revealed. There would be family pictures on these flats and ~~the~~ Birlings noticeably larger representing his confidence, authority and dominance in his house. The backdrop would have the same wallpaper, creating a third wall and would have a large window a realistic ~~per~~ painting of the darkness outside, draped in ~~new~~ gauze curtains presenting the family's wealth. The table of mahogany ^{very popular + expensive materials of 1912} with velvet chairs, would be placed centre stage, a rectangle, sharp-cornered shape, enhancing the put-together, sharp standards of the Birlings. A large grandfather clock situated next to a ~~a~~ fireplace would be ~~situated~~ upstage to again present the wealth in the household. The audience would have their first focus on the drinking cabinet, ~~the~~ placed downstage left, within the opening scene when Birling ^{enquires} ~~demands~~ Ednaⁿ to "giving [them] the port": This would also enhance Sheila's calling of Eric being "squiffy", as later revealing his problem was present

on stage in front of him the entire time - alcohol.
Candles, ^(fake) would be used on stage to present
the time of day - evening - and enhance the
atmosphere.



2 (a)(i) - 4 marks - two vocal skills are offered with clear reasons and justifications, although there is some repetition/development in the first part of the response that is not needed, as the candidate has already achieved the 2 marks available for the first idea and reason.

2 (a)(ii) - 6 marks - three performance skills are identified with clear reasons in place, and connection to the statement that Eric 'is uncomfortable'. The response is fairly concise and shows a reasonable use of timing, although the candidate could have simplified the justification slightly and still achieved full marks.

2 (b)(i) - costume - 7 marks/Level 3 - this response to costume is very detailed, offering a number of suggestions for the use of costume, and justifying these in terms of character. Colour and fabric are referenced. The context offered links mainly to the setting of the text in addition to one brief reference to when the text was created. There is some specific focus on this extract as the start of the play, with ideas for how the costumes might deteriorate later on suggesting understanding of this. However, the final example has been disregarded as it relates to the Inspector who is not on stage for this extract.

2 (b)(ii) - 7 marks/Level 2 - a response with secure coverage of most aspects of the question. A range of specific examples are offered showing understanding of directing the performer playing Mr Birling in terms of his attitude towards Gerald. All three performance skill areas are referred to and there is an understanding of the extract, although the response lacks a clear sense of the complete text.

2 (c) - set - 10 marks/Level 3 - the candidate offers some ideas for props/stage furniture within their response to set, which is permissible. There are also suggestions that are specific to set such as the flats dressed with wallpaper and family portraits. The response begins to develop ideas without fully exploring how, as a designer, these might enhance the specific extract. There is also some coherent use of technical language in terms of stage positioning. A competent and generally balanced response.

Total for Section A: 34 marks



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

Sub-question (b) (ii) was answered largely well, with many candidates showing a clear understanding of working as a director with a performer, and of the relationship between Mr Birling and Gerald.

Question (b)(ii)

(12)

One way that I would show Mr Birling treat Gerald like 'one of the family' is through his use of vocal skills. When talking to ~~Eric~~^{Gerald} in the extract I would get Mr Birling's voice to have a friendly tone to it and quite slow paced when he says 'You ought to like his port, Gerald'. This would help to show that Mr Birling is relaxed and comfortable with Gerald.

I would also use this when Birling makes his speech about the Titanic and how he had been Lord Mayor. He would be addressing ~~Eric~~^{Gerald} here so he would be talking steadily and have a friendly tone. Although maybe a slightly ~~higher~~ lower pitch. This would show he's trying to impress a close family member as he would sound relaxed and at ease with Gerald.

Next I would use both Mr Birling and Gerald's body language and eye contact to show the fondness between them when Gerald says 'absolutely first-class'. He would be facing Mr Birling with a confident, open-shouldered stance. This would show how he's totally at ease with talking to Birling.

This would happen again when the Inspector first arrives and they both back each other up but trying to intimidate the Inspector. Also they would hold strong eye contact with each other to represent that they are both

think is the same thing - like family.

Finally, I would use the proscenium between them both at the start and the end of the play.

During the extract when Birling says 'you ought to like this' to Gerald he would be next to him showing how he cares about him and is therefore trying to impress him. Also the ~~close~~ closeness would show that they are like family.

This would also happen at the end when they find out Inspector Goole wasn't a police officer. They will be ~~DSR~~^{DSL} - ~~right~~^{right} to the audience, which will show they have very ~~right~~ right wing capitalist views and that they share this. Showing Gerald is like family so he believes in the same things.



2 (b) (ii) - 10 marks - This is a concise and confident response which nonetheless covers almost all aspects of the question with detail and understanding, although there is no specific reference to stage directions. This places the response securely in Level 3.



Using the bullet points to structure examples for sub-question (b) (ii) can be an effective way to meet the criteria, especially where this structure is used to incorporate an understanding of the complete text.

Question 3

Blue Stockings was one of the less popular texts this year, 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 2019, candidates were asked to respond to an extract from the end of Act 2 within the text where voting day at Girton College was sabotaged by protestors. 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 across all options. In the remaining three sub-questions, candidates were asked to write about Mrs Welsh for (a)(i), Mr Banks for (a)(ii) and Will for (b)(ii). The majority of candidates found these questions accessible and responded with some confidence and understanding.

This is a largely assured response to Section A with a strong grasp of the extract and the complete text and a range of interesting, creative ideas in place for performers, directors and designers.

Question (a)(i)

(4)

As an actor, I would play Mrs Welsh using a very loud volume, especially on the line, "This is preposterous." This is to convey her anger at the men who are coming to ruin the day she has worked so hard for.

I would also play Mrs Welsh using a disgusted tone in my voice on the line, "...petulant juveniles." This is to convey that she is angry at the men and she ~~thinks very little of them~~ thinks very little of them as they are ruining the big voting day celebrations.

As an actor, I would play Mr Banks using a concerned tone in ~~my~~^{my} voice on the lines, "Is everything alright?" and "What's going on?". This is to convey that he is very concerned with what is going on outside and doesn't want anyone to get hurt.

I would also play Mr Banks using a loud volume on the line, "Elizabeth!". This is to convey his concern at where she is going and to bring her back, as he doesn't want ^{her} to get hurt.

I would play Mr Banks by ~~making~~ going really close to Mrs Welsh and placing my hand on her shoulder on the line, "Elizabeth, let me go." This is to convey his concern at not wanting her to get hurt and wanting to go himself in her place to avoid conflict.

As a director, I would use costume to bring this extract to life for the audience. Similar to the original production at The Globe Theatre in 2013, I would use a naturalistic style of costume to convey the era in which this play is set - the 1890s. I would have Tess in a traditional costume from the 1890s for young women: a long, ~~woolen~~^{linen} skirt, a mutton-leg sleeve blouse, a linen jacket, and sturdy leather ankle boots. As Tess is generally a bold character, I would have her wear an emerald green colour (her skirt and jacket). Due to Tess' middle class social status, I would have ~~her~~^{all of her} clothes in excellent condition, ~~and~~ the ~~blouse~~ blouse would be detailed with lace trimmings, and she would have a nice brooch on her jacket. She would also have silk gloves to convey her social status, but as this scene takes place indoors, she would take them off. She would be wearing no makeup, as she is not at university to impress anyone (only to study), and she would be wearing her hair up in the Gib-

son Girl hairstyle, which was highly popular for young women in the 1890s. Celia and Carolyn would also be dressed similarly. Mrs Welsh would be wearing a long skirt (linen), a Bishop-sleeved blouse (more popular for older women in the 1890s), and sturdy leather ankle boots. As she is also of ^a middle-class status, she would have a brooch on her jacket and, as she is the principal of Girton, she would be wearing her black academic dress. This is also because this scene takes place during a formal ^{occasion} ~~meeting~~. Mr Banks would ^{not} be dressed in the formal academic dress, ^{as} ~~because~~ he would've lost this after losing his job at Trinity. However, he would ^{wear} ~~have~~ a classic three-piece lounge suit - a black trousers and blazer, along with a waistcoat. He would have a silver pocket watch on a chain to convey his middle-class status, and he also would have sturdy, polished, black leather shoes. As this takes place inside, he would be carrying his black felt bowler hat to obey 1890s etiquette.

As a director, I would direct the actor playing Will to use his voice to convey that he wants to protect the women.

On the line, "I think the gates should be shut." I would direct him to use a very concerned tone to convey that he is worried for the women and wants to protect them from the men outside.

This is similar to earlier on in the play when Will is talking to Tess, saying; "I promised your father I'd look out for you", again implying he wants to protect her.

I would also direct him to use a pleading tone on the line, "I beg you, it's not safe". This is to, again, convey that he wants to protect the women and that he is afraid for them. Furthermore, I would have him use a loud volume on the line, "It's too dangerous." This is to convey his frustration at them not listening to him, as he is very worried that they will get hurt if they leave the building, and he just wants to protect them. Finally, on the line, "Fellas. Please. Just go

home." I would have the actor use a warning tone, conveying that he is warning them to leave as he doesn't want to have any conflict and just wants to protect the women.

I would also direct the actor to use physicality to convey that Will wants to protect the women. On the line, "I beg you, it's not safe", I would have him walk towards Mrs Welsh and put himself between her and the exit, conveying that he is trying to protect her. Later, on the line, "No. You?" I would have him put his hand on Tess' shoulder to convey his care for her and his want to protect her. Furthermore, on the line, "Fellas. Please. Just go home." I would direct him to stand in between the women and the men, facing the men with an aggressive ~~stance~~ and dominating stance and with his arms crossed. This to convey that he wants to protect the women by standing up to the men. This is similar to ~~the~~ ~~the~~ earlier in the play, where he is speaking to Ralph

about Tess after finding out that he has moved on to someone else. He is also aggressive and dominating then, when he says, "Have you told her yet?", ~~again~~ again conveying that he wants to protect her.

Finally, I would direct him to use stage directions and stage space on the line, "I beg you, it's not safe." ~~and~~ ~~he~~ He should walk towards Mrs Welsh and stand very close to her, conveying that he wants to protect her. On the line, "Just go home.", I would have Will walk closer to the men, conveying that he wants them to leave in order to protect the women.

~~mirror~~ As a designer, in order to enhance the production, I would use set design to do this. I would use a naturalistic style of set to convey the main themes; the era, the location and the themes of women's rights and university. I would have an end-on configuration to allow ^{all of} the audience to have clear sight ~~thru~~ lines. This scene takes place in the foyer of Girton College, so I would have a large staircase made of wood with ornately carved bannisters ^{at CSR} to convey the 1890s era and the middle class status of the people there. There would be a large pair of wooden doors at CSR, which would serve as another entrance/exit. As it is voting day and there are celebrations in the building, I would have large, cloth banners strung up around the room which are painted with words such as, "Gowns for Girtonites" and "Graduation for Women". This is to convey the fact that the people here

are awaiting a vote which will decide whether the women get to graduate or not. I would also have a large chandelier hanging from the ceiling with lots of candles, to convey the era (1890s) and the indoor location. This chandelier will come down from the ceiling at the start of the scene and go back up at the end, and in terms of health and safety, the candles won't be real - just made of plastic. Across ~~up~~ upstage, there will be a large wooden table covered in a cloth and lots of little cakes and biscuits as it is a celebration. In terms of practicality, the table will be brought on by extras who remain on the stage and the cakes and biscuits will be plastic and glued to the table so they don't fall off. All across upstage, there will be lots of balloon-back chairs for people to sit on. These chairs were very ~~common~~ ^{popular} in the 1890s. The main area of the stage will be cleared, as there ~~will be~~ ^{are} a lot of people ~~in~~ in this scene. The only thing there will be a large Persian rug, as

these were very common in the 1890s
in middle class households or buildings.



3 (a)(i) - 4 marks - two vocal skills are offered with clear reasons and justifications. The candidate references specific lines of dialogue that is a supportive approach, but not required to access full marks.

3 (a)(ii) - 6 marks - three performance skills are presented with explanations that link clearly to character and statement. These reasons are not expressed concisely and do partially repeat the statement, however, the candidate in each case develops the idea that Mr Banks 'is concerned' effectively.

3 (b)(i) - costume - 8 marks/Level 3 - Well-researched and well-justified ideas for costume are offered, linking colour and style to setting and character. The original performance context has been referenced briefly at the start of the extract, and there is also a reference to directorial intentions for costume; all the suggestions offered then build confidently on this foundation.

3 (b)(ii) - 11 marks/Level 3 - an assured and detailed understanding of characterisation and the role of the director is seen in this response that focuses on Will. While this is a slightly uneven response, with less content offered in the third section, perhaps due to timing issues, the confident grasp of character, the understanding offered of the complete text and the detailed examples used to support voice and physicality place this response towards the top of Level 3.

3 (c) - Set - 10 marks/Level 3 - interesting and effective ideas are offered here with some use of technical language, in terms of stage positioning and performance style. There is clear consideration of the setting for the extract as a whole, and of health and safety, although less technical knowledge and understanding of how the set designer might work to achieve this.

Total for Section A: 39 marks



Revise specific technical language to support design and production elements so that this vocabulary can be used to support responses on any of the possible options.

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 described their 17th century costume choices as Victorian.

In 2019, candidates were asked to respond to an extract from Act 3 of the text which begins with Danforth questioning Mary Warren and ends with Hale exiting 'these proceedings' in disgust. 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 that 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 Mary Warren for (a)(i), Danforth for (a)(ii) and Abigail for (b)(ii). The majority of candidates found these questions accessible and responded with secure understanding.

This an uneven response with evidence of secure and effective understanding and with the candidate also achieving full marks in the Q (a) sub-questions. However, there were some timing issues evident in Q (b) (ii) which perhaps had an impact on the total for the section.

If I was to play Mary Warren in this extract I would use a fast speed with a shrill ^{tone of} voice on the line ~~... I love~~
~~... I go your way ...~~
~~... I go~~ "He wake me every night, his eyes were like coals ... ~~in~~ sign."
This would show my panic at the court relating me to the devil.

Another way I would vocal skills would be to show my anger towards proctor for pressuring my character. To do this I would use loud volume and elongate my words on "You're the devil's man!"

As a actor playing Danforth, I would use vocal skills to demonstrate my authority. On the line "Do you know who I am? I say you will hang if you do not open with me!" I would raise my volume on "I" to show how I know that my character is powerful and I would use a slow pace. This would be to convey my disbelief that a servant, Mary Warren, is doubting my authority. I would also bellow this line to try to intimate her and get my message across.

I would also use proxemics while playing Danforth to assert my ^{superiority} ~~dominance~~. By standing extremely close to Mary Warren on the line "Do you confess this power! Speak!" it would convey how I am trying to pressure and scare her.

One last way I would use performance skills to lead the interrogation would be through physical skills. On the line "What are you? You are... what say you mister." I would throw my hands up abruptly in the air and shake them to show disbelief and shock.

As a director I would use costume in this extract to bring to life the true Elizabethan play. Directing Mary Warren I would have her in a long linen skirt, down to the floor, with a petticoat^{and a apron.}. This would be traditional for a servant women in the 16th century as they were not aloud to show any skin because of the pritive society and the apron would signify she is a working women. I would have her hair in a ~~neat~~ neat bun with a ^{red.} bonnet over it. This was traditional of a working women and also symbolises how she is being attacked and accused because in the 1950's when miller wrote the play Communist, who were also known as 'reds' were being hunted down and tried because of mcarthyism.

Another costume I would use to bring the extract to life would be abigail's. As a director I would have her in a short skirt underlined with black lace and her hair flowing freely around her.

face This would symbolise her rebellious character as it was seen a forbidden to wear lace and show skin in the 16th century because they lived a simple, modest, religion ruled life. The black ~~is~~ conveys her manipulative personality.

Lastly I would have Hale wearing a long black robe on top of a crisp white linen shirt. ~~and a~~

This would be to show his authority as robes have connotations of importance and royalty. However I would have it sagging slightly off his shoulders as he is drunk in the scene and to convey how he is becoming fed up with the court.

As a director I would use vocal skills in this extract to show Abigail's terror. On the line "The wings! Her wings are spreading! Mary, please, dont, dont -!" I would instruct for Abigail's actor to use a loud volume with a slightly trembling voice, stuttering on the words "wings are spreading". This would show ~~how~~ how she is afraid of the witchcraft and supernatural rumors in Salem, making her look innocent. However on the ~~the~~ words "dont, dont" I would instruct for Abigail's actor to use a ~~stern~~ stern tone with a low pitch to imply she is saying it defiantly and commanding Mary Warren as she has manipulated her throughout the play. ~~This~~ This would be mimicking how she spoke to Proctor ~~in~~ earlier in the play about their affair when she was commanding him to devote his love for her.

Directing Abigail in this extract, I would use physicality to convey ~~the~~ the actors' terror. On the line "She's going to come down! She's walking the beam." I would have Abigail rhythmically thrust her arm up, the arm pointing towards the audience and roof, in a rigid, over-exaggerated, unnatural movement. This would show how Abigail is panicking because her movement would be much more dramatic and abstract than the rest of the characters. I would also direct her to stamp her feet at the same time as thrusting her arm to ~~the~~ draw attention to her.

Lastly, on the line, "Look out! She's coming down!" I would ^{direct her to} use levels to show that her character is terrified. By dropping to the floor in a quick motion while tightly holding herself in a ball, it would convey how she is now feeling attacked. It also implies how she has

a small significance in this part of the play now she has done her dirty work.

Question (c)

(14)

As a designer I would use sound to enhance the production.

Firstly, in the start of the extract I would use a high pitch squawking sound to mimick the bird that the characters are supposively seeing. This would be a pre recorded sound and I would instruct it to come out of speakers on stage and in the audience, randomly squawking at different times from the line, "will you speak" to "Dont touch me." This would submurse the audience in the chaos they are watching and the high pitch sound would be intended to make them apprehensive. This would also highten the drama on stage as well. By having it play out of different speakers it builds tension as the location of the bird seems unknown.

Another sound I would have as a designer would be the Lords prayer playing as soon as the Bird stops Squawking. I would have this play throughout the whole ^{of the rest of the} extract, ~~at the~~ at the start it should be barely audible the increasing the volume gradually as the scene progresses and god is more frequently mentioned. This would be to emphasis the religious aspect of the play as it is completely based around religious beliefs and at this point in the play they are being tarnished. This would be played on stage as if to remind the characters of their obligation to Christianity.

While the Lords prayer is playing I would insist ~~to~~ having a pre recorded low pitch, sinister devilish laugh to play every time the "devil" or "lucifer" is mentioned. These would play out of random speakers in the audience at a medium - low volume, crashending as the laugh came to an end. The laugh

Should last around 3-4 seconds.
This would be to create tension and scare the audience as it is bringing the devil to life. It also juxtaposes the Gods prayer, which is playing on stage. As it is a non diegetic sound it makes the audience feel as if something bad is going to happen and they want to warn the characters as the devil has connotations to evil and death, foreshadowing the hangings in act 4.



4(a)(i) - 4 marks - two vocal skills (pace and volume) are identified with supporting justified reasons, helpfully linked to specific lines/moments in the extract.

4(a)(ii) - 6 marks - the response begins with an introductory sentence that is not needed to gain the marks for this question. Three performance skills are identified and three justifications link to the idea that Danforth is leading the interrogation, although in fact more ideas than are needed are offered, for example, three suggestions for vocal skills.

4(b)(i) - costume - 5 marks/Level 2 - this is an uneven response as the candidate offers ideas for costume that do not quite work together effectively, notably the choice to costume Abigail in a short skirt when the overall design concept appears to be naturalistic. Ideas for Mary Warren and Hale are effective with some detail and justification in place. Overall this is a mid-competent response sitting firmly in the centre of Level 2.

4(b)(ii) - 8 marks/Level 2 - an uneven response which demonstrates a strong understanding of creating Abigail's emotions both in this extract and the complete text in terms of voice, although the examples for physicality are less developed, perhaps due to timing issues. Stage space is considered briefly (in terms of levels) at the end of the response, which places this response at the top of Level 2.

4(c) - sound - 9 marks/ Level 2 - three interesting ideas for sound with some understanding of technical aspects of sound design in place and an attempt to use sound design to heighten the chaotic atmosphere within this extract; the concept does not fully consider the need for the audience to hear the actors' dialogue, however as so many sound ideas are suggested as playing at once and over/under the dialogue. The response is therefore placed towards the lower end of Level 3 (competent).

Total for Section A: 32 marks



Make sure that all planned ideas for production elements are consistent with the chosen performanc style and with other elements of the production concept.

This response shows a common error within Q(c) which occurred where candidates offered examples of the use of voice to vocalise dialogue in responses where the question asked them to respond as sound designers.

Question (c)

(14)

In the extract I would use sound to enhance the performance. For example at the beginning when ~~over~~ Danforth speaks, "Will you confess yourself or will you hang" I would have him to be speaking alone and everyone to be silent this enhances the solemnness of what he is saying but also shows the importance of him as he is the judge. For when Proctor speaks I would have his voice to be loud because ~~as~~ if he is shouting to show the struggle of him to get his point across in the background I would have Abigail and her girls not including Mary to create a soundscap of muttering to belittle him as this shows that Abigail is an important role of Proctor's storyline but also that she has more status as (what he says) as she has had so many people in jail. ~~It~~ This also is shown when Proctor says "which is good and -" Abigail cutting him off reinforces this.

When it comes to Abigail and sound

in the back because she's talking about 'the wings!' in the background, I would have almost a light sound of wind building up to show something is there and to build upon the fact Abigail is pointing to the air. This would be layered with alternating screams from the girls to build up the anticipation and tension to the audience and fore shadow ~~something~~ something bad is about to happen making a sound effect later in the extract parallel to 'here it hear it' suggesting that I would use the pattern of repeating at this point and make both of these points and abigail to repeat this as this shows how they have been working together - when proctor says 'A fire A fire is burning' I would have him continuously laughing building I would also have when he takes the laugh to faintly stage in the background to show the underlying evil of what happened in salem and America.

Also when Kate says 'I quit
the ~~actor~~ court' I would have a
third fellow to show this is
the ball dropping and the realisation
of what people are doing is so funny
the third would ring the audience
ears and the curtain would fall
showing dramatic endings.



4 (c) 4 marks/ level 2

There are some interesting examples presented but in the first half of the response, however these largely relate to the use of voice rather than sound and are not relevant to the question. Some brief ideas and relevant are suggested including the faint sound of wind and the creation of a soundscape, however these ideas, while justified, are not developed and do not show any clear sense of the sound designer's skills, for example by referencing recorded sound, sound levels or amplification. This places the response at the lower end of level 2.



Make sure you are clear about the differences between sound design and voice/ vocal skills.

Question 5

DNA was one of the most 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 productions of the play and referenced production/design ideas from these in their responses that generally supported achievement, although there were candidates who drifted into writing about what they had seen rather than their own ideas.

In 2019, candidates were asked to respond to an extract from the text which began in the wood with the group reacting to the realisation of Adam's death and ends with John Tate attempting to ban the word 'dead'. 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 Lou for (a)(i), Danny for (a)(ii) and John Tate for (b)(ii). The majority of candidates found these questions accessible and responded with secure understanding.

This is a fairly consistent, confident response to Section A with some inconsistencies evident in 5(c) and full marks awarded in the 5(a) questions. Timing may have been an issue for the candidate as more time than needed was spent on this section of the paper.

To play Danny, I would take advantage of ~~the~~ my character's inner rhythm, by using a very ~~concise and sharp~~ quick pace, which means the diction will be elaborated and the words will be cut off very quickly, to show ~~he's not~~ ^{he's trying} revealing his true inner rhythm, but ultimately failing. This will show his sudden panic and realisation of the situation making him sound more serious.

I would also use a very matter of fact tone, as he would be blunt in this extract as he's realising the ~~enormous~~ huge implications he's going to have so he's not thinking about whether he's panicking others around him, he's just saying what he believes about his own situation, so the tone could come across as selfish.

I would play her with subtlety within this extract to show her anxiety is getting the better of her so has overcome her to make her solemn. I would first do this by using a very ~~quiet~~ ^{sheepish and monotone voice tone} volume of voice, especially when she's speaking about ~~the~~ ^{the} Adam being 'dead' ^{throughout the extract} to show her remorse, but also the fact that she can't speak up from the burden of her anxiety.

To further this, I would ~~have~~ ~~be~~ ~~attentive~~ hyper alert to those around her at specific points, such as when John Tate asks her if she's "scared of anyone" in their school. Through the use of sharp head gestures such as looking intently and moving the direction of her gaze sharply to signify that her anxiety is trying to distrust her, but it is making her need to be alert to her surroundings or even greater, as she has anxiety about the consequences she will face.

As she looks at John Tate, I would ~~give her~~ make a stunned face to show she's not taking anything anyone else says in. I would do this by raising my eyebrows and ^{opening} ~~widening~~ my eyes widely, ~~and~~ with my mouth closed shut very obviously as Lou wouldn't want to stand up against John Tate so would just be stunned. Her anxious state is warning her to be solemn but quiet and alert to others around her.

To show the idea that the themes of responsibility and gang membership are a constant, timeless issue ~~as an~~ both in and out of this contemporary play, the costumes will be very ~~not~~ defined to no time frame or era. I will do this by using a school uniform with the colour black and white only to show how the group are just a single example of the innocence ~~that~~ teenagers have that Dennis Kelly tries to show to the adult audiences that can't teenagers off as immoral and immature. The black and white will also ~~show that a~~ contrast the idea of the complex situations teenagers have to face, with 'not all black and white'.

Danny will be immaculately dressed in this extract with a black blazer, that has been ironed well, a, accompanying a clean, fresh, white school shirt that is short-sleeved. His trousers will be unmarked and his shoes will be perfectly polished leather that's thick. The layering and immaculate presentation of this costume will relay the idea that, ~~like~~ he refuses to give in and become physically involved in the action, also showing he neglects responsibility so makes sure he doesn't look like an accomplice to the group. Lou will dress ~~along the~~ similarly, but look more distressed. She will have a straightened, long hair, with a perfectly pleated texture of skirt and thick black tights.

Which will be partly plucked from the greenery of the woods. Her shirt will be short sleeved and tucked in neatly just like Danny's. She will wear tough soft leather fall up shoes, that are tightly knotted and her toe will be perfectly placed in alignment with the skirt. Both of these characters will have these thick textures to show how they're trying to physically exhaust themselves and defend themselves from the situation.

In contrast, John Tate will fulfil the clear expectations of a teenager ~~with~~ from an adult's perspective. ~~He~~ He will wear thin leather shoes, with skinny, discoloured, ^{black} distressed jeans, and will have a half-tucked in long-sleeved shirt. He will roll the sleeves up below the level he scrunches his blazer sleeves to show layering. This with the top button of his shirt will be undone so will have a loose tie around the collar of unequal length that he will pull on to show his strength ^{Such as when he instructs the others to not "help" paying it} within the extracts. Their rolling and their material will show he's experienced and therefore danger of the situation he's entering. The idea of messiness will also show how he's not got control of the situation and how it has taken it's toll on him physically, in comparison the the well presented pair of Lou and Danny who he's with.

Throughout the extract, John Tate is only starting to become a leader, so I will show him as only starting to lose control. I will do this by only short outbursts of fast paced speech and movement happening rarely. I would have him directed to predominantly stand downstage and use stillness as a way of controlling his inner rhythm to show how he's fighting his loss of control through his deer-in-the-headlights-like stature and posture, concentrating on directing him to slow his vocal pace down but keeping that non-assertive in this extract to show his inner rhythm is still being slightly revealed. I would have him only make sharp gestures when he's telling them what to do, such as a sharp head turn when he needs to specifically direct what's he's saying at one of them. I would then develop this after the extract to a slow turn, and then gradually a ~~then~~ slow, purposeful walk to show he's trying to gain more control. I would make his voice then more assertive and articulated so as to make it stem. Within this, he can move around the stage much more confidently, with a more open posture

to give an idea of him making the pair fear him in order to make his control more potent. I would make sure the actor used closer proxemics to the group to show that as the play progresses he's using his closeness with the group as a point of intimidation, so he's not a trustworthy character. This then means the voice can be sharp but devilish in terms of being shy, instead of being shy at the beginning of the play in the extract. This gain of control will be the reason he opens up his posture, but when he feels he's losing it it will hunch to show strength and aggression for the rest of the play, which will develop more as he is outshaded by Phil when he starts to speak. He will be sharp-tongued and when he comes up with new ideas for ruling he will make it monotone and clear vocally to show he's being solemn and serious, employing his fear tactics efficiently. He will also move around more to become part of the group to show his 'modesty' until someone challenges his authority and he will use higher pieces of set to gain back his status physically and look down on

Others by putting them down, harshly with a hiss-like tone of voice, returning back to his sharp gestures and movement, using his stillness as power.

~~Througho~~ Throughout the ^{extract} ~~play~~, I am going to use a minimalistic but symbolic array of set. I will make it minimalistic to show how little the teenagers have to rely on around them, solidating the fact that they have to stick together in a world where nature is overpowering them.

For the woods I would make the set naturalistic to show it is an ordinary setting with an extraordinary situation occurring with the teenagers. To do this I would use one big log laid on it's side ~~as~~ ^{up} ~~down~~stage centre ^{to} and a large tree stump centrestage. They would be central to the scene of status for John Tate especially. I would use the design as a platform of authority. For example, John Tate would stand on the tree stump, as it is the highest level, when taking control, and Lew would sit upstage against the low log, indicating that ~~the~~ even the log, representing the lower status is too much power for her to handle. The texture of these would be very harsh to show that, similar to the conditions

for themselves, the adult world of nature is going against them, as even that can't protect them, signifying how they're helpless in nature. The empty space will also give an idea of them feeling overwhelmed by nature, but also hidden so will signify for them a key idea of hiding in plain sight, where they can hide all of their secrets too, much like the mud, soil and leaves around the floor will be a metaphor for burying their secrets.

The colours will make it look aged even further, as the logs will be mossy and the stumps will be firmly rooted into the ground, showing the overriding presence of inescapable adult and natural accompaniment. This idea will signify their youth, but also highlight key ideas such as immaturity as the colours will be dark and dreary, just like the situation the group have been forced into by only using nature to have what they see as a harmless joke. Their scene will be the first time or an early stage of the development in the woods, so the extract must be make use of its the set. Therefore, the actors should

be able to grab enough dirt in their hands
to wipe it off and end up plagued by it through
sitting in it, especially Lou.



5(a)(i) 4 marks - two detailed ideas for vocal skills are offered with extensive justification. This response more than meets the criteria for full marks.

5(a)(ii) 6 marks - numerous suggestions for performance skills, supported by a range of justifications. Once again, this response offers more points than required for a 6 mark question.

5(b)(i) - costume - 7 marks/Level 3 - this response offers three well-developed, effective ideas for costume, with detailed and consistently well-justified ideas of how these choices would impact on a theatrical audience. There is a sense of performance context in place and sufficient content to justify a mark at the low end of Level 3.

5(b)(ii) - 10 marks/Level 3 - ideas for voice, movement and use of space are integrated throughout the response showing a confident grasp of the question in terms of both the statement and each of the three bullet points, although stage space is less of focus. Understanding of how a director might work an actor is evident and the response is supported by knowledge of the complete text. The response therefore sits securely in Level 3.

5(c) - set -9 marks/Level 3 - the ideas for set presented here are supported by simple but effective examples, and an appropriate choice of performance style. Suggestions are justified clearly and with understanding, although some early ideas do drift into proxemics slightly and others are not as explained with clarity, for example the use of the dirt in the final paragraph.

Total for Section A: 36 marks



Responses to Q(b)(ii) do not need to address each bullet point in turn. An integrated approach, with the direction of all three performance elements being addressed in one moment of the text may support effective use of timing across the whole paper.

This response shows a common error in responses to Q(c) which occurred where candidates offered examples relating to proxemics and the positioning of actors in responses where the question asked them to respond as staging designers.

Question (c)

(14)

As a designer I would use staging to enhance this extract for the audience.

Firstly I would perform it on a raised stage. This allows the actors to be placed higher or lower than each other in order to show the social hierarchy. I would have the more important characters such as John Tate on a raised centre, this makes it clear to the audience that he is in charge and that being Danny and Lee in centre stage left and right shows their lower ranking in the gang. This makes the audience feel engaged towards John Tate as he becomes the highlight for everyone else.

Secondly, I would use proxemics to enhance this for the audience. I would have John Tate move around the top part of the stage to show how he is asserting his dominance by taking up as much space as possible, as well as this I would have him come down to talk directly to Danny and Lee and he would come right down and sit in lines with the audience. This use of proxemics makes the audience feel threatened by John Tate as he seems to be very intimidating.

Another way I'd use proxemics is for Danny and Lee, they would be on opposite sides of the stage, both would be walking up and down towards each other but never more than a few feet apart with John as this could be interpreted as them challenging him for the gang leader. Danny would be using small steps this shows his shy character and nervous behaviour.

whereas Cathy would use these steps to show how she would be as site as possible. This makes the audience concerned for these two characters as they can ensure they can handle the pressure of being in a gang responsible for a crime.



The candidate identifies that a circular stage would be used and makes some reference to stage positioning vocabulary, however the majority of the response relates to staging in terms of proxemics and the direction of actors rather than design considerations of exits, entrances, and the choice of stage/ staging needed to enhance this extract.



Remember to check whether the question is asking you to respond as a director of a production element, a director of a performer or a designer and select your examples to meet the demands of the question.

Question 6

Dr Korczak's Example was one of the less popular texts this year, although there were a number of interesting responses that showed a clear grasp of realisation of the extract. Many candidates suggested production and design ideas that 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 2019 candidates were asked to respond to an extract from the text where the Priest refuses to help Adzio and Stephanie and they throw stones at the church only to be reprimanded by Dr Korczak. 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 sound and set. In the remaining three sub-questions, candidates were asked to write about Stephanie for (a)(i), the Priest for (a)(ii) and Adzio for (b)(ii).

This is the last year that *Dr Korczak's Example* will be a prescribed text for this component; in 2020 it will be replaced by *100*, Christopher Heimann, Neil Monaghan and Diene Petterle.

Question 7

Government Inspector was one of the less popular texts in this series, although responses seen often demonstrated creative approaches 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 imaginative, showing a clear grasp of the intended setting and this supported responses.

In 2019, candidates were asked to respond to an extract from Act 4 of the text where Khlestakov is beginning to really enjoy and profit from his role as the 'Government Inspector'. 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 Khlopov for (a)(i), Lyapkin-Tyapkin for (a)(ii) and Khlestakov for (b)(ii) and candidates were generally able to access all questions.

This is a very strong response with the candidate achieving full marks in every question other than 7(c).

Question (a)(i)

(4)

Firstly, if I was going to play Khlopov, I would ~~stutter~~^{use} a high pitched shrill indicating his panick when being faced with authority. When saying "I can't". I would make my voice progressively higher to show my mounting tensions and panic.

secondly, I would stutter my words and stumble on them not pronouncing them right. I would do this in the line "~~the~~ Higher ranks". I would stutter on the "H" and the "K". this will show how his nervousness takes over his body and disables his speech.

In order to show Lyapkin-Tyapkin is afraid, I would use my voice to show my nervousness before going in to meet Khlestakov. In the line "Cicero? Don't be ridiculous...", I would quieten my voice and add a shakes rhythm ~~to~~ ^{by} repeating the "D" in "don't" as a stutter. This will establish that I am so ~~nervous~~ ^{afraid}, it is taking over my speech. ~~For~~ // I would also use my physicality, for example, I would quiver my hands and chatter my teeth ~~to~~ give the effect of being shaken up. I would clench my fists ~~and~~ ^{making} them turn white with such a firm grip. This will highlight to the audience that my body is being effected as well so it is really evident of my nervousness.

// I would also pace the room before seeing Khlestakov ~~with~~ ^{with} ~~long~~ ^{long} fast strides ~~characterising~~ ^{characterising} him and showing how he reacts under pressure. Along with a pained, scrunched up facial expression, ^{on the line} "Judge, you go first" ~~it~~ ^{it} will ~~make~~ ^{make} the audience feel as so audience feel tense helping them relate with the situation and feel more involved.

As a director, I would use the production element of costume to put ~~to~~ ^{enhance} the extract ~~for~~ for the audience and highlight the status of the characters in a corrupt bureaucracy in 1876. Firstly, for Zemlyanika (the school teacher) ~~to~~ I would bulk out his physique by giving a round fat suit to give a ~~comical~~ ^{comical} feel to the audience. He would have a long black robe with tufts of yellow fluff across the collar and rim to highlight a sense of extravagance embracing the stereotypical teacher look. ~~He~~ ^{He} would wear a white button up shirt with rilly trimmings on the collar ~~which~~ ^{which} looks way too tight for his neck. This will reflect the French influence on fashion ~~at~~ ^{at} the time as everything was rilly. It should look like he has been forced into his best clothes for the arrival of Khlestakov so in the line "Judge, you go first", I would ~~then~~ instruct him to tug at his collar to show the distressing situation.

I would instruct Lyapkin-Tyapkin (the Judge) to wear a long black ~~robe~~ floor length overcoat with ~~long~~ a blue neatly ironed shirt peeking through underneath. These garments should hang off his body and bones to give him a slim, intimidating look and contrast the short, fat physique of Zemlyanika. This will add to the comedic effect of the play. I would instruct him to also wear a large white powder wig (frequently worn by Russian Judges in 19th century Russia). This should cover his head and in the line "Oh lord give me strength", I would instruct him to tilt his head so it falls off. This will show the audience, the unprofessional trait of the Judge and highlight the corrupt, dodging people in power in ~~the~~ Russia at the time. He should have white powdered stage makeup making him look gaunt ^{showing} ~~highlighting~~ the cold weather in Russia at the time. This should also signify the fact that he is concealing the ~~corruption~~ ^{corruptness}. The audiences in 1836 ^{when it was first performed} would have had mixed reactions towards this perception of the

government making them look like fools
So - it was unpopular at the time for
rich bureaucrats.

I would instruct Khlestakov
to wear a violet shirt ~~or~~ with
frills around the edges. He would wear
gold leggings and black shiny
shoes. He is not used to this kind
of attire so ~~to the time~~ ^{when} he appears
he should adjust it to show he is not
used to the extravagant french inspired
fashion. His clothes should be ill
fitting highlighting the lack of food
he had back in his gambling days
~~by~~ showing the theme of
deceit and mistaken identity.
This will imply that 19th century
Russian ~~bureaucrats~~ bureaucrats
were deceitful and easily got
away with scandal. This ~~was~~
was the aim of Gogol to
provide a satire play to bring
light to the ~~the~~ controversial
~~the~~ things going on in Russia
1836.

In order to show that Khlestakov is taking advantage of the situation, I would instruct Khlestakov to use his voice to portray his character's motives and highlight his gain in power and authority. In the line, "Please..." when Khlestakov ~~to~~ indicates that Lyapkin Tyapkin should sit, I would instruct him to deepen his voice and project his voice out to the audience. This will ~~show~~ imply that he is using intimidation tactics to take advantage. This will contrast with earlier on in the play when Khlestakov had nothing. I would also instruct him to have a slow, controlled pace and elongate his vowels ~~to indicate~~ ^{so that the} audience can see the control he has over himself and the situation. This ~~will~~ give him a more upper class accent highlighting ~~the~~ his rise in power to challenge and intimidate a high authority figure like the judge. This will strongly contrast the

pathetic way he spoke in the inn.

In order to put across to the audience that ~~he is~~ ^{Khlestakov} is taking advantage, I would instruct him to use his physicality to assert dominance over Lyapkin-Tyapkin. He would have a straight back with his shoulders rolled forward and his nose pulled up to indicate ~~his~~ ^{his} new status. ~~th~~ This will contrast his hunched posture and ~~conviction~~ ^{twing} in earlier scenes to indicate how far he has come up with his status. I would instruct him to manipulate Lyapkin with an intense gaze in order to seem threatening and controlling. He would once in a while tap his shoulder asserting dominance. I would also instruct Khlestakov to use levels, for example; he would sit higher than Lyapkin looking down on him (mimicking how the mayor sat earlier on). This will show the audience his attempt of manipulation to gain power in the situation.

I would also instruct Khlestakov to use stage directions, stage space

and proxemics to show how he is taking advantage. For the stage direction "indicating he should sit". I would instruct Khlestakov to wave one arm up to gesture and then sit close to Lyapkin, breathing on him and dominating the conversation. This will ~~show the transparency~~ ^{be almost comedic} for the audience complimenting the satire theme of the play. I would also instruct him to always be up stage and preferably centre. This will show his status ~~is~~ increasing as he is manipulating Lyapkin into ^{"lending"} ~~giving~~ him money (essentially ~~giving~~ ^{taking} a bribe). This will highlight the theme of corruption and deceit and paint Khlestakov as manipulative and dominant, contrasting greatly from before he ^{stated} ~~accepted~~ thriving on this case of mistaken identity.

As a designer I would use set to enhance this extract for the audience with the objective to highlight the extravagance of 19th century Russian design whilst showing the status of the mayor's family. This scene takes place in the mayor's house and I would use an end-on stage parallel to the audience so that they can see the transparency of the shroud of corruption in the Russian Bureaucracy. I would want flats lining the edge of the stage painted a mustard yellow colour suggesting a vulgar, in your face style. These would be lined with oil paintings of the mayor depicting him in an exaggerated way, ^{holding a} ^{hunted} ^{bear}. This will characterise the mayor and highlight his self importance. They will be much and younger looking compared to the actual mayor adding a ~~sense~~ of comedic effect whilst displaying his vanity to the

audience. This will contrast the small understated oil painting I would hang around them of Anna and Maria.

#

~~breakdown~~ In ~~the~~ upstage middle, I would put a cascading staircase on an elevated rostra to signify where the upper-class people (non-swts) would enter. This would be mainly for the mayor demonstrating the class divide in 1836 Russia. ^{The stairs} They would be a mahogany oak material with extravagant carvings of swirls and flowers across the banister. They would be large enough for the audience to see them highlighting how showy ~~French~~ the mayor's taste is. This is central to Russian design at the time as it was very heavily influenced by French design. ~~By this scene, the audience~~ ^{This will imply how} ^{Russian} interior design really was making it seem more authentic to the audience.

I would also put a ^{white} bearskin rug underneath all of the darker mahogany furniture and finishes.

so that it stands out in a vulgar way. This will be very large and have a shiny texture to it with a stuffed head. This will emphasise the hunting culture of 19th century Russia and compliment the pictures of the mayor on the walls. The un-ethnic nature of having a bearskin rug on the floor will highlight the controversial themes of the play and help the audience understand the Russian culture even more. The bear's head should be facing the audience to shock them and impact their views. On top of this rug I would place a ^{purple velvet} chaise longue with gold detailing over the top and chesterfield button detailing along the side and back of it. ~~This~~ This will be used throughout the play as a lounging spot (especially earlier on in the play for Anna to flirt with Khlestakov). ~~This~~ ~~Anna~~ inspired in the line when Khlestakov says "Ah the judge" he would throw his body across the chaise longue to highlight ~~his~~ ^{how} his new found authority is setting to his head.



7(a)(i) 4 marks - two vocal skills are identified with detailed explanations. More detail than required is offered in both suggestions and reasons, for example, the use of quotations, while supportive, is not needed to earn the candidate full marks on this question.

7(a)(ii) 6 marks - numerous performance skills are suggested here, 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, with clear connection to the statement. Full marks.

7(b)(i) - costume - 9 marks/Level 3 - a full response that offers creative and comedic ideas for costume that link with confidence to style, performance context and characterisation within the extract. This is an assured response that has been awarded full marks.

7(b)(ii) - 12 marks/Level 3 - this is an assured and detailed 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.

7(c) - 12 marks/Level 4 - a confident response that sets out imaginative and appropriate design ideas for the use of set within the extract. More evidence of technical vocabulary and knowledge and understanding would have placed the response higher in Level 4.

Total for Section A: 43 marks



Make clear and consistent use of the appropriate vocabulary to fully support and enhance responses to production and design elements.

Question 8

Twelfth Night was one of the less popular texts this series, although there were a number of interesting responses submitted. Some candidates suggested production and design ideas that 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 often showed a clear understanding of the text which supported candidate responses.

In 2019, candidates were asked to respond to an extract from the beginning of Act 2 text that begins with Antonio and Sebastian at the sea coast and ends with Viola's realisation of the tangled relationships that are emerging. 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 Sebastian for (a)(i), Antonio for (a)(ii) and Viola for (b)(ii) and candidates were able to access all questions, without any reported difficulty.

This is a very uneven response to Section A overall, with moments of success in some questions. Timing appears to have been an issue for some questions, and there is a lack of clear knowledge and understanding of production and design elements in place.

Question (a)(i)

(4)

I would project my voice more with some aggression to show the character as irritated.

I would also slowly build said aggressive tone. This would show the character's irritation growing as Antonio ~~so~~ continues to speak.

Question (a)(ii)

I would use movement as the ⁽⁶⁾ character of Antonio. As I spoke during the scenes, I would begin to move myself closer to Sebastian. This would show ~~my~~ ^{the character's} loyal, affectionate friendship to the audience because of how ~~so~~ comfortable he is.

As the director I would use lighting to portray a more in depth perception of each character's emotions in each scene. For Act 2 scene 1 I would light Sebastian's part of the stage using a red gel to show that he is fed up and irritated. I would light Antonio's area on stage using a mix of green and yellow gels. This would represent what guilt or sympathy the character is feeling.

To set the scene more accurately on the sea coast, I would light the backdrop using a dark blue gel with a gobos on top to give the shape of waves. I would also occasionally light parts of the backdrop using a red gel. This would add a more sinister affect to the scene and represent the sea taking Sebastian's sister.

For Act 2 Scene 2, I would light the stage with yellow and green gels. This scene being more comical, the brighter colours would lift the general mood in which the audience may be.

To further present the scene as being set in the street, I would use a gobo to project people's silhouettes onto the backdrop. This would give the impression that it is a public area.

As the director, I would encourage the performer playing Viola to predominantly use their voice to project how the character is throughout the performance.

In this extract, I would ask the performer to vary their tone of voice between aggressive and confused. Aggression in the voice can especially be shown in the line "She took the ring of me; I'll none of it." If aggression were used, it would greatly emphasise the point of "I'll none of it."

A confused tone could be used by the performer when Viola states, "I left no ring with her; what means this lady?" By showing this confusion, it brings

the ideas of the audience back to the character ~~no~~ wanting nothing to do with the situation.

The contrast the performer could show, by using aggressive and confused tones, really would show how conflicted the character is during this situation.

With regards to physicality, the performer could cross their arms during scenes where again, the character wants nothing to do with the situation. This implies that because they are dosing themselves off physically, mentally also, ~~they~~ the character may not care.

In terms of stage space, ~~the~~ I would urge the performer to distance themselves from all other characters, with exceptions towards Orsino.

Question (c)

I would use ⁽¹⁴⁾ the set ~~to~~ for this extract. In the first scene, I would bring onto stage objects of such you may find in a shipyard; ropes, barrels, crates and such. This would immerse the audience more, visually and really clarify where the scene is set.

I would also bring in a handrail as part of the set, but one length of it would be broken. This would hopefully reinforce the idea, for the audience, that there is an underlying theme of danger around the sea. ~~But~~ This in turn relates back to how Sebastian thinks his sister drowned.

In the second scene in this particular extract, I would again use the set to bring it to life more. To present this scene

as being on the street, I would bring in some stalls which one might find in a market. This would give a more natural image for the audience.

I would also hang a sign for a shop or public house from the proscenium arch. This would add a sense of realism to the scene. The audience may then feel even more immersed because they see facilities which they would find commonly in their life.



8(a)(i) - 2 marks - in essence, the same suggestion (of an aggressive tone) and justification (to show irritation) is offered twice in this response.

8(a)(ii) - 2 marks - One idea for performance is offered with one connected reason. The brevity of the response suggests that the candidate experienced timing issues.

8(b)(i) - lighting - 4 marks/Level 2 - a range of lighting ideas are offered here, although there is a lack of detail at times, for example the references to Sebastian's area of the stage. The ideas, while justified, create a rather 'busy' concept that may not be fully successful in performance and there is no reference to performance context, placing the response at the low end of Level 2.

8(b)(ii) - 5 marks/Level 2 - this response covers all three bullet points – just - although the bulk of the ideas focus on the use of voice; ideas for physicality and stage space are briefly outlined and therefore rather general perhaps due to timing issues.

6 marks/Level 2 - ideas are generally appropriate in terms of the effects created, however there is lack of competent technical understanding of set design and some confusion as to how set items might be practically used within the performance, for example the reference to the handrail.

Total for Section A: 19 marks



When suggesting ideas for design and production elements, try and make these as detailed and practical as you can, using the appropriate vocabulary to demonstrate how the ideas would work in performance.

Question 9

All candidates were required to respond to both question 9 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 2019, the focus of 9(a) was on the analysis of movement to create characterisation at one key moment in the production seen, while in 9(b) candidates were asked to evaluate how sound within the performance was used to create atmosphere. Please see the relevant section in the introduction to this report (2019 examination - Section B: Live Theatre Evaluation) for more detailed comments on the overall performance of candidates to this question.

This candidate has responded to *Rosmersholm*, using a significant level of detail and very strong analytical and evaluative skills, as well as demonstrating a precise grasp of the demands of the question.

Title:

ROSMERSHOLM

Venue:

THE DUKE OF YORK'S THEATRE

Date seen:

02/05/2019

Question 9(a)

(6)

~~At the end~~ Rebecca West (Hayley Atwell) is a ~~woman~~ woman repressed by the political climate she lives in, ~~whilst~~ ~~with~~ ~~at~~ ~~the~~ ~~end~~ ~~of~~ ~~the~~ ~~play~~ ~~she~~ ~~feels~~ ~~trapped~~ ~~by~~ ~~the~~ ~~misogynistic~~ ~~and~~ ~~climate~~ ~~she~~ ~~lives~~ ~~in~~, Atwell demonstrates this to the audience in the opening (key moment) of the play. ~~She~~ She runs down-stage left toward the grand windows and throws the open. This shows her character to be trapped in the walls and desperate for light and air to free her. When she opens the windows, she lunges back, throwing her arms and head back, and closing her eyes and embracing the ~~wind~~ ~~and~~ ~~air~~ breeze and beam of light that comes through. ^{-it is almost ethereal and} The ^{showing} director is showing how repressed Rebecca is, in

Rosmeholm, and intends to make the audience feel as though they have seen a part of Rebecca she hides in everyday life. The director, ~~the~~ ~~pushes~~ Atwell's embracing of the air allows the audience to feel as though it is almost transcendent for ~~her~~ her.

When the housekeeper follows her downstage, slower in pace, ~~fridelling~~ ringing her hands and peering at Rebecca, the director aims for the audience to feel the housekeeper's conflicted situation. ~~Atwell~~ ~~later~~ ~~teases~~ The housekeeper is of lower status to Rebecca as the director shows her nervousness of addressing Rebecca's movement, despite its unusual ~~area~~ nature for a 19th Century woman.

As the scene progresses, Rebecca and the housekeeper learn of Governor Kroll's arrival. Rebecca Atwell's movement drastically changes her, as ~~the~~ ~~audience~~ the director shows the audience her excitement and nervousness. Kroll has not visited for a long time, so Rebecca wants everything to be perfect. She begins walking around the stage at a fast pace moving her arms ordering servants to pull the dust sheets of the frames and furniture. Rebecca's enthusiasm almost brings Rosmeholm back to life. ~~Rebecca~~ She maintains an upright posture, and grabs hands of servants and tells

them closely what needs to be done. The Director is showing Rebecca to be respectful and compassionate for people of lower classes. She is also shown to the audience ringing her hands and rocking on her feet to show the audience her need for everything for his arrival.

Kroll marches in boldly and proudly, with a fast pace and strong posture. He holds hands with Rebecca as they greet, showing him to be polite. His confident walk and strong posture also demonstrate an arrogance about him to the audience. The Director demonstrates Kroll to be charismatic, but perhaps withholding his true intentions for his visit.

Question 9(b)

Sound is used naturalistically, but can be expressive to show themes and characters' feelings.
Firstly, sound is introduced 'Rosmersholm' is set

in a remote mill town, and the sound is used to reflect the water mill next to the dining room of the house. We hear the watermill ~~trump~~ fade in

when it is referenced at the beginning of the play. It makes a splintering and thud sound, almost like a heartbeat. It is diegetic as we understand it is

outside the dining room and although it is not constantly heard throughout the play, audience

members know it is there. This is expressive as

it is a reminder of the protagonist's late wife

who committed suicide by jumping into the water mill, getting mangled in the wheel. As an audience

member, I felt the water mill sound brought on unhappiness and ghostly feel to the piece.

The watermill ~~the~~ sound is mainly used at the end of the piece. We learn Rosmer and Rebecca

are going to commit suicide and exit stage left

towards the water mill. As they walk towards

the exit, the watermill gets louder and louder - fading up. As I felt a sense of ~~waiting~~ and

foreboding as I wanted to see the wheel stop.

The stage was empty so we - the audience are

left to hear the sound of the watermill, once again

like a heartbeat. This created an unnerving and tense atmosphere as we waited for it to stop - their lives (heartbeat) to end. Kroll notices them just before they may jump as he has entered far from upstage left right. When we hear the splintering screech to an end, a crash followed by the stage being flooded with water. The rush, splashing sounds of the water give an 'onstage' sense of terror to the audience, as I contemplate what I have just witnessed.

Another example of diegetic sound is when there is a mob outside Rosensholm. Men shouting and yelling of how Rosne abandoned his faith as a pastor. We hear bricks smashing glass stage left which brings an a shocking and worrying atmosphere for the audience. The audience members felt shocked and worried for the characters, as the dangerous atmosphere intensified before fading out.

Non-diegetic sound is also used to create a tense atmosphere. Stephen Warbeck's musical score, had a classical feel and reflected the 19th Century period through violins and piano. This expressive sound, underscored tension at points of revelation. It mainly supported Rebecca's suppressed inner feelings when she is at the window -

it is ~~ethereal~~^{ethereal} and honest, exposing the raw
upset a repressed note of the mind. This left
me feeling intensely moved by her struggle conveyed
through the music and acted created a
revealing and ~~was~~ ~~triumphant~~ ~~to~~ ~~triumph~~ ~~to~~ triumphant
atmosphere for the rest for the audience.



9(a) - Level 3/6 marks - the key moment is precisely identified, and a very full response is offered for the number of marks available. This is an extended moment which follows the action within the chosen scene chronologically and the examples given relate to a number of performers/characters on stage. The candidate analyses the use of movement extremely well and offers evaluative comment, creating a very clear sense of how movement created characterisation within this moment. Full marks.

9(b) - Level 3/9 marks - a very detailed analysis and evaluation of the way sound was used within the performance is offered here, with a very strong focus on atmosphere and assured technical understanding in place within the analysis. Evaluation is very detailed and personal, showing the specific effect of the sound choices within the production on the candidate as a member of the audience with confidence and sensitivity. Full marks.

Total for Section B: 15 marks



Make your examples as specific and detailed as you can to maximise achievement in AO4.

This candidate has responded to *Wise Children*, which was seen and written about by a number of candidates. Both responses are reasonably detailed, and show a largely secure level of understanding although in 9(b), the candidate drifts away from the demands of the question.

Title:

Wise Children

Venue:

Bristol Old Vic

Date seen:

14th February 2019

Question 9(a)

(6)

One key moment that used movement to show characterisation in the performance was in the ~~scene~~ blitz scene, Grandma Chance, played by Katy Owen used relaxed gestures and a ~~stere~~ ~~stereotypically~~ stereotypically manly stance ~~with~~ with her ~~putting~~ stomach thrust ~~forward~~ forwards as she walked and her ~~hands~~ gesture of putting her hands on her back illustrated her age. She had a swaggering movement when she walked. This careless, relaxed movement juxtaposed ~~to~~ to what happened in the scene, the eldest Nora and Dora Chance narrating the scene

portrayed their fear and worry for ~~the~~ what was to come. Though tentative movement, they moved little and stayed upstage right to show that they are aware of what will ~~be~~ happen and that they cannot do anything to affect it as they are narrating, however the actors Gareth Snoddy and Etta Murfit would take small steps towards ~~go~~ Grandmother Chance particularly when she leaves the house.

In the performance of *Wise Children*, in the final scene sound was used to create ~~an~~ atmosphere.

Each 3 actors of Dona and Nona, Katey Owen playing Grandmother Chance and Lady Atalanta sing in harmony, singing slowly ~~and~~ and ~~the~~ layering their song ~~with~~ with Mirabelle Gremond, the youngest Nona playing the ukuleles they sang the song ~~'~~ 'Girls just wanna have ~~fun~~ fun' by Cindi Lauper, this folklike version contrast dramatically with the original song. ~~The~~ The use of singing in harmony with each of the key female ~~char~~ characters in the play represented the coming together of the two halves of the twins and each part of their life adding to who they are at the end, ~~as~~ as Ian Ross, the music director stated: "There's a lot of duality in this book the two sides of the ~~the~~ river, in all sets of twins, in the ~~but~~ butterfly symbolism." Furthermore

the calm way in which the song was sung, along with the lyrics as represented the girls hope for the future no matter what had happened in the past and that they were stronger as a whole than separately.



ResultsPlus
Examiner Comments

9(a) - Level 2/ 4 marks - The key moment is clearly identified, and a number of relevant and supportive examples are offered, relating to several performers/ characters within the chosen moment. The candidate analyses the use of movement effectively and evaluates the effect of the movement in terms of character with some clarity.

9(b) - Level 1/ 3 marks - This response focuses mainly on the use of song and singing within a moment in the production. While some comments do relate clearly to sound and atmosphere, there is a lack of clear focus and the candidate does drift away from the question, into the use of vocal skills and the lyrics of the song at the end of the response.



ResultsPlus
Examiner Tip

Keep a clear focus on the key words (sound, atmosphere) within the question.

This candidate has responded to *War Horse*, a popular performance seen in the 2019 series. This candidate shows a secure, confident use of analysis and evaluation, however, the response exemplifies a common error in Q9(a).

Title:

War Horse

Venue:

Milton Keynes Theatre

Date seen:

20th September 2018

Question 9(a)

(6)

Movement was used in the play when Sergeant Tunder, played by Jason Funnell, met the French girl. He used slower movements to try and approach the girl to show how he was trying to be gentle and not ~~startle~~ startle her. It also showed a contrast to how demanding and serious he was towards the other soldiers, which showed me how he was only really there and acted that way because he had to or was expected to.

In Furthermore, movement was also used in the play when all the soldiers were walking in slow motion as an ensemble. This ~~created~~ made the scene more

dramatic as we slowly see each soldier get shot one by one. Also the slow motion as allowed me to focus on each soldier as they got shot. which makes the scene much more dramatic and horrific.

In addition to this, movement was also used when all the soldiers were getting off the boat. The way they limped off made them look more like zombies than humans. This showed how war had changed all of them and that all that energy they had at the beginning was drained from them. This showed me that how horrible war was as they didn't even seem human anymore; all the soldiers had been changed dramatically by war.

Sound was In the play, sound was used to make the ~~pp~~ puppets, led by Basil Jones and Adrian ~~the~~ Kholer, seem more realistic. The whinnying and neighing of the horses made the ~~pp~~ puppets seem more convincing and realistic. This also increased the intensity of the ~~and emotional drama~~ ~~the~~ play as the ~~and~~ horses seem real and ~~that~~ makes us, as the audience, feel more ~~sympathetic~~ sympathetic for them.

Furthermore, music, composed by Adrian Sutton, was also used in the play to increase dramatic tension during the battle scenes. The loud orchestral music emphasises the chaos and intensity of the war scenes and makes the scene feel more dramatic. This increases the tension of the scene. The loud music also makes the scene ~~to~~ feel overwhelming for both the characters and the audience as it is very loud and comes from all directions.

In addition to this, live music ~~as~~ was ~~also~~ also used as a contrast to the loud orchestral music. This created a more solemn and thoughtful atmosphere as it was only one man ~~so~~ singing alone. The

contrast between the previous chaotic scenes and the live singing made the ^{previous} scenes before seem more emotional at, as ~~we~~ it gave us time to remember what had happened and the loss and death of the ^{us} previous scenes.

In addition to this, loud bang sounds were used to represent guns and bombs. The volume and realistic sounding made the scene more horrific and dramatic, as well as more convincing. It ^{also} made the scene much more overwhelming and the loud sounds continuously made ~~us~~ us jump. This makes us feel more sympathetic and also tense as we can experience what the soldiers are experiencing. Also, ~~so~~ sometimes the unexpectedness of the bang sounds made us, as audience, feel more anxious ~~and~~ as we don't know when the next one will come, ~~which makes the experience seem more realistic as to us~~ as we



9(a) - Level 2/ 3 marks - A thorough approach is evident in this response, although unfortunately the candidate has offered examples from three moments within the performance for the examiner. Only one of these can be rewarded as the question clearly specifies one key moment.

9(b) - Level 3/ 7 marks - Analysis and evaluation is embedded throughout this response which demonstrates an assured grasp of how the sound created atmosphere, a range of examples are offered and while one does relate to song/ singing, the focus of the example is clearly linked to the atmosphere created rather than the words of the song or the use of vocal skills. More developed analytical detail would have placed this example at the top of Level 3.

Total for Section B: 10 marks



Always read the question carefully and ensure that your response offers examples from either one moment or from across the performance, as the question specifies.

Paper Summary

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

- 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 e.g. 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
- provide regular opportunities for candidates to practise writing under timed conditions
- offer candidates access to past/specimen papers of the question paper and answer booklet.

Grade Boundaries

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

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

