



Examiners' Report June 2024

GCSE Drama 1DR0 3A

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Introduction

Component 3: Theatre Makers in Practice

There are two discrete papers: 1DR03A (pre-1954 texts) and 1DR03B (post 2000 texts). Centres are required to submit the correct entry code for Component 3 to ensure that they received the correct Question Paper. There is also a requirement to indicate text choice on the GCSE Drama home page. This will be required in 2025 and throughout the lifetime of the qualification.

2024 examination feedback – Section A: Bringing Texts to Life

Candidates responded to all six texts available on the 1DR03A option paper, but *An Inspector Calls* and *The Crucible* were significantly more popular than *A Doll's House*, *Antigone*, *The Government Inspector* and *Twelfth Night*.

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

Question (Q)(a)(i) and (ii) are the lowest demand questions, requiring concise ideas for performance and short, linked reasons for each idea. The maximum mark for each question is 4 and 6 marks respectively; in each case, half the marks are given for relevant ideas/suggestions for performance skills offered and half the marks are for linked reasons for these 'ways' of using performance skills.

In the 2406 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 physical 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 a different skill, or character, rather than that named in the question, for example vocal rather than physical.

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. 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 Q(a)(i), many 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 and drifting away from the character statement or failing to 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 some cases, candidates offered more content than required to achieve full marks for these questions; the time spent on this may have impacted negatively on the time available for candidates to complete the medium and higher demand questions fully.

Centres are strongly reminded to support candidates in practising making these responses short, sharp, and clearly relevant to the question. The space provided on the allocated lines in the answer booklet is more than adequate to allow candidates to achieve the full 4 and 6 marks for these questions.

The most challenging aspect of Q(b)(i) remains the requirement within this question for candidates to **make reference to** the performance context: **the time when the play was created and performed**. Some candidates became confused about the difference between the time when the play was set and the time when the text was created, particularly where the text had been created in one time and set in another.

There were also candidates who repeated the information stated at the beginning of each extract rather than using the context within their response. However, there was an increase in candidates being able to refer to the correct time period with some effectiveness. The most successful candidates were able to embed their contextual knowledge, using it as a support to their design ideas in a variety of ways.

The FAQ document and the set text guides (both available on the Pearson GCSE Drama website) offer further guidance regarding the performance context to each text.

In the 2024 examination, candidates were offered the choice of three production elements: **lighting, set** or **sound**.

In general, whilst a number of ideas were offered in almost all responses, candidates tended to take a design rather than a directorial approach. The most successful candidates for this question referred to a chosen performance style and were able to link this concisely to the contextual information. For example, some candidates noted that the original performance of *The Crucible* was historically accurate to 17C Salem and offered justification as to how their production ideas would take this as a starting point. Others commented that Antigone's defiance of the state would have been all the more shocking for the original audience due to her status as a young woman, and outlined production ideas which would highlight this status.

Lighting was a popular choice for this question. Many candidates had understood the principle of colour use within lighting, and were able to discuss colour symbolism and coloured lighting states. Similarly, there were many examples that showed understanding of gobos, blackouts and spotlights. Some candidates placed themselves in the role of the director and were able to reference the chosen performance style.

Conversely, in some responses, 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 candlelight and firelight on stage although there was a minority that 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. There was reference to the director's intentions for the extract and a clear sense of using lighting to create mood and atmosphere, and/or to suggest location and time.

Set was also a popular choice. 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, for example, suggestions for personal props.

Higher-achieving responses on set offered creative and well-considered ideas that showed a clear grasp of using set to realise the performance. Technical language was used effectively, with references made to terms such as flats, projection, trucks etc. There was a sense of detail to these ideas, which showed both a grasp of the role of the director and a clear consideration of the audience. Where changes were part of the set, for example, a vase of fresh flowers appearing to die on stage or a portrait appearing to deteriorate, ideas were suggested as to how and when these items could be swapped for the deteriorated version(s).

Sound was a less popular option, and there were some lower-achieving responses to this question that lacked a clear grasp of how sound might be used to enhance the extract. In these cases, candidates offered inappropriate or extremely general examples, which lacked knowledge and understanding of the extract. There were also candidates who offered vocal examples rather than focussing on sound as a production element.

There were some effective and clear examples offered that supported the director's vision of realising the extract through sound as a production element. These responses made use of existing stage directions/sound cues and used additional sound cues appropriately and creatively to support the director's vision. There were ideas for diegetic and non-diegetic sound FX and a creative approach to sound was seen. There was a 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.

For Q(b)(ii) whilst the majority of candidates were able to address the specifics of the extract effectively and show an understanding of performance skills, some 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.

Whilst very few candidates were able to comment discretely on the playwright's stage directions within the extract, an increased number of the cohort were able to consider using their own specific directions to the performer, linking these closely to the text. Examiners rewarded this as part of the demands of the third bullet point, particularly where the extract was 'light' on accessible stage directions.

The vast majority of responses demonstrated a solid and well-prepared grasp of how the chosen character might be realised in performance, considering all three bullet-points and using the viewpoint of the director. Higher-achieving responses also demonstrated the candidates' knowledge and understanding of the way this character might be realised at this moment in the play, compared with other key moments. They showed a director's view of approaching the character and their journey throughout the play.

In 2024, Q(c) offered candidates the choice of three design elements: costume, props/stage furniture and staging. Costume and props/stage furniture were both popular choices, whilst staging was selected by a significant minority of candidates.

The majority of candidates did manage to answer this question, often with some success. However, in some cases, there was a lack of understanding of the role of a designer and/or of the application of technical vocabulary. In these cases, candidates did not provide sufficient detail of the 'how' of their design ideas to merit marks in the upper levels.

In some cases, candidates approached this question in exactly the same way as in (b)(i) with a directorial approach supported by contextual ideas. Some candidates offered ideas that linked with the whole play 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 or chose to move on to Section B due to timing issues.

Costume was a very 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. There was a growing trend to offer choices that would work better on screen, in close-up, rather than on stage. For example, details were given of jewellery and hair ornaments that would not be visible for the majority of the audience in most performance spaces. There were also responses that offered choices that showed a lack of understanding of the text, for example, overcoats and hats worn by characters who had spent the entire play inside.

High-achieving responses offered ideas for costume that were 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 journey and when costume items might be changed. 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 costumes selected by a designer to create meaning and impact, and clothes or outfits that could have been chosen by the character or performer.

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, for example, projection ideas.

This question is an opportunity for candidates to demonstrate creativity and originality of design. Often, the higher-achieving candidates stayed closely in line with the original staging of the piece, using their understanding of the playwright's intention to influence their design ideas for props/stage furniture and set.

Props were less successful as a design element with candidates sometimes mentioning how the props might be used by the actors on stage. Technical detail was often absent from these responses, with, at times, a sense of the cinematic in place as props were described that the audience would have found difficult to see 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.

Examiners noted a growing trend where candidates were able to offer appropriate materials to create the setting and time period. The highest-achieving candidates were able to consider how to create the impression of these materials whilst considering practicality of use, for example light, modern fabrics to create the impression of velvet and silk, hard-board constructed and stained to look like an oak table, and trucked in for ease of transition.

Higher-achieving responses on props/stage furniture offered creative and well-considered ideas, which showed a clear grasp of using these production elements in performance. Technical language was used effectively and there was a sense of detail to the ideas, which showed a real grasp of the role of the 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 design element and drifted instead into writing about staging in terms of proxemics and blocking, offering ideas for the positioning of performers. This type of response found it difficult to meet the demands of the question because candidates were often writing as a director with a performance focus rather than as a director of staging as a production element.

Higher-achieving responses placed the extract on a specific stage or type of stage, made use of staging vocabulary such as exit/entrance, centre-stage, sight-lines etc and referred to the way the stage allowed impact to be created for the audience in this specific extract. These were theatrical choices and made helpful reference to the appropriate performance context.

Please refer to the FAQ document (available on the website) for more details about staging as a design element.

Question 1

In 2024, Q1 focussed on the text "A Doll's House" by Henrik Ibsen, adapted by Tanika Gupta. There are a number of resources on the GCSE Drama home page which can be found via this link:

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

For those centres who opted for this text, there was a clear grasp of plot, characters, action and setting seen through both acting/direction and production/design questions. To meet the requirements of Q(b)(i), candidates must refer to the context when the text was performed and created eg the Henrik Ibsen original created and performed in 1879, to support Tanika Gupta's adaptation. Centres are advised to spend some time embedding this contextual knowledge in the teaching of this text.

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

The extract for 2024 was taken from Act 2, Scene 2 and saw Dr Rank declaring his love for Niru. Uma then announces the arrival of Das who reveals that he has been fired.

The response focuses very securely on physical skills with an understanding showing how Niru feels at this moment in the text.

This response shows clear understanding of the working of a performer, of playing the chosen role, and of the extract.

Question (a)(i)

(4)

1 One way I would use physical skills in this extract is by using facial expressions when Uma-di hands Niry Das' card. I would use a shocked expression to present the fact that Niry is surprised and scared.

2 Another way I would use physical skills in this extract is by using proxemics. When Niry says "Show your empathy then." I would move closer to Das, to show that I am pleading, emphasising that Niry is worried.

Question (a)(ii)

(6)

1. One performance skill I would use is pace. I would speak at a slow pace, to show that Dan is making his point clear to Nim. This would portray him as menacing as it would make his point clear to the audience, and would make it seem like he's patronising Nim.

2. Another performance skill I would use is ~~my~~ body language. I would ~~stand~~ stand close to Nim, and use my body language to show that I am trying to manipulate her, thus presenting Dan as menacing.
*by standing with my side partly to the audience, but mainly to her.

3. Another performance skill I would use is tone. I would speak to Nim in a ~~patronising~~ sarcastic tone when saying "Like he's shown me respect?" to ~~the~~ communicate that Dan ~~is~~ is not willing to hear Nim out, and is stuck to his plan, portraying him as menacing.



In Q1(a)(i), two ideas for physical skills are provided (facial expression and proxemics). The candidate goes on to give a clear example of how each skill would be used (shocked expression and moving closer to Dr Rank). The reasons offered (Niru is surprised/ scared and worried) are relevant and show understanding of the extract.

In Q1(a)(ii), a range of performance skills (pace, body language and tone) is suggested to show that Das is menacing at this moment in the text. Clarifying detail (Das is patronising Niru, he is manipulating her, he is not willing to hear her out) explores exactly how and why this is the case.

Q1(a)(i): 4 marks

Q1(a)(ii): 6 marks

Total: 10 marks



Try to limit your points in Q1(a)(i) and Q1(a)(ii) to three clear suggestions and reasons.

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

Additional points will gain no marks and may compromise your timing on the higher demand questions.

This response to Q1(b)(i) shows an interesting series of ideas regarding the set for this scene. Contextual detail refers to 1879 Calcutta rather than 19C Norway, so this requirement of the question has not been met.

Question (b)(ii)

(12)

As a director, ~~the~~ one suggestion I would make to the performer playing the role of Dr Rank is to use the vocal skill of ^{Pause} ~~Pause~~. On the line "Niru, you think Tom is the only man who would gladly give his life for you?" ~~I would~~ the performer should pause after saying "Niru," this would add tension and create suspense for the audience, who would be unsure of what Dr Rank will say to Niru. It would also exhibit how Dr Rank is ~~is~~ disturbed that Niru thinks this and is trying to decide how he should tell her he also loves her. On this line I would ~~talk in a~~ use the vocal skill of a slow pace to exhibit how I want every word I am saying to be heard and received, but also to ensure she is able to receive this information in the most calm and loving way. The audience ~~is~~ should be shocked by this confession so these skills will ensure tension is built for them to emphasise this moment.

Another suggestion ~~I would make to~~ way the performer should play ~~Dr~~ Dr Rank declaring his love is by using the physical skill of eye contact. On the line "you have me body and soul" ^{they should} ~~I would~~ maintain direct eye contact with Niru to depict how he wants her to know he is wholeheartedly

there to support her in every way because his love is so deep and strong for her. By maintaining eye contact the audience are made aware of the truth behind Dr Ronk's words but also realise how what he is telling Niru is truth full and should not be doubted. ~~Et~~

The other way a performer playing Dr Ronk may declare his love is by his stage space and directions. ~~the person~~ In this extract, Dr Ronk wants to be as close to Niru as he can to show his love further and to also exhibit how ~~to see~~ he is there when she needs him to be. By having Niru pace between stage left and stage right ~~to~~ with Dr Ronk following closely behind her, the audience realises how devoted Dr Ronk is to Niru and that he follows her to ensure she knows he will help her when she needs him. This Furthermore, by having Dr Ronk stand close to Niru the audience is made to realise how reliant he is on her and how he wants to be there next to her to prove his love.



The response offers varied and creative ideas for set, which create the setting appropriately and add some visually interesting symbolic detail, such as the placement of the door and the inclusion of the tree.

Reasons given relate to the complete text rather than this moment in the text. There is also no explicit consideration of the chosen performance style or how this might link to the contextual background to the play.

This places the work securely in Level 2.

Level 2

Q1(b)(i)

Total: 6 marks



Always link the time when the play was created into your own directorial ideas for production elements.

For example, you could comment on the naturalistic 'slice of life' set created by Stanislavski for the original performance and explain how you wanted to develop this using visual symbols as part of your director's concept.

This candidate has responded to Q1(b)(ii) by offering some detailed and workable ideas for playing Dr Rank, and some understanding of his character journey.

Question (b)(ii)

(12)

As a director I would direct the actor playing Dr Rank to use a range of physical skills to show his love for Nirv. He would look at her as long as possible when speaking to her even when she looks away to show he is obsessed with her and almost longingly gazing at her. This would show to the audience he is in love with her even before he says it in this scene and also in this extract. I would direct him to lean into Nirv whilst sitting beside her in this scene to show he is more comfortable with her in the beginning of these scenes than ever. This would portray to the audience his closeness with Nirv despite her being married to Tom. His shoulders would be more relaxed than usual and he would achieve the same effect.

In this extract and throughout the play I would show his relationships with characters using stage directions and staging. When he is with Tom he would be sat a medium distance away to show they are friends yet they have different opinions of the Indian people and what their rights should be in colonial India. Yet I would direct him to look at Tom directly when he makes his points about the former subject matter. He would stand closer to Nirv however to show his secret love for Nirv. This

would demonstrate his love for Niro & to the audience because they would understand that he is not that close to other people; like Tom. When Dr Rank has to leave in this scene it says "Dr Rank exits reluctantly" I would show this reluctance to leave Niro by asking him to leave, he begins to walk then turns around, open his mouth as if to speak then not and leave once more.

I would show Dr Rank's love for Niro in the rest of the play with vocal skills. I would have him speak in a low rich tone voice and a nice tone for the rest of the characters in the play with perhaps even a bite and raised volume for when speaking. However, when he speaks to Niro it would be a fraction higher ~~not~~ in pitch and a happier tone when he speaks to Niro, this would highlight the contrast between speaking to friends and Niro and therefore be a hint for the audience that he loves her before he confesses. ~~He would not~~ Physically, he would perhaps pace during ^{some} scenes with weighty footsteps and with a will gate. Yet when he is around Niro, to show his love he may stop after she speaks to relish in her words and appreciate them. I would not have him do this for every scene as it may be distancing.



In Q1(b)(ii) the candidate explores ideas for directing a performer playing Dr Rank at this moment in the play with security and understanding. The response covers the use of space, physical and vocal skills and alludes generally to the complete text.

Ideas show appropriate and generally balanced understanding of playing Dr Rank of his love for Niru. However, this could have been further developed and linked fully to the complete text.

This paces the response towards the top of Level 2, on 7 marks.

Level 2

Q1(b)(ii)

Total: 7 marks



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

Use as much technical vocabulary as you can.

This candidate has responded to Q1(c) offering some detailed, workable and well-supported costume ideas, which cover all characters within the extract securely.

These are connected to context which, whilst not required by this question, can be a useful way to justify design choices and explore the ways in which meaning will be created.

~~Ia I was a designer~~

As a designer, I would want to illustrate how the play is set in 1879, Calcutta, India when the British had a large influence over India. One way I would reflect this is through the costume of Niru. As Niru's culture is a big part of her identity, I would have her dressed in a dusty, pink, silk Sari Sari that wraps ~~across~~ across her body with one piece of material draped over the front of her shoulder. Underneath this however, I would have Niru in a long sleeve, white, button up shirt that buttons until right under her chin. This ~~Sari~~^{shirt} would also have some lace on the sides of the buttons and frilly, lacy sleeves around her wrists. This would be done to exhibit the British influence over India in 1879 and how ~~British had forced a~~ Indian's were forced to abide ~~wear~~ by British social expectations. To the audience this would highlight Niru's culture, but also her devotion to her husband as she is ^{also} wearing an item from his culture.

Another way I would use costume to illustrate the British influence over India in 1879 is by having the character of Das dressed in

White dhoti garments that had slight signs of discoloration and also small frays on the edges. This is to illustrate Das's social class and how he is a poorer character in the play who tries to fit in with the upper-class characters such as Tom and Dr Rank. Over the top of these white garments I would place an unbuttoned, light grey waist-coat that has small marks and missing buttons. This would highlight to the audience how the influence Britain had over Indian society and how characters like Das attempted to fit in by wearing British clothes.

As a designer, I would also illustrate the British fashion in 1879 by having Dr Rank dressed in a full suit. He would wear a white shirt, brown, ~~paper~~ ^{checked} tweed patterned necktie, ~~bro~~ with a dark autumn: pair of trousers, suit jacket and waist coat. These items were typical of 1879 British men and would exhibit to the audience the difference between British and Indian fashion of the time. However, while his suit would look fairly new, Dr Rank would have his top button undone as this exhibits to the audience how uncomfortable Indian heat was. By doing this it adds an element of unkemptness and relaxedness that we would not see from a ^{healthier} younger, more respectable man like Tom.

A costume I would use as a designer to illustrate the classes of characters in 'a doll house' is Uma's Sari. Typically in Indian culture servants would wear tan coloured saris that would show people their position in the household. By having Uma in a costume that showed this, the audience is immediately shown her position in the family and how unlike the others her colour is less vibrant and expensive. This suggests to them that she is of a lower class than the women like Nira and is therefore works for Tom and Nira.



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In Q1(c), the candidate suggests a range of costume designs covering all four characters who appear within the extract. There is consideration of fabric, pattern and style, and the way that costume has been used to establish each character's cultural loyalties and/or class is interesting and effective. For example, the combination of British and Indian costume items for Niru and the traditional 'dhoti' for Das' costume.

Ideas are easy to visualise and there is a strong sense of the candidate making costume choices as a designer, placing this at the top of Level 3 on 11 marks.

Further design details and a greater sense of the specifics of costume for this moment would have moved this response into Level 4.

Q1(c)

Total: 11 marks



Always consider the 'how' of your design in your response, thinking about designer detail such as the practical usage of chosen fabrics.

For example, silk is an expensive and difficult to clean fabric, so inexpensive modern alternatives (such as a viscose blend) might be used to give the appearance of silk whilst remaining practical to use in a 'run' of performances.

Question 2

An Inspector Calls was once again, one of the most popular texts this series.

The vast majority of candidates chose to set their productions in similar time periods to the original performance, if not the same time precisely, and this was supportive of production and design ideas in particular. The influence of touring productions was also seen in a number of responses. There was a clear grasp of plot, characters, action and setting, seen through both acting/direction and production/design questions.

To meet the requirements of Q2(b)(i), candidates must refer to the time when the text was performed and created (1945/6) to support Priestly's choice of setting the time in 1912 Edwardian England. Centres are advised to spend some time embedding this contextual knowledge in the teaching of this text.

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

The extract was taken from Act 2 and shows Gerald beginning to confess his treatment of Eva Smith.

This is a full marks response to Section A, with all requirements met to an assured and comprehensive standard.

Question (a)(i)

(4)

- 1 As Sheila I would change my facial expressions ^{make my face} to a lighter in order to show my regret in this extract. This would be done when she says 'And probably between us we killed her'. I would also look down when saying this to avoid eye contact and isolate myself.
- 2 As Sheila I would move away from Gerald and create a sense of remorse through my proxemics. I will walk away from him using a cautious gait to emphasise my sorrow and deep regret for my actions.

- 1 As the inspector I would stand with a very upright and confident posture when listening to Gerald speak as this would enhance my intrigue whilst maintaining my sophistication and power.
- 2 I would also gradually walk closer to Gerald when he speaks, using a controlled and slow paced gait. This would ~~now~~ ^{effectively} show my need for knowledge whilst depicting the way in which I am slowly piecing the events together.
- 3 Lastly I would use performance skills to show I am intently listening by standing in close proximity to the group as this would reveal my hunger for information as well as seeming intimidating in order to gain more knowledge.

As a director I would use lighting to enhance the production to the audience. One way I would achieve this through the use of a green gel to reinforce to the audience the family's great privilege and upper-class views. As green typically symbolises money and wealth, I would have it be at a high intensity and as a wash across the stage to convey its power upon the family. When Gerald says 'I insisted on Daisy moving into those rooms and I made her take some money', the intensity of the ~~green~~ ^{lighting} would make the audience recognise the way in which Gerald abused his financial power in order to be with Eva. The lighting will remain a green gel for the entirety of the scene as it would allow the audience to understand its significance in the chain of events.

I would also use lighting to convey the tension and suspense gradually growing, as a director. To achieve this I would use pyrotechnics to show a burning fire in the fireplace that would be positioned upstage centre. The fire would be seen to grow rapidly

as the scene progresses but will be seen to reach its peak when the Inspector questions 'And when you decided to keep her - as your mistress?'. At this moment the audience will see the fire greatly increase to imply the dangers this caused or Eva's death. The fire created by the pyrotechnics can also reveal heat that has begun to increase, this is effective as it makes the audience feel uncomfortable. Furthermore, the use of the fire in the fireplace accentuates the Edwardian era, in which this play was set, as there was a lack of electricity.

Lastly, as a director, I would use lighting to reveal the corruption of the family during this scene through the use of a gobo. I would have the gobo project a large central painting of the family on the flats as this would initially convey the families love and closeness. However as the scene progresses and ~~the~~ ^{the} audience discovers the immorality of the family the projected painting will be shown to fade until it is barely visible. This would effectively enhance the production for the audience as they

will be able to recognise the deterioration
of the family as they discover their roles
in the suicide.

Question (b)(ii)

(12)

As a director I would use voice in this extract to demonstrate Gerald's confession, ~~at~~ ⁱⁿ the moment when Gerald says 'she only had a port and lemonade - or some such concoction', I would have him speak in a fast pace as this would emphasise to the audience the way in which he is desperation to cover up his immoralities and divert the attention. The fast pace will effectively highlight how he is focussed on maintaining his social status and try and make the situation seem less important, as if he is not really to blame. At this moment, he will also speak ~~a~~ with a high pitch. This is important as it conveys his nerves as he is not used to being heavily interrogated as in the first act we are told of his class and powerful reputation. The high pitch will ~~illustrate~~ illustrate his guilt as he is aware of his actions but attempts to play them down.

Another way I would use ~~use~~ ^{enhance} Gerald's confession is through his physicality. During

When Gerald 'then gave me a glance that was nothing more than a cry for help', I would have Gerald stand up from his seat very quickly as if to mark this moment and draw emphasis on the way in which he believes he was a hero. He will stand with a certain and tall posture in order to indicate his power being an upperclass member. This would show to the audience his hunger for pride and recognition as he attempts to be seen as respectable. I would also have him walk off to Mr Birling with a quick and concentrated gait as this would show how he wants to reconnect his power with Birling to maintain his relationship with Sheila. The certainty of his gait will also show his confidence in his actions, making him feel like the hero in this extract.

^{use stage directions}
Lastly, I would ~~have Gerald use~~ and stage space to show Gerald's confession by making him stand next to Sheila when saying '(disinterested) sorry - I - well, I've suddenly realized - taken it in properly - that she's dead'. At this moment the stage directions or '(disinterested)' will indicate his complete sorrow and guilt.

which will be emphasised in his confession. He will stand next to Sheila at downstage right which will be away from the rest of the family. This will effectively reveal how ~~the~~ Gerald wants to maintain his engagement and respect ~~for~~ from Sheila whilst attempting to distance himself from the others as if to state that he feels the same way as Sheila and that he too has taken in great remorse. This is important as this shows his confession to be initially perceived as deep and true. I would also have Gerald pace about the stage with a fast pace and uncontrolled gait as this would his guilt to the audience as he is seen to be unsure of what he is doing. The quickness of his pace can also symbolise ~~to~~ his rash and opportunistic actions he demonstrated to Eva as he moves across the whole stage. ~~by~~ The way in which he moves across the stage, pacing from upstage to downstage can also show how he is trying to regain power during the confession as he has had power all his life. This is highlighted as he is dominating the stage.

As a designer I would use costume to enhance the production for the audience. During Gerald's confession I would have him wear a black titted suit to emphasise his social status, being a high wealthy and respected gentleman. The suit will be made of cashmere as this is an expensive material that would not be common amongst lower classes. This enhances his character in this moment as ~~we~~^{the} audience become aware of his wealth and status. ~~But~~^{He will} also wear a white silk shirt but will have a visible port stain on it. This will effectively enhance the production to the audience as they will recognise the dependence of alcohol that is apparent in this extract, particularly when Gerald mentions 'we had a drink or two'. This enhances the way in which alcohol played a large role in his actions with Eva as the audience can assume his actions were generally performed whilst intoxicated, meaning despite him stating his good intentions, they could have been actions he did subconsciously whilst under

under the influence of alcohol. The black colour will also reference his dark immoralities that contributed to Eva's death, this makes the production seem cynical and dark, subsequently evoking a sense of discomfort and suspense for the audience.

I would have Sheila wear a blue dress that is made of fine silk and lace with a pink shawl round her shoulders. The dress will be floor length to ^{she} indicate how ~~she~~ too has concealed immoralities and the pink shawl will be representative of her femininity and naivety. ~~which will~~ ~~only be~~ The blue colour of her long dress will emphasise her remorse as blue typically symbolises sadness and guilt. This enhances the production for the audience as they are able to understand the remorse she feels for her actions. This is highlighted when she says: 'And probably ~~it~~ between us killed her' - Unlike her parents Sheila is shown to accept her guilt and liability, the colour of her dress is indicative of the way in which she has embodied her responsibility and ~~intends~~

to change.

Lastly, as a designer I would have the inspector wear a light grey suit that looks slightly too large for him and a red tie. The grey of his suit will look fairly ^{over} ~~stretched~~ and visibly not as sophisticated or expensive as Gerald or Burgin. The colour grey is a very dull and dismal colour which will greatly reflect his seemingly emotionless ideas, especially when saying '(harshly) Yes, she's dead'. This colour can also be seen as quite gothic which reflects his name, Inspector Goole. This enhances the production to the audience as it is clear he is direct and wants to completely understand Gerald's actions and responsibility. I would also have him wear a red tie as the colour red typically symbolises blood and danger. The tie will be made out of cotton to convey his lower class and reference the increased production of it as this is ~~after~~ during the industrial era. As his tie is red the audience can perceive this as a symbol of Eva's blood and the danger the family are yet to face as they begin to

understand their detrimental role in the chain of events. This danger can also represent the Inspector as he poses a threat to Gerald specifically in this extract.



This candidate has written a detailed response both to Q2(a)(i) and (a)(ii), linking suggestions to the moment in the text where performance skills would be used and achieving full marks for both sub-questions.

For both questions, the candidate has offered very specific ideas for skills and justified these appropriately in terms of the extract and for Q2(a)(ii), the statement. Helpful synonyms and alternatives are used to respond to the idea of the Inspector “listening”, for example, references to the Inspector’s ‘intrigue’ and the character ‘slowly piecing events together’.

Q2(b)(i) offers three creative and varied ideas for lighting, which suggest how atmosphere and mood will enhance this performance of the extract. There is consideration of intensity, gobos, projection, pyrotechnics and colour. These ideas are justified with reference to notions of privilege and corruption, linking effectively to the time when the play was first performed.

For Q2(b)(ii), all the bullet points are covered in considerable depth, demonstrating a comprehensive understanding of directing Gerald during his confession. Ideas suggested are creative and there are consistent links to Gerald’s character’s journey, meeting the requirement to refer to the complete text in an unusual but fully assured way.

In Q2(c), the candidate suggests a range of costume designs covering three of the characters who appear within the extract. There is consideration of fabric, colour and style, and the way that costume has been used to establish each character’s character and/or status is interesting and effective. For example, the combination of grey and red to suggest the Inspector’s ‘ghoulish’ character and the blood of Eva Smith. Ideas are easy to visualise and there is a strong sense of the candidate making costume choices as a designer, placing this securely in Level 4.

Some of the fabric choices lack practicality. This is balanced by the detail and quality of design choices and justification, for example, the ‘over-washed look’ to the Inspector’s suit, highlighting his lower social status, and the blue of Sheila’s costume drawing attention to her admission of responsibility in this scene.

Level 4

Total: 45 marks



There are numbers of ways to meet the criteria and achieve marks across the paper.

Practice demonstrating a strong grasp of the text as a whole paired with a wide-ranging understanding of working as a performer, director and designer.

Question 3

In 2024, Q3 focussed on the text "Antigone" by Sophocles, adapted by Roy Williams. There are resources on the GCSE Drama home page, which can be found via this link:

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

For those centres who opted for this text, there was a grasp of plot, characters, action and setting seen through both acting/direction and production/design questions. To meet the requirements of Q3(b)(i), candidates must refer to the context when the text was performed and created eg Sophocles' original, created and performed in 441BC, to support Williams' adaptation.

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

In 2024, the extract was taken from Scene 9 and shows the final part of Tyrese's confrontation with Creon.

This candidate has written a detailed response both to Q3(a)(i) and Q3(a)(ii), linking suggestions to the moment in the text where performance skills would be used and achieving full marks for both sub-questions.

Question (a)(i)

(4)

1. One way in which I would use my physical skills to play this character would be by pointing my direction of focus at Creo, while raising my right hand (using gestures) at a slow pace to point at him as this would show I am trying to convince Creo when I say, "You are supposed to do what you must".
2. I would also straighten my posture, widen my stance, and use gestures to point at my watch when I say "You don't have much time here" as it would show I am more confident in facing Creo than before.

- 1 One way I would use my performance skills to play Tyrese would be by keeping my direction of focus towards Crea, and speaking at a slow pace + loud volume in the line, "You wanna know what I got in store for you" as it would show the sincerity ^{of my} warning.
- 2 I would also straighten my posture and widen my stance while furrowing my eyebrows, and increasing the proximity between me and Crea as this would convey my anger at Crea not understanding my warning in the line, "If ^{he has any good} sense left in him."
- 3 Finally, I would use my gestures to point at Crea while going on my tippy toes to use levels to increase my height, while including an emphasising the word "pay" when I say "you will pay for her life" as it would show ^{how Crea really needs to} listen to my warning.



For both questions, the candidate has offered very specific ideas for skills and justified these appropriately in terms of the extract and for Q3(a)(ii), the statement.

The idea of Tyrese giving a warning is explored in a variety of ways, for example, references to Tyrese's anger at Creo ignoring his warning and to his belief that Creo really needs to listen to this.

Q3(a)(i): 4 marks

Q3(a)(ii): 6 marks

Total: 10 marks



Try to limit your points in Q3(a)(i) and Q3(a)(ii) to three clear suggestions and reasons

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

Additional points will gain no marks and may compromise your timing on the higher demand questions.

This candidate has responded to Q3(b)(i) effectively, offering some creative production ideas for sound, and showing clear understanding of the time when the text was created and first performed.

Question (b)(i)

One way I would use ^{sound} ~~sound~~ ^{tight} would be by (9)
including some a pre-recorded soundscape of
the beating of the drums which would have the
volume gradually increasing, the frequency at
which the beats increase, to ~~demonstrate~~ which
would represent how the tension is increasing
between Tyrese and Cree as Cree isn't
listening to Tyrese which would enhance the
stubbornness of Cree as it causes violent arguments
demand bringing the extract to life as it would
highlight this to the audience. Obviously, this
would be at odds with the original performance
conditions as the Creeks didn't have pre-recorded
or some sounds but would have used live
percussion or an aulos to show the
building tension.

Another way I would use sound would
be by playing techno music which would
be at a low ~~pace~~, ~~to~~ ~~high~~ fast pace, low
pitch, and alter in terms of volume in
an unpredictable way, while Cree and
Tyrese are having their argument. The
changing volume would highlight how Cree
is unpredictable, as they are in a club

owned by β him, which would enhance Creon's unpredictability, as he can go from being calm to angry in seconds which would bring the text to life as it ~~would foreshadow~~ as it would enhance Creon's unpredictability and wrongfulness, and foreshadow how his actions will ~~lead to~~ lead to Eamon + Tig being killed in scene 10. This would also be at odds with the original performance conditions as the Greeks didn't have techno music but would have used the chorus who would have questioned Creon's actions through singing and dancing.

Finally, I would make sure all sound is completely shut when Tyrese says "insulting our gods in the process" as this would emphasise the line since there would suddenly be no more sound which would further highlight how Creon is insulting the gods which was a crucial part of Greek theatre where a main question was whether we should obey humans or gods, a which was also a crucial point which interested Sophocles. This would bring the text to life, as it would further demonstrate

how Tyrese, who has experience is
right in wanting to bury Oria, while
Creo isn't.



ResultsPlus
Examiner Comments

The response is rooted in the extract and shows an assured understanding of this.

The directorial ideas offered in Q3(b)(i) are imaginative in terms of creating mood and atmosphere, although there could have been further detail exploring how volume could have been used to ensure the sound ideas enhanced rather than detracted from the dialogue.

Connections with contextual information were made although not always used to support the candidate's ideas.

Q3(b)(i)

Total: 9 marks



ResultsPlus
Examiner Tip

Use examples from when the play was created to support your own directorial ideas for production elements. For example, you could comment how live music would have been used in the original production, which you wanted to build by using surround sound and recorded music, to immerse your 21C audience.

This response makes helpful use of the candidate's secure knowledge of the named role (Creo) to support the examples given.

Question (b)(ii)

(12)

As a director, I would tell the performer playing Creo to use a loud volume and ~~emph~~ emphasis on the words 'The girl is going to die!' On the line "Nothing you, or ~~the~~ ~~us~~ ~~them~~ can make me change, nothing! This girl is going to die." This would effectively portray to the audience Creo's tyranny and reinforces the theme that power corrupts. The audience is given the impression that Creo's word is infallible and absolute. This effectively shows the overriding theme of power corrupts as Creo is abusing his power with the wrong ~~the~~ intentions ~~to~~ show the audience how he is leading Thebes into their demise over Tig's stand ~~for~~ for justice as we know that ~~there~~ a large majority of Thebes are now sided with Tig. Creo is seen like this in Scene 3 when he is shown Tig's breaking his rule that no one was allowed to touch or cover Oedipus' dead body and serving as a deterrent for everyone in ~~the~~ Thebes as to who the King is.

I would tell the performer playing Creon to use a disgusted facial expression to show that he is angry. In the stage direction of Creon eyes his soldiers as he squints his eyes. This would effectively show he is angry to the audience because Tyrese's prophecy has gone against his desires and will. ~~There is a~~ The theme of gang culture is shown through this as Creon expects to be backed up and defended by his soldiers as Tyrese ~~is~~ was arguing with Creon. ~~It also~~ It also shows Creon's power as it demonstrates how they fear saying something to be lashed out at by him showing the theme of power corrupts. ~~However, in Scene 10~~ Similarly in Scene 10 we see Creon's anger as ~~he~~ he lurches out of Eonice following the ~~event~~ tragedy of their son Eamon's suicide further emphasizing his ~~descent~~ descent into deeper anger.

Finally, I would tell the performer playing Creon to use a loud ~~and~~ volume and ~~also~~ fast pace on the line "I want to pull her out of there myself. Now!" ~~This too~~ This would effectively show Creon's anger as he himself ~~is~~ is so angry he wants to kill Ty himself due to his departure but also the negative

impact it has on his role as King of Thebes. This would demonstrate to the audience Creon's evil nature as he allows anger to overcome him leading to him wanting to commit a murder. This effectively links to the theme of gang culture and gang wars in which Creon is trying to defend his reputation against a disobedient Antigone who is seen as a tragic hero. This is similar to Scene 1 at the end of the gang war which left Omin dead initially showing the theme that was thought of as Creon's play of gang culture.



ResultsPlus
Examiner Comments

For Q3(b)(ii), all of the bullet points are covered with comprehensive and assured understanding, including specific reference to stage directions.

Ideas suggested show how the performer might be directed to create a tangible sense of Creon's anger. These are compared and contrasted effectively to other moments throughout the play, meeting the requirement to refer to the complete text.

However some ideas drift slightly from directorial ideas and understanding. This is a borderline response, placed in the lower end of Level 3, on a mark of 9.

Level 3

Q3(b)(ii)

Total: 9 marks



Keep a consistent focus on working as a director throughout your response, avoiding any tendency to explore the text more generically.

This is a detailed response to Q3(c), which offers a range of distinct ideas for stage furniture and some suggestions for props. These are justified and effective in terms of the characters' status and the location of the extract.

As a designer, I would use props and stage furniture in the extract to enhance Tyresias' view how Tyrese is right in wanting to bury the gods, how Creon has a wrongful attitude towards the gods, and to enhance how the soldiers have changed views.

First

Firstly, I would ~~use~~ have a bar painted in gold with beautiful polished glasses which would shine in the light, with a huge range of different wine bottles and different forms of alcohols. I would also have a gleaming red carpet along the floor of the bar and provide Creon with no props other than his costume. This stage furniture would demonstrate Creon's wealth and fortune as all the furniture would seem rich, demonstrating how he can have whatever he wants, enhancing the contrast between him and Antigone who would have spent a high portion of her time in the cellar which would enhance Creon's status and ~~also~~ demonstrate how he is mean to the audience as

he treats others poorly and himself well, Additionally, ~~the red carpet would be enhancing~~ the ~~poor~~ production for the audience as it would show how mean Creon is. Additionally, the red carpet would be ~~4m~~ 4 meters wide which ~~would~~ ~~and~~ 10 meters long which would allow Creon to walk along it while Tyrese wouldn't go on it. The colour red connotes has negative connotations as it is often associated with anger and blood which would enhance Creon's anger, and foreshadow how he will be the cause of Tig's death, Tyre and Earron's deaths in scene 10 as he is mean. On the other hand, Tyrese would be able to walk ^{sit} on a ~~bigger~~ ~~size~~ similar sized carpet as well however it would be white, and in a ~~the~~ ~~the~~ kept in a condition which isn't as good. The white colour is often associated with religion, demonstrating how ~~the~~ Tyrese is close to religion compared to Creon, as he believes in the gods more than in human decisions as ~~he~~ ~~would~~ which is a central theme in ~~the~~ the play. This would enhance how he is right in attempting to change Creon's

actions.

~~I would also provide~~

Another way I would use props would be to provide the soldiers with long black, sharp, ~~see~~ blades on the swords while Creon would have none of that. This would enhance how Tyres is rightful when he says, "I didn't hide behind my soldiers like you, I fought" as since Creon doesn't have any weapons, it would demonstrate how he doesn't fight, but instead uses the soldiers to do his dirty work for him, which would further make Creon's meanness evident to the audience.

I would also provide the soldiers with chairs to sit on, small raised platforms for them to stand on to be placed almost at the same height of as Creon, ~~as well as white~~ ~~white~~ This stage furniture would enhance how they feel more confident than before as they ~~were~~ ~~we~~ would now use levels to stand up demonstrating how they are less scared of Creon and more open to making suggestions. This would

enhance the positive effect Tig's actions have had on defying Creos and rebel against him as the soldiers no longer listen to everything Creos says like they did but instead say their opinion, endorsing the production for the audience as they would ~~have~~ see how great Tig is.



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

There is a real sense that these ideas would work on stage and consideration of how design impact would be created, for example the gold paint to create the bar. There is a brief reference to glass, which suggests a lack of consideration of health and safety.

However, there is sufficient breadth and detail of understanding here to place the response at the top of Level 4.

Level 4

Q3(c)

Total: 13 marks



Always consider the 'how' of your design in your response, thinking about designer detail such as health and safety, for example:

- whether or not to use glass or a less fragile material for set items, and/ or
- how will you ensure that any glass used on stage is safe for all performers

Question 4

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

Some candidates suggested production and design ideas that made use of comedic, heightened and/or minimalist elements in their productions, whilst others suggested the use of more traditional performance styles. Ideas were often imaginative, showing a grasp of the intended setting and this supported responses. The contextual ideas offered were largely helpful and supportive of directorial ideas.

In 2024, the extract was taken from Act 2 and reveals the misconceptions between Khlestakov and the Mayor, to comic effect.

This response gains full marks across the first four questions (31 marks) of Section A.

This candidate has written clearly and creatively in response to both performer questions Q4(a)(i) and Q4(a)(ii), although in both questions more suggestions are offered than needed.

There is a wealth of detail provided as well as breadth of understanding in the responses to both director questions Q4(b)(i) and Q4(b)(ii).

Question (a)(i)

(4)

1. As a performer, I would use closed body language when playing the waiter. More specifically, I would hunch my shoulders and keep my head facing low to the ground to show he is slightly intimidated by the other characters (the mayor) who are ^{of a} higher status.
2. As a performer, I would also use facial expressions when playing the waiter. On the line 'I'll take the bill now' by Khlestakov, I would roll my eyes to show ~~his~~ ~~his~~ ~~his~~ his irritation.

1. As a performer, I would use vocal skills when playing the Mayor to show he is being ~~insincere~~ insincere. More specifically, on the line 'I completely empathise' I would raise my pitch ~~into a wail~~. This would show how false the Mayor's sympathy is and how insincere he actually is, ^{because people's voice rises when they lie.}
2. As a performer, I would use physical skills to show the Mayor is being insincere. On the line 'empathise and sympathise', I would put my hand on the back of Kriestakhor to show the Mayor is pretending to feel sympathy, but then immediately retract it on the next line to show his insincerity.
3. As a performer, I would use ~~of~~ facial expressions to show the Mayor is insincere. When ~~the~~ Kriestakhor says 'And the room's ~~is~~ filthy', I would roll my eyes toward the audience (so that Kriestakhor can't see) and this would reveal how the Mayor is being false and insincere in his sympathy toward Kriestakhor. =

The Government Inspector (written by Nikolai Gogol) was first performed in St Petersburg, Russia, in 1836. As a director, I would strive to use lighting to emphasise the role of status in Russian society during the 1800s, and to also convey the comedic aspects of the play to the audience.

As a director, I would ask for a white wash to spread across the whole room during the opening of the scene. By applying a white gel to some floodlights, this would create the blinding effect I want. The significance of this would be that when the Mayor speaks 'aside' the audience (e.g. in the line 'Oh, he's good'), the ~~wash~~^{bright} white wash ~~would~~ would dim slightly and a harsh spotlight on the Mayor. This would be produced by a profile lantern above where the Mayor is standing. This juxtaposition of the ~~wash~~ bright colour wash with the intimate, ~~is~~ obvious spotlight would show the audience the hypocritical nature of the Mayor. We get to see his inner thoughts as an audience, and the swift switch in his demeanour as he puts a facade on for Khlestakov.

in the normal light. This could be a cause for some comedy later in the ~~the~~ scene when the Major's aside lines become more inappropriate ('I would just light his nostril'). The Government Inspector is a very satirical play, and could be classed as a black comedy, so this feature would heighten the humor of this scene when the Major is pretending to sympathise ~~with~~ with Klestakoff and impress him. Therefore, I'd use dramatic switches between ~~the~~ the wash and spotlight to bring the humor in the extract to life for the audience.

I would also use lighting to reflect status. As a director, it would be important to convey to the audience how vital the idea of status was in 19th century Russia. Russian society was structured through a table of ranks, ~~the~~ with the most respected individuals towards the top of the table and vice versa. Though Klestakoff is revealed to simply be a 'civil servant', this scene & extract marks a vital turning point where he very gradually begins to slip into the false persona of the 'Government Inspector'. To show this slow change as he begins to self-assume this higher position, I would have a ~~spot~~ follow spot ~~constantly~~ trailing him throughout this scene. It would begin with a very dim glow, and low opacity, but gradually become brighter and harsher. ~~I~~ I

would ask that a purple gel be used to symbolise the ~~time~~ higher status he is ~~gaining~~ ^{gaining} as the scene progresses, as purple is a ^{rich} colour that would convey ~~the~~ nobility and wealth to the audience. This would bring the extract to life for them, being a physical reminder that Khlestakov is truly unimportant, but slowly grows more powerful and rises higher up the table of ranks as the case of ~~his~~ mistaken identity ~~is~~ grows in the extract.

As a director, I would ask the performer playing Khlestakoff to use performance skills to show he is complaining.

As a director, I'd request that on the lines 'Damp?' to '...and I need my sleep ~~that~~ more than most' that the actor of Khlestakoff applies vocal skills to show he is irritated. This would include: ~~an~~ incrementally increasing the volume of their voice as the ~~text~~ paragraph continued. ^{Also,} ~~the~~ using sharp intonation to really emphasise the plosive and hard sounds used in phrases like 'broken up rocks'. Additionally, I'd ask them to switch from a ^{accent with} relieved pronunciation (where ~~the~~ ^{from} Khlestakoff is trying to ~~foot the Mayor~~ and pretend he's higher class to characters like the waiter) to a more gruff, ~~really~~ nasal and ragged voice as he ~~is~~ irritated over ^{when he complains.} comes him. All these features would ~~heighten~~ heighten Khlestakoff's feelings of rage. This would be a contrast to the end of act 3, where Khlestakoff has fully embraced the persona of a high class Government Inspector. Here, he might instead re-use the ~~relieved~~ accent with relieved pronunciation, maybe even roll his ~~the~~ 'R's to seem more respectable, but the actor would still use a high volume to emphasize that

the beginning of Act 2, just moments earlier. Here since Klestakow is not being interrogated by the Mayor, his complaining would be less intense. Therefore, I would direct the Actor the use physical skills like facial expressions to show he is ^{less obvious} only mildly annoyed. For example, rolling his eyes or frowning his eyebrows when complaining about the state of the inn to his serf, Osip.

~~The~~ This drastic change in physicality would vividly communicate to the audience how Klestakow is complaining.

As a director, I would also implement stage directions and stage space into this scene to show Klestakow is complaining. On the line, 'the room is filthy. And crawling with bugs', the actor would ~~use the Laban entrance of repulsing the space to imitate the bugs crawling around. He would quickly leave then reenter the room pretending to be these creatures, wiggling his fingers and baring his teeth.~~ Although it would be a moment of comedy, for such a farcical physical act ~~it~~ would never happen in reality, Klestakow would remain very serious, and shudder after performing his imitation of the bug, almost thinking about the disgusting creatures. This would communicate ~~to~~ that he is complaining to the audience for he is so intensely bothered by the state of the 'room at the inn' that he ~~would~~ would make such a fool ~~of~~ himself ~~it~~ in an attempt to express his irritation. This ^{of} would be different to Act 3 & 4 of the play, where Klestakow desperately tries to impress the ~~mayors~~ officials and other characters in the play. Here, whenever entering a ~~the~~ scene, I would direct the actor to use the Laban entrance of surrounding the space, and this would communicate that he is pretending to be welcoming and trying to gain ^{to the audience} the respect of the others. This juxtaposes with the current extract where Klestakow is complaining so heavily, that he proceeds to make a fool of himself.



For both questions, the candidate has based their response securely on the extract and showed an assured understanding of this.

The directorial ideas offered in Q4(b)(i) are imaginative and show an understanding of the time when the text was created and performed.

For Q4(b)(ii), all of the bullet points are covered with precise understanding and creativity; stage directions are considered and there is also an understanding of the complete text shown throughout the detailed justification.

It is notable that the candidate has squeezed in a considerable amount of information on the final page of the Q4(b)(ii) section of the booklet. A somewhat more concise response could still be sufficiently comprehensive and assured to justify full marks.

Q4(a)(i), Q4(a)(ii), Q4(b)(i), Q4(b)(ii)

Total: 31 marks



Try to embed the requirements for the performer and director questions fully into your responses, whilst practising communicating these as succinctly as you can.

This is an interesting response that offers several distinct ideas for stage furniture and justifies these effectively in terms of the style, context and location of the extract.

The Government Inspector was first performed in St Petersburg in 1836. As a designer, I would use props and stage furniture to enhance this extract ^{for the audience} and amplify references to the context ^{surrounding} ~~of~~ the play as well as the tone of the play.

As a designer, a key piece of stage furniture I would implement into the scene would be a large grand portrait of Tsar Nicholas ~~I~~ I. It would span across one wall of the room, with a frame made of Khaya wood and painting in gold. ~~The~~ The significance of the carved Khaya wood is that it is a cheap material, and would exaggerate the key theme of the play, that is corruption and having a facade of wealth. To ensure this is communicated to the audience, the wood may be ~~partially~~ chipped at the ^{corners} ~~edges~~ to emphasize ~~its~~ its cheap nature. Likewise, the gold painted ~~embellishments~~ embellishments would ~~be~~ simply be fake grandeur, and to spotlight this the gold paint would be faded and slowly chipping away. The actual design of the frame itself ~~is~~ would be inspired by ~~the~~ Neo-Classical European architecture, ~~with~~ with intricate patterns forced into the wooden frame with a carving knife. This would be a

reference to the growing influence of Europe in the Russian capital of the time, St Petersburg. The actual portrait of Tsar Nicholas would contrast with the dilapidated frame, the glass would be well polished and ~~a~~ distinctly different to the rest of the room ~~a~~ in terms of cleanliness. This would be to communicate the patriotism in the Russian provinces ^{→ to the audience.} and the admiration for the tsar. This would ultimately enhance the scene as the audience see the difference between the dirty room and the spotless, gleaming ^{portrait} ~~photo~~ of ~~the~~ Russian's leader. To remind the audience even further that this prop is significant, when the Mayor enters the room he would stop and sigh longingly at it before attending to Khlestakov, maybe even shining it further with the cuff of his sleeve. This would ^{→ further} enhance the scene, showing that even the Mayor is infatuated with this idea of power.

As a designer, I would ^{enhance the scene more by} ~~also use props to~~ ~~rein~~ dressing the stage with one specific prop: posters depicting St Petersburg. These would be pasted up onto the scenery flat that ~~is~~ stand in as walls for the scene. They would be bright in colour, ~~a~~ a contrast to the ~~dingy~~ dingy nature of the room. This could display the contrast in wealth between those in the provinces (where the play is set) and St Petersburg (where the 'Government Inspector' is from). Throughout the scene

Klestakhov could gaze at these posters desperately: ^{one of the few} ~~the~~ things with an air of opulence around them, in this room. ~~that he has~~ ~~contemplated~~ It would enhance the scene for the audience, reminding them of the ~~stage~~ immense divide in status between the provinces and St Petersburg. ~~Further more~~, they would almost overshadow ~~the~~ the juxtaposing status ~~by~~ between Klestakov and the Mayor, enhancing the scene for the audience because ~~the~~ now they will be ~~anti~~ eagerly anticipating the moment where this conflict in rank begins.



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

There is a real sense that these ideas would work on stage and the candidate makes reference to how performers might interact with them to enhance the performance, for example, the Mayor gazing longingly at the portrait when he enters.

Whilst there is a depth of assurance to the ideas, they lack the breadth of scope to be comprehensive. There are also some misconceptions about the nature of props/stage furniture and reference to the use of glass without consideration of health and safety.

This places the response at the top of Level 3.

Q4(c)

Total: 11 marks



Always consider the 'how' of your design in your response, thinking about designer detail such as health and safety, for example:

- whether or not to use glass or a less fragile material for set items, and
- how will you ensure that any glass used on stage is safe for all performers

Question 5

The Crucible was one of the most popular texts this series and the vast majority of candidates chose to set their productions in similar time periods to the original performance, keeping consistent with Miller's intentions. Responses were fairly balanced between those candidates who were able to link their ideas to the performance context to the play, in particular the idea of McCarthyism in 1950s America, and those who were not.

Design and production ideas reflected the general style of Puritanism, although a number of confusions were noted. This was supportive of production and design ideas in particular. The highest-achieving candidates were able to link this contextual information to their own directorial ideas.

In 2024, the extract was taken from Act One. It begins with Abigail's attempts to wake and then threaten Betty, and moves on to show Abigail's first confrontation with John Proctor.

This is a high marks response to Section A. This candidate has written in significant detail and breadth, meeting the majority of requirements to an assured and comprehensive standard.

Question (a)(i)

(4)

1 ~~Pls~~ When playing Betty, I would use physical skills by using quick sharp movements such as stomping my feet when screaming "I want my mama" followed by mystical jumping in order to show my anger and need for comfort whilst also revealing to the audience my childish nature.

2 Another way I would use physical skills is by ~~doing~~ doing over-exaggerated movements when shouting "You drank blood" and accusing Abigail such as big hand gestures like pointing in order to reveal to the audience that I do not yet understand the ^{danger} ~~imp~~ I can cause.

Question (a)(ii)

(6)

1 One way I would use performance skills to show John Proctor is stern is by keeping direct and intense eye contact. I would do this in order to try intimidate Abigail as I would slightly squint my eyes while maintaining eye contact which reveals to the audience how stern and serious I am.

2 Another way I would use performance skills is by raising my voice and increasing in volume when talking to Abigail to once again reveal how serious and stern I am on the topic but also in order to intimidate her through my unwavering and unchanging volume once again highlighting how stern I am.

3 Lastly, I would articulate all my words and stress certain words such as "never" or "no" in order to further show my stern attitude by accentuating my uninterest in Abigail and desire for her to leave me alone and drop the subject.

Arthur Miller wrote the play "The Crucible" in 1953 when it was first performed in the Martin Beck Theatre. Miller wrote the play during a time of American Civil Unrest due to Senator McCarthy's "red scare" where he accused everyone of being a communist. Miller ultimately criticised this Red Scare having too been once accused and links it to a "witch hunt". In order to achieve this, Miller explores the themes of hysteria, supernaturalism, and paranoia, ^{violence}

As a director, I will focus on the set in order to explore these themes that are especially present within this extract. One way I would do this is by including an large, ³ meter by 2 meter scroll which will hang from the ceiling and be elevated one metre above the stage. On the scrolls will be written the ten commandments, but each ~~word~~ letter will be carved out allowing the light to shine through it and be projected onto the floor when it applies. Therefore, when Abigail is describing the awful things she wants to do to Betty if she tells anyone about what they had done, ~~the~~ ^{the} commandment "Thou shalt not kill" will ~~be~~ have light shining through it, revealing to the audience from the start that Abigail is not a good Puritan girl but has evil tendencies. This will be a reminder to the audience so now everytime Abigail

comes on stage the commandment will be seen shown in a colour specific to her, reminding the audience constantly of her evil and violent nature (helping to highlight the theme of violence within the play).

Furthermore, I would further use set in order to highlight how the two girls are only children but are already becoming hysterical due to the supernatural influence they are revealed to have had. I would do this by placing Betty's bed on the left of the stage and making it smaller than a usual bed, measuring only 1.5 metres long, just enough to fit a child. The duvet and cover will be light pink ~~with~~ with white diamond shapes mirroring Betty's younger age. On the opposite side will be a ~~wooden~~ shelf with toys on them to further remind the audience that despite Betty's serious conversations about supernatural acts and violence, she is only a child. To further highlight the lingering supernatural aspect I would have a lantern hanging by Betty's bed with an ominous purple light and a broom placed by her bed, reminding the audience that the play looks at the witches. This would be especially relevant in this extract because it will serve as a constant reminder of Betty's young age which excuses her behaviour within the extract, but also reveals to us the supernatural lingering, which is slightly

mentioned by their unattractive activities.

These things put together, a banner highlighting Abigail's sin as an almost divine countdown of sins and the childish structure of Betty's room explores my chosen themes, as we see the violence of Abigail, the supernatural ringing and the hysteria it may bring to a young child that is illustrated by reminding the audience of Betty's young age.

Question (b)(ii) Desperate → complete play

(12)

The first way I would highlight Abigail's desperation is by making her voice begin to be very articulated, but make her stress ^{phrases} ~~words~~ such as "I know you" in order to highlight the desperation she feels to be right when ~~being~~ talking to Proctor, as she is very desperate to make him love ~~for~~ her and admit to it. I would further show this desperation by making her place a step forward everytime she ~~says~~ ^{stresses} a word in order to further emphasise this feeling of desperation as she places her foot down and crosses her arms to show a fake sense of confidence, when in reality through her stressing words we know she is in fact desperate and wants to manipulate John to admit his love for her. This will be further shown by having Abigail remain close in proximity to Proctor, ~~allowing her to~~ however still ~~at~~ a bit less than a metre apart revealing to the audience that she is something repeating them, however as she places her foot forward we see Abigail's desperation to close this gap. I would do this in order to reflect how much Abigail wants to get closer to Proctor. Throughout the play, Abigail is a character who seeks Proctor's validation and love - something which she desperately seeks all throughout, even by almost condemning Proctor's wife, Elizabeth to ^{hang} ~~just~~, when ~~for~~ making her that doll.

Another way I would do this is by having her tactic change by the end of the extract. Whilst when first speaking to John she is trying to seem confident ^{whilst} ~~but~~ in reality is trying to manipulate him through it, she will now begin to show doubt as she realises her technique is not working. One way I would do this is by having Abigail's voice increase in pitch near the end of each of her sentence, allowing her to really ~~sound~~ sound almost as a pleading child as she loses the ~~authority~~ ^{authority} in her voice and it begins to fluctuate, further highlighting her desperation. This would be paired with her hands trembling and fidgeting with her dress, in order to highlight her nervousness which in turn highlights ^{her} her desperate attempts are not working. This would be paired with holding on to Proctor's arm, moving even closer in proximity to Proctor. This child-like behavior of holding onto his arm and her increase in pitch likened to a child highlights ~~the Elizabethan~~ Abigail's child-like desperation. This child-like desperation is something that stays with her throughout the play, as she lacks a moral compass hence doing anything and everything to them that she is right and wanted - as seen through the accusations of the women in the town.

lastly, I would further demonstrate her desperation at the start of the extract when she is desperate for Betty not to tell anyone of what she has been doing. Unlike with Proctor, Abigail will use a louder volume. She is no longer trying to sound child-like and feminine to appease Proctor but now ~~start~~ to ~~show~~ is desperate to assert a type of dominance over Betty. When scolding Betty, and warning her to not tell any adult, Abigail will increase in volume desperate to scare Betty into obedience. In contrast, Abigail's physicality will reflect her fear, revealing to us that the loud volume is only a desperate attempt at sounding threatening. She will do this by having her hands tremble when pointing at Betty. By pointing, she wants to once again assert some sort of dominance over Betty, but through her trembling movements we realise that she is a scared young girl desperate to not get caught. This will be further exemplified by Abigail being close in proximity to Betty and holding onto her clothing, so Betty is even more intimidated. This change in tactic highlights the desperation of Abigail all together, as she will do anything and everything to save herself. This is even seen until the end when her plans and tactic fails, she once again changes strategy and flees.

Question (c)

(14)

In this extract, the age and maturity of different characters is very significant as it explains the level of dominance they have over others. I can show this through costume, because I can use costume in order to highlight the difference in age, but also Abigail's wrongful behaviour, such as her relations with Proctor.

Firstly, I would use Betty's costume in order to reveal to the audience her young and immature age. Betty will wear a pink light pink cotton ^{sleeping} gown with short puffed sleeves. Her sleeping gown will be just below her knees. ~~And~~ She will wear ~~black~~ white knee socks with matching pink polka dots. ~~Betty will~~ Her sleeping gown reflects her supposed illness which she is suffering ~~from~~ from, but the light pink colour contrast the dark colour of Abigail's clothing, highlighting Betty's young age and innocence. This would be further exemplified by having Betty wear two ~~to~~ ribbons in her hair tied around two pig tails. The use of ribbons in hair is something associated with little girls and innocence. ~~They are known to play with different~~ ~~are~~ This would reveal to the audience Betty's young ~~age~~ age whilst also emphasising her child-like innocence which is important within the extract because it causes

her to call out for her mother. ~~Her mother~~ ^{This would} cause the audience to ~~also~~ sympathise with Betty, as she is faced with Abigail's cruelty despite simply being a young child calling out for her mother, seeking comfort.

In contrast, I would have Abigail wear darker, and harsher colours. Abigail will wear a dark navy blue dress which will be above her knee. Her dress will be short sleeve and she would wear a dark red apron which is significantly smaller ^{than} Mary Warren's apron. Unlike Betty, she would wear short ankle socks. She will also have one ribbon in her hair. The use of one ribbon will serve as a gentle reminder that Abigail too is only a young girl who has perhaps been exposed to evil. However, she will wear darker colours which separate her from Betty and reveal to the audience her older age which explains Abigail's ability to assert this dominance over Betty. Furthermore the red colour of her apron highlights her evil and violent nature which is highlighted through her talk of violence. Together, these elements combined reveal to the audience Abigail's violence and 'maturity' whilst also reminding the audience that despite being older than Betty, she is still young. The short length of her skirt would also

Symbolise her sexual ^{relations} ~~relations~~ or perhaps had with Proctor, revealing to the audience that not only does she disobey Puritan teachings through her violent words but also sexual immorality.

Lastly, I would use Proctor to ~~symbolise~~ further emphasise that Abigail may seem mature, but next to an adult man is a child. Proctor will wear brown cotton trousers which are ripped by his knees from a hard days work on the farm. His shirt will be a white linen which will be stained with brown. These stains can symbolise the things, his literal stains from a farmers work or even his stained conscience due to his actions with Abigail. The brown and damaged clothing emphasises his hard work which ~~contrast~~ contrast Abigail's pristine and clear clothing - she is still a child and doesn't know the difficulty of adulthood. This would be especially important within this extract because it ~~also~~ reveals to the audience the sinful nature behind their relations. John Proctor is an adult man who works very hard in life and has responsibilities, whilst Abigail is still young and does not yet understand this.

~~Then~~ This together, reveals to the audience the difference in age and maturity of different characters which is vital in understanding this extract.



This candidate has written a detailed response to both Q5(a)(i) and Q5(a)(ii), linking suggestions to the moment in the text where performance skills would be used and achieving full marks for both sub-questions.

For both questions, the candidate has offered very specific ideas for skills and justified these appropriately in terms of the extract. For Q5(a)(ii), whilst the key word is repeated several times, helpful detail is used to respond to the idea of John Proctor being 'stern', for example, references to using performance skills to intimidate Abigail.

Full marks were given for both Q5(a)(i) and Q5(a)(ii).

Q5(b)(i) offers three creative and interesting ideas for the set, which suggest the creation of location and character as well as mood and atmosphere. There is consideration of how set items will interact with lighting and of the positioning of stage furniture items such as Betty's bed.

Ideas are justified and the introduction to the response shows an understanding of the time when the play was first performed.

This places the response in Level 3 on 7 marks.

For Q5(b)(ii), all of the bullet points are covered in considerable depth, demonstrating a comprehensive understanding of directing Abigail and realising her desperation at this moment in the text. Ideas suggested are creative and workable. There are consistent references to the complete text, which show an understanding of Abigail's character journey. The response was placed in Level 3 on a mark of 10.

In Q5(c), the candidate suggests a range of costume designs covering three of the characters who appear within the extract.

There is consideration of colour and style, and the way that costume has been used to establish each character's character, age and/ or status is interesting and effective. For example, the contemporary costume ideas to show Betty's status as a child. Ideas are easy to visualise and there is a strong sense of the candidate making costume choices as a designer, placing this in Level 4 on a mark of 12.

Total: 39 marks



For the higher demand questions, try to think as a director/designer.

Give examples that would be clear, practical and workable if you were really directing or designing for this extract.

Question 6

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

Some candidates suggested production and design ideas that created setting and style effectively. Many candidates set their performances in new times and places, whilst others suggested the use of more traditional approaches. Ideas often showed a clear understanding of the text that supported candidate responses. Performance context in responses to Q6(b)(i) tended to be helpful, although not all candidates remembered to reference this, particularly where they had set their production in a more contemporary time and place.

In 2024, the extract was taken from the opening to the play, where Duke Orsino and Viola are introduced to the audience. The extract closes as Viola comes up with her plan to disguise herself as a boy, for protection.

This is a high-achieving response to sub-questions Q6(a)(i), Q6(a)(ii), (Q6b)(i) and Q6(b)(ii) from Section A.

This candidate has written in significant detail and breadth, largely meeting all requirements to an assured and comprehensive standard.

Question (a)(i)

- 1 I would use movement and pacing to ^{walk} ~~move~~ diagonally (4)
from upstage left to stage left while expressing
the first words of the play 'if music be the food
of love, play on' this is to show his romantic
attitudes toward the countess olivia.
- 2 If I were playing Duke Orsino, I would use
stillness and use gestures to wag my finger at
curio while saying 'what, curio?' this is to show
his curiosity and authority as the duke.

1. ~~Use~~ I would use a very sarcastic tone of voice while in a low register while saying "This is Illyria lady" this is to show his knowledge of the land as the captain and act knowledgeable among Viola
2. I would like the captain to use moments of stillness while in his monologue that starts with "True, madam; and to comfort you with chance..." this can show that he is wise and informed as he maintains impulsion around and utilise pace and stillness.
3. I want to increase my volume when the captain says "A noble duke, in nature as in name" while emphasizing using a low pitch that he knows the land and who governs it and his ~~negat~~ negative attitude toward the duke.

As a director, I would want to use lighting to bring this extract to life. This is because lighting can create a big impact while setting the mood and atmosphere of the scenes and communicate imbedded contexts throughout.

During the start of the extract, Act 1 scene 1, as the curtains open I want to maintain a dark, shadowy atmosphere and gradually brighten a spotlight on Duke Orsino.

~~I put the spotlight to~~ The spotlight will come from a profile spot and be of a pink gel.

This is to convey the element of love and that Duke Orsino plans to court Countess Olivia.

As the duke proceeds with ~~the~~ the first monologue the spotlight should gradually transition into a mid-high intensity floodlight to reveal the Duke's servants. This can infer the patriarchal society of the 1600's and the Duke is in a position of power as he is the head of Illyria. Furthermore, a floodlight should wash the stage when Valentina enters, and the pink gel should go brighter to a higher intensity and backlit to emphasize Valentina's curiosity.

Moreover, As valentina finishes her monologue, I want a dark purple or magenta gel fractured gobo to downlight the stage. The darker color can show the change in theme as Olivia is currently mourning her dead brother. Olivia is also a woman of high class and her being distracted upset duke orsino. After the characters exit, I want to use a cyclorama light to project a blue open space on the stage with mid intensity, as the characters of scene 2 enter while being shadowed by a still silhouette. This is to convey the sea coast setting of ~~the~~ scene 2 I want Viola to enter with a lantern to show a dim, yellow ~~the~~ light. This is because I want to keep Shakespeare's ~~intentional~~ ~~the~~ play of twelfth night close to my production, as it was performed in a small end on stage in middle temple hall and not the globe, high scale lighting was unavailable and actors had to use low key lights such as candles and lanterns. Moreover, I want to use a fresnel of green gel to light a soft edge around the captain and Viola. This is to show the captain's knowledgeable personality as Viola gives him money for him to explain this land.

lastly, I want to utilise cross fade sidelights of high intensity each being a blue and pink gel during the end of the scene as Viola forms a plan to 'conceal' herself. This ~~shows~~ foreshadows the mistaken identity of the play; Twelfth Night being interfering to the 12th night of Christmas - Epiphany where roles of masters and slaves were reversed and how the gender lines are blurred in this play to reflect the men dominant 1600 society. The crossfade shows confusion which is a major theme in the play.

As the director of the play, I will block and direct Viola into reflecting the playwright's intentions and the genre of the play. When Viola questions the sea captain I want her to speak the first word in a higher volume, putting emphasis in "who" in "who governs here" and "what" in "what is his name". This shows that Viola is gathering information and already expressing attitudes about ~~her~~ her plan. I want Viola to have a delighted tone while slowing her vocal pace in "Orsino! I have heard my father name him;". I want Viola also to move ~~upright~~ with a upright posture and circle around the captain as ~~she can fidget~~ while fidgeting with parts of the set. (eg; parts of the ship, barrels etc.). Viola should maintain a close proximity to the Captain to show her eager attitudes toward the people in Illyria. During Viola's final monologue in the extract, I want Viola to move ~~stage~~ centre stage left to downstage centre while the captain follows her and they gait in relation to each other. The importance of her gait as she prances downstage (the point of command) can emphasize that she had finished forming a plan on how she will survive

in this mysterious land. Viola should speak in a high pitch and volume while maintaining an eager tone in the line 'conceal me what I am and be my aid' which can refer to her plan of disguising as a man (cesario) and working for the duke. The ~~path~~ patriarchal society is mirrored in her plan because women would have less freedom and right so she would disguise as a man to get by and make a living by being Orsino's courier.

later in the play, ~~when~~ when Orsino sends out Viola-cesario to deliver his courting to lady Olivia, I want Viola ~~to~~ to have a very closed body language with folded arms and head down as she speaks his message. This is to put emphasis on Olivia falling in love with Viola-cesario not knowing that she is a woman. Viola should speak in a low register and volume and not project too much, she should also maintain a far proximity to Olivia as Olivia frolics gradually centre stage to see who Viola-cesario is. As Olivia is a woman in power, Viola being close ended and having ~~a~~ minimal physicality and stage proximity will show the audience that Olivia is allowed to love who she wants to love.

moving on, the ~~the~~ final scene of the play Act 5 scene 1, Viola reveals her disguise. To do this Viola should ~~make~~ slowly move from upstage centre to downstage left ~~as~~ while duke Orsino ~~enters~~ enters from downstage right and falls in love with Viola. Orsino should prance to Viola and likewise Viola should swiftly move toward Orsino as ~~the~~ he proposes downstage centre. This can break the fourth wall and highlight love in the end of the play. Viola should speak very softly and tenderly with tones of admiration to show that her plan has come to an end.



This candidate has written a detailed response to both questions Q6(a)(i) and Q6(a)(ii), linking suggestions to the moment in the text where performance skills would be used and achieving full marks for both sub-questions.

For both questions, the candidate has offered very specific ideas for skills and justified these appropriately in terms of the extract. For Q6(a)(ii), helpful synonyms are used to respond to the idea of the Sea Captain being “well-informed”, for example, that he is wise and knowledgeable.

Full marks were given for both Q6(a)(i) and Q6(a)(ii).

Q6(b)(i) offers three creative and interesting ideas for lighting, which suggest the creation of location, mood and atmosphere. There is consideration of the original performance, ideas are well-justified and there is some detail of how the lighting will work in performance. This places the response in Level 3 on 7 marks.

For Q6(b)(ii), all of the bullet points are covered in considerable depth, demonstrating a comprehensive understanding of directing Viola. The response is more heavily balanced towards the complete text than the extract, despite an excellent understanding of directing a performer to play Viola.

The response was therefore placed in Level 3 on a mark of 10.

Q6(a)(i), Q6(a)(ii), Q6(b)(i), Q6(b)(ii)

Total: 27 marks



In Q6(b)(ii), remember to root your answer in the extract provided, using examples from the complete text to support it.

Question 7

2024 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 permitted under special circumstances. 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 2024, candidates wrote about live productions that included *The Ocean at the End of the Lane*, *A Christmas Carol*, *The Woman in Black*, *Life of Pi*, *Medea*, Frantic Assembly's productions of *Othello* and *Metamorphosis*, several productions of *Macbeth*, *The Play that Goes Wrong*, *The Mousetrap* and *Witness for the Prosecution*. There was also a range of streamed work from popular platforms including *Frankenstein*, *Peter Pan*, *Things I Know to be True*, *Julie*, *After Life* and *Jane Eyre*. Where streamed work was used, examiners reported that this option proved generally supportive to candidates, offering the opportunity to write about some high-quality archive productions.

A small number of candidates wrote about touring productions, peer performances and musicals. The specification does permit musicals to be seen to fulfil the requirement of live performance, however, care must be taken to answer questions appropriately for a Drama qualification and musicals can often be self-limiting.

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. Similarly, there was a minority of responses based on 'sung through' performances; these are also not permitted and were given zero marks.

Section B is identical across both 1DR03A and B, so centres may find it useful to look at the Q7 exemplar in the 1DR03B report.

This candidate has responded to *Witness for the Prosecution*, a live production. A significant level of detail and strong analytical skills are evident, as well as a precise grasp of the demands of the question.

Question 7(a)

(6)

In Witness of the prosecution, movement was used effectively at the end of the play, particularly between Romaine and Leonard. As Leonard has successfully gotten away with murder, he runs onto stage from centre stage right to centre stage. This movement represented his true feeling of freedom, as it contrasted his previous lack of movement as he was seated in court. As he skips across the stage, the audience was able to clearly understand that he was now a weight off of his shoulders because he was pleaded innocent. In addition, Leonard and Romaine share an intense kiss during the performance, and come very close together in this moment. Not only this, but they stand centre stage and this is effective as the whole audience is able to share

this moment with them, especially since during the court readings ~~they~~ it appeared that Romaine was struggling to defend him. The use of close proximity also enhances their deep connection in his moment as they believe they have done it together. Finally, as Carl enters, Leonard moves ~~to~~ towards her ~~quite~~ rapidly, leaving Romaine alone to watch her significant ~~other~~ with a different woman. By separating the two characters we are shown how their connection is no longer apparent. It also contrasts how close Romaine and Vale were as it is a parallel of that with Carl and Leonard being close. This when a ~~so~~ fresh adverb how Romaine shoots Leonard, so is quite a powerful moment. The constant movement in this scene is what truly makes it most effective for the audience, as there are many plot twists such as ~~P~~ Leonard's secret affair and the death of Leonard as well as Romaine's suicide, so it adds to the action.

lighting was used very effectively during the performance. Firstly, in order to make the judge appear more authoritative, small birdies were hidden ~~at~~ beneath him at 70% intensity. By doing this, it created the effect of uplighting, which ~~was~~ as an audience member was a very smart decision. This is because it made him appear more frightening, as though he was a silhouette, so we felt as though he was like Leonard, being accused and ~~to~~ feel uncomfortable. In addition, when the stage furniture was being changed, a white wash ~~to~~ covered the room which was created by ~~the~~ parsons placed around the room. This helped the audience to distinguish the scenes from the next intervals, as it was very naturalistic and was used each time there was a change of scene. It also helped the audience understand that there was going to be a change of setting, which ~~had~~ made everything much clearer. Also, when Leonard was sitting on the stool, a soft-edged spotlight was placed on him as the court procedure was occurring. The use of the white ~~color~~ tone ~~&~~ represented his initial emotion, as it represented the lack of energy that he had as he was quite

powerless. It also represented his main character role in the play, which, although was probably known by the audience, helped direct the eyes back to him to see how he was feeling throughout each of the questions. Another scene in which it was used effectively was the docklands scene, as it was easy to understand that it was quite dark and gloomy from the green and yellow wash in the room, treated by gel on frescos. This was effective for the audience as it added to the suspicious atmosphere as you could not see many of the characters and was also the scene in which two mysterious women gave Mr Myers some evidence that would help the court case. Also, when the setting is the lawyer chambers, there is a window projection on the floor from a globe from a spotlight, which was very effective as it was visible to the whole audience and symbolised the outside world being so separate from ~~these~~ this lengthy court case.

Overall, the lighting had a strong effect on the audience as it further enhanced each scene and portrayed each character's emotions making it easier for the audience to understand.

(Total for Question 7 = 15 marks)



In Q7(a), the candidate has offered a number of specific examples that focus on one moment, although there is an ambiguous reference to another moment on p1.

The use of specific physical examples, whilst not fully comprehensive, shows a confident and balanced understanding of the impact created. This is supported by the range of analytical and evaluative vocabulary used to add detail, such as “powerful”, “deep connection” and “represented his true feeling of freedom”. This response was placed in Level 3, on a mark of 5.

In Q7(b), the response shows a highly effective evaluation of the way lighting was used to engage the audience in a variety of ways.

Connections are made to characterisation and the development of plot, as well as mood and atmosphere. Detail is analytical and technical language is used with assurance, placing this response in Level 3 on a mark of 8.

Q7(a) Total: 6 marks

Q7(b) Total: 8 marks

Total:



For Q7(a), take the opportunity to define your chosen moment at the start of the question, making it clear to the examiner that you have understood the question.

For 7(b), examples may be take from one moment or a number of moments across the performance.

However, there is no need to repeat the information already given on the performance seen.

Paper Summary

Overall, examiners reported that whilst achievement appeared mixed across a proportion of papers, the majority of candidates achieved at a comparable level to 2023. Candidates appear to be more aware, and demonstrated a greater understanding, of theatre maker roles, in comparison to earlier series'.

The most notable area for improvement is the differentiation of director (of production elements) in Q(b)(i) and designer in Q(c). For many candidates, responses could provide a clearer sense of the director or designer at work, showing an understanding of the differences between these two roles.

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 guides:
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
- analyse the differences between the director's and designer's roles in terms of language, detail, practicality of ideas
- consider the demands of specific questions eg using the time when the text was created and performed for Q(b)(i) and the complete text for Q(b)(ii) to support the suggestions for working as a director
- offer opportunities to see as wide a range of theatre as is practicable
- 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, which can be used across all three components
- focus candidates on reading and responding to the key words in 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
- provide regular opportunities for candidates to practise writing under timed conditions, drawing their attention to the marks available for each question

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>

