

Examiners' Report/  
Principal Examiner Feedback

Summer 2014

Pearson Edexcel GCE  
in Drama and Theatre Studies  
(6DR02) Text in Performance

## **Edexcel and BTEC Qualifications**

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at [www.edexcel.com](http://www.edexcel.com) or [www.btec.co.uk](http://www.btec.co.uk). Alternatively, you can get in touch with us using the details on our contact us page at [www.edexcel.com/contactus](http://www.edexcel.com/contactus).

## **Pearson: helping people progress, everywhere**

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: [www.pearson.com/uk](http://www.pearson.com/uk)

Summer 2014

Publications Code UA038563

All the material in this publication is copyright

© Pearson Education Ltd 2014

## **Grade Boundaries**

Grade boundaries for this, and all other papers, can be found on the website on this link:  
<http://www.edexcel.com/iwantto/Pages/grade-boundaries.aspx>

## **Introduction**

This is the externally examined unit of the AS year. However the assessment objectives and criteria do not change from those printed in the specification. In this respect this unit uniquely has elements of both an examined and coursework unit.

There is no externally set brief or text that changes every year as is the case with other Edexcel specifications.

Edexcel does not approve or recommend any texts for this unit. The requirement is that all texts chosen must be professionally published with an ISBN number. It is the responsibility of each centre to select the play texts, appropriate options and audiences to support student achievement.

In response to feedback from both the examining team and centres there were concerns that much of the information in previous reports was repeated year on year. This report will focus on significant aspects of the performance and some administrative issues of the 2014 series.

Overwhelmingly examiners reported that many of the issues they noted that affected student performance would have been avoided if all centres read and understood the requirements of the unit. The Assessment Support Guide which is updated annually gives detailed information to support the administration of the unit.

Both are available on the GCE Drama and Theatre Studies homepage

Centres can access previous reports on the homepage for GCE Drama and Theatre Studies

The following section summarises the requirements of the unit.

## **Section A**

The monologue/duologue performances are worth 30% of the total AS mark. All criteria are equally weighted.

Students can be examined as a single performer in a monologue, with one other performance student in a duologue or as a designer working on the same text as performance students. Design candidates work must be seen in a performance by examination students.

Maximum time limits of 2 minutes for monologues and 5 minutes for duologues are also set in line with the time limits set by most tertiary institutions which require a demonstration of practical ability as part of the selection process.

For all students independent research into the complete text is a requirement. All students are required to complete under supervised conditions a written concept to support their practical work. This must be sent to the examiner to arrive at least 7 working days in advance of the Section A examination.

Maximum time limits of 2 minutes for monologues and 5 minutes for duologues are also set in line with the time limits set by most tertiary institutions which require a demonstration of practical ability as part of the selection process.

## **Section B**

The group performance is worth 30% of the AS marks.

All criteria are equally weighted.

Students can be examined as a performer or designer in a performance. The text must be chosen, cast and directed by a teacher/tutor.

The text can be adapted to meet the requirements of the maximum time limits in relation to the group size but only the words of the text can be used in the examination performance.

## **Performance of students**

### **Section A**

Marks were awarded in all mark bands as in previous series. Centres which did not put in place the requirements of this section disadvantaged students.

The majority of students performed monologues. In some large centres nearly all students performed duologues. As in all previous series there was no evidence that students did better in either monologues or duologues.

There were fewer design students in 2014 and for these students it had been a positive choice.

There was no evidence that students did better in any of the design options. Costume was again the most popular choice.

Documentation was very varied in detail and content. Examiners report that there was a correlation between the detail in the documentation and the overall achievement of the student. Some of the documentation was reported to be very impressive.

There are no marks for the presentation. Examiners reported there was a correlation between the detail of information in the presentation and the marks awarded in the skill elements.

Examiners report that the majority of students had shown understanding of the requirements of Section A and centres had prepared students well.

Where students had completed the DTS2B/D correctly examiners reported it had a correlation to the quality of the work seen for Section A.

Many students had not entered the word count for the Written Concept/Annotation. These were either left blank or just had 500 entered despite the fact it was clear to examiners that the WPC and any annotations on the text were not even approximately 500 words.

There was a significant increase in the number of centres completing Section B group performances first. This could support students in having experience of a range of rehearsal and preparation ideas that they could then transfer to their preparation in Section A.

Other centres chose to complete Section B towards the end of the examination period as they felt it gave a sense of group achievement that celebrated the AS year and was a positive lead into preparation for Unit 3.

## **Performance Students**

### **Choice of Text**

The choice of text for each individual student is the foundation of achievement in this unit.

Examiners reported that there was a balance between traditional and cotemporary texts. Texts that had strong and clear characters that students could engage with produced performances that achieved in the higher mark bands.

Less work was seen in 2014 where the content and language of the material chosen was inappropriate for examination work at AS level.

The complete texts were available in the majority of centres. Examiners requested that copies be sent to them if these were not available.

There were fewer centres choosing either a single text or several texts from a playwright and all monologues or duologues taken from this. There was a concern that this did not always allow individuals to complete their own research or find their own interpretation of the character.

It is very disappointing to report that there were examples of performances that did not meet the requirements of the Section:

- Extracts from novels
- Radio plays
- Screenplays
- Spoken songs from musical theatre
- Stand alone monologues/duologues sourced from the internet
- Stand alone monologues/duologues from unidentified sources

Students cannot be awarded any marks if the text does not meet the requirements of Section A.

Some work had additional dialogue written by the student. This could not be awarded any marks but was included in the timing.

There were fewer examples of work being taken from different sections of a text. Examiners reported that this often failed to make a coherent performance and could seem 'cobbled together'.

### **Exam Conditions and Timings**

The vast majority of centres had supported the examination by ensuring that both the examiner and students were working under appropriate examination conditions.

It was reported as good practice by many examiners that the majority of centres had prepared students for the fact that examiners are not permitted to speak to students at any time during Section A. It was reported that best practice was to only bring the exam

student(s) into the performance space in front of the examiner when the examiner indicated they were ready.

It is very disappointing to report that again in 2014 many students performed well in excess of the maximum time limit.

As has been stated every year as with the word limits in the WPC and in Units 1 and 3 there is no tolerance on this.

Performances that were very short were self penalising.

Examiners report that in some cases performances of under a minute were seen. In 2014 the longest monologue was over 7 minutes.

The majority of performances were performed as they would be in a complete performance of the text. This was a clear improvement on previous series and reflected the research completed on the complete text.

There were again a considerable number of performances that were directed straight to the examiner often making them another character in the scene. This is not good practice. Examiners report having found themselves being addressed as Ophelia or threatened as Winston Smith in 1984.

Higher achieving students had a clear understanding of where the other character(s) would be positioned in the stage space and addressed the performance appropriately to them.

Extracts that were written as audience address were best done when directed to the audience present and not directly to the examiner.

## **Performance Candidates**

### **Vocal Skills**

Overall the majority of centres had enabled students to meet the criteria as listed. Security with the text was essential to support achievement in vocal delivery. Some WPCs detailed that preparation had included performing the pieces to others and receiving ongoing feedback or used recording and playback as part of the preparation process. Examiners reported this supported effective performances.

Where some students had annotated the text there was evidence of consideration the importance of vocal delivery.

### **Movement Skills**

Overall most students had considered the importance of movement and there were fewer very static performances.

Both gesture and facial expression were frequently used to positive effect. Most centres had considered the importance of position of the examiner to see these clearly.

It is positive to report that the majority of students had considered the importance of creating by both effective use of 'eye line' and focus, on character(s) that would be present in a performance of the chosen extract.

There was an increase in students adding extraneous often abstract movement that did not support either the characterisation or interpretation of the role(s). This was taken into account in the overall timing of the performance but often did not add to student's achievement. These movement sequences did not support the realisation of the role within the context of the complete text.

### **Characterisation**

As in all previous series many examiners reported seeing very powerful and convincing work that reflected a high level of understanding of the text, context of the play and its contemporary relevance.

There were also performances that lacked any or very little understanding of the role. This was often reflected in the complete text clearly not having been researched or understood.

However there were some concerns that texts could be chosen that presented some candidates with a considerable level of challenge. Edexcel has no issues with gender in performance but students need to have good reasons to make a cross gender role a positive choice for Section A.

This year there was a notable increase in students' own interpretation of the role. This usually failed both to meet the playwright's intentions and the requirements of Section A. The challenge of Section A is for all students to understand any chosen role within the context of the complete play.

### **Written Performance Concept**

The improvement in the standard of the Written Performance Concepts as noted in 2013 was reinforced in 2014. More students were awarded marks in the two higher bands. However this remains the least well done of all areas of unit 2.

As in 2013 more WPCs covered all 3 areas in balance. Many students wrote to 3 sub headings or structured paragraphs that covered all 3 areas.

However there was still a considerable amount of 'best fit' marking being completed by examiners where one of the areas had either been omitted by students or covered very briefly.

It was noticeable that very often the same area was less well done by all students in a centre.

It was often either preparation or interpretation that was not covered in any detail

Many WPCs and annotations exceeded the word limit but examiners can only mark the first 500 words beginning with the rationale. If this was met or exceeded in the rationale word limit any annotation on the text was not marked. This was often the section where candidates detailed their intended interpretation.

However many annotations were more stage directions in tone and did not detail why this would be done to clarify the intended interpretation.



An increased number of students were well prepared and achieved an equivalent standard as the three practical elements. However many examiners reported very skilled performers produced less well prepared and written WPCs.

The strongest work was a personal response that reflected an individual understanding of their chosen role and their preparation process.

Many students included irrelevant information such as texts that were rejected, reasons for choosing a style, enjoying the work of an actor as a reason for the choice of role or time spent searching the internet for material. Within the 500 word limit students did best when there was a focus on the criteria that can be awarded marks.

### **Social, historical, cultural and political context**

It is very disappointing to report again this year that many students merely copied or downloaded basic information about the text, author, plot and/or role chosen and this was awarded no marks.

Students are instructed not to repeat information given on the DTS2B/D form yet many did so. These words could have been used to meet the requirements of the other elements of the concept.

Work in the higher bands demonstrated understanding of the context of the complete text in the light of their individual interpretation rather than just state factual information. Often this information was also irrelevant to context. This often included factual information on the playwright or details of original performances and cast members.

Students who achieved highly in this section detailed how their knowledge and understanding of the context had impacted on their performance.

Examiners considered that strong work had made the connection with understanding context from Unit 1.

### **Preparation process**

Stronger work reflected the process individual students had completed during a structured preparation period giving examples of research and practical rehearsal techniques.

Where centres had chosen to teach either one text or playwright this often limited student achievement as it could be 'over taught' and often all students gave the same, frequently single, example of an activity.

Choosing significant moments was often successful in communicating several preparation activities within the word limit.

### **Intended interpretation**

This was strongest where students had considered the role within a context of a complete production for example a contemporary political interpretation of Julius Caesar as well as the realisation of the chosen extract.

Annotation of how the text was to be performed was an effective way of indicating intentions for performance rather than including it in the rationale. In many cases this

alone did not always clarify the intended interpretation but stated what could be seen in performance. The reason of why this was to be done was needed to achieve in the higher mark bands.

Most duologue candidates had an individual rationale with the focus on their character in the performance. Duologue candidates will have worked together throughout the preparation process but each response must be personal and individual. Some identical WPCs were sent to Edexcel for investigation.

The majority of rationales were received 7 working days in advance of the examination. Examiners are required to read and mark all the Written Performance Concepts before the examination sessions.

### **Design Candidates.**

Very few design students were seen this year. Examiners reported that work seen was very much in line with previous series. However the presentations were overall of a higher standard.

The following section is repeated from the 2013 report.

### **Materials and Equipment**

It was felt that where students had been given the opportunity to work with straightforward materials and equipment this supported them in making effective design work. Students awarded marks in the higher mark bands were confident in using the materials/equipment and demonstrated a depth of understanding of the application within the performance. However some students had access to such limited resources that they were disadvantaged. They often lacked confidence or understanding of how the chosen skill enhanced performance.

### **Realisation of Design**

This was seen as the greatest challenge as students had to have a design concept for the complete text but then meet the demands of demonstrating the skill in a short period of time.

Those awarded marks in the higher bands had clearly spent considerable time on this aspect and worked closely with the performance student(s), the available space and materials/equipment.

### **Written Design Concept**

In general students responded well to the 500 word design concept. Students awarded marks in the higher bands had the 'big picture' in relation to both the complete text and the extract chosen for performance.

### **Design Documentation**

Students awarded marks in the higher mark bands had detailed and thoughtful documentation. Students used power point presentations as well as the requirements as detailed in the specification.

Students talked confidently about their written design concept and documentation and did not just read them to the examiner.

Some presentations were longer than 10 minutes, usually due to the enthusiasm of the candidates.

However centres should ensure that the presentation meets the time limit as examiners do not consider any information given after this.

The presentations need to be made to the camera. Some examiners report that candidates sat down with the examiner to 'share' the documentation. This meant the presentation could not be caught effectively on the recording. Most centres did ensure that all the documentation could clearly be seen in the recording and some recorded the portfolios again after the presentation.

## **Section B**

The standard of work seen in previous series of Section B performances was maintained in this year.

Some examiners reported that work was more skilled, confident and polished than in previous series.

Overall there was good level of understanding of the requirements of group performance and the majority of students were well prepared.

There were some students who had been poorly prepared by centres for this unit and produced work that did not meet the AS standard. There was evidence of students not making the individual effort needed to achieve at a higher level. This was usually evidenced by lack of security with the text and the overall interpretation. These students frequently lacked focus and commitment in performance.

It is of note that again this year there were a considerable number of very short group performances. These could disadvantage students as there was insufficient time for examiners to clearly identify individual student achievement. However some examiners reported that the length of the performance may have reflected the level that the students could achieve and any longer performance time might not have improved their marks.

Overall examiners reported fewer overlong performances.

Many examiners report that it was disappointing when effective work was seen outside the time limit but it could not be awarded any marks.

Whatever the group size examiners felt students did better by performing towards the lower time limit as it enabled performances to have sustained energy and focus.

There was a notable increase in the number of centres where only one or two students were entered for the examination.

These performances were marked on DVD by members of the senior examining team. Most centres understood that non exam students can only be used make up the minimum group size of 3 and the performance is a maximum of 25 minutes. The strongest work was when a group of 3 performed for less than 25 minutes and the non exam students supported in minor roles. Examiners reported that many of these non

exam students provided excellent support by learning the text and taking part fully in the performance.

### **Audiences**

Examiners reported that the majority of audiences understood that this was an examination and responded appropriately. The response of the audiences in many cases clearly enhanced the whole experience and supported examiners in awarding marks for communication.

However there was an increase in the number of centres where inappropriate audiences had a negative effect on the performance.

Several examiners expressed concern that very young children were present at performances where the subject content and interpretation were highly unsuitable.

At one end of the spectrum there were some very small audiences of just the examiner and teacher operating the camera. Some had a few pupils as audience who did not seem to appreciate why they were present.

At the other end there were again several reports of large and often undisciplined audiences who did not appreciate they were present at an examination.

### **The Text**

Centres are reminded that Edexcel does not approve or recommend any texts. Texts must meet the requirement of being professionally published, substantial and written for theatre performance. Centres must consider very carefully the suitability of the content or the language of the text. Examiners reported that the vast majority of centres made thoughtful choices.

Texts that engage the interest and match the skill level of the students were felt to be the most effective.

Again this year many examiners reported very positively about the variety and suitability of texts.

It is very clear this year that centres have a greater understanding of suitable texts and used texts that had been seen in previous series. Best practice was when the text had been either adapted or interpreted to suit the 2014 cohort.

Many examiners reported on the skill and creativity of teachers in editing and adapting full length scripts. Most adaptations did preserve the narrative arc of the original text. There were very few cases of extracts being used. Some centres realised that the performances as rehearsed exceeded the maximum time limit and decided to perform only up to the time limit.

Examiners reported that fewer newly published texts were seen this year. There was evidence that there was an increase in centres choosing more traditional character focussed texts in 2014.

There was an increase in comedy performances or ones having strong elements of comedy. The majority of these were very successful. Often where the work was less

successful it was when the performers strayed from the written text into improvised dialogue.

Plays that have the episodic form worked particularly well giving the teacher/tutor/director the flexibility to choose episodes that supported all students.

There was a major concern this year that was reported by many examiners. There was a very strong emphasis in some centres on ensemble performances often of texts with no designated roles. There were also examples of where a text had been adapted so that clearly defined roles were divided and given to all members of the performance group. In many cases this did affect the awarding marks for characterisation and disadvantaged students. There were again many stylised and physical performances that met skill areas but did not support student achievement in characterisation.

Current practitioners such as Frantic Assembly, Pina Bausch, Katie Mitchell and DV8 were often referenced in the Director's Interpretation Notes. However many examiners commented that all too often the techniques seemed to be 'bolted on' and students did not have the understanding or skills to assimilate their approach into a coherent performance that met the requirements of Section B. However well thought out and prepared stylised and physical approaches to performance work did support students when used with understanding in performance.

Of equal concern was the fact that many centres still do not understand the examiners must be able to identify each student's individual contribution and this was at times very challenging and in some cases virtually impossible. It was made very clear in the Assessment Support Guide 2014 at the request of examiners.

Most of these students wore 'theatre blacks'. There were examples where whole performance groups had purchased identical tops/trousers/pumps.

Also there were groups in all white costumes, army fatigues, boiler suits, suits & ties or operating theatre scrubs. When these groups also had identical headgear or similar hairstyles plus either bare feet or similar footwear the clear identification in performance was often impossible.

Centres must understand that the failure to ensure all students can be easily identified can and did disadvantage the students in the 2014 series.

Centres must understand there is a great deal of monitoring of marking completed during the examining period and before results day. This has to be completed using the DVD recordings and when the students all look very similar it can be virtually impossible to complete this effectively.

### **The Teacher Director's Interpretation Notes**

In 2014 these remained of very variable quality.

Detailed notes that had a focus on the individual roles and an explanation of the overall performance style/form were both very supportive to students' preparation for the examination and also for examiners in preparing for the examination performance.

Some examiners were concerned that in some cases these notes suggested that the performance was not always being prepared as an examination to support all students in achieving but as a demonstration of the director's personal interests.

### **Performance Students**

This was the option taken by the majority of students. Work was seen across the complete mark range. There were again this year students who work with such skill, enthusiasm and commitment that performances were seen that fully deserved marks in the top bands.

It was clear that most centres had given the majority of students a well-structured preparation period and the final examination performance had a real sense of both occasion and theatre.

Simple production values were seen to be most supportive to students and the examining process. This enabled both performers and examiners to focus on the criteria as seen in performance.

The majority of centres provided on the day of the examination clear full length photographs of students. Most were annotated with names, candidate numbers and the role(s) played.

All examiners reported that this made the identification a much more straightforward process.

Most centres understood that examiners are only permitted to speak to students briefly to clarify student identification. Photographs of students in costume made this unnecessary and enabled all students to focus on the performance. Most students who had costume changes detailed this before the performance during the introduction to camera.

### **Design Candidates**

As was reported in Section A fewer design students were seen in 2014. Examiners reported that the work was very much in line with that seen in 2013. The following is repeated from the 2013 report.

The vast majority of centres had no design students. In most centres where there was a design student they worked alone. In larger centres often with Performing Arts status and/or the input of theatre technicians there was evidence that these students had had the opportunity to work creatively with individual groups.

Examiners reported that it had been a positive choice for most students. There was some excellent work which clearly demonstrated that the students had been given opportunities to have a real creative input working with the director on realising the production ideas.

Most design students chose a single skill A few students took on more than one skill and showed an understanding of the whole production values of the performance. It was felt that there was no advantage in either approach.

Many were very effective examples of how to achieve a great deal on a limited budget.

There were a few students for whom this had not been a positive choice. They had not understood the requirements of this option and produced poorly considered and executed work that failed to add anything to the overall performance. Centres must ensure that they have both the teaching expertise and resources to support all design students.

There are no marks for the presentation to the examiner. There is no requirement in Section B to produce any documentation so this gives the students the opportunity to put their design work in context. Presentations to the examiner varied in quality but most were of a good standard.

Some presentations took place in the performance space, others in another room. This is entirely centre choice. Lighting sound and set students often used the performance space as they could use the work to be seen in performance to support their presentation. Only a few centres chose to prerecord the presentations.

All options are fairly equally represented with the exception of masks/makeup. Many candidates used technology to provide often very impressive projection and sound work. Some centres now have more sophisticated lighting technology. This was used to create atmosphere and enhance the overall performance but at times it did obscure facial expression and student identification and this could disadvantage the assessment of performance students.

All centres are reminded that if strobe lighting is being used all audience members and most importantly the examiner must be told in advance.

### **Administration of the examination**

Edexcel provides in the specification and Assessment Support Guide all the information that centres need to complete the administration of Unit 2. All that is required is that centres follow the procedures to best support their students in future series.

Edexcel understands that there is a great deal of documentation needed to support this examination but much of it should be completed by the students rather than teachers.

The majority of examiners report that many centres were well organised this year and the written documentation was completed with thought and attention to detail. However there were a substantial number of centres where there was a 'somewhat cavalier attitude' to completing this and to meeting the deadlines of both sending materials in advance and recordings after the exam session. There was an increase in centres failing to send recordings of either all performances or just Section A or B.

The major concern that was discovered during the monitoring process was the poor quality of many of the recordings. It was clear that many centres did not understand the importance of the recordings as being in effect the 'scripts' for this examination. Centres in many cases could not have checked the recordings as they should have commented on the quality of the recordings.

### **Problems with Unit 2 Recordings**

- Never sent to examiner/not sent within 10 working days
- Not finalised so could not be played on any DVD player

- Not recorded so could be played on a DVD player ( Examiners will not check on computers )
- Recordings made behind rows of audience
- Recordings where examiner's head obscures the action
- Recordings made at a great distance from the performance space
- Recordings that go in and out of focus
- Recordings that do not capture complete performances
- Recordings where the sound is distorted
- Recordings where the sound is overlaid by comments from the camera operator (s)
- Incomplete recordings
- Recordings that either freeze or jump
- Recordings particularly of Section A that are not chapterised
- DVD time sheets not being accurately completed
- DVDs not sent in hard protective cases so become damaged/broken in transit

However on a more positive note there were many excellent recordings that captured the live experience of the examination with real professionalism.

### **Examination Arrangements**

This is a complex examination to administer and many examiners felt that there was a marked increase in centres being either unable or unwilling to negotiate a suitable date and time. Edexcel appreciates that many centres are under increasing pressure regarding both timetables and performance space but there must be some flexibility for the live performance examination to work effectively in future series

An equal concern was the number of centres who failed to get back to their examiner promptly. All dates and times are finalised on a first come first served basis. Although all examiners will do their best to examine all centres in their allocation, centres must be prepared to record the examination performances if this proves impossible.

Centres are reminded that all examiners are standardised every year and Edexcel expects that all examiners will attend the centres allocated to them. All examiners must give Edexcel the details of any centres with which they consider to have a possible conflict of interest. There was an issue in 2014 where some centres contacted Edexcel to say they did not wish to have the allocated examiner. In a few cases an alternative examiner was allocated. This will not happen in any future series.

Once the date and time of the exam sessions has been confirmed they need to be adhered to by centres. There was an increase in the number of centres requesting changes of both dates and times. Sometimes this was possible but again all centres are reminded that they must be prepared to send the recordings for examination should an examiner be unavailable.

In response to concerns from examiners regarding the late finish times of some exams in previous series from 2014 all exam sessions must finish by 9.00 pm at the latest. Some examiners were frustrated by having made the effort to arrive promptly particularly for evening sessions that centres then delayed the start time of the examination.

All centres are reminded that examiners are contracted to work a maximum of a 3 hour evening session up to a 9.00pm finish time and can leave the centre if performances are delayed.



However examiners report that most centres were exemplary in their organisation of the arranging and running of the exam sessions. Edexcel would also like to thank those centres who had as a vital part of the monitoring process an accompanied visit. These should not effect the running time of the exam but in some cases this year this did occur and Edexcel apologises for this.

### **Conclusion**

The practical work students presented for examination was overall in line with that seen in previous series. The quality of the WPCs was better in 2014.

Overall students are producing stronger work in Section B.

This report identifies issues of concern from the examining team most of them can be rectified by centres ensuring that the information in the Administrative Support Guide is followed. As in all previous series all examiners conclude their reports by saying that much of the work seen was exciting, creative and life enhancing. This reflects the commitment and understanding of this unit by the teachers again in 2014.

As in all previous series in the wide range of performances examined in 2014 there was very real sense of achievement in creating vibrant and stimulating theatre for the twenty first century.

Based on the work seen for this examination centres and students should:

#### Centres must

- understand and act upon the information in the specification and Assessment Support Guide.
- meet the deadlines agreed with the examiner
- support all students in making positive choices in Section A
- ensure all students can be clearly and easily identified in Section B
- understand the importance of the DVD recording

#### Students must

- complete individual research for Section A over a period of time
- consider the importance of realising their character(s) in Section B
- understand the importance of commitment to the group performance
- be prepared for the examiner not to speak to them

