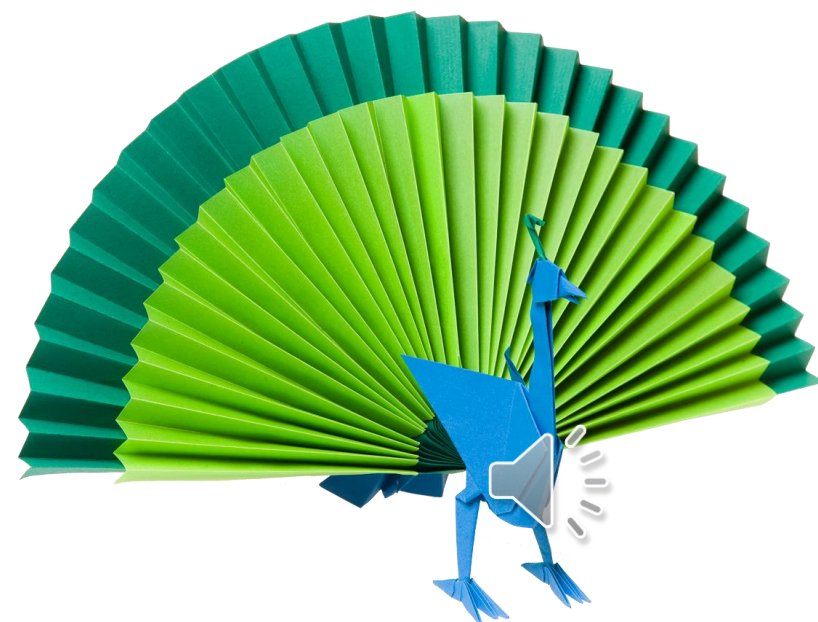


A Level Drama and Theatre

Insights into the 2024
Component 3 written paper
9DR0/03

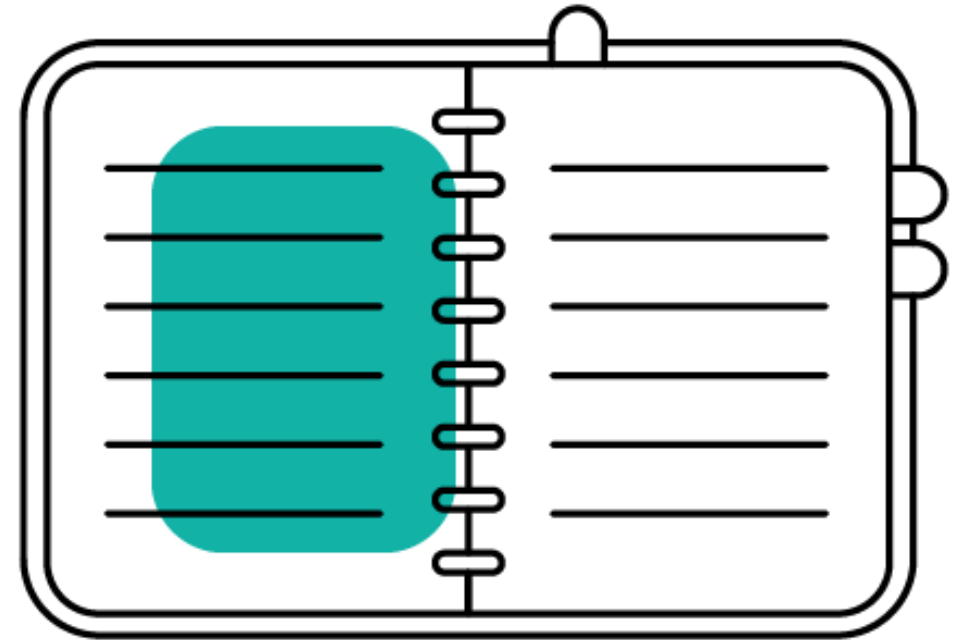
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Agenda

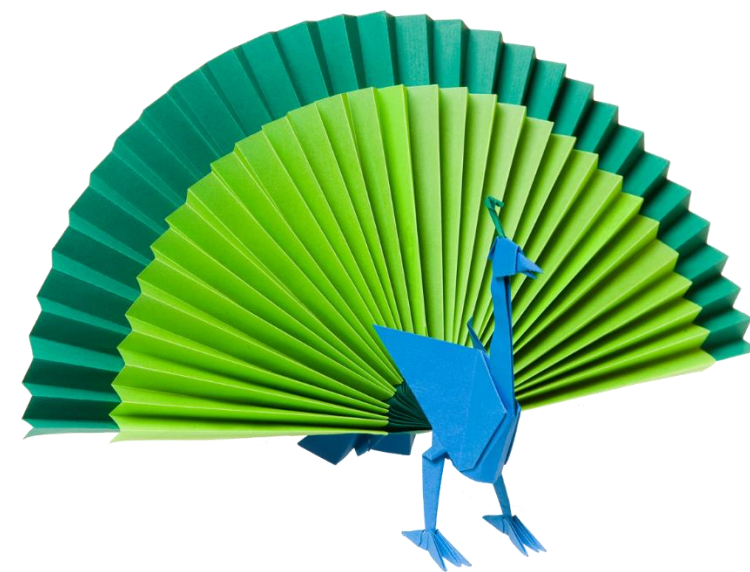
In this session we are going to look at the 2024 examination paper in conjunction with...

- the Specification
- the Mark scheme
- the Principal Examiners' report
- examples of candidate responses for each section, question by question.



Section A

Live Theatre Evaluation



Key Points

At the heart of the question is a statement that invites a personal response from the candidate, whilst analysing what they have seen or heard, and then going on to evaluate it. For this section, candidates are expected to see a live theatre production.

Keep Theatre LIVE!



Question 1

Analyse and evaluate the live performance you have seen in light of the following statement:

‘Live theatre should make an audience laugh, not think.’

Your answer should:

- include analysis and evaluation of key moments from the performance you have seen and the contribution made by different theatre makers
- offer balanced consideration between your analysis and evaluation of the performance and your response to the statement.



This response scored 7/20 (General level)

The play Yerma was not created to make people laugh, but to make them think about real life issues that people have. ~~XXXXXXXXXXXX~~
~~THE DIRECTOR THE PLAY HAD~~
~~BEEN WRITTEN~~ In his version of Yerma, Simon Stone had used ~~used~~ technology and the actors' emotions to ~~create moments~~ change the atmosphere.

The opening paragraph makes a general comment and names the Director, the statement is referred to, then it almost looks as if the candidate is answering the other question.

In the production of Yerma, Stone had created a way to change the floor of the stage for all of the scenes, which had shown the change of season over ^{course of} the year.

Describes the floor of the stage and its purpose.



7/20

~~eventually feels like a home~~
home. In replace of dialogue in this scene, a soft and melodic song plays, almost like a lullaby.

This is the first scene that 'Her' house actually feels like a home, with running water and boxes and mess all over the floor. In previous scenes 'Her' apartmenttm feels barren, as there is not much furniture and it is practically just an empty room. However, this scene was just a trick which had forced the audience to believe that 'She' had eventually had a child of her own when in reality, it was her sister's child. This scene makes the audience begin to feel happy for 'Her', as they think that she had finally been given her happy ending, but is then stripped of her happiness when she gives the baby back to her sister, and her apartment becomes barren again, evoking a deep sympathy from the audience.

The response is very descriptive with partial analysis and emerging evaluation.

The narrative of the play is used to structure the response rather than being led by the statement.



Final Paragraph of the response 7/20

Despite theatre usually being a fun place to go and laugh at some entertainment, this play was written to shock it's audiences and make them think about and feel ^{sympathy} ~~sorry~~ for 'Her' as her mental health declines and descends into chaos, which is ended when she stabs herself in the stomach. With her last few breaths, 'She' calls out to the children that she never had, leaving the audience feeling a huge sadness for 'Her'.

The only reference to the statement was in the opening line of the response, it is vaguely referenced here.

There is an awareness of the impact on the audience but overall, this is descriptive, inconsistent and quite brief.



Assured responses had the following features

Many candidates chose to suggest that laughter is also a way of engaging in the thought process that theatre offers and could create an Assured line of response to support that idea.

Many responses offered a good balance between performance elements and the necessary analysis and evaluation of these elements. This meant many responses were placed in the assured level and higher. Higher level responses were also then able to return to the wording of the question and further analyse or evaluate from that perspective.



This response scored 14/20 (Assured level)

The live theatre performance I watched of him at the national theatre, directed by Amit Lahav, challenges the statement 'Live theatre should make an audience laugh not think'. This performance by Gecuo theatre ~~highlights~~ uses political theatre to make myself and the audience think about the challenges of migration. As a company Gecuo's ethos is about human connection and empathy, which I believe is more important than making an audience laugh. Lahav ~~highlighted~~ ^{has} made

These are all the references in the response that connect to the statement.

through. ~~By~~ I believe highlighting a real-life issue is vastly more important than making someone laugh.

A scene that made me think deeply about ~~the theatre~~ how worrying the treatment of migrants ~~are~~ is, and the oppression they are



Some candidates had a prepared answer for this and did not engage with the statement, rather, focused on how entertaining or engaging the performance was. Most successful answers had the statement woven throughout the response with well-chosen and detailed examples from performance in support. Analysis and evaluation were frequently personal, insightful and enthusiastic in these answers, allowing candidates to really give a strong sense of how the production had impacted on them.

~~you taught~~ ~~to~~ ~~the~~ ~~you~~ ~~do~~ ~~not~~ ~~think~~ ~~about~~
these important injustices, when going to theatre
to ~~laugh~~. There are plenty of things ~~that~~ that can
make you ~~laugh~~. but ~~not~~ ^{there is nothing} many ~~things~~ things
that can make you ~~think~~ think more powerfully ~~per~~

As an audience member, watching a show in
London, it makes you ~~think~~ think about the ~~best~~
impossible standards we have made as a
country and how we could make these more
in reach. ~~This is more important than comedy,~~
as theatre ~~can~~ is powerful enough to make
political change, and alter the behaviour of
the audience member to be more accepting.



A final scene that ~~make~~ makes you **think** about the ~~story~~ pure physical ~~and~~ and mental struggle of migrants is when actor Vanessa Guenera Flores, fights against a ~~revolver~~ revolver. On stage Flores is ~~fighting~~ ^{fighting} ~~with~~ ^{with} a revolver ~~that~~ that is being turned anticlockwise. This is being physically spun back staged by stage manager Alyssa Watts. Also of the design elements are done manually, this is a ^{omission of his journey} ~~shows~~ metaphor for the physical ~~struggle~~ ^{journey} ~~that~~ ^{journey} migrants ~~go through~~ ^{go through} journey migrants go through. Flores is carrying 2 suitcases that ~~are~~ ^{are} holding her entire life inside. Her pained expression and gesture of small uneven steps, make you **think** about the journey ~~people~~ and lengths people go through to escape from their home country. This therefore makes you **think** about the dangers they were ~~in~~ ⁱⁿ open to.

14/20

This is the concluding paragraph from a detailed response with a range of pertinent examples that are analysed and evaluated

The emphasis was on **think** rather than **laugh**, partly led by the play seen but this sat comfortably in the Assured level



The Homecoming 20/20

These extracts are from a Sophisticated response.

The opening paragraph is purposeful and engaging. The candidate goes on to disagree with the statement (which is fine) in order to structure their response.

Arguably, "Live Theatre should make an audience laugh, not think". In light of the Homecoming which I watched in the young Vic Theatre on 24th January, I will evaluate reasons for and against the statement. In this live performance, I witnessed Lisa Diverney (playing Ruth) share intimate moments with her husbands two brothers which subsequently evoked great thought in comparison to laughter. In relation to the production I watched, my feelings were majorly frustration or shock over laughter or amusement.

Certainly, I would disagree with the statement as I as an audience member found that the Homecoming made me

The Homecoming 20/20

Arguably, theatre makers have a symbiotic relationship working in tandem to create thought which I found more effective than the use of comedy. The set design of the apples combined with Nicolas Tennant's acting using forceful and powerful movement as he quickly spat out the apple and chucked it in the bin with Claitair, helped to collectively create meaning and aid my understanding. Furthermore, I found the acting alone a very powerful and meaningful tool to convey meaning and make me think.

These two examples demonstrate critical and perceptive thinking with analysis and evaluation at the same time as addressing the statement.

Furthermore, I disagree with the statement as I found acting moments which created comedy ineffective. During Sam's heart attack as Tennant collapses dramatically on the floor, he states the line "Mac held Jessie in the back of my cab". However, I found Tennant's vocal decisions ineffective as it was too rushed, slurred and loud. This fast-paced dialogue was unclear as I was

Question 2

Analyse and evaluate the live performance you have seen in light of the following statement:

‘There should be more emphasis on technology rather than actors when creating a live performance today.’

Your answer should:

- include analysis and evaluation of key moments from the performance you have seen and the contribution made by different theatre makers
- offer balanced consideration between your analysis and evaluation of the performance and your response to the statement.



This response scored 8/20 (General level)

I completely disagree with the statement in light of, I think there should be an equal balance between Modern technology and traditional performance from the actors, ~~John~~ this is absolutely the case in light of my chosen live performance *Bouncers* written by John Godber and adapted by June Thorton at the new vic theatre in the round. As a modern day audience member I found there to be a perfect balance between an intricate lighting design (technology) and the actors incredible performance.

The Technological lighting design created by Graham Kirk was extremely effective/entertaining, it seamlessly communicated *Scene*/character changes throughout the production creating an emotive effect on the audience. One example of Graham Kirk achieving this is in the "getting ready scene".

Successful responses took a reasoned response and usually (but not necessarily) suggested that a collaboration between technology and actors was the best example of live theatre.

This candidate begins by offering a well-balanced response with named theatre makers.



A General response (8/20)

I don't think there should be more emphasis on technology on live theatre today as I think it would take away from the actors incredible performance, throughout the whole of *Bouncers* I found all the actors to be extremely talented, ~~due to~~ each actor multi-talented at least 4 other roles and effortlessly transformed their physical and vocal skills at the drop of a hat (specifically when the lights changed indicating a new scene).

The actor playing Ralph stood out to me in particular. When playing Ralph in the opening scene AKA "meeting the bouncers" ~~he~~ uses physical skills such as posture, stance and gait to communicate his character's intimidating personality to the audience. ~~In the opening~~

In the opening scene Ralph has extremely good posture holding his spine straight with dropped relaxed shoulders, his stance had his

Having set off with purpose it becomes general (at times) and lacks the depth and detail needed to take it into the next level.

Description must be connected to the statement, here we have some interesting detail, but it is not related to the statement, there becomes a sense of 'notes'.



This response scored 16/20 (Top of Assured level)

2. 'Life of Pi', which I went to see in Wyndham Theatre on Wednesday 30th November 2023, tells the fascinating story of a boy who is confronted with a challenging experience, rendering him with trauma and grief. This gripping story was successfully facilitated by a myriad of technological aspects which emphasised the themes of the play being resilience, courage, and family. Whilst I believe that emphasis on actors is important in creating sympathetic characters within a production, I believe that technology has the power to fully immerse the audience and leave them impacted by the important themes and messages of the play. Indeed, since Pi's story is one about the power of the imagination, I believe that an emphasis on technology is necessary when telling Pi's story.

Director, Max Webster, successfully creates a cold atmosphere in the opening scene of the play when Pi is in the hospital, through a white and blue wash over the stage through a fresnel light. This clinical atmosphere emulated the empty void in Pi's life after having lost his family during a boat crash. Additionally, lighting designer Tim Lutkin, utilised a grey colour palette mirroring Pi's grief, and this emphasis on technology, whilst minimalistic, created an impactful mood for me, as I felt a sense of catharsis for Pi and could visualise his mental state which was one of confusion and loss. The actor portraying Pi displayed a reserved posture as his shoulders were slouched and he

The best responses bring the performance to life.

It does help when the candidate feels passionate about what they have seen – love or hate – the energy and confidence that brings to a response cannot be underestimated.



16/20

Technology helps create a sense of time, place, and atmosphere, therefore I believe that when great emphasis is placed on technological processes within live theatre, it helps the story come to life. During an extremely intense storm scene after Pi's family have been killed and he is left alone on a boat, Tim Lutkin opened this scene with strobe lighting flashing, created tension for the audience, and I was leaning over on the edge of my seat with anticipation as to how Pi was going to survive this storm. Tumultuous clouds were projected onto a cyclorama with a low intensity fresnel with a blue wash to create a realistic setting within the sea, in conjunction with a diegetic soundscape of waves crashing and rain falling. Following this, violent rain was projected onto the floor with a 45 degree angle, creating a sense of realism, which created a palpable sense of dread for me and I felt as though this chaotic atmosphere would not have been successful without the domination of technology within this scene. The boat, centered in the middle of the stage, was pneumatically lifted giving the illusion that it is submerged in water as the stage floor is one meter deep. This added to the sheer sense of isolation and encapsulated emotions of fear and anxiety which was undeniable to audience members since it felt extremely realistic and added to the sense of isolation for Pi, as if he were truly lost at sea on the stage. Ensemble members entered the stage with relaxed, fluid, and polished movements and lifted Pi to display the harshness of the storm. I heard an audible gasp as Pi was being lifted, and coupled with a fog machine to depict

This highlighted text is a great example of how a moment in the performance is described, analysed and evaluated. The subject specific terminology is accurate, theatre makers are named (Tim Lutkin).

The personal involvement from the candidate really gives it the edge.



Using the statement

16/20

To conclude, I believe that more emphasis should be placed on technology rather than the actors within live theatre, since a greater focus on technology would accompany an actor and allow for his performance to be all the more poignant and impactful. Since this "this is an outstanding story of courage and endurance in the face of unimaginable difficulty" as Okomoto (the Doctor) says at the end of the performance, the "unimaginable difficulty" would have been less easy for me as an audience member to understand, had the directoral emphasis not been placed on technology.

Repeating the statement directly or indirectly keeps the response on track, it supports the candidate while also telling the examiner that they have done what was asked of them.



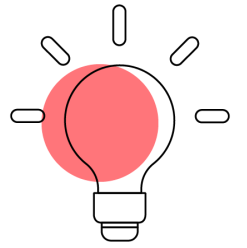
Common Mistakes

Just using the notes can create a sense of urgency to write about the performance seen without paying attention to the demand of the question.

Getting bogged down in the narrative, telling the plot/story of the play.

Neglecting to evaluate what you have seen, did it work, did it move you, was it effective...or not ?

Counteract with...



Take a moment to study the question – what exactly is it asking in terms of focus.

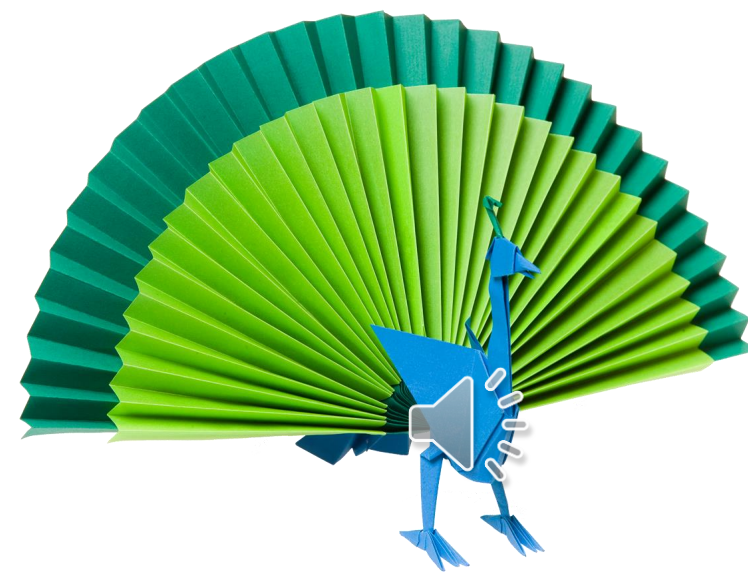
You are not concerned with the play, focus on the **PERFORMANCE** of that play.

Personalise your response, what did you really think of it.



Section B

Page to Stage: Realising a Performance text

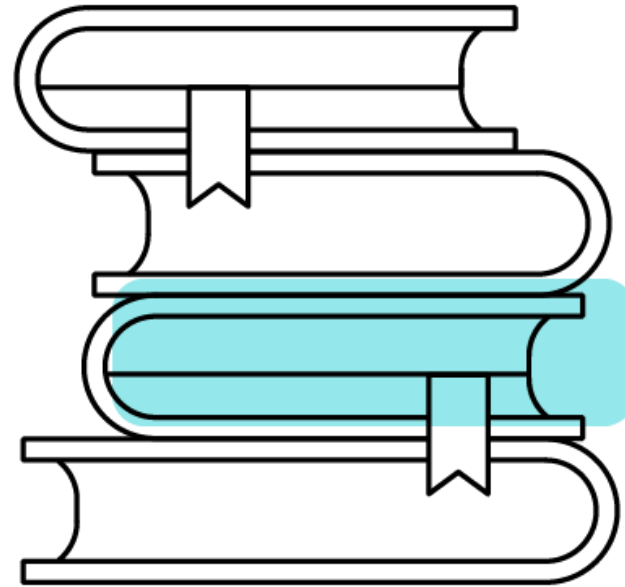


Key Points

Candidates must practically explore a performance text to consider how theatrical ideas might be realised in performance and communicated to an audience.

The texts in this section are:

- Accidental Death of An Anarchist
- Colder Than Here
- Equus
- Fences
- Machinal
- That Face



Question 3

As a performer outline how **vocal skills** can be used to **enhance meaning** for one or more of the characters in this extract.

Your answer should make reference to the performance text as a whole.



That Face 4/18 Just in to the General level

As a performer, I would use ~~voice~~ vocal skills to enhance the meaning of Henry's dialogue in this extract.

Before Henry leaves the room to go into the kitchen, his voice is somewhat monotone, as he is quite unbothered by what Martha is talking about, and is over her jokes "Of course. You've never had one."

This is a basic attempt to answer the question, it is brief and superficial but the highlighted text is relevant and does address the demands of the question.

However, after Henry re-enters the room with the can of cat food, his voice changes, as he becomes more angered and alarmed. "When. When did you eat this?". As a performer, I would change my voice to a higher tone and begin talking at a quicker pace to display my panic and distress.



That Face 4/18 Just in to the General level

Towards the end of the extract, Henry begins to plead with Martha, begging her to go with him to a "place" where Martha could get the help that she needs. As the performer playing the role of Henry, I would speed up the pace of which I am talking but I would use a lower pitch and calmer tone while talking to Martha in hopes of convincing her to go with me. These vocal choices emphasise the desperation that Henry feels to get Martha help.

The **highlighted text** is where the marks lie.

This final paragraph below contributes nothing to the response at all.

Martha's instability is made clear through the entire play, along with Henry's need to help her, as he does not want to lose her because even though she is not reliable, Martha is Henry's only parental figure, after his father moved to Hong Kong.



Equus 11/18 Top of the COMPETENT level

As a performer, playing the role of Dysart, I would use a mixture of different tones and volumes in an ~~bid~~ attempt to learn more about Alan's fixation on horses. In the extract, on the line 'Was that good? Touching them.' I would use a soft tone to try and trick Alan into opening up to him. I would lower the volume and have a slower pace as well as intonation on words 'good' and 'them', to act as if I am a friend of Alan's; genuinely intrigued about how he felt touching the horses. The softer tone creates the impression that Dysart thinks Alan as a friend rather than as a patient. This would create lots of meaning and would be very effective for the audience. The use of Dysart's vocal skills shows how important fixing Alan is to him, and the way he approaches Alan with questions to try and get him to open up.

The candidate is sticking firmly to the brief of the question and using quotes from the extract to structure their response. The examples are detailed and effective, they would make sense within the context of the play.

They are aware of the impact these vocal choices would have.



Alan uses a variety of vocal skills throughout the play as a whole, showing the audience how erratic and in need of help he is. Towards the end of the play, Alan's attitude towards Dysart changes and he is more open with him. When speaking about his encounter with Jill in the stables, he says that when he kissed her, Equus was in the way. As a performer playing the role of Alan in these final scenes, I would use a sharp but vulnerable tone to show his own concerns with his obsession. I would have a low volume and a deeper pitch to show that he is happy to be more open with Dysart and that he trusts him. I would also use intonation on the word 'way' to show him questioning himself and what has happened. Alan's relationship with Jill is a big step in making him normal again, but his worship for Equus is putting a block between them. Alan's vocal skills in this scene is effective at telling the audience that he is now concerned and wants Dysart's help.

Equus 11/18

It is essential to refer to other moments from the play (see the last bullet point in all of the level descriptors).

The two extracts shown from this response are great examples and absolutely on the right lines, they didn't score any higher because overall, the response needed to cover more ground.



Colder Than Here 16/18

As a performer playing Alec in the extract (Scene 2) I would use naturalistic acting choices through my vocal decisions to highlight the characterisation of Alec as being dutiful and closed-minded.

This response at 16/18 just falls in to the Sophisticated level. It is very personal with the candidate fully embracing the role of Alec. Quotes are used from the extract and from other scenes in the play to demonstrate how vocal skills are used to communicate ideas and enhance meaning.

mechanism. On the line "like the lion in Bon Free" I would speak at a loud volume, high pitch with a joyful tone to signify he's desperately trying to diffuse the tension as he's a dutiful character who thinks he should take responsibility to avoid arguments and create a positive atmosphere in the household. Therefore on the line "My fault" I would say this at a fast and quick pace sounding rushed at a loud volume to signify he's trying to block out the rowing vocally and take accountability for the character's cat food.

Colder Than Here 16/18

During the middle of the extract, I aim to display the fragmented and strained relationship with Myra as her illness has come between them resulting in lacking romance and intimacy. This is evident in scene 1 as we learn the couple don't sleep in the same room. On the line "I'm reading the - Alright." I aim to show his intense love for Myra as he is willing to compromise and stop reading for her sake and wishes. I will therefore ^{speak} begin in a complaining tone with a deep voice and sighing but on the word 'alright' I will pause beforehand and change to sound more upset and high pitched. This signifies the love is still

'T'. This denotes his strained relationship with his wife as they lack emotional connection and bonding as with no sense of understanding. However this develops as scene 8 the couple share their first intimate moment of the play as ~~they~~ he kisses her on the forehead as they cuddle together on the sofa. This also shows Alec's individual progress as in scene 5 he dismisses Jenna by shrugging her off after she places her head on his shoulder. *²

Both these examples show how vocal skills are used, and why they will enhance meaning. Other scenes are referenced throughout.



Question 4

As a **designer**, outline how the use of **theatrical space** could be developed to **create impact** in this extract.

Your answer should make reference to the performance text as a whole.



The Mark Scheme is a live document

- The focus of this question (theatrical space) was open to interpretation depending on the choice of text studied.
- Some candidates focussed on set and props within the space whereas others took a broader view and looked at how the actors would use the designed space.
- There was an impressive use of technical and subject specific language used across all texts.
- Theatrical space was interpreted in several ways – stage space, the audience relationship with it - these included platforms, levels – the bed in ‘That Face’, for example and heights of tables and chairs in ‘Machinal’- entrances and exits and genre specific choices.



Accidental Death Of an Anarchist 4/18 General (just)

As a designer, I will use lighting as one of my main elements to develop in this extract so that I will be able to create a positive impact on my audience.

At the beginning of the extract, the Maniac is acting strange whilst the ~~can~~ Constable and Bertozzo are both trying to handcuff him. The ~~Maniac~~ Constable moves in towards ~~the~~ the Maniac, the Maniac adapts an animal-like personality quoting 'hand off or I'll bite!' In terms of lighting, I would use a follow spot on the Maniac as he moves around the space to show that he ~~was~~ is trying to manipulate the other two characters with regards to the situation of the anarchist. This will have a negative effect on the audience as it shows them how ridiculed the police system can be. This can also be linked to the Dario Fo's intention as his aim was to initially poke fun at the justice system making a mockery of the way they handle serious situations.

This is an example of a candidate who has decided they are going to write about LIGHTING without reading the question focus.

They know the question asks them to assume the role of a Designer. It's such a shame as there were some great responses where lighting was used to define the theatrical space and these scored highly.



Accidental Death Of an Anarchist 4/18 General (just)

The Maniac then later mentions how he will 'throw himself out the window'. With this moment, I will use ^{backlight} red floodlights towards the window will be located to signify a sense of danger whilst the Maniac is using a constant ~~man~~ motif of manipulation to make the Constable and Bertozzo tell the truth ~~and initiate~~ by posing a threat with something both officers were involved with, further highlighting a

theme of guilt which is what fo wanted. As for the audience, they will be able to pick up and understand the reasons as to why the Maniac is behaving in such ~~an~~ a way acting as a mouthpiece for fo's views as well as society's.

This page and the previous one show the entire written response and there can be no doubt that brevity does have an impact on the outcome of the mark awarded.

This response has so much missing.



Machinal 10/18 COMPETENT

I will set this production in a raked auditorium with a capacity of 250 to allow a more intimate experience, I will have the set on wheels to allow speedy transitions to the next episode. As a director using theatrical space, I will use the line "A bottle like that (she picks it up)" I will use multi-media to project a repeat of episode seven "Domestic" of when she kills her husband showing her inner thoughts to escape this relationship, this will leave the audience on edge as they will know what is going to come up next, I will ~~not use~~ use a gobo light to add a cloud shape above

This competent response covers a broad range of things within the remit 'theatrical space'.

There is a secure use of subject specific terminology.

You may spot a slight transcript error when the candidate says 'As a Director..' the examiner would not read anything in to this



Machinal 10/18

Furthermore,
on the line "do-you-like-me?"
I will **direct** the young women
to place her hand on the males
hand, to demonstrate their closeness
towards each other, I will have
their table to have a red
spotlight on it, ~~in~~ using a gel
light ~~on~~ to protect the intimate
setting, I would have ~~the table~~
~~in~~ a non-diatetic sound of
a fast, repetitive heartbeat as
she is falling in love, this
episode could contrast to the
theatre space used in "Honeymoon"
as I would use dull, grey
walls and distorted beds to show
how uncomfortable the young women
feels,

This is also a broad sweep response, which
is fine, there is a

Quote from the extract

Direction of gesture (hand)

Red spotlight

Gel to create intimacy

Heartbeat sound

Contrast to another scene

Set details



Fences 16/18 SOPHISTICATED

In this scene Troy would be sitting on the porch steps and Bono would be sitting on an old rusty metal chair that they must have found from a skip a while ago. They have limited outdoor furniture as they are poor, which is why they often use the porch steps as a seating area when partaking in their Friday night rituals. To show that the steps are often used as seating, they would be very cleaned and polished to show how Rose cares about her and her family's appearances compared to other families in the neighbourhood. Rose would be leaning against the porch stumps that are a faded pale blue colour and clearly very weather worn as the paint is chipped in areas and the wood is slightly bending inwards. The porch steps would be facing the audience as well as the chair, which allows the audience to have a clear view of Bono and Troy's interaction between each other, however Bono and Troy cannot clearly see Rose who is leaning on the porch behind them, unless they turn sideways and direct their conversation towards her.

This paragraph demonstrates a confident and knowledgeable grasp of the extract and where it sits within the whole play.

The scene is quickly set and JUSTIFIED, there is an awareness of the impact and atmosphere that these choices will make.



Fences 16/18 SOPHISTICATED

Stage left would be an empty space where the ground is uprooted a bit and there are tools scattered onto of a sawing bench that is opened up and rusty. This space **foreshadows** where the fence will be built as they have not yet started doing this within the play. The tools being out shows how Troy has been preparing to make the fence for a while now but perhaps has not found enough time to do so. Behind this

Higher level responses were able to discuss in detail the role of the designer and how they would use stage space in the extract and **the rest of the play.**

This paragraph uses the word FORESHADOWS which is such a useful term in that it automatically leads to things/events/people further on in the play and thus, it is connecting to the rest of the play



Common Mistakes

Not writing in the required role

As a PERFORMER

As a DESIGNER

Not referring to the rest of the play

There is no need to reference practitioners in section B, remain focussed on the specific task

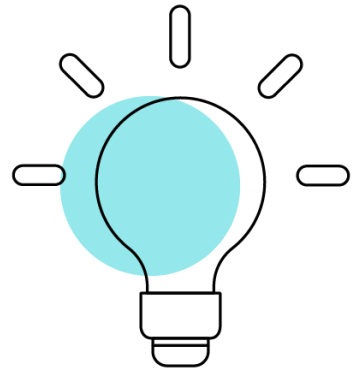
Counteract with...

Practice writing in the first person

I would use my voice to...

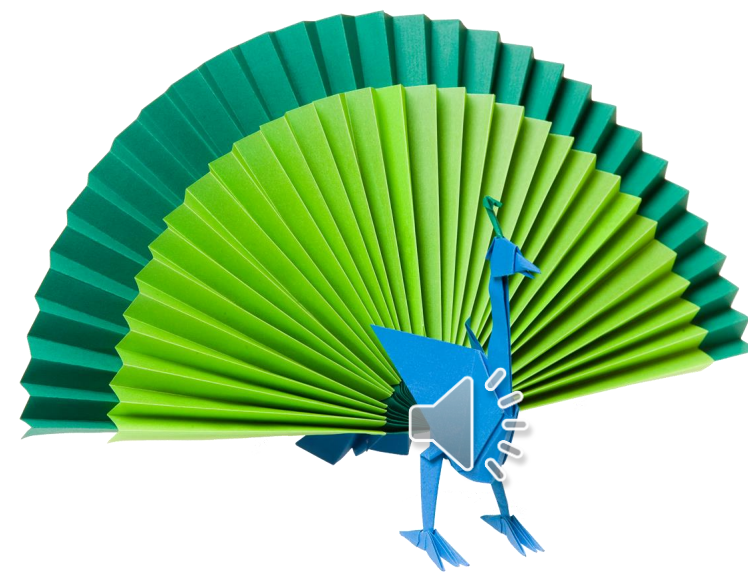
I would design the space to...

Create a time flow chart of the play in terms of connections so that you can compare and contrast any given moment (extract) with something somewhere else in the play



Section C

Theatre Makers in Practice: Interpreting a Performance Text



Key Points

Candidates must practically explore a complete performance text in the light of a chosen practitioner in order to outline and justify their ideas for a production concept.

- Antigone
- Doctor Faustus
- Hedda Gabler
- Lysistrata
- The Maids
- The School for Scandal
- The Tempest
- Waiting for Godot
- Woyzeck.
- Artaud
- Brecht
- Berkoff
- Complicite
- Kneehigh
- Joan Littlewood
- Punchdrunk
- Stanislavski



The Section C Task (CHALLENGE ?)

Interpreting **one complete** performance text, in the light of **one practitioner** for a contemporary audience.

They will need to develop an integral understanding of the text as a whole in order to interpret it for a contemporary audience. Students will assume the role of a director and will need to outline and justify how different theatre makers and theatrical elements work alongside the methodologies of a recognised theatre practitioner.

Students must also research the original performance conditions and gain knowledge and understanding of the social, historical and cultural factors that are central to the context of the original text. Interpreting a performance text may or may not include changes to performance style, historical period or setting.

However, whilst changes and edits to the structure of the text are allowed, it is not an opportunity to cut the language or alter the meaning of the original text. It is also important that students have an appreciation of the original aims and intentions of the playwright. In whatever way the production is interpreted by the student, the audience will always be contemporary (a 21st-century audience).



Question 5

As a director, discuss how you would apply the methodologies of your chosen theatre practitioner to highlight the use of voice and gesture in your production concept.

Your answer must focus on the named section listed above for your chosen performance text.

Your answer must make reference to:

- the overall aims of your production concept in response to the play as a whole
- how your practical ideas will work in performance
- the original performance conditions of your chosen performance text.



Voice and Gesture

This was the more popular question in Section C. Candidates earning marks in Level 4 and Level 5 were able to make strong connections with how voice and gesture could be used throughout the extract and the play as a whole.



Faustus 9/24

This response sits just at the top of the General level.

From this opening paragraph, you can see that the candidate is on the right lines, but it is pedestrian in style which is going to slow them down.

There is no need to tell the examiner things that are obvious.

Dr Faustus is a play written by Christopher Marlowe in 1588 and follows the story of a man who sells his soul to the devil for eternal wealth and happiness. In the extract Dr Faustus is presented with each of the Seven Deadly Sins.

As a director, in charge of the play Dr Faustus, I would instruct the actor playing the role of Pride to use a variety of gestures and vocal skills to present who they are to Faustus. On the line 'I am Pride... I am like to Ovid's glea.' I would instruct the actor playing Pride to have an uptight tone and to use hand gestures to showcase his pride. I would to have the actor have a proud tone, with loud volume, slow paced, ensuring that everyone hears what he is saying. I

Faustus 9/24

As a director, directing Dr Faustus by Marlowe, I would instruct the actor playing the role of Gluttony to heavily gesticulate and use gruesome and animalistic gestures when introducing themselves to Dr Faustus and the audience. On the line 'My grandfather was a gammon of bacon', I would like the actor playing Gluttony to mimic cutting open a pig and cutting out the 'gammon of bacon'. I would want the actor to emphasise on cutting open the pig with a large knife, and have ^{eyes} ~~him~~ wide open, mouth-watering as he does so. Berkoff frequently used mime to act out what was happening to the audience. ~~From the to~~ Berkoff's methodologies were also influenced by Artaud's Theatre of Cruelty.

Another example here is absolutely getting it right, they have understood voice and gesture and how they would direct the extract.

The reason that this didn't get a higher mark was there was only one more paragraph in this vein and nothing on the OPC or the rest of the play.



Antigone 16/24

At 16/24 this is comfortably in the ASSURED level.

We might not agree with all the assumptions listed here, or even the ideas but as long as the candidate can justify their directorial choices and it makes sense within the world of the play, then it is acceptable.

As a director, when highlighting the use of voice and gesture I will use the working of Stephen Berkoff along with a backdrop of ~~the~~ 1960 ~~East~~ East end London. By using a backdrop of 1960s east end London and the use of Berkovian total theatre, themes of family loyalty, violence and power, leadership and a patriarchal society are greatly highlighted. By having my production concept set in the 1960s it allows the audience to have a deeper connection to the narrative, as this decade was the birth of the modern world in terms of music, fusion and freedom of expression. I will set this production in a derelict warehouse rather than a posh built theatre space. This ~~will~~

Antigone 16/24

Almost all of this paragraph directly addresses the voice and gesture of the soldier, it is very clear that the candidate has understood the focus of the question.

Soldier endeavours on a long monologue where he depicts the narrative of the viewing of the body. This character will have an uneasy look about it, but with the aid of Brechtian methodologies, beautiful language is flowing. I will direct the Soldier to have a light and peaceful tonality, with partially singing moments, this will contrast greatly the soldier's gesture. Due to the aspect of street wise actors and lack of naturalism, I will ensure the Soldier visibly symbolises and physicalises his verbal commands. For example when the Soldier states 'beside the grave, sort of wailing' I will enforce the actor to kneel down and apply a wailing facial expression.

Woyzeck 20/24

5. In my production of Woyzeck, I would utilise a myriad of voice and gesture elements to emulate Brechtian techniques such as the Verfremdungseffekt and Spass. Brecht desired for productions to be "Lehrstücke" and did not want audiences to "hang their brains up with their hats" before entering the theatre, but rather to be critical and evaluative of what they are watching, and understand the didactic message of the play. With Buchners Hessian pamphlet, he wanted his audience too, to understand his social commentary on the position of the working-class within society, and the normalisation of brutality and violence, alongside an understanding of religion and morality.

For my concept, I would set it within the French revolution and use a proscenium arch stage, as was used in the first production of Woyzeck in the Munich Residenz Theatre in 1913. I would have rococo-styled seating with red velvety cloth and gold engravings within the arm rests, as if the audience are members of the bourgeoisie, watching Woyzeck's story as if he were an animal in a zoo. I would have Marie entering this stage with a slouched posture to reflect how she is disheartened by Woyzeck constantly leaving her alone with the baby. I would view Marie from a

This introductory paragraph illustrates that the candidate is aware of most of the demands of this question.

The response develops from this to expand and elaborate accordingly on these points and others.

OPC

Brecht

Voice and Gesture

Concept

Extract



Woyzeck

I would direct Woyzeck to enter this stage with a defeated posture by slouching his shoulders and walking with a limp to signify how he has been mistreated by the Doctor who performs experiments on him, however, I would contrast this with his voice as he says "some money, Marie, my pay and the extra from the Captain" and would direct him to shout the word "money" with his vocal placement in his stomach to create a loud echoey noise, and to alert the audience that the capitalist regime and bourgeoisie desire for money and power is the root cause of all problems within the society, and the audience would understand that money gives people power,

The idea of using a highlighter to pick out each of the required elements may help your students to see the importance of including them !

These examples show how voice and gesture run through the response. The response remains on track, it is written from a Director's point of view.

I would direct the Doctor to enter the scene leading with his nose to display a sense of assumed moral superiority since he is a wealthy man, and a man of science. When the Doctor says "I saw you Woyzeck. You were pissing in the street, pissing like a dog on the wall" I would have Woyzeck bark rather than delivering his response on the next line. Not only to create spass, but also to obviously display how Woyzeck is like an animal, and treated as such, because of his lower-class status, rendering him like a dog under control of the upper-class. The Doctors element of power



Question 6

As a director, discuss how you would apply the methodologies of your chosen theatre practitioner to effectively use sound elements in your production concept.

Your answer must focus on the named section listed above for your chosen performance text.

Your answer must make reference to:

- the overall aims of your production concept in response to the play as a whole
- how your practical ideas will work in performance
- the original performance conditions of your chosen performance text.



SOUND Q6

This was less frequently answered than Question 5 but there were many very imaginative accurate responses so candidates that chose this question did so with knowledge and enthusiasm.

Responses used recorded digital sound and soundscaping (ranging from echoes/reverb, distortion and amplification, human and machine-like sounds), live music or live band on stage or within the pit, performer and chorus vocals as well as use of mics, subwoofers and performer movement to create vibration. Soundtracks were named as were sound effects, the range used was extensive and impressive.



Lysistrata 4/24

The astrophonies wanted to create a comedy highlighting woman to be powerless and foolish but to a modern day audience this is seen to be very feminin due to the fact that the woman outpowered the men, this was seen to be an joke. ~~Just as woman~~ in this extract the mens leader have burnt logs ^{outside the acropolis} to try and smoke out the woman but this ~~in the original performance~~ idea backfired.

This response was LIMITED and while there are very few score such a low mark, it is very clear that the candidate has a very basic grasp of the text.

Through the inspiration of CFC I decided to do my concept on the mods and rockers, two youth groups fighting in Brighton for no reason, I was inspired by there being a chorus on stage, but I was also inspired by my Practitioner Brecht, he belived in historicalism and also multirolling (allowing an character to be one or more things. I watched an Performance of "Splendid Mcbeath" which was inspired by brecht and was ~~inspired by the~~ intrigued by the way the actors was multi-rolling and was the chorus. I believe that this would have an greater impact on to the audience.

Lysistrata 4/24

Due to mods and rockers being distantly different and one of the main reasons of disliking each other is over their distinctive styles, I would have an band or singer such as elvis or the beetles play whenever an mod or rocker enters the stage, I will have an band creating music in the CR of the stage. This will also be used when the modistrate is entering the scene, ^{allowing} giving the audience an ser to figure out what characters are who, on the other hand this will also be used at the end of the play when lysistrata ends the war.

The concept of mods and rockers is such a distraction from the task in hand, as it says in the Limited descriptor, irrelevant research has been applied.

There is a clear struggle connecting the concept to the text, without even mentioning all the other demands of this section.



The Tempest 13/24

According to original conditions, Shakespeare first performed 'The Tempest' in the Black Friars theater, similarly, I will direct my own concept in a theater alike the Black Friars, on a thrust stage, Shakespeare also ~~did not~~ used live musicals and instruments for sound production, which is an element I will also include. However, Contrastingly, in modern society, technology is more advanced, thus I will be using ~~pre-recorded~~ ^{digital} pre recorded ~~digital~~ sounds in my production. The

This is towards the top of the COMPETENT level at just over half marks. These extracts have clear examples, sensible ideas and are addressing the focus of the question.

The last sound element I will use in ~~this~~ ~~production~~ my own concept is a pre recorded non-diegetic sound, ~~the~~ The sound played will be a combination of drums and strings to represent the changing of mind

The Tempest 13/24

This is a really detailed moment from the extract connecting sound elements to the text and the action.

The practitioner's methodologies are understood and incorporated.

Everything about this extract chimes with the Competent criteria.

In this extract, I will use live music played by musicians off stage in an area which is visible to the audience to create a suspenseful atmosphere. As Sebastian speaks the line "I have no ... unknown'd" ~~the~~ suspenseful music will begin playing from the live musicians. This ~~creates~~ conveys a mischievous atmosphere, impacting the audience to have a strong sense that the two characters are plotting something of no good. The use of live musicians also interprets Brecht's theater technique of reminding the audience that they are watching a play. As the instrument and musicians can be seen by the audience, the 4th wall is broken, allowing the audience to not become too attached with the play and become emotional.

Hedda Gabler 18/24

Firstly, I would use Brecht's methodologies of projections in order to incorporate sound that politically challenges my audience. Hedda feels like she is a victim of her gender and social class as she wishes she could be anywhere else. Yet, due to the hollow morality of social fibre, Hedda is dictated to have an incredibly mundane life, life alone with her husband and she is instructed that she must be happy with that and blissfully naïve positivity fuels the relationship between Hedda and Tessa. Hedda's life falls short of what she would dream of for herself, but ultimately her biggest fear is a public scandal - evident when Thea confides in Hedda about leaving her husband and Hedda says "what will people say?".

This extract starts off using Brechtian techniques to get to the focus of SOUND.

There is some context given which eventually connects the sound to a quote from the extract.

A response at the top of the ASSURED level



Hedda Gabler 18/24

Whilst my production concept does seem to be hugely different from the original production concept, I believe I am still keeping the heart of Ibsen's intentions and desires for his work alive. Upon witnessing the original production of "Hedda Gabler" in 1891 in the Residenz Theatre in Munich, Ibsen was largely displeased with Clara Hesse, who played Hedda, as he believed she was "too declamatory" for the role. In my production concept I am aiming to focus incredibly deeply on the characters subconscious which will hopefully deter the actors from being too performative and instead encourage them to work from the inside out. I believe that Brecht's political intentions and methodologies have also allowed me to explore the contextual elements behind Ibsen's work and therefore leave the audience with a new impression - perhaps even pushing them to critique their own society

This recognition by the candidate that their concept is significantly different to the original, shows that they have understood this whilst remaining true to Ibsen's intentions.

This is then connected to Brecht and ideas are confidently applied to the overall production concept.



Hedda Gabler 18/24

in this scene I would endeavour to make sure that Aunt Juju's music was extremely quiet and she would have a soft violin attributed to her as she is of a more outdated mentality and she also would never dream of trying to outshine Tessa or his passions, so I would have her use increasingly quiet music in order to show this. Hedda's music will lose its control over the course of the play, becoming much more frantic and untempered to show how she is losing control of everything. By the final scene it will just be a string of notes droning on and fusing into each other. This is to allude to Ibsen's quote that "a woman cannot be herself in modern society, [as] it is an exclusively male society, with laws made by men and with its prosecutors and judges who assess feminine conduct from a male standpoint. Ultimately, I believe that this use of music further pushes Ibsen's critique of how little a woman was valued and thought to be worth, pushing the audience to recognise that in their own worlds and in their own societies.

This paragraph is focussing more on the SOUND aspect of the question.

Music is used to support characterisation and the journey throughout the play, particularly for Hedda.

Ideas and intentions are justified.



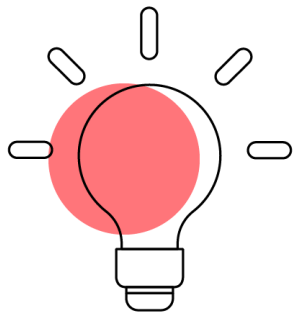
Common Mistakes

Writing out pre-prepared ideas that are not related to the specific demands of the question.

Using only the extract instead of referring to the rest of the play.

Using a practitioner or a concept that doesn't support the whole play, discussing ideas that don't really connect to the play.

Counteract with...



Focus on the exact demand of the question, this will also be embedded in the mark scheme.

Be prepared to make connections between common themes, ideas and characters in the play, that way you can quickly connect the extract to other scenes from the play.

Know what the original aims and intentions of the playwright were.



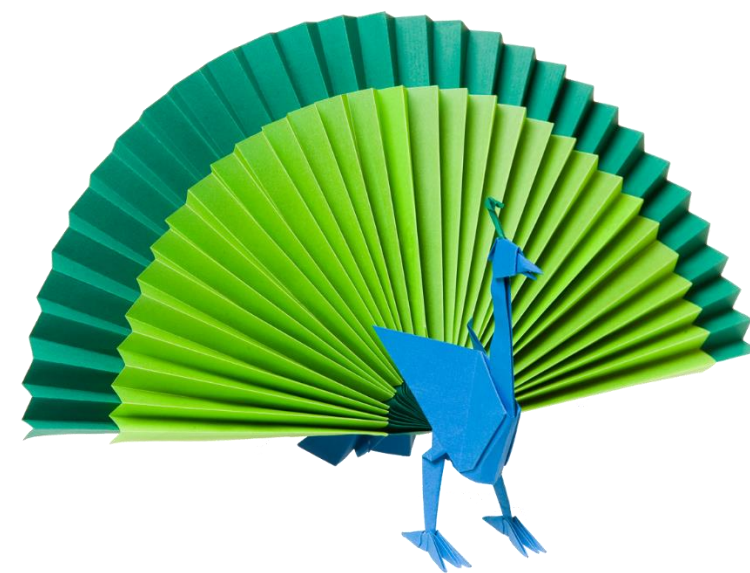
Selected Extracts from the 2024 paper

Bear in mind that these are all extracts, in order to cover as many texts as possible and a good range of marks, this is meant to be helpful but indicative of the work presented at that level.

We have used responses from 17 different texts to give you a flavour of what students write and the level that particular extract represents.

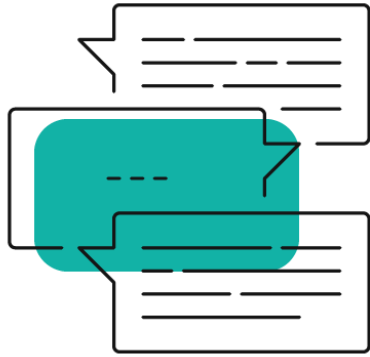


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