



Examiners' Report **June 2022**

GCSE Drama 1DR0 3A

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Introduction

Component 3: Theatre Makers in Practice

This examination requires candidates 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 has been extended from 90 minutes to 1 hour and 45 minutes in length since the last Principal's report was published in 2019. 2022 was the first series where a full cohort of candidates had accessed the additional 15 minutes of time. A very small cohort sat the examination in 2020 and 2021 due to the pandemic. In addition, as part of the post-pandemic examination adaptations, Pearson published Advance Information regarding the examination extracts in February 2022.

The paper is split into two sections and is structured in terms of demand; this is most evident within the stepped questions in Section A.

Section A: Bringing Texts to Life

This section is worth 45 marks and offers a choice of six 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.

Prescribed texts are divided into two lists to support centres in meeting the contrast requirements between the texts chosen for Component 2 and Component 3. Four new set texts were added to the specification this year and the paper was split into two discrete papers: 1DR03A (pre-1954 texts) and 1DR03B (post 2000 texts).

Centres were required to submit the correct entry code for Component 3 to ensure that they received the correct Question Paper. There was also a requirement to indicate text choice on the GCSE Drama home page. This will also be required in 2023 and throughout the lifetime of the qualification.

More details regarding entry codes and text choices can be found on p.5-8, p.47-8, p.51 and p.74 of the issue 4 specification.

The single Assessment Objective (AO) 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).

Section B: Live Theatre Evaluation

This section is worth 15 marks and is based on a theatre performance seen by candidates as a member of the audience. This performance **must not be** of a prescribed text from Component 3; zero marks were awarded to live theatre responses based on any Component 3 set text, other than in exceptional circumstances, where advance permission had been granted by Pearson or where the set text was newly introduced.

Centres taking the examination this year were able to prepare candidates to respond either to a live or streamed/recorded performance. Subject to Ofqual approval, it will be possible to continue to use live streamed/recorded productions for the live theatre evaluation in Component 3 in summer 2023 . Peer performances are permitted at GCSE level to provide the widest possible choice for GCSE candidates in responding to live theatre.

The single AO 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. Centres are reminded that notes must not be submitted with the examination paper; these must be retained by the centre and kept until after the post-results services deadline. Further details regarding live performance can be found on p.8 and p.49-50 of the issue 4 specification.

2022 examination feedback – Section A: Bringing Texts to Life

Candidates responded to five of the six texts available on the 1DR03A option paper, but *An Inspector Calls* and *The Crucible* were significantly more popular than *A Doll's House*, *Government Inspector* and *Twelfth Night*. There were no intentional responses to *Antigone*. This is as expected, as both *Antigone* and *A Doll's House* were introduced mid-way through the 2022 series, to provide greater diversity in the GCSE Drama offer to centres.

Candidates were required to tick a box to indicate on which text/question number they would be answering and due to the re-structure of the papers, many candidates became confused about this. This will be clarified for candidates on the 2023 paper.

The majority of candidates answered on the text for which they had evidently been prepared for the examination. There was a minority of candidates who responded to more than one text or who made an attempt at responding to a text with which they were clearly unfamiliar.

Question (Q) (a) – sub-questions (i) and (ii)

Q(a)(i) and (ii) are the lowest demand questions, requiring 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 2206 paper, for Q(a)(i) across all texts/questions, candidates were asked to write as a performer, playing a named character from the extract, and offering two uses of non-verbal skills for that character. The question also required 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.

Most candidates were able fully to meet the requirements of this question. The most usual reason for candidates not achieving full marks was linked to misunderstanding the question. This tended to occur where candidates had offered the wrong skill, for example vocal rather than non-verbal. There were 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. However, the majority of candidates had been well-prepared for this question and were able to access all marks available.

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 fully to meet the requirements of this question. The most usual reason for candidates not achieving full marks was linked to misunderstanding the question and drifting away from the character statement or not linking clearly to the extract provided. There were also incomplete responses to this question, and, in a minority of cases, reasons were repeated almost identically or were not offered.

In the 2022 examination series, many candidates extended their answers onto additional pages, rather than using the structure provided in the answer booklet. In these cases, the time spent on these questions may have impacted negatively on the time available for 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. The space provided in the answer booklet is more than adequate to allow candidates to achieve the full 4 and 6 marks for these questions.

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 levels-based mark scheme, comprising three levels. Candidates are 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 set and the time when the text was created, particularly where the text had been created in one time and set in another. There were also candidates who repeated the information stated at the beginning of each extract, rather than using the context within their response. 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 2022 examination, candidates were offered the choice of three production elements: costume, set or staging furniture. The most popular choices were set and costume, with fewer candidates choosing to write about staging. A minority of candidates chose to write about two or three elements, limiting the marks available for their response, because marks will only be awarded for ideas relating to one production element.

In general, whilst a number of ideas was offered in almost all responses, candidates found it difficult to put their ideas into an appropriately directorial context, perhaps referring to a chosen performance style. Where this was done, candidates were often able to link concisely to the contextual information, for example, noting that the original performance of *The Crucible* was historically accurate to 17th Century Salem and that their naturalistic costume design would take the same approach.

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, Eric in *An Inspector Calls*), and this tendency was perhaps due to candidates having over-prepared on the extended extract provided as Advance Information.

Responses must show a grasp of the specified extract; examiners struggled to find rewardable material for these examples. Similarly, there was 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 jewellery 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.

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, and made helpful reference to the audience and the appropriate performance context, embedding this into their own ideas for costume. There was also a clear grasp of the difference between costume selected by a director (perhaps working with a designer) and clothes.

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 that 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. 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.

Staging was the most problematic choice for candidates. Many 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 found it difficult to meet the demands of the question because candidates were often writing as a director with a performance focus, rather than as a director of staging as a production element.

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
- 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.

Q(b) – sub-question (ii)

In terms of the stepped structure of the paper, Q(b)(ii) is of a 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 levels-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. Candidates must respond to all three bullet points in order to access all levels of achievement.

In 2022, whilst the majority of candidates were able to address the specifics of the extract effectively, there was a significant increase in responses that appeared pre-prepared, with insufficient focus on the complete text or with a focus on the extended, rather than the examination, extract. Others lacked a clear focus on the choices candidates might make as a director. Some drifted 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 performer being directed. There were also responses where candidates had made the choice to write about only one of the three bullet points, limiting the marks available.

The vast majority of responses demonstrated a thorough and well-prepared grasp of how the chosen character might be realised in performance, considering all three bullet-points and using the viewpoint 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 levels-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 of how one design element could be used to realise this extract in performance. In 2022, candidates were offered the choice of three design elements: lighting, props/stage furniture and sound. Some candidates chose to write about all three elements, limiting the marks available for their response, because marks will only be awarded for ideas relating to one design element. The most popular choice was lighting, followed fairly evenly by props/stage furniture and sound.

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 or to the extended extract rather than the examination extract, but most tended to understand the content and potential of the specified scene. There were also some very short responses and some candidates were unable to complete this question due to timing issues.

Props/stage furniture was a popular choice, although this 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 that drifted too far from the specified element. This question is an opportunity for candidates to demonstrate creativity and originality of design. 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 sometimes 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 because props were described that the audience would have had difficulty seeing from the auditorium.

There were also some ideas offered that were cinematic in other ways, for examples slowly-disintegrating flower arrangements, with no consideration of how this effect would be achieved as part of a live performance. Many candidates were able to suggest helpful pieces of stage furniture, with consideration of positioning, size/scale, 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 that 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 strong grasp of the role of the director, and a clear consideration of the audience.

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 that 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. The majority of candidates considered health and safety when offering ideas to create candle light and firelight on stage, although there was a minority who had not considered the implications of using naked flames on stage.

Higher-achieving responses offered ideas for lighting that supported the realisation of the extract. They made 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. There was 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.

Sound was a less popular option, although 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 that enhanced the production of the extract. They made use of existing stage directions/sound cues and used 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.

2022 examination feedback – Section B: Live Theatre Evaluation

Section B has only one question, to which all candidates should respond: Q7, which is broken down into two parts, a) and b). The questions are identical on both the 1DR03A and 1DR03B option papers.

For this section, candidates evaluate a production that they have seen 'live'. Streamed and recorded performances are always permitted under special circumstances; the various lockdowns were deemed such a circumstance due to the closure of the theatres and difficulty in organising trips for an entire cohort.

As such, candidates in 2022 were able to write about either a production seen live 'in person', or a streamed or recorded live production, although filmed versions of a plays are not permitted. A proposal to OFQUAL is in process, requesting that the requirement for 'live' theatre to be seen at GCSE is 'uncoupled' from this part of the specification, allowing the use of streamed or recorded productions for Section B in 2023 and thereafter, for the life of the specification.

Centres have a free choice of production for this section of the examination, and, as such, candidates responded to an enormous range of productions. In 2022, candidates wrote about a mixture of live productions which included *A Christmas Carol*, *The Woman in Black*, *The Curious Incident of the Dog in the Night-time*, and a number of touring productions such as *Broke*, as well as a range of streamed work from popular platforms including *Frankenstein*, *Peter Pan*, *Things I Know to be True*, *After Life*, *One Man Two Guvnors* and *Into the Woods*. There was a relatively even balance of responses to live and recorded work, and examiners reported that the option to use streamed performance work proved generally supportive to candidates, offering the opportunity to write about some high-quality archive productions.

There were some examples of pre-prepared answers seen through very similar responses, which could have been due to teachers having too much input in the creation of live performance notes, and/or due to over-watching streamed performance work. In these cases, candidates often found it difficult to provide appropriate evaluative comments because their focus was on repeating content from their notes. Centres are reminded that notes should act as an *aide memoire*, and that candidates should use these to support their analytical and evaluative skills. In addition, notes must be the candidate's own work, as per the teacher/candidate authentication.

Some candidates wrote about musicals which had little impact on the Q7b sub-question on set, but did in some cases impact on the Q7a sub-question. There was a tendency to analyse the use of song or the impact of singing, without reference to either specific vocal skills or tension.

A minority of candidates wrote about a performance of a Section A set text, which is not permitted in Section B, and thus gained no marks for their response. Special consideration was allowable for performances of new texts on the specification, because these were introduced during the period when there were no terminal examinations taken.

Where candidates had seen devised GCSE pieces with limited set, responses found it difficult to offer relevant examples. This was also often the case where candidates had chosen to write about musicals, or the use of vocal skills within a song. However, the range of styles and performances highlighted the commitment of teachers in enabling candidates to experience a wide range of high quality theatre by the most appropriate method for the centre.

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, most candidates were able to respond with understanding and enthusiasm to the production about which they chose to write. There was also a clear focus on the question and the production from many candidates. The level of analysis and evaluation was encouraging, with many secure and effective responses offered, even where candidates had difficulty with timings across the whole paper.

Question 7 – 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 levels-based mark scheme, made up of three levels. Q7(a) asks the candidate to respond analytically as a member of the audience to 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 vocal skills were used to create tension 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 those able to link examples of how voice was used to create tension within a clearly defined moment.

There were responses that offered examples from two or more key moments from the production, rather than staying focused on one moment, as required by the question. This compromised the level of analytical detail offered in these responses because marks could only be awarded for examples relating to one of the offered moments.

There were also responses that focused on recorded or amplified sound, rather than the use of voice and vocal skills by performers on stage or where candidates found it difficult to connect with the creation of tension. Finally, some candidates discussed physical skills or elements of design. In these cases, the candidates had difficulty meeting the demands of the question.

Higher-achieving responses to this question were clear, focussed and often very succinct, with a wide range of detailed analysis offered. These responses allowed examiners to appreciate the candidate's understanding of the moment presented, and offering a clear sense of the candidate's understanding of how vocal skills were used at this moment, to create tension within the performance.

Question 7 – sub-question (b)

This question is of medium demand, providing a slight step up from Q7(a) for the final question on the paper. The maximum mark for this question is 9 and the question is assessed using a levels-based mark scheme, made up of three levels. Q7 (b) asks the candidate to respond analytically and evaluatively, as a member of the audience. This was the question most likely to be incomplete or unanswered, suggesting that despite the additional 15 minutes, timing needs careful consideration when approaching the paper.

In 2022, the focus of the question was on how the use of set engaged the audience. 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 set within the performance. Most candidates were able to provide some analytical detail of set and offered some evaluation, even where responses were very brief and candidates had clearly struggled with timing.

Higher-achieving responses to this question were coherent, concise and showed a strong understanding of set, with a wide range of detailed analysis and linked evaluation offered. In these cases, candidates were able to refer to the way the set 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. They demonstrated a clear sense of the candidate's understanding of the place of set within the production as a whole.

Question 1

In 2022, Question 1 focussed on the new text *A Doll's House* by Henrik Ibsen, adapted by Tanika Gupta. This new text to Edexcel Pearson GCSE Drama was launched in the summer of 2021, when centres were mid-way through delivery of the course with the 2022 cohort. While Pearson wanted to make this text available to all candidates as soon as possible, it was aware that uptake would be low in 2022, due to the timing of the launch.

However, for centres opting for this text in 2023, there is already a number of resources on the GCSE homepage. The teacher support resources can be found via this link and some centre exemplars will also be available from Autumn 2022.

<https://qualifications.pearson.com/content/dam/pdf/GCSE/Drama/2016/teaching-and-learning-materials/GCSE-Drama-C3-new-texts-resources-issue-1.pdf>

For those centres who did opt for this text, there was a clear grasp of plot, characters, action and setting, seen through both acting/direction and production/design questions.

To meet the requirements of Qb(i), candidates must refer to the context when the text was performed and created eg the Henrik Ibsen original created and performed in 1879. What some candidates did, instead, was to write about the contextual background to Tanika Gupta's adaptation. They did not refer to the original performance context or simply repeated the information already given in the *Questions and Extracts* booklet. This did not meet the demands of the fourth bullet point in the assessment grid. Centres are advised to spend some time embedding this contextual knowledge in the teaching of this text.

Candidates might choose to focus on the socio-political context in terms of the role of women in society at that time, or theatrical details of the original performance, such as the influence of naturalism on the first production. The highest-achieving candidates will be able to link this contextual information to their own directorial ideas.

In Q1(a)(i), this candidate writes succinctly about using non-verbal skills when playing Dr Rank at this moment in the text.

It is notable that, while this candidate has relatively small handwriting, not all of the space allowed in the answer booklet has been used.

This is absolutely appropriate for this entry level question, and demonstrates the candidate making excellent use of timing.

Question (a)(i)

(4)

1 If I played Dr Rank in this extract I would avoid eye contact with Niru to show he is disappointed about Niru not feeling the same way

2 I would use close proxemics with Niru to display his affection towards her



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Examiner Comments

Two clear ideas for non-verbal skills are offered (avoiding eye contact and close proxemics).

Appropriate reasons are offered for each suggestion (Rank's disappointment and his affection towards Niru).

The candidate could have linked their ideas more closely to a specific moment in the text but still gains full marks.

Q1ai - 4 Marks



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Examiner Tip

Write clearly and concisely for Q1(a)(i) offering two ideas and two linked reasons.

Use the space allowed in the booklet as a guide for how much to write.

In Q1(a)(ii), this candidate writes with understanding about using performance skills to show that Niru is frightened at this moment in the text.

While the addition of clarifying detail shows high level understanding, it is worth noting that only 6 marks are available for this question, and that additional points made this early in the paper, may compromise timing on the higher demand questions.

1. I would use ~~performance~~ proximity to show ~~Niru~~ that Niru is ~~scared~~ frightened. I would maintain my distance from Dr. Day to show her uncertainty and nervousness as Day tells her what happened.
2. Also, I would use vocal skills to show how Niru is frightened. I would use a shaky tone of voice and ~~and a defensive~~ defensive at times to show that Niru is aware that ~~she~~ she has messed up but wants to avoid the situation with Dr. Day.
3. I would use ~~an~~ closed off body language. This shows ~~to Niru~~ that Niru is frightened and shows that she is unsure about how the situation will ~~unfold~~ unfold with Dr. Day.



Three clear ideas for performance skills are offered and the first two ideas are also developed with some detail.

In addition, reasons are offered for each suggestion, which show a grasp of the reasons why Niru may be frightened at this point in the extract.

The candidate has offered more points than needed to gain full marks.

Q01(a)(ii) – 6 Marks



As for Q (a)(i), succinctly for Q1(a)(ii) offering three suggestions and three reasons, linked to the character statement.

This response to Q1(b)(i) demonstrates a response to the question with little consideration of the extract or of the time when the play was created and performed.

Candidates should always link the time when the play was created into their own directorial ideas for production elements.

For example, they could state that their chosen approach to costume will be naturalistic, just as was seen in the original performance.

As a director, I would use costume to bring this extract to life. For example, I would dress Niru in a cheap, light-blue saree; the light-blue represents her bubbly nature displayed throughout the play and also to represent her child-like innocence which is mostly enforced upon her by Tom. Also, having her wear a similar colour to the sky represents her wishes to be free and limitless, which she cannot do when she lives with her husband. I chose a cheap ^{saree} ~~dress~~ to ~~represent~~ show that she is in debt and cannot afford the same quality clothes as she normally would. I also decided she would wear bangles and necklaces because she was always in a rich family and probably still dresses the same as she did when she was a young due to Tom forcing her to act child-like and innocent. I dressed Dr Rank



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Examiner Comments

This first section of the response includes a detailed outline of Niru's costume, with clear ideas about fabric, colour and choice of garment and justification in place.

However, reasons given are not linked to this moment in the text beyond the selection of an appropriate character to costume.

There is also no consideration of the chosen performance style or how this might link to the contextual background of the play.

Level 1

Total: 3 Marks

This candidate has responded to (b) (ii) and (c) along the right lines for both questions, showing understanding of directing a performer and offering some workable lighting ideas, although timing may have adversely affected the development of ideas.

As a Director, I would make Das seem intimidating by using over the top mannerisms and an ominous tone of voice and as he unfolds his plan in front of Mira. Firstly, I would use stage space by having Das constantly be stepping towards Mira while she tries to back away. This shows that Das has the upper hand in the situation and that Mira has no option but to plead for his forgiveness. Also, I would use big body language of Das to show his intimidation. Das is being up front with Mira and is has warned her in the play about what would happen if she didn't comply. This scene shows the after math of the situation and Das is not holding back. The over the top mannerisms would highlight to the audience that Das is being intimidating and that he is being the villain in the play. Next I would use an ominous tone of voice that is patronising at Mira's. This shows Das how Das is looking down on Mira in this situation and that he has no respect left for her. In this moment of the play Das believes that Mira is just a naive ~~girl~~ ~~with~~ ~~no~~ ~~life~~ ~~ex~~ ~~perience~~. The patronising inflection in Das' voice would show this. Das has tried to intimidate Mira in the play before but it didn't go quite to plan for him. This

i) Why his memories could be so much more
over the top this time because he is trying to redeem
himself for his failed & previous attempt. Dus is on
his final straw and is angry about being fired so
I would use facial expressions of anger on Dus' face
that highlight his true anger at this.

As a designer, I would use lighting to enhance the production of this extract for the audience. To begin with I would use a bright yellow-orange wash throughout the extract. To do this I would use a gel over the main stage light. This would highlight to the audience that we are in India on a hot day where the sun is beaming brightly on the garden. ~~The wash would also allow~~ The general wash could also allow for easier lighting changes and when there are lighting changes, it would be obvious to the audience what the intention is behind it was. Next, I would use a duller wash when Day enters and maintain that throughout the parts when Day is here. This would show the ~~contrast~~ Nirm's thoughts about the situation and emphasise it to the audience. Also, the contrast between ~~the~~ the Duller duller wash when Day and Nirm are on stage compared to the bright wash when Dr. Rank and Nirm are on stage would show that Nirm is comfortable around Dr. Rank and on edge when around Day. ~~By~~ Furthermore, when Day begins speaking about how Nirm has ruined his life, I would use a ~~spot~~ ~~two~~

Spotlights on Das and Nina that would for the follow Das until he is stepping into Nina's spotlight. This would show that Das is now fully involved in Das' life and that she ruined his life by taking his job from him. It would also show that Das is emotionally manipulating Nina and that she feels guilty about the outcome of the situation. Furthermore, when Uma hands the over the card that Das left it would be a ~~spotlight on it~~ bright spotlight act. This would draw the audience's attention and make them realise the significance of ~~that~~ ^{that} moment for Nina. It is showing that Nina's unstable payment method has caught up to her because he knew that his wife when Das visits her he is not holding back. This would enhance the extract for the audience because it would highlight that Nina is now in serious trouble with Das and that she can't ~~wait~~ really escape this trouble and that Das ~~has~~ is finally ready to exact his revenge. It creates an ominous feeling for the ~~audience~~ audience.



In question b (ii) the candidate explores ideas for directing a performer playing Das at this moment in the play with security and understanding. The response covers the use of space, physical and vocal skills and alludes briefly to the complete text at the end of the response. Ideas show appropriate and generally balanced understanding, however this is not developed or linked fully to the complete text. A best-fit mark in level 2 (6/12) was therefore awarded.

In question (c), the candidate suggests two different colour washes to be used within the extract; although there is little detail of the second idea beyond “duller”, the brighter initial idea is well-justified. The third (the use of spotlights) is also explored with some understanding, creating a largely competent response. More design details, for example, consideration of levels of intensity, and transitions, would have helped to move the response further up the assessment grid. A best-fit mark in level 3 (8/14) was therefore awarded.



Try and develop your ideas for directing a performer as fully as possible, linking if you can to examples from the complete text, which show your understanding of the character’s journey throughout the play.

Use as much technical vocabulary as you can in question c.

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. There was a clear grasp of plot, characters, action and setting seen through both acting/direction and production/design questions.

To meet the requirements of Q2b(i), candidates must refer to the context when the text was performed and created eg 1945/6. What some candidates did instead, was to write purely about the time when the play was set (1912 Edwardian England) without referring to the original performance context or by simply repeating the information already given in the *Questions and Extracts* booklet, which fails to meet the demands of the fourth bullet point in the assessment grid. Centres are advised to spend some time embedding this contextual knowledge in the teaching of this text.

Candidates might choose to focus on the socio-political context in terms of the class divide in society at that time, or theatrical details of the original performance, such as the influence of naturalism on the first production. The highest-achieving candidates will be able to link this contextual information to their own directorial ideas.

The extract offered takes place with Eric being off-stage, yet there were candidates who offered costume ideas for this role, even though he was not on stage; although candidates were not penalised for this, these examples were disregarded by examiners .

This candidate writes succinctly and clearly in response to both questions (a)(i) and (a)(ii).

They note carefully but concisely the precise moment in the text where performance skills would be used and receive full marks for both sub-questions.

Candidates may quote from the extract in these questions: this can be helpful and supportive. However, this is not necessary to gain full marks.

Question (a)(i)

(4)

- 1 When Sheila says "Mother", I would stagger backwards to emphasise the shock.
- 2 When Mrs Birling says "I didn't like her manner.", I would start ~~weep~~ quiet crying silently, to show the impact of Eva's death on Sheila.

Question (a)(ii)

(6)

- 1 When the Inspector says "Yes, a very good reason." I would stand up, in order to assert dominance / show authority over Mr Birling.
- 2 When the Inspector says "You have no hope of not discussing it, Mrs Birling". I would put emphasis on the 'not' to highlight I'm in control.
- 3 When the Inspector says "This was the end." I would use a severe tone to show his authority / status at this point of the play.



For both questions, the candidate offers very specific ideas for skills and justifies these appropriately in terms of the extract and for (a)(ii), the statement.

For (a)(i), two ideas for non-verbal skills are offered and the reasons show a good grasp of Sheila's characterisation at this moment in the play.

For (a)(ii), a range of performance skills is suggested and justified in terms of the statement, "The Inspector is controlling the interview".

2 (a) (i) – 4 marks

2 (a) (ii) – 6 marks



Use the space allowed in the booklet as a guide as to how much to write.

This candidate approaches the question as a designer, showing understanding of the whole play and offering some workable ideas for props and stage furniture.

Candidates should always consider the 'how' of their design in their response, thinking about

- designer detail such as specific levels of intensity
- designer vocabulary such as "cross-fade"

As a designer, I would use lighting to reflect the atmosphere of the extract. I would have a ~~horizontal~~ naturalistic white flood light to bring the audiences closer to the action. When the Inspector begins to fire questions at Mrs Birling like "was it or was it not your influence?" ~~would~~ I would change the lighting to "brighter and harder" as he is in control, this would remind the audience of the change in lighting at the start of the play when Inspector Goole enters the stage. This brighter, harsher light would create an intimidating atmosphere for the audience. ~~At~~ When the Inspector says "you have no hope of not discussing it, Mrs Birling." I would start to add a subtle tinge of red to the lights. This red

would grow stranger and harsher as Mrs Birling starts to rant. Ultimately, becoming a bright, blood red colour which reflects as a message of the family's wrongdoings and reveals their part in Eva Smith's death. It would also symbolise the metaphorical blood on ~~the~~ the Birlings' hands as they kicked off and fuelled the "chain of events". This would change back to the naturalistic white flood light at the point where Sheila comes "bursting in" as she interrupts the rising tension between Mrs Birling and the Inspector. This natural flood light helps as it guides the audience back to reality. I would also - at some point in the play, use split-stage lighting to show the difference in views of the Inspector, Sheila & Eric to the rest of them. Inspector would be downstage left - left wing,

socialist views with the ~~not~~ bright harsh lighting to show his dominance whereas Mrs Birling would be downstage right with harsh blue lighting.



The response demonstrates the designer's intentions for lighting and the effects created by lighting choices.

Some of the language lacks a sense of designer vocabulary ("I would change the lighting") although the candidate's intentions are clear.

Ideas could be more developed in terms of the chosen "naturalistic" style, for example, by making reference to the use of lighting to create location and time of day.

This is therefore a level 3 response (9/14).

This candidate responds to (b)(i) and (b)(ii), in the correct way for both questions. They offer some workable production ideas for set, and show understanding of directing a performer.

While the responses are clear and competent, the additional requirements of the question are not addressed directly .

Candidates should try to embed the additional requirements for these questions into their response.

For (b)(i) they must refer to the time when the play was created and performed.

For (b)(ii) they must consider the complete text in their ideas for directing the performer.

As a director, I would use a naturalistic set so that the ~~the~~ audience are immersed into the action. I would have a dark oval mahogany table to show the wealth of the Birling family. This table would be highly polished so that when the Birlings look into it, it acts as a mirror to reflect their guilt. ~~This would~~ The table would be placed centre-stage to emphasise that the Birling family is at the heart the mystery while also highlighting their importance in the 1912 upper-class society of England. There would be dark wooden chairs around the table that contrasted with the blood red cushions. The cushions would ~~re~~ prematurely reveal the Birlings' part in Eva Smith's death. There would be

an ornate crystal chandelier at the centre of the stage, once again reminding the audience that the Birlings were amongst the wealthiest in 1912. This chandelier would fall as every family members part in Eva's death is revealed signalling the beginning of their demise. In Act 2 (extract) the chandelier would already be halfway fallen illuminating that the family is falling apart. At the end of the play, the chandelier would fall and shatter showing their downfall. Similarly, I would have there be a huge portrait of Birling on the back wall, showing that he wants to show off his importance. Like the chandelier, I would have part of this portrait flake off, eventually there's just the gold frame left, signifying the Birling family would be nothing in 1912 society if it wasn't for their wealth.

Throughout the extract, I would have Mrs Birling have an upright posture - this would highlight her trying to signify that she is above everyone else - especially that she is trying to upstage the Inspector. I would have ~~be~~ her be downstage centre until she is "stung" by the Inspector's words - this would illuminate that she is ~~was~~ shocked by the Inspector's ability to question her. Near the beginning, she has very blunt replies like "yes." During these replies I would direct Mrs Birling's actor to hold her voice very solemn and quiet to show at this point she is calm and reserved. I would direct her to slightly change her tone of voice and raise her voice a little when she says "You know very well why she wanted help." to show that she is about to lose her temper and that she is getting agitated.

I would direct the actor of Mrs Birling to move downstage right to show her right-wing capitalist views and to move closer to the door when saying "I don't think we need discuss it." This would show that she is ready to leave this conversation. The Inspector lashes back at her which then pushes her over the edge. She begins to get really defensive at this point. I would direct the actor of Mrs Birling to start moving towards the Inspector when she says "I did nothing I'm ashamed of" in a drastic attempt to save herself. I would direct the actor to then start pointing and moving even closer to the Inspector to try to assert her dominance. Mrs Birling says "You have no power to make me change my mind." at this point, I would direct Mrs Birling to move to the door again, this would show that she doesn't want to be in a vulnerable position or to defend herself again.

At the end of the extract, I would direct her to finally walk out of the room when she says "It's his responsibility."



ResultsPlus
Examiner Comments

For both questions, the candidate bases their response securely on the extract and shows an appropriate and secure understanding of this.

The directorial ideas offered in (b)(i) are imaginative and show an understanding of the chosen approach (naturalism) although not fully developed in terms of how these might be achieved.

There is no reference to the time when the play was created and performed, which limits the response to the lower end of Level 2 (4/9).

For (b)(ii), all the bullet points are covered with understanding and creativity, however there is no reference to the complete text, resulting in a best-fit mark in Level 2 (7/12).

Question 3

In 2022, Question 3 focussed on the new text *Antigone* by Sophocles, adapted by Roy Williams.

This new text to Edexcel Pearson GCSE Drama was launched in the summer of 2021, when centres were mid-way through delivery of the course with the 2022 cohort. While Pearson wanted to make this text available to all candidates as soon as possible, it was aware that uptake would be low in 2022, due to the timing of the launch. However, for centres opting for this text in 2023, there is already a number of resources on the GCSE Drama home page which can be found via this link:

<https://qualifications.pearson.com/content/dam/pdf/GCSE/Drama/2016/teaching-and-learning-materials/GCSE-Drama-C3-new-texts-resources-issue-1.pdf>

For those centres who did opt for this text, there was a clear grasp of plot, characters, action and setting seen through both acting/direction and production/design questions.

To meet the requirements of Qb(i), candidates must refer to the context when the text was performed and created eg Sophocles' original created and performed in 441BC.

Candidates might choose to focus on the socio-political context in terms of the role of women in society at that time, or theatrical details of the original performance, such as the conventions of Greek theatre. The highest-achieving candidates will be able to link this contextual information to their own directorial ideas.

Candidates must avoid writing purely about the contextual background to Roy Williams's adaptation, without referring to the original performance context or by simply repeating the information already given in the *Questions and Extracts* booklet. These approaches do not meet the demands of the fourth bullet point in the assessment grid. Centres are advised to spend some time embedding this contextual knowledge in the teaching of this text.

While there were no suitable examples of work from the 2022 series, Pearson will publish exemplar material based on this text, as and when this becomes available.

Question 4

Government Inspector was one of the less popular texts this series, although responses seen often demonstrated creative approaches to realising the extract on stage.

Some candidates suggested production and design ideas that 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 and the contextual ideas offered were largely helpful and supportive of directorial ideas.

This candidate has written clearly and creatively in response to both questions (a)(i) and (a)(ii), although in both questions, more suggestions are offered than are needed.

Question (a)(i)

(4)

1 As a performer playing Osip I would ~~use a~~ ~~man~~ have a constant furrowed brow and wide eyed expression to show Osip's panic

2 As a performer I would also use frantic and over the top movement with my arms and hands in order to show the audience how Osip is unable to contain his worry and panic

Question (a)(ii)

(6)

1 As a performer playing Kheistakov, to indicate he is beginning to panic I would use a fast pace of speech and a high pitch tone with stuttering and voice cracks to highlight the satire for the audience within the play.

2 As a performer I would also have Kheistakov use a fast pace of walking almost as if he is rushing and also have him almost march in order to indicate how his worry begins to grow and to highlight the corruption in Russia at the time

3 Finally, As a performer I would also ~~have~~ play Kheestakov as having several habits he repeats, for example I would often put my head in my hands and often fidget in order to highlight the nervousness and panic Kheestakov is experiencing



ResultsPlus
Examiner Comments

Both sub-questions achieve full marks and show an excellent grasp of how performance skills might be used.

The non-verbal ideas offered to play Osip in Q(a)(i) are effective and creative, although more than one suggestion is offered for each point.

The candidate does repeats "panic" but differentiates this with "worry and panic" for the second idea.

For Q(a)(ii), ideas cover a range of performance skills and link clearly to the statement that Kheestakov "is starting to panic".

4 (a) (i) – 4 marks

4 (a) (ii) – 6 marks



ResultsPlus
Examiner Tip

Try to limit your points in questions (a)(i) and (ii) to two or three clear suggestions and reasons, as demanded by the question.

Use the space allowed in the booklet as a guide as to how much to write.

This candidate responds to (b)(i) and (b)(ii) effectively for both questions.

They offer some creative production ideas for costume, and show clear understanding of directing a performer.

Question (b)(i)

(9)

I would use costume to, as a director, bring life to the extract. The production of 'Government Inspector' is a black satirical comedy that speaks on issues ^{like} ~~with~~ government officials abusing power. ~~and the~~ The original play was written in 1836 and was about Russia, and so, in order to ^{both} enhance the original conditions and bring the extract to life, I would use costume.

Khlestakov is the first character seen in the extract. He is a struggling young man who lost most of his money and belongings due to gambling. ^{Earlier} ~~Later on~~ in the act, he speaks about being able to sell his coat and trousers due to their luxury. Therefore, when consulting the costume designer, I would have Khlestakov in a long black tail coat with golden buttons. The material would need to be thick and heavy as Russia is incredibly cold but

not to the point where it becomes a health and safety issue. His shirt should be an off-white linen and trousers also dark with no stains or rips. Khlestakov should appear smart as it would add comedic value for the audience as they know he is anything but well-kept.

For Osip, he is a serf which was the lowest role in a Russian hierarchy. As a director I believe that dressing him in what would appear to be Khlestakov's hand-me-downs would be comedic but also perhaps bring sympathy for the serf. He should have trousers that have patches of random materials and are too long so that Osip must occasionally pull them up or trip over to add comedy. His shirt should be cotton but it should be stained with dirt to accentuate his low class. I believe this would bring the extract to life as it would highlight the differences in class and situation as well as misidentity and comedy.

In the extract, the Mayor believes that Khlestakov is the government Inspector and so is 'eager to please' so that the town can receive a positive report.

However, the audience know that Khlestakov is not the inspector and so as a director I would ensure to highlight the Mayor's enthusiasm to impress to make the extract as comedic as possible. //

One way I would direct the Mayor is through voice. On the line, 'May I humbly welcome you to our town.' I would instruct the actor of the Mayor to put on a posh and sophisticated accent in which they stretch out the syllables and deepen their voice. This would demonstrate to the audience that the Mayor is putting on a false facade in an attempt to impress both Khlestakov and Osip. The ridiculousness of the Mayor will ~~in~~ intrigue the audience on how far he is willing to go to impress and will make the situation more comedic. I would also instruct the actor to, on the line beginning 'I take it as my

honourable ...' to place emphasis on ~~then~~ all words by speaking slowly and loud as if he is announcing his incredible acts as a mayor to anyone listening. When the Mayor trails off on 'all visiting ... visitors' I would advise the actor to make the pause long and hold onto the last syllable of visiting as they look towards the audience in a slight panic before snapping back into the paragraph. This will emphasise to the audience that the Mayor is trying as hard as possible to maintain the sophisticated act so that he can please Khlestakov.

When first entering the room, I would direct the Mayor to extend a hand out towards Khlestakov in mock confidence and once Khlestakov reluctantly accepts, the actor should aggressively shake his hand for 10 seconds quickly until the atmosphere becomes awkward. Whilst doing so, the Mayor should have a large smile on his face which is - to the audience - clearly fake. I would also direct the actor of the Mayor to, on the line,

'May I, in the meantime, offer you a different room, a bigger room, upstairs perhaps, with a view?' for every pause or comma, take a step towards Khlestakov until they are shoulder to shoulder. ~~and~~ This will add comedy as not only will the Mayor be seen as desperate to make a good impression, Khlestakov's facial expression of both fear and disgust will amuse the audience.

In terms of stage directions, when the Mayor does '(aside)' I will have them momentarily break their act and talk towards the audience. Their voice will become less forced and their posture will relax to ~~demonstrate~~ emphasise how trying to please is all an act.



For both questions, the candidate bases their response securely on the extract and shows an assured understanding of this.

The directorial ideas offered in (b)(i) are imaginative and show an understanding of the time when the text was created and performed, although this could be more thoroughly embedded, placing the response at the lower end of Level 3 (7/9).

For (b)(ii), all the bullet points are covered with precise understanding and creativity; stage directions are considered and there is also an understanding of the complete text shown through the detailed justification, placing this response in Level 3 (10/12).

4 (b) (i) 7 – marks

4 (b) (ii) 10 – marks

This is a detailed response to Q(c), which offers three distinct ideas for lighting and justifies these effectively in terms of the location of the extract.

As a designer I would utilise ~~lighting~~ ^{lighting} to highlight the dilapidated state of the poverty-ridden inn for the audience.

Firstly I would light the inn with practicals: fake LED candles placed around the stage. These candles placed on the tables, bedposts and floor corners would be almost entirely melted with wax dripping everywhere, and they would produce a dim, flickering sickly-yellow light that would give the inn a cavernous atmosphere. This would show the audience that due to embezzlement and corruption from ~~these~~ government officials the inn can't even afford new candles. The inn would have no windows to add to the deteriorating atmosphere.

Secondly as a designer I would utilise a soft-edged white-light Fresnel

set to its highest intensity placed ~~behind~~ behind the door ~~or~~ on stage right. This Fresnel would recreate natural ~~daylight~~ daylight and a beam of sunlight would seem to blast through the room when the Mayor and Ostrensky enter, opening the door. This would blind Khrustakov (K), causing him to 'shrink back'. By contrasting the deep dark room with a blast of sunlight the effect ~~is~~ is made even stronger, and this light would create comedy for the audience through its exaggerated intensity and K's reaction.

Finally as a designer I would use an automated follow spot rigged from above ~~with~~ and fitted with a bug-shaped gobos. The follow spot would be programmed to ~~use~~ turn on and move its light from the edge of the bed to one of the corners of the room at occasional intervals. This hard edged intense white bug-shaped light would create the effect that the bed is bug inserted

and bugs are crawling around the floor from ~~the~~ nest under the bed. This would highlight the horrific, unrecognisable nature of the inn and dire poverty of the inn ~~they can't even afford an actor~~ in a comedic way as the characters would all scream in terror each time a 'bug' touched them.

These lighting choices would together enhance the comically repulsive nature of the provincial inn for the audience.



ResultsPlus
Examiner Comments

Ideas are varied, creative and link specifically to the extract, showing an understanding of intended impact on the audience.

There is a real sense that these ideas would work on stage, though less of a sense of how the lighting would work within the performance (eg the beam of sunlight that would seem to break through).

However, there is enough detail and precision here to place the response at the top of Level 3 (10/14).



Always consider the 'how' of your design in your response, think about designer detail such as:

- specific levels of intensity
- designer vocabulary such as "cross-fade"

Question 5

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 .

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. This was supportive of production and design ideas in particular. The highest-achieving candidates were able to link this contextual information to their own directorial ideas.

This candidate writes succinctly and clearly in response to both questions (a)(i) and (a)(ii). They note carefully, but concisely, the precise moment in the text where performance skills would be used and achieve full marks for both sub-questions.

Question (a)(i)

(4)

1. As Hale, when I say the line "I do not judge you", I would straighten my posture and stop all mannerisms, in order to show his discomfort at the accusation, and how serious the situation is to him.
2. Then, as I say the line "Abigail Williams told you", I would move quickly towards Proctor, closing the distance between the characters to show Hale's surprise at hearing her name, and the state of disbelief he is in.

Question (a)(ii)

(6)

1. As Elizabeth, when I say the line "Adultery, John", I would use a low whisper and a soft tone to show her discomfort, as well as her fear that saying the final commandment to him will greatly upset him, so she is trying to be gentle.
2. Then, as I say the line "Are you not?", I would reach out a hand towards Hale and speak in a fast pace, to show how troubled Elizabeth is, and how she is desperate to speak with Hale before he leaves.

3 Finally, as I say "will you tell him?", I would maintain eye contact with John and stop all movement, to show how nervous the allegations are to Elizabeth, and how her morals ~~don't~~ ^{won't} let her allow people to be wrongfully accused, so she is firmly telling John to tell the truth to Hale.



ResultsPlus
Examiner Comments

For both questions, the candidate offers very specific ideas for skills and justifies these appropriately, in terms of the extract and for (a)(ii), the statement.

For (a)(i), two ideas for non-verbal skills are offered and the reasons show a good grasp of Hale's characterisation at this moment in the play.

For (a)(ii), a range of performance skills is suggested and justified in terms of the statement that Elizabeth "is trying to stay calm".

5 (a) (i) – 4 marks

5 (a) (ii) – 6 marks



ResultsPlus
Examiner Tip

Quotations from the extract can be helpful and supportive: however, this is not necessary to gain full marks

There are two clear suggestions for costume design in this (b)(i) response; these are connected helpfully to the time when the play was created and performed, and appropriate to the 17C setting.

As a director I would have Elizabeth be dressed in a ankle length red / burgundy lined dress, short dress, ~~this would show~~ with a clerical white half apron and ~~white~~ white belt. This would show the audience that she conforms to the protestant values and norms that are expected of women at that time, the red tinted burgundy symbolises the danger that she could practice as in due to the accusations that are and questioning that they are being held to. This fits the context of 1692 Salem as witchcraft accusations were extremely dangerous to be a victim of as most witches were hung at that time. However this also links to 1950's America as communist hunts were occurring, the red in her dress ~~could~~ also link to communism as red was the colour of the soviet flag. This could make the audience think and reflect on what is happening around them.

I would also have Hale dressed in a long

black ^{linen} cloth with a clergymans collar, with a tall
flat topped hat with a golden buckle at the
front. The clergymans collar shows his authority in the
church and the buckle shows his wealth and
status as in protestant times you were expected to dress
plainly with only the people with extreme wealth
having gold accessories on their clothes. These two
small details in his outfit show his power at the
time as in 17th century America the church controlled
the courts. These people used the witch trials
to benefit them, which also occurred in 1950's
America with paranoia to accusing their opponents
of communism and the occurrence of McCarthyism
this could make the audience think about
what is happening in 1950's America is common with
what occurred in 1692's Salem.



Costume ideas are competent and appropriate to the candidate's chosen intentions as a director, although these intentions could have been outlined more clearly, perhaps with a reference to naturalism as a chosen performance style.

The costume designs are appropriate to two of the characters in the extract but could have been linked more closely to the extract, making this a mid Level 2 response, which was awarded 5/9.



Use the situation in the extract to help justify your costume choices. For example, design will be affected by the fact that the scene takes place inside the Proctors' home.

Q(b)(ii) makes helpful use of the candidate's contextual knowledge of the complete text, to support the examples given.

Q(c) offers a range of varied and highly creative lighting ideas.

For Q(b)(ii), when referring to the complete play, candidates should try to think as a director and give examples that demonstrate the character's journey and the impact this has on the role at this point in the play.

For Q(c) ensure that they think like a designer and offer technical detail of how their ideas will be achieved.

As a director, I would have the performer of John Proctor show how the character is defensive, as he says the line "we do know them all". I would quicken his pace and have him use a more pleading tone, in order to show how nervous he is after not knowing all commandments, especially since Elizabeth was the one to remind him. The audience has seen Elizabeth and John arguing about his relations with Abigail right before Hale entered their home, so he is clearly still flustered as both characters were getting onsets earlier.

Then, as he says the line "there be no love for Satan in this house", I would have John's actor rise from his chair and straighten his posture, to show him slowly regaining his composure, as he realises how accusatory Hale is being towards him. Hale and Proctor had met briefly before in Act 1, but this is the first or proper conversation the two characters are having. Because of this, John would clearly be surprised at how forthright Hale is being with his accusations, and slowly becomes more serious about defending his name, which we see he values highly in Act 4.

Next, as Proctor says the line "I never knew until tonight", I would have him place emphasis on the word 'never', and place both his hands on the dining room table, to show the audience how frustrated he is getting, reminding us once again of his outburst at Elizabeth earlier in this Act.

Finally, as Proctor says the line "the world knows she cannot", I would have him ~~through~~ throw both of his arms up as though

frustrated, as well as speaking at a louder volume. I would then have him pause before turning to make eye contact with Elizabeth, and then have him deliver the final line. This pause after his moment of clear anger and exhaustion shows us how regardless of their arguments, Proctor clearly loves and cares for his wife, as he is telling her how much he values her, he seems to be telling ~~her~~ Elizabeth too. This parallels her first Act 3, where Elizabeth ^{feels} forced to tell a lie to protect her husband's name, and then Act 4, where the Proctors have a heart-to-heart as Elizabeth reveals she is pregnant. This clearly shows us how the reasoning for John's defensive and frustrated outbursts is his love for his family, and shows us that he will go to great lengths to defend his name.

As a designer, I would use lighting in this extract in order to enhance the production for the audience. I would do this initially by using a Fresnel light to flood the stage with a warm, straw coloured light to represent how this act takes place in the summer, but I would only have it at ~~around~~ ^{50%} intensity so show that it is later on in the day, but to make sure the audience can still see the actor's faces.

I would also have a practical oil lamp placed on the table, which would ~~use~~ ^{be} battery powered ~~to~~ for safety reasons, as well as a fireplace that would have a built in light which would oscillate between red, orange and yellow slowly. Both of these elements would help to immerse the audience, as it reminds them that this scene is set inside of the proctors "common room", and the warm lights would allow them to feel as though they are in the room with the characters.

Then, as Proctor begins listing the commandments ("Thou shalt not kill"), I would have ~~the~~ the flood slowly crossfade to a red LED, over the next 10 seconds, as well as increasing the light intensity to 100% over the same time period. I would also slowly fade in a spot light of white light at 50% onto John, so that by the time ~~the~~ Elizabeth corrects him he is isolated from the other characters. The red light would help represent the accusations against him as well as the threat of hanging ~~he~~ ~~to~~ ~~be~~ ~~an~~ ~~aware~~ ~~of~~ ^{are} aware of, helping to increase the tension in the scene.

then, as Proctor says Abigail's name for the first time, I would use an ^{a white} ~~up~~ upright at 20% intensity, to cast a very faint shadow onto the cyclorama of the actors. This would not only help to show how great of a threat Abigail is to Salem, but it would also show the audience how much of an impact Abigail has had on disturbing the Proctor's household, as she is clearly shown to have some extent of control over their lives, that simply her name changes the atmosphere completely.

Finally, as Proctor says the last line "I am no god", I would crossfade all of the lights to a flood of a pale blue at 50%, reminiscent of the opening of the extract, but the slight change in colour would show how tense the atmosphere is, and show how their decision to tell the court the truth ^{will change} ~~has~~ ~~permanently~~ ~~changed~~ the events taking place in Salem, as the light loses any comforting warmth that it initially had.



These are both high-mark, top band responses, which concisely yet comprehensively meet the demands of the question.

The candidate's understanding of John Proctor's situation at this point in the play is demonstrated as a director with real assurance and placed into context within the complete text.

Similarly, the suggested lighting ideas are described with confident technical detail and would clearly enhance a performance of the extract.

5 (b) (ii) - 12 marks

5 (c) - 14 marks

Question 6

Twelfth Night was one of the less popular texts this series, although there was a number of interesting responses submitted.

Some candidates suggested production and design ideas that created setting and style effectively. 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. Performance context in responses to Q(b)(i) tended to be helpful and showed an understanding of the time when the play was created and performed. Not all candidates remembered to reference this, particularly where they had set their production in a more contemporary time and place.

This candidate writes succinctly and clearly in response to both questions (a)(i) and (a)(ii). They note carefully but concisely the precise moment in the text where performance skills would be used and achieve full marks for both sub-questions.

Question (a)(i)

(4)

1. As an actor playing Marva, ~~I would~~ on the line "By my troth, Sir Toby..." I would use the gesture of putting my hands on my lips to show that I am amazed at how loud he's being.
2. I would also use facial expressions and roll my eyes on the line "What's that to the purpose?" To show my exasperation over Sir Toby's persistence.

Question (a)(ii)

(6)

1. As an actor playing Sir Toby, I would use ~~an~~ ^{mock} offended facial expressions on the line "Fie that you'll say so!" To imply that he is joking and with what he's saying to Marva.
2. I would also use a prideful tone of voice on the line "Cuzine! I'll cuzine myself no finer than I am!" To show that Sir Toby is proud of who he is and even when joking, takes pride in what he does.

3 I would also on the line "Castigliano Vulgo?" ... Sir Andrew Agaveface!" I would use the gesture of stretching my arm out wide in Sir Andrew's direction to make a big fuss about entering him in and being dramatic.



ResultsPlus
Examiner Comments

For both questions, the candidate offers very specific ideas for skills and justifies these appropriately in terms of the extract and for (a)(ii), the statement.

For (a)(i), two ideas for non-verbal skills are offered (facial expression and gesture) and the reasons show a good grasp of Maria's characterisation at this moment in the play.

For (a)(ii), a range of performance skills are suggested and justified in terms of the statement that Sir Toby "is jesting".

6 (a) (i) – 4 marks

6 (a) (ii) – 6 marks

Q(b)(ii) provides helpful examples from the complete text to support the examples given.

As a director directing Sir Andrew, I would ~~use~~ use voice techniques to show to the audience how much of a fool the character is. In the extract, I would direct the actor to use a surprised and gaped tone of voice on the line "By my troth... wearing of 'accost?'" to demonstrate that Sir Andrew has no idea that "accost her" is a sexual innuendo and is gaped that Sir Toby would ever tell him to do such a thing.

This would contrast to later on in the play, where Sir Andrew is pitted against Cesario in a swordfight. Throughout the scene, I would ~~to~~ ^{direct} the actor to have a mock confident tone of voice to show the audience that Sir Andrew is actually nervous about the swordfight as he was told that Cesario is ~~is~~ really deadly, but is putting on a facade to try and cover up his foolish nature.

As a director directing Sir Andrew, I would use physicality to project his foolish nature to the audience. In the extract, when he is trying to address Maria, I would direct him to use the gesture of repeatedly opening his hand at to Maria, despite

having to constantly correct himself. This would show his lack of social awareness and show the audience how much of a fool of himself he's making.

Later on in the play, Sir Andrew, Sir Toby and Maria end up getting involved in partying with Feste the clown. During this scene I would direct Sir Andrew to use physicality and dance with Feste to show that he has no issue mingling with the fool and is quite drunk, displaying all of his foolish nature.

~~through~~ In this extract, I would direct Sir Andrew to take up as much of the stage as he can. The reason for this is that as Sir Andrew has a typically foolish attitude about him, we will try and hog the space as much as possible, and to convey his foolish nature, I would have him be as centered and dominant as we can, so that the audience can fully see all of his antics.



This is a detailed response that meets the demands of the question in terms of the extract and the bullet points on voice, physicality and stage space.

The candidate's understanding of directing Sir Andrew is clear and placed into context within the complete text.

Stage directions have not specifically been considered.

This response is placed at the top of Level 2, with 8/12 marks.

2 (b) (ii) – 8 marks



For Q(b)(ii), consider the way you would direct your performer to respond to stage directions within the text

Question 7

All candidates were required to respond to both Q7 sub-questions.

These are the final questions on the paper, therefore 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. The level of analysis and evaluation was encouraging, with many secure and effective responses offered, even where candidates had difficulty with timings across the whole paper.

In 2022, the focus of Q7(a) was on the analysis of vocal skills to create tension at one key moment in the production seen. In Q7(b), candidates were asked to evaluate how the set within the performance was used to engage. Please see the relevant section in the introduction to this report for more detailed comments on the overall performance of candidates to this question.

The examples that follow were produced by the 1DR03A cohort but it is worth noting that additional examples can be found in the Q7 section of the 1DR03B report.

This candidate has responded to *The Curious Incident of the Dog in the Night-time*. This was a live production that toured the UK in 2021/22 and was a popular performance for GCSE audiences pre-pandemic.

In Q7a, the candidate shows a strong grasp of the way tension was created, supported securely with a number of helpful examples.

Candidates should be aware that performers never only use one aspect of vocal skills at any given moment.

Try to make reference to a range of specific vocal skills used by a performer, for example, adding their analysis of how pace, tone and pitch are used, to their comments on volume.

Performance details

Title:

The Curious Incident of the Dog in the Night-time

Venue:

Bradford Allnambra Theatre

Date seen:

21st March 2022

Question 7(a)

(6)

Vocal skills created tension ~~before~~ just before Christopher and his dad fight. For example, Mr Boone raises his voice to shout at Christopher about talking to the neighbours. This created tension as it made the audience fearful of Mr Boone as his voice reflected aggression and rage. As a result, the audience feel nervous for Christopher as they fear Mr Boone could act violently towards him and he wouldn't like the conflict or the physical contact.

Also during this key moment, Christopher's voice remains very clear and monotone, suggesting he does not feel scared about

Mr Boone's aggression. This is because Christopher's asperges means he can not detect when someone expresses emotion so struggles to sense his dad's anger. As a result, the audience will feel anxious for Christopher as he will not be aware to defend himself in time. Also, some more intuitive audience members may also feel panicked for Mr Boone as they know he'll regret hitting Christopher.



ResultsPlus
Examiner Comments

The candidate shows a clear focus on one moment. They are able to show a strong understanding of different ways that these created tension for the audience at this point in the play.

A number of skills are referenced, including volume ("raises his voice", "shout") vocal clarity and monotone.

The use of analytical vocabulary to describe the use of, and impact of, voice, was also supportive and confident.

Level 3

5/ 6 marks

This candidate responds to *The Life of Pi*, a live production which debuted the UK stage in 2019 and began a West End run in December 2021.

In Q7b, the candidate uses three clear examples to demonstrate their understanding of the way set engaged the audience.

Remember that the evaluation in this question is dependent on detailed and specific analysis. Try to give the examiner as much analytical detail as possible.

Set design was used to engage the audience. This is evidenced through the various scenes which occurred at the Mexican hospital. There was a large hospital bed placed at the very centre of the vast stage. As it was the soul piece of set on the stage, the audience was able to sense that whoever was in it felt lonely. This was mainly due to the prosernic kept between Pi (who covered and hid himself underneath the bed) and his visitors. The monotonous set of colours on set displayed the sense of loneliness felt by Pi as he actively ostracised himself from society.

However, the colours ~~was~~ employed in the hospital scene contrasted to that of Pi's flashbacks in India. In India, ~~sets were used~~ flats were used to portray the various animal cages in the zoo. The cyclorama was also embroidered with flowery patterns and butterflies suggesting that India was full of life. The contrast established helped the audience gauge that Pi had felt here-sick ~~and~~ ~~missed~~, suggested by the lack ~~the~~ of colour at the hospital. Thus set design was used to engage the audience.

Set design also helped engage the audience at sea. This is evidenced by the boat that elevated from the stage as Pi and Richard Parker were lost at sea. The boat was seen present at many key moments of the play, for example, when Pi managed to tame the Bengal Tiger. It provided a level for Pi to use in his attempts to intimidate the Bengal Tiger. From this, the audience could tell he had overcome his previous fear and now began to evolve from it. Thus, design helped engage the audience.



ResultsPlus
Examiner Comments

The candidate clearly was engaged by the different uses of set within the production and is able to demonstrate this understanding through examples.

While the supporting analysis is not fully comprehensive, there is a confident level of evaluation here, as the candidate analyses the impact of set choices and how this has created meaning for members of the audience.

Level 3

7/9 marks

This candidate has responded to *Small Island*, a production which had a 5-month run in 2019 and another in 2022, as well as being available online from early in the pandemic.

This is a high level response to both parts of the question, in which the candidate shows a clear grasp of the production.

Title:

Small Island

Venue:

The National Theatre

Date seen:

31st March 2022

Question 7(a)

(6)

One way that vocal skills created tension in Small Island was in the cinema scene where Arthur was shot, and killed. The American soldiers used a loud, booming volume to try and intimidate Gilbert into sitting in the back of the cinema, this was racially motivated so our audience felt immediate tension.

Another way that vocal skills were used to create tension in this scene was with their tone. Every actor on stage was shouting and overlapping each other in an angry tone to illustrate the frustration they felt. By having Queenie and Gilbert both shout, played by Aisling Loftus and Gerthwyn Eustace III, it created an uncomfortable atmosphere since no one in the audience would've felt comfortable hearing those racial slurs.

being thrown around.

One final way vocal skills were used to create tension in this key moment was with Arthur's one line, 'Queenie', right before he died. He spoke it in a shaky tone that was slow in pace. At this moment, the tension is at its highest since Arthur played by David Fielder has just died, and was murdered. By having this said it created a shared emotion across the entire audience and succeeded in creating tension.

Within Small Island, set was always a huge part of engaging the audience. Right in the beginning, it ~~was~~ has a classroom setting with a large group of chairs and a blackboard, within the background there was a huge cyclorama that had a projection of a hurricane upon it. By having that large group of chairs Hortense played by Leah Harvey was able to recreate the story from her childhood where her and Michael Roberts, played by Sharmahn Crone, played together in the garden, and tried to find the woodpecker's nest. She moved all the chairs to recreate a tree, the setting was maximalistic.

Another way set design was used to ~~create~~ engage the audience was during the farm transition, the two places juxtaposed each other with the minimalist set on the farm with a blue wash and pig illustrations to bring bustling London full of atmosphere and colour that got projected on the cyclorama of 1930s/early 1940s lifestyles. They not a remaining stage, ~~B~~ and a snare to progress from one scene to the other, this set will intrigue the audience because it is a huge juxtaposition from farm to city.

Another way set design was used to engage the audience was when he see Gilbert and Horrens's bedroom. The set for it is maximalistie yet so simple, because he ourselves are used to seeing nicer things, when he see a bedroom from that time he are immediately intrigued.



In Q7a, there are three detailed and specific supporting examples offered, each showing a different use of vocal skills to create tension in a single key moment.

Level 3

6/6 marks

In Q7b, the candidate offers three contrasting uses of set to engage the audience.

While the final example lacks depth and development, probably due to timing issues because this is the final question on the paper, the whole response is generally assured and confident in its grasp of how the versatile set was used to engage the audience throughout the production.

Level 3

8/9 marks



Timing can be a challenge across this paper, particularly by the time you get to Section B

Try to balance the time you spend on each question so that it matches the marks allocated to the task

Paper Summary

Overall, examiners reported that while there was a slight improvement of how knowledge was demonstrated in comparison with understanding in Section A, almost certainly due to the support of the Advance Information, the majority of candidates achieved at a higher level than in 2019. This would make sense, given the supportive adaptations for 2022 only (the Advance Information) for the series and the additional 15 minutes of answer time for the cohort. It was also evident that teachers and centres have worked extremely hard to make use of the amendments and adaptations to the examination; they are to be congratulated on their first-class support of candidates during an exceptionally challenging time.

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

- select a set text that fully supports the widest range of candidates within the cohort and make use of the Edexcel Pearson set text guide:
https://qualifications.pearson.com/content/dam/pdf/GCSE/Drama/2016/teaching-and-learning-materials/GCSE_Set_Text_Guides_All_Texts.zip
- provide opportunities for practical exploration of the chosen set text, exploring a range of characters and scenes within the text and teaching the roles of theatre-makers from Section A: performers, directors and designers
- consider the demands of specific questions eg the time when the text was created and performed 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 their own live performance 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, drawing their attention to the marks available for each question
- offer candidates access to past/specimen papers and allow them to become familiar with the format of the current question paper and answer booklet

Grade boundaries

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

<https://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html>

