



Examiners' Report **June 2022**

GCSE Drama 1DR0 3B

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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 extract 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 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 Assessment Objective (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 four of the six texts available on the 1DR03B option paper, but *DNA* was significantly more popular than *100*, *1984*, and *Blue Stockings*. There were no intentional responses to *The Free9* or *Gone Too Far*. This was as expected, because these texts were introduced mid-way through the 2022 series, to provide greater diversity in GCSE Drama offer to centres.

Candidates were required to tick a box to indicate which text/ question number they would be answering on: 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, in 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.

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 were awarded for relevant ideas/suggestions for performance skills offered and half the marks were 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, 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 with the most common reason for candidates not achieving full marks being linked to misunderstanding the question. This tended to be 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, with the most usual reason for candidates not achieving full marks being linked to misunderstanding the question. They drifted away from the character statement or did not link 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, made up of three levels. Candidates are asked to write as a director of the chosen extract, showing knowledge and understanding of 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 this, particularly where the play text had been created from a novel, for example, *1984*, or was created in one time and set in another, for example, *Blue Stockings*.

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, while a number of ideas were 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, some candidates noted that the original performance of *Blue Stockings* was first performed on a thrust stage at the Globe, on a minimalist stage, which highlighted the individuality of the use of costume 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, O'Brien in *1984*) 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 had difficulty finding 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 were given, that would not be visible for the majority of the audience in most performance spaces. There were also responses that 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 that 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. They offered some understanding of how effects might be achieved, for example, stains or tears needed to show a specific character's 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 that 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 a grasp both of the role of the designer, and a clear consideration of the audience.

Staging was the most problematic choice for candidates, many of whom moved away from staging as a production element. Instead, they drifted into writing about staging in terms of proxemics and blocking, offering ideas for the positioning of performers. This type of response had difficulty meeting 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. They 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, and candidates must respond to all three bullet points in order to access all levels of achievement.

In 2022, while 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. Either they 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. They showed how 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 that 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: however, often the higher-achieving candidates stayed closely in line with the original staging of the piece, using their understanding of the playwright's intention to influence their design ideas for props/stage furniture and set.

Props were less successful as a design element, with candidates 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. 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 example 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 real 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, making use of existing information about setting and stage directions, and/or using additional lighting effects appropriately and creatively. There was a clear sense of how the lighting states would be used, often with a 'less is more' approach to the lighting, and with reference to the director's intentions for the extract and a clear sense of using lighting to enhance the performance of the extract for the audience.

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. They offered inappropriate, or extremely general, examples that 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, making use of existing stage directions/sound cues and using additional sound cues appropriately and creatively. There were ideas for diegetic and non-diegetic sound FX and a creative approach to sound was seen. There was a clear sense of how the sound would be used, with technical vocabulary, including phrases such as surround sound, recorded sound FX, live sound FX and indications of volume/recording levels, as well as helpful reference to the audience.

2022 examination feedback – Section B: Live Theatre Evaluation

Section B has only one question to which all candidates should respond: Question 7, 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 struggled to provide appropriate evaluative comments as 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 7b sub-question on set but did in some cases impact on the 7a sub-question as 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, as these were introduced during the period when there were no terminal examinations taken.

Where candidates had seen devised GCSE pieces with limited set, responses struggled 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, and the level of analysis and evaluation was encouraging, with many secure and effective responses offered, even where candidates had struggled with timings across the whole paper.

Question 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 level-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 clearly 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 moment as required by the question. This compromised the level of analytical detail offered in these responses as marks could only be awarded for examples relating to one of the offered moments. There were also responses that focused on recorded or amplified sound rather than the use of voice and vocal skills by performers on stage or where candidates struggled to connect to the creation of tension. Finally, some candidates discussed physical skills or elements of design. In these cases, the candidates struggled to meet the demands of the question.

Higher-achieving responses to this question were clear, focused and often very succinct, with a wide range of detailed analysis offered. These responses allowed examiners to appreciate the candidate's understanding of the moment presented, 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 7 (a) for the final question on the paper. The maximum mark for this question is 9 and the question is assessed using a level-based mark scheme, made up of three levels. 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 and 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 *100* by Diene Petterle, Neil Monaghan and Christopher Heimann.

This new text to Edexcel Pearson GCSE Drama replaced a previous text and was first seen on an examination paper produced for “resit” candidates during the pandemic in 2020 and 2021. 2022 was, therefore, the first year when a full cohort had an opportunity to answer Section A based on this text.

100 was one of the less popular of the six prescribed texts for 1DR03B. Regardless of this, there were some effective and creative responses to this text. There was a clear connection to the performance context in many responses to (b)(i), with candidates writing about the staging of the original production and how this could be adapted in their own realisations.

This candidate writes succinctly and clearly in response both to questions (a)(i) and (a)(ii), noting carefully but concisely the precise moment in the text where performance skills would be used.

They achieve full marks for both sub-questions.

Question (a)(i)

(4)

1. ~~First, I would~~ If I were playing the Guide I would use closed off body language on the line "nothing" to express ~~As~~ ^{my} regret in saying and to show ~~he tries to~~ ^{I am trying} to shelter myself.
2. On the line ending "Chose while it is real to you" I would pace back and forth to show my growing anxiety as I explain what will happen. It will express desperation and fear.

Question (a)(ii)

(6)

1. If I were playing Alex, I would show I cannot decide first in the line "I'm doing the best I can, alright?" I would use loud volume to express frustration and show the impact
2. of the pressure, through anger. Next, I would use an upset facial expression on the line "think about us". A small frown and widened eyes helps show picking Nia makes
3. it harder to chose. Next, I would throw my arms out on the line, "there are just too many things" to highlight, I am indecisive and cannot make such a big decision.



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 the Guide'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 Alex "doesn't know how to choose".

1 (a) (i) – 4 marks

1 (a) (ii) – 6 marks



If you can quote from the extract in these questions, that can be helpful and supportive. However, this is not necessary to gain full marks.

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

There are several creative suggestions for costume design in Q(b)(i), which are connected to the time when the play was created and performed. There is a full understanding of directing a performer in Q(b)(ii).

Question (b)(i)

(9)

As a director, I would use costume to bring this ~~per~~ extract to life. First, I would have the guide in full black leather outfit. The outfit would be black in order to express his link to death, and the void. The outfit would be made of leather to show his higher status than Nia and Alex as leather is an expensive material, and directly opposes to the cheaper cotton of other costumes. Additionally, the leather under bright lights on the stage would be very hot and cause the actor to sweat, this helps display the discomfort of the guide, with high tension and anxiety.

Next, I would have Nia in a white night dress and oversized blue shirt, a matching half to Alex. The night dress should be flowy and light to highlight

her freedom. As they have been in bed "all day", these are her pajamas, her hair is in a messy bun to show it is a disorganised day. The dress would be white to portray innocence of her, as well as incorporate designs from the performance at Edinburgh festival, where they all wear simple white costumes.

Both Nia and Alex have a costume change from void to memory, as the void strips individuality, they would be dressed in all white, similar to the ensemble and contrasting with the guide.

Finally, I would have Alex in blue pajama bottoms, the pair to Nia's, to show their connection, blue is used as a calm colour and highlights the bright day outside, as they stay inside, it points to the joy of the weather being clear. I would have him bare chested in order to show vulnerability, that there is a connection between them. When Nia hears his heartbeat it shows this vulnerability, love and connection.

As a director, I would have the actor playing Nia show realisation through her voice. On the line starting "Why does it matter..." I would have the actor start with a quiet, low pitched voice, leaving lots of extended pauses. This would help demonstrate her thinking process. Leaving pauses shows her thinking about it, and starting to understand, but allows her to gather thoughts between each sentence. As she continued through the line, I would have her increase, firstly, her speed. As the concept begins to make sense, she becomes excited and eager to share what she has worked out, this excitement is shown through speed, as she builds on her ideas, gaining understanding, and tries to share quickly. It will also illustrate limited time, and underlying panic. By the end of the line, her voice should also be high pitched, this builds on her excitement and happiness, it shows a less logical moment, and could signify the end of her ideas here.

I would also ^{have her} use physical skills to demonstrate the realisation. On the line "it's a feeling Alex" I would have Nia pull herself close to Alex, lowering slightly and maintaining an open gait. Having her lower herself helps to show her relationship with Alex, where she often shows she sees him as dominant, by lowering, the actor can demonstrate the idea that, despite having worked it out, she wants Alex to understand with her.

She therefore demonstrates the realisation to be joint, and maintaining her dynamic with him. By keeping an open gait, the actor is illustrating the fact that her realisation made her vulnerable, and, despite this she shares it with Alex. This helps demonstrate her realisation as, she knows the concept, but also realises it may mean she has to leave Alex if he doesn't. It highlights the idea she knows she must choose an insignificant memory, but also wants Alex to join her, and if he doesn't, she is left vulnerable.

Finally, I would ^{have the actor} use stage space in order to show Nia's understanding.

On the line, "Shall I choose for us?",

Nia shows she can take charge, as she understands what she must do.

To show her confidence, I would have

Nia stand downstage centre while

Alex and the guide stand upstage

left. This shows her realisation's

importance and separates her from the

others, in order to show confidence

and understanding. By having her

alone, she shows her pride and hope

in having the right idea. It distances

her from those who do not have the

same ideas; Alex and the guide both

have understanding, but it is varied.

Additionally, I would have extra

cast move the staging towards her, this

makes her stay put, while also

preparing for the memory. By closing

her in one spot, the actor becomes

trapped, which shows the finality of

her realisation, perhaps also ^{foreshadowing} ~~gestating~~

to the fact that, in the end she lives

her memory alone, and has to stay put without Alex nearby ↗



Costume ideas are competent and generally appropriate to the extract, although the idea for the Guide is not fully workable.

Directorial intentions could be outlined more clearly, perhaps with a reference to a chosen performance style and/or a clearer consideration of the costume change.

Level 2

4/9 marks

The candidate shows a more comprehensive directorial approach in Q(b)(ii), covering all of the bullet points including an implicit grasp of the whole text, for example, by stating that Nia “lives her memory alone”.

There is no specific reference to the stage directions in the text.

Level 3

9/12 Marks



Use the chosen performance style in the extract to help justify your costume choices

Consider how performers will use the costume design to enhance the extract in performance

In Qc, the candidate offers a range of varied and highly creative lighting ideas, which would enhance the extract in performance.

As a designer, I would use lighting to enhance the production. Firstly, I would use a white floodlight with multiple soft pink par cans during Nia's memory. The floodlight shows the time of day, as it is bright out, but also illustrates the purity of the memory. The pink light is used to highlight the love and connection between the characters, as love often is displayed by pink. On the line "I can feel your heartbeat" the white would crossfade into more pink and red lights, making the moment intimate and intense.

Next, I would have a sharp edged, bright square, made by a profile light for the void setting. The rest should be in black out. The intense bright white highlights the tense atmosphere within the ~~the~~ void, almost as though it were an investigation, the lights show the contrast between life and death, as the audience are in darkness.

The sharp edge created by shutters on the profile light, helps emphasise the contrast as it is incredibly precise. It also may show that death is binding, the lights should slowly close in, showing the limited time to chose, and emphasising the lack of escape within the void.

Additionally, I would use pin lights, scattered within the audience, that strobe when the camera is said to flash after a memory. This would immerse the audience within the play, and highlight the idea they have died and done this, therefore the lights remind them of this idea, which engages the audience. Both this and the void are abstract design and make the performance futuristic.

Finally, I would include lighting through a cyclorama, which stretches around the audience; who are sat in the round. This shows the idea of death being permanent and impossible to escape. This would be used in many ways to

enhance the lighting. First, in the void the ~~the~~ screen would display many different memories, not in the play, that represent the audience's memories. These would be in full colour during the void, the only thing not black or white, therefore offering a contrast. When it goes to Nia's memory, they become black and white to contrast, due to coloured lights and costume. When Nia goes to open the window, and gestures out, the screen would explode outwards into full colour, the images showing parts of Nia's life and memory. Finally, when the camera flashes at the end, the memories would overlap in all colours, adding to the pinlights, and then drop to black before the next scene. This is all enhancing the lighting as it offers a glow of contrast, while also contrasting and building on the current lights, enhancing the effect. Offering colour in dark times and black and white in colour (unless it is Nia's memories) offers separation between ~~memories and characters~~ or audience.

TOTAL FOR SECTION A = 45 MARKS



This is a high-scoring, top band response, which concisely, yet comprehensively, meets the demands of the question.

The suggested lighting ideas are described with confident technical detail and show consideration of the transition, as well as being used to enhance the extract itself.

Level 4

12/14 marks



For Q (c), ensure that you think like a designer: offer technical detail of how your ideas will be achieved

Question 2

1984 was one of the less popular of the six prescribed texts for 1DR03B. Regardless of this, there were some effective and comprehensive responses to this text.

Candidates had often been prepared using the resources from the live performance of this play by the Headlong theatre company; a wealth of resources including photographs and video clips were available. Where these resources had been used effectively, they had presented a starting point for the candidate, who had made use of the performance context to the play in planning their own ideas.

There was a clear connection to the performance context in many responses to (b)(i), although there was, this year, a number of candidates who wrote about the context to Orwell's novel, rather than Headlong's live production.

There are two appropriate responses, which earn the candidate full marks, although there is some unnecessary additional content here.

Question (a)(i)

- (4)
1. As a performer ~~I~~ ^{playing} acting as Chomington, I would use a stage direction when I'm moving to the cord, I would principally move to upstage left, as it is a very minor scene: "Chomington moves to the cord"
 2. As a performer playing as Chomington, I would use a gesture of pointing to the cupboard with my index finger to inform Winston of where he should go to: "Chomington gesture to the cupboard as before"

Question (a)(ii)

- (6)
1. As a performer playing Winston, I would use a straight and serious facial expression which had suddenly changed from smiling since Julia had started talking about his worst fear: rats. " (Quietly Quietly) Stop it."
 2. One other performance skill I would use would also be a gesture of Winston covering his ears as Julia lists all the gruesome things rats are capable of doing: "When hungry or agitated, rats can strip all the flesh from a human face..."
 3. I Lastly, I would also use proxemics for when I flinch upon Julia moving towards me, as at this stage my character feels anxious and agitated: "Julia moves towards him and he flinches."



This candidate adds quotations to their response to both questions (a) (i) and (a)(ii).

While these do link to the extract, the candidate has previously made these links and justifies in terms of the extract and for (a)(ii), the statement.

2 (a) (i) – 4 marks

2 (a) (ii) – 6 marks



If you can quote from the extract in these questions, that can be helpful and supportive.

However, this is not necessary to gain full marks and may compromise timing later on in the paper.

This candidate responds correctly for this question, offering some workable lighting ideas, although there is a lack of designer detail at times.

As a lighting designer, I would have used a bright yellow floodlight upon a blackout when the ~~scen~~ extract starts, after 2 seconds the yellow light would ~~fade~~ fade into a more shady ~~black~~ yellow to indicate that this is the Antique Shop: "We're back in the antique shop. - the lights illuminate." The reason for this choice was so that the audience could relate this to realism, since when everything is dark and they enter a sudden & bright place, the lighting is more brighter than usual.

Another way that I would enhance the production for this extract would be by having the secret room lighting as a moody, dark blue. This would ~~more~~ give a sense of serenity and softness to the space that this is in. I would also have a spotlight on both Julia and Winston to maintain the main focus of the extract.



In question (c), the candidate suggests two different colour washes to be used within the extract: these help to create atmosphere and location.

The first ideas includes detail of timing within the extract, although the second idea is less developed.

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.

Level 3

10/14 marks



For Q(c) ensure that you think like a designer: offer technical detail of how your ideas will be achieved

Question 3

Blue Stockings was one of the less popular texts this year, although there was a number of secure and effective responses to the extract, which showed a clear grasp of realisation of this moment in the text.

Candidates often utilised the original production at the Globe in offering ideas, and the vast majority set their productions in the same time period as the original performance, as intended by Jessica Swale.

This was supportive of production and design ideas in particular. Performance context in many responses to (b)(i) tended to link to the time when the play was set, although a number of candidates made interesting links to the time when the play was first created and performed, in 2013.

This candidate writes 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 One way in which I would use non-verbal communication as a performer, as the character of Mrs Welsh, on the line: "She's a member of this college and while she's under my roof -" I would use the physical skill of body language to have my shoulders upright and held tilted up to show Mrs Welsh's reputation.
- 2 As a performer, another way in which I would use a non-verbal skill as Mrs Welsh, on the line: "... It has worked perfectly well so far. She's an extraordinary student." I would use eye contact to look straight at Maeve in order to highlight to the audience how much I believe in Maeve.

Question (a)(ii)

(6)

- 1 As a performer, to show that Billy is impatient, I would use the performance skill of voice to portray this, on the line: "You got to come home." I would have my voice in a high volume and hurried rushed pace with an impatient tone in order to highlight his need for Maeve to take care of his siblings.
- 2 As a performer, to show that Billy is impatient, I would use the performance skill of stage space on the line "Me.. there was.. I can't say, Maeve. Not here." I would become closer to Maeve holding her hand in order to leave as he needs to return in support of the family.

3 As a performer, to show Billy is impatient I would use physical skills on the line: "How could you understand? We don't know nothing. The girls won't survive mine!" I would use gesture to point to the ground in order to highlight their suffering which is falling apart and make audience sympathise.



ResultsPlus
Examiner Comments

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

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

For Q(a)(ii) the candidate does repeat "impatient" but differentiates this for each of the three ideas.

3 (a) (i) – 4 marks

3 (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 stated in the question.

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

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

In this extract, to show Maudie's desperation I would direct the actor to raise her voice and speak in an angry tone on the line: "I took the examinations, I work hard..." to portray her need to prove to Billy she deserves to be at Girton and that he should take her more seriously. In addition, on the line "I can't do it, Billy" I would get the actor to use physical skills by putting her hands to her face and then flinging them forwards in despair. This would help show how she is trying to ~~ex~~ get Billy to understand how badly she wants to stay at Girton despite how hard she knows it is for him and her other siblings. She is desperate to learn. Considering stage space, when ~~Maudie~~ Maudie says the line "I'm nothing like he was" I would direct the actor to turn her back to Billy and close her ~~phys~~ physicality off. This would illustrate to the audience how unkind it was for Billy to compare Maudie to whoever "he" is and that it really hurt her.

~~Finally, at~~ At the end of the extract,

When Maude says "I can't. I can't go back" I would direct the actor to use vocal styles by changing her tone to a plead as well as letting her voice crack. This shows how desperate Maude is because she's so frustrated she sounds like she may cry.

In the scene the 'wondering womb' I would get the actor playing Maude to frown and tap her fingers on her knees to portray that she is offended by what the men are saying and desperate to speak up, yet she doesn't as she believes she shouldn't.

Near the beginning of the play there is a scene where Maude speaks up about how hard it is to be poor and I would direct the actress to stand forward to show passion and also hold her hands over her upper-stomach as she speaks to show how Maude would be nervous to let out her emotion like this. I would direct a clear and strong vocal tone to depict her desperation to be heard and understood.



This is a competent response, which 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 Maeve is clear and placed into context within the complete text.

Ideas lack development and stage directions have not specifically been considered.

Level 2

Total: 7/12 Marks



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

Question 4

DNA was the most popular text for 1DR03B this series. The majority of candidates chose to set their productions in similar time periods to the original performance, if not the same time precisely, and this was supportive of production and design ideas in particular.

Sub-questions (b)(i) and (c) are identical across the whole paper, rather than specific to *DNA*. Candidates suggested some secure ideas for production and design elements in response to these questions, with costume a particularly popular choice for 5(b)(i), although contextual references were often very general here.

This candidate writes clearly and creatively in response to both questions (a)(i) and (a)(ii), although in both questions, more detail is offered than is needed.

Question (a)(i)

(4)

1. playing Mark I would ~~then~~ ~~run my fingers~~ ~~through~~ ~~my~~ ~~hair~~ ~~and~~ ~~say~~ my shoulders into a slouched position on the line 'He's not going.' This will communicate his frustration at Jan's inability to understand him.

2. I would also run my fingers through my hair and tug at my hair on the line 'I know' to indicate how stressed he is about Phil's plan falling apart.

Question (a)(ii)

(6)

1. I would deliver Jan's first line 'what?' in an incredulous tone and a very loud volume, almost shouting. This will communicate ~~my~~ Jan's complete shock at Brian refusing to follow Phil's plan.

2. I would also, on the line 'what do you mean he's not going', punctuate the 'not' and 'going' by pricking my hands out wide to the side with my fingers splayed on each word. ~~This will communicate her disbelief at~~ and these frantic gestures will communicate her confusion and disbelief at ~~that~~ the plan not working as it should.

3 Thirdly, it would suddenly drop to a quiet volume and a scared, serious tone on the line 'what are we going to do?' to communicate how shocked and scared she is by Brion's refusal, and her concern about the future of the gang.



ResultsPlus
Examiner Comments

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

The non-verbal ideas offered to play Mark in Q(a)(i) and Jan in (a)(ii) are effective and creative, although more ideas/justification are offered than can be credited for each point.

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 stated in the question.

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

Several creative suggestions are given for costume design in (b)(i), which are connected to the time when the play was created and performed.

There is a full understanding of directing a performer in Q(b)(ii).

Question (b)(i) the future of the gang.

(9)

As a director, I would use the production element of costume to bring this extract to life. For my overall concept, I would have the characters dressed in a relaxed school uniform, as this was the prevalent style in the early 2000s when the play was first written and performed. Them all wearing school uniform will show the cohesion and unity of the group, but will also highlight their young age to the audience.

Youth culture and gang violence was very prevalent in the media in the early 2000s, and having them in school uniform links to that because it very clearly presents them as young people. The uniform will consist of a white dress shirt and standard grey school trousers / skirt, ~~on top of this, each character will have their own~~ and a school tie in either blue, yellow or red. on top of this, each character will have personal accessories to indicate their personalities to the audience. Jan will have swapped school trousers for a pair of baggy grey jeans, and so will Mark. ~~The use~~ Her and Mark will also

be wearing ~~of~~ similar black puffer jackets, and have their ties worn loose around their necks. The dark colour palette will link Jan and Mark to the street, as it creates a very urban feel to them. Having them dressed in very similar ways also shows the close bond between the two characters, and the dark colour palette is also reminiscent of how violent gangs at the time dressed, and communicates the group's violent and gang-like behaviour to the audience.

Leah will have a lilac woolly jumper and a pince coat on top of her school skirt and shirt. These bright colours both have connotations of happiness and friendship. They also make her stand out from the rest of the group, who mainly wear dark colours. In her scene, she is acting out to try and gain attention, and the bright colours will help communicate that to the audience. ~~It would also dress~~ she will be dressed in natural wool fibre as it links to the environmental concerns around sustainability in the 00s, and links to these environmental concerns that she brings up in her dialogue. Phil will be dressed in a zipped up navy blue ~~anorak~~ anorak, and be bundled up in a scarf. This will highlight to the audience his closed-off nature in this extract, as he refused to respond to Leah's cry for attention.

I would direct Leah to use stage directions and space by sitting on the apron of the stage very closely to Phil.

This close proximity to him will show their close relationship, and having her sat on the apron of the stage brings her very close to the audience, and will make them ~~feel much~~ ~~more involved~~ understand the intimacy of this scene by feeling involved in it. In this scene, ~~to~~ the stage directions say that 'Leah has a tupperware container on her lap'. I would direct her to clutch the tupperware container tightly, and hold it with her fingertips so tightly that her fingers are turning white and her hands are shaking slightly. This will communicate to the audience her disgust at her own violence, but also communicate just how far she is willing to go to get attention from Phil - even as far as killing something. When the stage directions say she 'shows it to Phil', I would direct her to stick the tupperware right in his face under his chin and ~~wiggle~~ ^{shake} the ~~to~~ ~~to~~ tub slightly. This will link to the wider play, as it will mimic some of Leah's other actions to ~~by~~ drastically get Phil's attention ~~and~~ in a way so extreme it is almost humorous - such as when she tries to strangle herself, in which I would direct her to also shake in a similar way as she clutches her throat.

I would direct Leah to use ~~stage~~ physicality by directing her to ~~deliberate the line~~ 'use gesture by, on her line that ~~she~~ starts 'no, I'm just wondering...'ⁱⁿ to 'It's like nuclear waste or global warming', I would direct her to bring her hands up to her chest and place her wrist and hand outwards every time she says the word 'happy' or 'unhappy' to emphasise the words, ~~this~~ ~~length~~ and I would also direct her to gradually increase the distance she places her hands to end up ~~bitting~~ ~~phi~~ gently hitting phil repeatedly by the end of the line. This will clearly communicate to the audience that she is trying to annoy phil into paying attention to her: It also ~~tries~~ to emphasises Leah's message about happiness, which she explores throughout the wider play. I would direct her to use similar hand movements when she talks about hitting m in her later monologue about bonobos to communicate to the audience how feeling different is making her unhappy.

I would direct Leah to use ~~the~~ vocal skills by directing her to on the line 'no, don't answer that, Jess, sorry, what's wrong with me sorry-' to suddenly raise her volume and increase the pace as she says the line. This will catch the audience's attention, and communicate to them that she is also trying to catch phil's attention by raising her voice at him. I would also direct

her to be on the line ' ~~can you remember the happiest moment of your life?~~ ' to adopt a wistful, curious tone 'I killed him' to adopt a serious tone and emphasise the word 'killed' by saying it slightly louder and more intensely. This will highlight to the audience the extremity of Leah's actions in her attempt to gain Phil's attention and respect. It will show that she is deeply unhappy, despite her earlier lines in the scene, and show her disgust at what she's done.



ResultsPlus
Examiner Comments

Costume ideas in question (b) (i) are comprehensive and well-connected to the time when the play was created and performed, as well as to the specifics of the extract.

Level 3

Total: 8/9 Marks

The candidate also shows a comprehensive directorial approach in question (b)(ii), covering all the bullet points including a specific reference to the stage directions in the text (the Tupperware container).

Ideas are very well-justified, detailed and placed in context within the complete text.

Level 3

Total: 11/12 Marks



Use the chosen performance style in the extract to help justify your costume choices in Q(b)(i)

Consider how performers will use the costume design to enhance the extract in performance

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

This candidate has responded suitably for this question, offering some workable, well-justified lighting ideas, although the response is not fully developed.

As a designer, I would use lighting to illustrate the location of the scene being in an unknown street. I would use a gobo with a brick pattern projected onto a cyclorama with a par-kar ~~projecting~~ shining a corridor of white light down the centre of the stage to depict a street. This is because the play ~~was~~ is a fast moving short scened narrative; therefore making it difficult to change large scenery to show location changes. This allows the audience to clearly understand where the scenes are taking place. The generic brick pattern conveys that narratives like DVA ~~or~~ could be happening anywhere and that gang culture is a prevalent social issue affecting many young people. Thus, making the audience think about the issues raised in the play.

Furthermore, I would use grey par kar lights with grey gels to illustrate that the ~~location~~ play begins in autumn and as the weather gets colder into winter, so does the play's

themes and narrative. This extract comes from the second section of the play, therefore the grey lighting illustrates the ~~the~~ gradual transition of the play into darker themes. The audience could view the lighting as foreshadowing for ~~more~~ darker, more violent scenes to follow this extract. This enhances the play's production as the lighting creates a sinister atmosphere - which mirrors the how ~~the~~ innocent groups of teenagers can become involved with malicious activity and their stories turned darker.

As a designer, I would use a straw-coloured gel on a par-kay light to show the movement of the play from a street to a field. Moreover, I would use barn door lights to cast a shadow onto Phil to portray his psychotic tendencies and ~~how he thinks~~ looks is the 'shadows' of the play without saying anything. This would make the audience question why he is hiding and view him as sinister. The straw coloured light would show the character's location, and ~~and at the return to each~~



In question (c), the candidate suggests different colour washes and lanterns to be used within the extract, which help to create atmosphere and location.

More design details, for example, consideration of levels of intensity, and transitions, would have helped to move the response further up the assessment grid, as would greater development of the specifics of these ideas.

Level 3

Total: 9/14 Marks



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

Question 5

In 2022, Question 5 focussed on the new text "The Free9" by In-Sook Chappell.

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>

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 6

In 2022, Question 6 focussed on the new text "Gone Too Far" by Bola Agbaje. 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>

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 7

All candidates were required to respond to both Q7 sub-questions, and as these are the final questions on the paper, it was no surprise that this was the section of the examination where candidate responses appeared most rushed, and where there seemed to be the highest proportion of unanswered or very brief responses. However, there was also a clear focus on the question and the production from many candidates, and the level of analysis and evaluation was encouraging. There were 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, while 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 1DR03B cohort, but it is worth noting that more examples can be found in the Q7 section of the 1DR03A report.

This candidate responds to *Frankenstein*, a production first performed live to audiences in 2011. It has been available online, free to schools, since the start of the pandemic.

A significant level of detail and strong analytical skills, is evident, as well as a precise grasp of the demands Q7a: the use of **vocal skills** to create **tension**.

Performance details

Title:

'Frankenstein' directed by Danny Boyle

Venue:

The National Theatre- Drama Online (recorded performance)

Date seen:

8th February 2022

Question 7(a)

(6)

My class and I watched Frankenstein, directed by Danny Boyle, on the 8th February 2022, by The National Theatre through a recorded performance on Drama Online. One way in which vocal skills were used to create tension, was at DeLacey's farm. Once the creature is convinced by DeLacey to meet his son, and daughter in law, the couple are horrified by the creature's appearance. The creature, by Benedict Cumberbatch, effectively conveys the sense of betrayal he felt, by contrasting his earlier soft but begrudging tone, with a broken and terrified tone, created by the hostility he was met with. Alongside the increase in volume, this raises the tension, as Cumberbatch at first runs away, hollering and being clearly upset, however, he shifts to

an angry, vengeful tone as he screams "you promised!" This makes the audience unsure of what the creature is going to do, as we've never seen him so infuriated, drastically raising the tension.

Another way vocal skills were used to raise the tension, was Delacy's son bellowing at the creature at a swift pace, loud volume and angry tone.

This raises the tension, as the swift pace clearly conveys his panic, and combined with his angry tone, it is clear to the audience that Delacy's son is on edge, and ready to attack the creature.

~~The~~ raise his fear makes him unpredictable, meaning the tension rises as the audience do not know if a fight is about to break out, or if someone will be killed.



The candidate offers two specific examples, which focus on one moment.

The use of specific, named vocal skills, such as tone, volume and pace, whilst not fully comprehensive, shows a confident and balanced understanding of different ways that voice was used by different performers to create tension.

This is supported by the range of analytical vocabulary used to add detail, such as “hollering” and “vengeful tone”, which creates well-developed examples.

Level 3

5/6 marks



Take the opportunity to define your chosen moment at the start of the question: make it clear to the examiner that you have understood the question.

This candidate has also responded to *Frankenstein*. They show a strong grasp of the way set was used to engage the audience throughout this performance, which was seen on screen rather than live.

Throughout the performance of Frankenstein, set was used in an attempt to engage the audience. One such example of this was in the opening moments of the play, when there was a strange, leathery brown sack with an orange backlighting, showing an ominous shadow inside of it. This was very successful at gaining the audience's engagement as it made them question what was in the sack, creating an overwhelming sense of mystery leading the audience to feel thoroughly engaged by this piece of set.

Furthermore, another moment when set was used well was when a large train emerged, ~~then~~ moving straight down the centre of the stage and towards nearly into the audience. This was ~~an~~ somewhat successful at ~~gain~~ making the audience feel engaged as the large size of the set piece made it seem completely

Overwhelming. However, I feel it was not entirely successful as ~~it~~ the audience lost their engagement on the most important character. It was simply too overwhelming. For a more successfully engaging effect, I would, as an audience member, like to have seen the Creature's reaction to this set piece.

Finally, another piece of set used ⁱⁿ by the performance of Frankenstein was the small section of grass as well as other features of nature. ~~I felt that~~ As an audience member, I felt that this successfully captured my engagement, ~~in~~ especially when the rain began to fall on the grass, as we got the opportunity to sympathise with the Creature as he experienced nature for the first time and we, as audience members, feel fully connected with the character of the Creature and thus this piece of set design effectively engaged the audience

(Total for Question 7 = 15 marks)



The vocabulary used here shows a high level of engagement on the part of this candidate.

There is an understanding of the range of ways in which set was used to engage and connect audience members into the characters and ideas explored by the production.

Whilst the supporting analysis is not fully comprehensive, there is a confident and assured level of evaluation throughout, including the candidate's consideration of differing levels of success.

Level 3

7/9 marks



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

Paper Summary

Overall, examiners reported that while there was a slight over dependence on knowledge 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 e.g. 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>

