



Examiners' Report June 2024

GCSE Drama 1DR0 3B

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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 receive 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 1DR03B option paper, but *DNA* was by far the most popular text. *100, Blue Stockings* and *1984* were choices for a significant number of centres, while *The Free9* and *Gone Too Far* were also selected by some centres.

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

In 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 was 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 *1984* took place in the wake of the NSA surveillance scandal and outlined production ideas that would draw parallels between this and the world of 'Big Brother'. Others commented that *DNA* (like the *Free9*) was a text originally created for the National Theatre connections programme and used the original production ideas as a starting point for their own concepts.

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 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 rewarded all relevant ideas and disregarded 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 firm 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 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 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 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 was 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 was 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's 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 rewarded all relevant ideas and disregarded 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 because 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, Question (Q) 1 focussed on *100* by Diene Petterle, Neil Monaghan and Christopher Heimann. This was a reasonably popular choice from the six prescribed texts for 1DR03B. There were some effective and creative responses to this text. There was a clear connection to the performance context in many responses to (b)(i) with candidates writing about the minimalist staging of the original production and how this could be adapted in their own realisations.

In 2024, the extract is taken from the final section of the play and covers the flashback to Ketu's 'moment' and death.

This is a secure and effective response to Section A showing consistent understanding of how theatre makers might bring this extract to life.

Question (a)(i)

(4)

1. I would use intimidating body language to play the ~~guide~~^{elder}, as he is trying to convince Ketu to change his mind, I would also be closed off to show his unwillingness to accept new ideas.

2. I would also use posture to show that he is old, by being hunched over, as this is a typical trait to show that a character is old.

Question (a)(ii)

(6)

1 I would play the wife with a cautious tone of voice when talking to Ketu to show that she doesn't believe in his ideas.

2 I would use ~~my~~ the facial expression to show that the wife is annoyed by Ketu's insistence on the earth being round.

3 I would ~~use~~ also have closed off body language to show her rejection of Ketu's ideas.

~~At~~ I would use lighting to enhance the extract, by using gobos to project trees onto the background to show the audience that they are in the rainforest. I would do this because, while in the original performance they wouldn't use gobos during Ketur's memory, I believe that it would be effective because it helps the audience to understand where they are and what is happening, and it would work effectively. I would also use gobos to project clouds above the trees to add to the atmosphere.

As a director, I would use ~~warm~~ a flood light to create a wash of light over the stage, and I would use a coloured gel to create a yellow/orange wash to portray the warmth of the rainforest, ~~for contrast~~ I would have the lights ~~below~~ have a high intensity to show the brightness and happiness that the villagers feel in the village. I'd use a ~~g~~ followspot on Ketur that would

be bright to start when he is telling everyone about his ideas, and the more he gets rejected, the further into the scene we get, the followspot would get dimmer to show his emotions about having to reject his own ideas. The followspot would be red; ^{being gets} so it's still warm and fits in with the rest of the village, but shows that Ketu is different to everyone else. At the end of his memory, I would have the floodlights ^{dimmed} ~~very~~ dim,* but so the stage is still visible, and the followspot on Ketu would switch to a bright white one as he hangs himself, as the white shows that he is finally at peace and doesn't have to hide.

I would then have a bright flash to show that he has chosen his memory. In the void, I would use dimmed blue floodlights to show the contrast between the bright real world to the dark, cold void. The blue ^{shows the isolation} ~~suggests that the~~ of the void and the extellie. ~~In the original part~~* I would also want the floodlights to only be slightly dimmed to show ~~the~~ the performers have made the tree out of themselves as I do is

physical theatre and I want the audience
to be able to see that.

The actor playing Keto should use proxemics to show relationships with the other characters. In the first scene of the play, I would have him stand further away from all the other characters to show that he is cautious of the others and also that he is different, despite all of them being from the same time. Keto's ideas that are new to him are common knowledge to the other characters and the audience.

In the extract, the actor playing Keto should be closer and more open with the other characters to show his familiarity with the rest of the people in his village, however as his ideas keep getting rejected, he should be further away from the other actors to show that they are rejecting him and his ideas.

After Keto admits he was wrong, the other actors should go back to being close with Keto to portray that they have accepted him again. I think the actor playing Keto should then distance

themselves from the other characters to show that even he still isn't one of them as he has different beliefs.

The actor playing Ketu should have open body language at the start of the extract and during his first memory scene to show that he is inspired and wants to share his ideas with others, but as the extract progresses, his body language should start to be more closed off as his wife doesn't want him to share his ideas with anyone, even his children.

Up until Ketu's first memory scene, the actor should have closed off body language to show his caution, but in the void scene afterwards, he should be more open after he realises that the other characters in the void believe that the earth is round like he does, and by having more open and expressive body language, it shows his inspiration and happiness that he was right to the audience.

Ketu's actor should also act confused around the other characters to show

that he is ~~less~~ advanced than the rest of them, and ~~doesn't~~ doesn't have the modern knowledge that the rest of them do, due to being from a different culture. Ketu should show this by using a confused tone of voice when talking to the others and also using a slower pace when he's realised something. I would also have Ketu's actor, talk quieter when he's counting during the void scenes to show that he is talking and thinking to himself, but also loud enough for the other characters to notice as the counting plays a crucial part in the final scene between the guide and Alex.

As a designer, I would use costume to enhance this extract, and I would do it in a similar way to the original production, I would have the characters wear white base layers, which have been distressed and made to look dirty, to show their journey from life to death. I would also give each character this is also important as it ~~shows the characters~~ ^{allows for multirolling and quick changes} journey from which are vital to a production of a 100.

I would give each of the 6 main characters a significant piece of costume that shows the audience who they are but that is also easily changeable for quick transitions.

In the extract, Ketu would wear a ^{brown} fur ~~or piece~~ ^{scarf} around his shoulders to show that he is a tribe member and also that perhaps he hunted for it himself as it wouldn't be made into a proper jacket, I would give the scarf rough edges/hems to portray the idea that he made it himself with the fur of an animal.

I would have all the other actors

wear ~~just~~ their white ^{layers and} bases to show that they are now playing different characters, and the same for scart as ketu to show that they are the same.

In the void scene, I would have the guide wear a tie to show that he is formal and has authority over the others, I would also have his base layer be in much better condition than the others to show that he is used to the void and isn't new. Although, I ~~was~~ want the guide to be formal, I would have him wear a blazer as it would be hard to move in and ~~the~~ 100 is physical theatre.

In the extract, I would have the performers wear basic stage makeup to ensure that ^{the} their lighting work wash them out, I would also make them look a bit paler, and give them more pronounced eye bags and cheekbones, using contour, to show that they are dead. I would ~~give the~~ have the actors mess up their hair a little during ketu's memory to show that they are a tribe in the rainforest and aren't very modern, Ketu should take off his fur scart at the end of his memory to show

that he isn't apart of his tribe anymore,
and it also allows for easier movement
as he hangs himself.

I would also make sure that costumes
are easily accessible from the wings to
make sure that quick changes are
easy to make work quickly.



The candidate writes effectively as a performer.

Specific ideas for skills are offered and justified appropriately in terms of the extract and for Q1(a)(ii), the statement.

For Q1(a)(i), more than two ideas for physical skills are offered. Whilst one reason shows a less sophisticated grasp of the Elder's characterisation at this moment in the play, all are appropriate.

For Q1(a)(ii), a range of performance skills is suggested and justified in terms of the statement, showing a considered understanding of playing the wife.

Q1(b)(i) offers a number of creative and varied ideas for lighting, focusing on creating the location of Ketu's memory and the mood/atmosphere created within the memory, as well as the moment of transition. There is consideration of intensity, gobos/projection, colour and a range of different lights. These ideas are justified briefly with reference to the time when the play was first performed, placing this response in Level 3 on a mark of 7.

The candidate shows an appropriate directorial approach in Q1(b)(ii) covering all the bullet points including connection to the whole text and consideration of stage directions. The focus of the response drifts away from the statement (Ketu is inspired), making this a secure Level 2 response (8/12).

In Q1(c), the design ideas suggested show an understanding of performance style and how the use of multi-role will impact on costume. There is consideration of appropriately designed and created base layers as well as the use of representational costume.

The candidate's examples show a designer approach to costume, for example, the suggestion that Ketu's fur scarf would be given rough edges and hems.

This a fully effective response placing it at the top of Level 3 on 11 marks.

Total: 36 marks



For Q(b)(ii), root your response in the statement given, linking all your examples back to this as a point of comparison and/or contrast.

Question 2

1984 was a reasonably popular choice from the six prescribed texts for 1DR03B.

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

There was a clear connection to the performance context in many responses to Q2(b)(i), although there were this year a number of candidates who wrote about the context to Orwell's novel rather than Headlong's live production.

In 2024, the extract was taken from the middle section of the play, where Julia secretly arranges to meet Winston. The extract moves into their first private meeting: the beginning of their affair.

This is a secure and effective response to Section A showing consistent understanding of how theatre makers might bring this extract to life.

Question (a)(i)

1 When playing the role of Parsons I would sit with excellent posture. This would be to show my pride at my daughter's achievement and his attempt to show off. (4)

2 I would also use hand gestures to help describe Parsons story, such as pointing at people. This would be to ~~try and~~ show how Parsons is trying to make people more interested in his story.

- 1 One way I would use performing skills when playing the role of Julia to reveal her beliefs would be to make constant eye contact with Winston. This would ~~be~~ help show how serious the matter Julia is talking about is to her.
- 2 Another way I would use performing skills is by grabbing Winston's hand when they are in the countryside. This would be to make sure ~~Winston's~~ ^{pay} attention Winston pays attention to her and what she is saying.
- 3 Another way I would use performing skills is by lifting my chin when talking to Winston. This would be because Julia wants to show Winston that although her beliefs make ~~to~~ her at risk, she is not afraid.

~~One way I would use sound to enhance the extract for my audience~~

The original performance of 1984 was performed at the Nottingham Playhouse in co-production with headlong in 2013. In the original performance the sound was mainly pre-recorded. ~~X~~ When directing this extract I would ~~adhere~~ also use pre-recorded sound for the majority of the extract. At the beginning of the extract I would have the pre-recorded noise of my actors chatting playing in the background. This would be to create the sense that many people are in the ~~cayateria~~ cateria, but the audience can't see them. It would also increase the tension within the audience as with so many people around, Winston and Julia must be extra careful with how they communicate. I believe pre-recorded sound would be effective as the audience of the original production described the sound as 'immersive'

and I would want to ~~mix~~ create that some feeling for my extract.

Another way I would use sound to enhance the extract for my audience is to fade out the pre-recorded noise previously described on the line 'Be careful, comrade. Be careful'. This would be to demonstrate to the audience that Winston is fully focused on Julia when they are together and how he stops caring about the world around him. It would also show the audience that the conversation between Winston and Julia is important and something that needs to be focused on. As their conversation ends before the location change to the countryside, I would have the pre-recorded sound fade back in, but this time playing the sound of a train to help and display to the audience that the location of the extract has changed.

Another way I would use sound to enhance the extract for my audience is that on the line 'that we can bring down the party?' I would cut out all noise ~~except~~ the and start playing the pre-recorded sound

of a violin playing. This sound would be non-diegetic and would play for the rest of the extract. This will help create not only a hopeful tone, but also a mournful one, as although they plan to free the future generations they must sacrifice themselves to do so. ~~I~~ I hope this would also create a period of ~~thoughtfulness~~ thoughtfulness for the audience as they reflect on current dictatorships such as North Korea and the many people who die fighting against them for their freedom.

In this extract Winston's objective is to try and gain a deeper understanding of Julia and her beliefs. He is honest with her in the hopes that she will be honest back.

To show Winston's honesty ~~of~~ in this extract I would direct the actor playing the role of Winston to avoid eye contact on the line 'I've dreamt this'. This would be to show Winston's nerves and embarrassment at opening up to Julia and sharing his true thoughts. This would contrast with earlier on in the play when Winston first meets Julia, as I would direct the actor then to make constant eye contact to show his intrigue. Another way I would display Winston's honesty to the audience would be to have ~~him move closer to Julia on the line 'being with you the world~~ ~~feel~~ his hands be shaking on the line 'Sunday afternoon?'. The risk of getting caught ~~is~~ is incredibly high and Winston is afraid of that happening. I would direct the actor to

only stop shaking his hands on the line 'being with you the world feels solid' to show to the audience how Julia comforts his nerves, and makes him ~~feels~~ feel safe enough to be ~~another~~ honest with her.

Another way I would show Winston's honesty would be to direct the actor playing the role of Winston to speak with a lower volume on the line 'I feel like this has happened already'. In this moment Winston has made himself vulnerable by opening up to Julia and is anxious for her response to that. Once Winston feels more secure I would then have the volume of his voice rise again to demonstrate that to the audience. Another way I would display Winston's honesty is by having his pitch increase on the line 'they'll kill us for just being here together'. As Winston realises this horrible truth and shares it with Julia, his panic levels rise as he realises what waits for them if they get caught. Winston is honest and expresses this thought out loud so both the audience and Julia can understand the gravity of the situation and its consequences. The pitch increase would

reflect those feelings.

To show that Winston is being honest I would direct the actors playing the roles of Winston and Julia to ignore the stage direction 'she takes a small piece of chocolate and puts it into his mouth'. This is a vulnerable scene for both characters and I believe that Julia offering Winston the chocolate instead of placing it in his mouth reflects that better. As they share ~~the~~ the chocolate they are sharing the truth with each other. ~~It~~ However, I would direct the actors to follow the ~~the~~ stage direction 'They chase each other around the room'. This is because this extract is one of the last times they will be this free together. Later on in the play in room 101, I would direct the actor of Winston to be tied to the torture chair, creating contrast to his freedom with Julia in the countryside.

When designing costume for this extract I would have the actor playing the role of Winston wearing a navy blue sweater that is coming undone at the ends of the arms. ~~X~~ This ~~would~~ would be to suggest to the audience that pulling at his sweater is a nervous tic of his and the fact that it's so ruined demonstrates how frequently Winston gets nervous. ~~X~~ He would be wearing grey trousers that are made out of polyester and visibly look scratchy to display the poor quality of Winston's clothing. They would also be a poor fit and Winston's ankles would be showing because of this. This would be to show how Winston's clothes ~~were~~ were not made ~~X~~ or bought with him in mind. His socks would also not match to build the idea that Winston isn't entirely sure and isn't always fully in the moment. His shoes would be filthy ~~as covered in mud~~ as they would be covered in mud to symbolise how Winston was carrying out the ~~parties~~ party's dirty work for them before he met Julia.

When designing ~~the~~ designing the costume for Parsons in this extract I would have the actor wearing similar clothes as Winston to show that they are the same level of the party and work together. However, I would include some key differences. Parson's outfit would be incredibly neat by having his shirt tucked in, shoelaces ~~done up~~ done up and hair slicked back. This would be to display Parson's pride at being a loyal member of the party and his unwillingness to disobey them. He would be wearing the same sweater as Winston, but Parson's would be dark red instead of navy blue. This would be to suggest the party has some sort of system to organise people which further dehumanises the characters in the play. Parson's shoes would also be spotless, apart from a spot of blood on one of them. This would be to reflect the fate of the couple his daughter caught in the story he is so proudly telling to the audience.

When designing the costume for Julia in the beginning of the extract I would have her

wearing the same grey trousers as the men. This would be to subtly hint at Julia's rebellion against the party as she is also going against the gender standards. The actor's hair would be in a slicked back ponytail to mirror the slicked back hair of Parson's as Julia pretends to fit in and be loyal to the party. Her shirt would be a faded navy blue to show its age and to create contrast with the silk red sash that symbolises the anti-sex league. The navy blue of the shirt would also create a link between her and ~~the~~ Winston for the audience.

For the second half of the extract which takes place in the countryside I would have a costume change for Julia. I would undo the slicked back ponytail and leave it undone to show Julia's freeness in the countryside. She would also ~~be~~ be barefoot to further support the idea of freedom. I would also have the actor wear a navy blue dress instead of the shirt and trousers, as she can rebel through her words in the countryside and no longer

needs to do so through her clothes. However the dress would be large and baggy to show the party still has control over what items of clothing they ~~receives~~ receive as Julia clearly didn't pick this out herself.



The candidate writes effectively as a performer.

Specific ideas for skills are offered and justified appropriately in terms of the extract and for Q2(a)(ii), the statement. The response demonstrates a succinct understanding of playing both Parsons Q2(a)(i) and Julia Q2(a)(ii) at this point in the play. These questions were given full marks.

Q2(b)(i) offers a number of creative and varied ideas for sound. These are workable ideas that focus on creating mood/atmosphere as well as location. There is consideration of volume, silence and a range of pre-recorded sounds to be used at specific moments within the extract. These ideas are justified briefly with reference to the immersive sound design of the first performance, placing this response in Level 3 on a mark of 7.

The candidate shows an assured directorial approach in Q2(b)(ii), covering all the bullet points. There are several connections to the complete text and consideration of stage directions. The directorial ideas support the idea of Winston's honesty very effectively making this a secure Level 3 response (10/12).

In Q2(c), the design ideas suggested show an understanding of performance style and how the use of multi-role will impact on costume.

The response covers both parts of the extract and justifies design ideas in terms of characterisation. Ideas are detailed, practical and engaging.

There is consideration of costume changes, although this could have been developed in terms of how this change would be achieved in the transition.

This an assured rather than a comprehensive response and is placed at the top of Level 4 on 12 marks.

Total: 39 marks



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

Practise 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

Blue Stockings was a reasonably popular text for 1DR03B this year. There was a number of secure and effective responses to the extract that showed a clear grasp of realisation of this moment in the text.

Candidates often utilised the original production at the Globe in offering ideas, and the vast majority set their productions in the same time period as the original performance, as intended by Jessica Swale. This was supportive of production and design ideas in particular. Performance context in many responses to (b)(i) tended to link to the time when the play was set, although a number of candidates made interesting links to the time when the play was first created and performed in 2013.

In 2024, the extract was taken from Act One, Scene 12 and juxtaposes a discussion between Mr Banks and the men with Tess writing an essay. The scene ends with the men's reaction to learning that the essay they have been looking at was written by a woman.

This is a secure response to Section A, with all requirements met to a competent standard.

Assured knowledge and understanding is evident within production and design questions.

Question (a)(i) [1:40]

(4)

1 As a performer playing Ralph, I would use physical skills on the line "Oh, come on." by adopting a closed and shocked body language by crossing my arms in front of my chest, dropping my shoulders and slightly tipping my head downwards to show he is embarrassed about his teacher asking him about his girl.

2 On the line "I'm not talking about that" I would use a vague gesture by ~~moving~~ moving my hand in front of me in a slow, relaxed circular movement to show he wasn't talking about the physical relationship with his girlfriend, but something more emotional instead.

Question (a)(ii) (1:46)

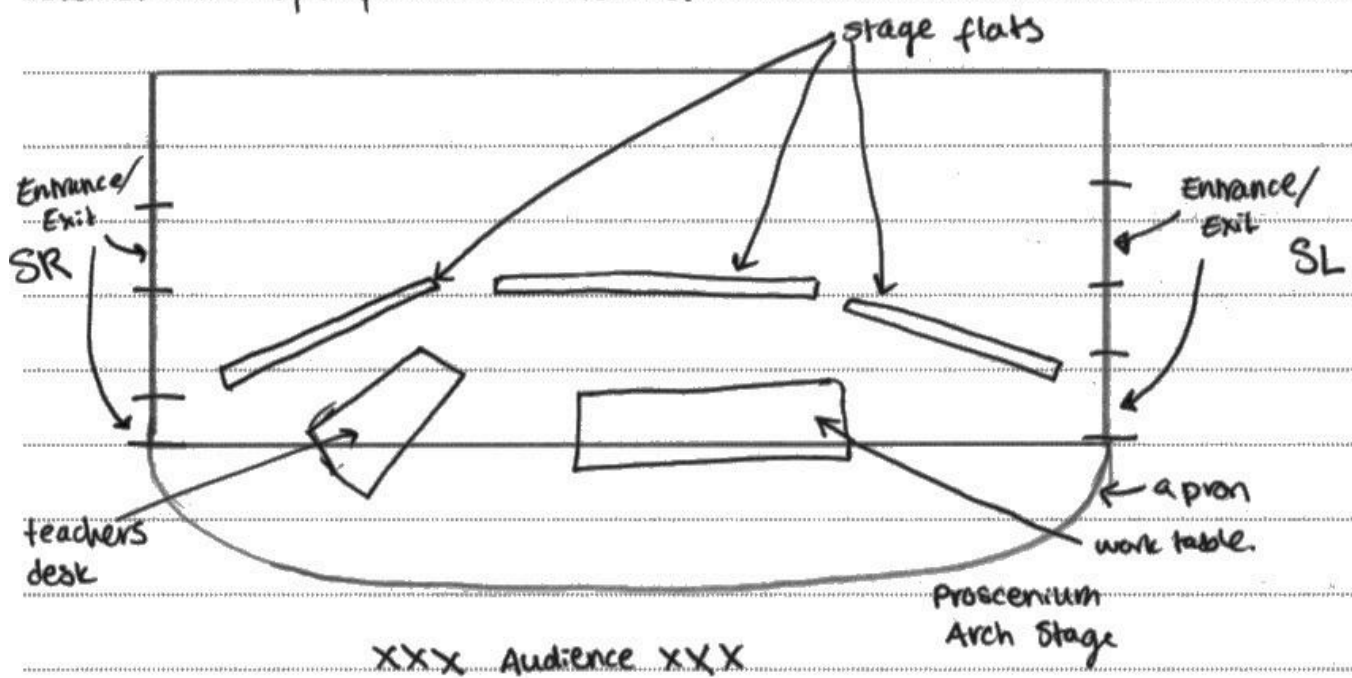
(6)

- 1 As a performer playing Holmes, I would use performance skills on the line "it's beyond that somehow" by adopting a relaxed body language by leaning back in my chair, dropping my shoulders and loosely placing my hands on the table in front of me to show he was passionate and calm about playing the violin in an orchestra.
- 2 On the line "It's like an opiate" I would adopt ~~an~~ a wondrous facial expression by slightly raising my brows, widening my eyes and smiling to show Holmes was passionate and amazed about the effect the music could have on him when playing with other people.
- 3 On the line "It's like trying to get something more" I would adopt ~~an~~ an excited tone to show he loved playing in an orchestra and it truly made him happy, showing the audience he was a passionate character.

Question (b)(i) (1:52)

(9)

As a director in Act 1, scene 12, I would use ~~lighting~~^{set} to give a convincing impression of a 1896 class room at Cambridge College on a proscenium arch stage with an apron to bring the extract to life for the audience.



As a director, I would place a large stage flat CSR on a 45° angle facing inwards. It would have a navy and light blue floral wall paper with ~~the~~ cream painted skirting boards to convey the Victorian decoration of the college classroom. It would be in good condition to convey to the audience that the college was wealthy and would have servants to clean it. In the middle of the stage flat, there would be a large square painting of a ship, which would look old and valuable with a gold frame and small gold placard beneath to convey the wealth and history behind the prestigious college. In the centre there would be a second stage large stage flat that would

have the same wall paper and skirting boards, but would have ~~an~~ a circular ~~pane~~ window in the centre, with a backdrop behind of some tree branches, the window would be very clean to further convey the wealth of the college to the audience. On the line "Crebaceous chalk, sir" I would ask the actor playing Edwards to look out of the window to convey his distracted from the class conversation. There would be a third stage flat CSL which would have the same wall paper and trim but would have a fireplace in the center at the base, which would have logs and a small sight behind to give the impression of a lit fire to the audience. The fireplace would be ~~made~~ iron ~~with~~ effect with ~~engraved~~ moulded embellishments, and would be well polished to ~~give the~~ convey to the audience the grandeur and wealth of the college. All of the stage flats would be on tracks to allow for quick and easy set changes between scenes. This would be different to in the original 2013 Globe Theatre performance, as from a recorded video of the original production I saw on a trip to the Globe, much more minimalistic set was used to convey the classroom setting. I think the stage flat would suit the setting as they bring the action down stage to bring the audience further into the world of the play, bringing the text to life for them.

As a director, I would place a large 2 x 3 meter mahogany barly twist leg teachers desk DSR which would be in good condition and well polished, and have a red stained leather top which would have a few visible ink stains to show the usage of the classroom.

to the audience, bringing the liveliness of the College to life for the audience. There would also be a large rectangular mahogany hoodley leg twist table DSL on a cheated angle inwards where the students would work, which would also have visible ink stains and some slight scuffs to show the usage by many students over the years in the classrooms. This would be different to the original production as they used individual lightweight desks to convey the classroom to the audience. On the line "Oh, I don't think so, sir." I would ask the actor playing Lloyd to tap his pen on the table to convey his manner, which would help bring the extract to life for the audience through the convincing set to give an impression of a lively 1896 class room with real students working inside.

Question (b)(ii) [2:22]

(12)

As a director, I would ask the actor playing Mr Banks to use his vocal skills on the line "But there's something missing" to convey him wanting more for his students by adopting an ingressive tone, increasing his pitch towards the end of the line, and pausing between "something" and "missing" to show his want for what his students' essays lack. Later in the scene, I would ask him to use a slow ^{pace} and enunciating ~~some~~ clarity on the line "Something more. Exactly" with a higher pitch on ^{"Something"} ~~more~~, a lower on "more" and an excited tone on "exactly" to convey his passion for his job and for his students to do well. This would be similar to earlier in the play when first teaching the young women in Act 1 Scene 3, when on the line "you won't need those" I would ask the actor playing Mr Banks to use a similarly excited tone and upbeat pace to convey his passion for his students to go up and beyond the expectation of them in their work.

As a director I would ask the actor playing Mr Banks to use his physical skills on the line "Come on" by taking 3 ^{steps} ~~purposeful~~ with ^a ~~steps~~ purposeful gait from CSR to DSC, proxemically closer to the students before ^{using a directed gesture towards} ~~turning at the moment~~ ~~turned~~ to express Mr Banks' want for the young men to include their passion into their essays. On the line "Spirit. Panache", I would ask the actor to raise his right head, then his left to shoulder level in a quick movement, with a passionate and wanting facial expression and an open body language to show his enthusiasm for his subject, conveying

his feeling of wanting more for his students. This would be similar to later in the play when he and the women are awaiting the result of the vote for their rights to graduate, when he would have a positive and enthusiastic body language while talking about the possibilities for them if they won - conveying his passion for the young women to do well and go further.

As a director, I would explore the stage direction " (referencing their essays)" by asking the actor to use a disappointed gesture by outstretching his arm towards the pile of essays on his desk in a downwards motion and blank facial expression to convey his disappointment in the lack of passion in the young men's essays. Later in the extract on the stage direction " handed copies out to everyone " I would ask the actor to assume a pleased and bemused facial expression and walk with a purposeful gait to show his approval of the essay written by Tess, conveying to the audience that ~~she~~ hers is what he is looking for from the young men. This confidence and pride of Tess and her essay would be similar to when later in the play - he refers to the vote going "our way" in front of his superiors at Cambridge College, showing the audience his passion for his students to do well.

Overall, I would ask the actor to use his performance skills to convincingly convey Mr Banks' passion and enthusiasm for his students to do more in their essays and their lives academically.

Question (c) (2:47)

(14)

As a designer, I would use convincing costume to give the impression of the 1896 Victorian style to enhance the production of the extract for the audience.

I would dress Mr Banks in a three piece finely worn black woolen suit ~~which~~ with red silk lining on the waistcoat and jacket which would both have silver buttons which would be polished and in good condition. The trousers would be ankle length with red stitching to match the waist coat and jacket. He would also wear a starched white cotton shirt which would have a stiff collar and wide cuffs that would be folded up ~~to~~ and neatly pressed to convey that he had servants to take care of his clothes because of ~~of~~ Cambridge College's wealth as a privilege of being a professor. He would also wear a black bow tie and a black woven academic gown to convey the professionalism and status of that came with his job in the Victorian Era to the audience. He would also wear polished black leather Oxfords (shoes) which would be in good condition but a bit worn to show ~~that~~ that he still had to use things as he was middle-class. His hair would be neatly combed and cut into a short, military style hair cut as he ~~was~~ ^{had} of an outdated style as he was older than the young men. This costume was very similar to how Victorian men dressed in the 1890s if they weren't trying to keep up with the latest fashion. He would also wear a pair of white satin driving gloves that he would take off on the line "Good man"

as a politeness as he entered the class room, to enhance the effect for the audience, by creating convincing costumes to draw them into the world of the play.

I would dress Will in a navy, finely woven wool sports lounge suit which would have a light blue silk lining and silver buttons which would be well polished. The jacket would have wider lapels that Mr Banks to convey to the audience the younger generation took more influence from the new European style in their attire than the elder men. His waistcoat would be double breasted and have a subtle floral pattern to further convey the inspiration from the European style. He would wear a starched, well pressed white cotton shirt with silver cufflinks and a white bow tie - as that was usual for upper-middle class students in the 1890s to wear. He would also



Both sub-questions achieve full marks and show an excellent grasp of how performance skills might be used. The physical ideas offered to play Ralph in Q3(a)(i) and Holmes in Q3(a)(ii) are effective and creative, although more than one suggestion is offered for each point.

Q3(b)(i) makes helpful use of a supporting diagram to help meet the demands of the question. Ideas for the set are detailed, creative and well-justified in terms of comparisons with the original performance. There is consideration of how the performers would use the set in this extract.

This response achieves full marks (9/9).

The candidate shows an assured directorial approach in Q3(b)(ii) covering all the bullet points including a specific reference to the stage directions in the text. Ideas are very well-justified, detailed and placed in context within the complete text, showing an understanding of Banks' character's journey.

This response is placed at the low end of Level 3, on a mark of 9.

Q3(c) provides detailed naturalistic costume ideas for Mr Banks and Will, although these are not fully balanced. There is consideration of colour, style and costume items to create characterisation, with some detail of use in place.

This response is placed in Level 3 on a mark of 9.



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

Question 4

DNA was the most popular text for 1DR03B this series and the majority of candidates chose to set their productions in similar time periods to the original performance, if not the same time precisely, and this was supportive of production and design ideas in particular. Sub-questions (b)(i) and (c) are identical across the whole paper rather than specific to *DNA*, and candidates suggested some secure ideas for production and design elements in response to these questions, with costume a particularly popular choice for Q4(c).

In 2024, the extract is taken from the final section of the play and explores the gang's reaction to Leah's disappearance. The extract ends with Richard apparently having taken Leah's place.

This candidate has written effectively in response to Q4(a)(i), Q4(a)(ii), and Q4(b)(i), although in both performer questions, more detail is offered than needed.

Question (a)(i)

(4)

1. Playing Phil, I would use a dejected posture, with my shoulders hunched and my eyes lowered, to show he is dejected and upset that Leah has left, evidenced in the line "Phil goes back to staring at nothing" as his life is now empty.
2. I would use ~~gestures~~ lethargic gestures to show how his life without Leah has ~~lost~~ lost its meaning, such as absent-mindedly brushing at my clothes or picking at the grass.

Question (a)(ii)

1 I would use close proxemics to Jan to slow⁽⁶⁾ his relationship with her and the intriguing nature of what he's gossiping about.

2 I would use open body language to communicate closeness and openness and slight excitement as he enjoys being the one with the news. I would have both feet towards Jan and make eye contact with her.

3 Finally, I would use inflection when Mark says "I know" on the word 'know' to emphasise his glee and enjoyment of the situation.

As a lighting designer, I would use down-light profile spotlights with an orange/white light on stage left and stage right to show that Jan and Mark are on "A-street". This would create silhouettes and shadows to enhance the solemnity and tension of the scene, ^{and what they are discussing.} as well as making Jan and Mark seem like shady characters, linking to the stigma surrounding youth in 2007, as there was a lot of suspicion and mistrust surrounding young people, and gang culture was vige

Secondly, I would ~~use~~ fade in slowly a bright white wash, to symbolise the illumination of the truth as they are speaking. This illumination would also link to the terrorist threat that many felt in 2007 due to things like the London bombing in 2002, as many wished that more light would be shed on this, and it emphasises that when the secrecy is removed from these situations, they fall apart.

for the field,
lastly, I would use a gazer with a
bright yellow/white light coming ~~from~~
down from the top left corner to
illustrate the sun. I would wash the
stage in a white, hospital-coloured light
to reflect the emptiness within Phil and
his lack of emotion now that Leah
has left. This ties in to the lack of
social skills children had, due to the
widespread use of technology, and the
year surrounding the basic human interactions
filled with colour, replaced by a blank
white, as no-one knew how to socialise
anymore.



The physical ideas offered to play Phil in Q4(a)(i) and Mark in Q4(a)(ii) are creative, and show an understanding of working as a performer, although more ideas/justification are offered than can be credited for each point.

In Q4(a)(ii), helpful synonyms are used to explore the idea of Mark gossiping.

In Q4(b)(i), lighting ideas are detailed and creative. There is consideration of colour, intensity, stage positioning and the transition of location from 'A street' to 'A field'.

Context is also considered and explored with some assurance, making this a Level 3 response, on a mark of 7.

Total: 17 marks



Use the chosen performance style in the extract to help justify your design choices in Q(b)(i) and consider how performers will use the design to enhance the extract in performance.

This response demonstrates a secure understanding of directing a performer in Q(b)(ii).

Question (b)(ii)

(12)

I would begin by placing Richard next to Phil in downstage right. On the line 'Phil, watch me!' I would have ~~Phil~~ Richard jump up and run to upstage left. This would show how Richard is trying to get his friends attention. On the next line 'can you see, Phil?' after the word 'see' I would have Richard pause before saying Phil's name. This would illustrate he is embarrassed ~~and~~ about begging for his friends attention. The audience will see how Richard's ~~excited~~ happy demeanour is cracking because he's insecure.

On the stage direction 'silence' I will have Richard open his mouth to say something, but then close it again. This will demonstrate the fact he's too insecure to ask if his friends okay as he doesn't want to come off as over-bearing. The audience will see Richard attempt to ~~take~~ talk, and sympathise with his nervousness about the situation at hand, understanding that Richard is the only person willing to

Speak to phil.

Next, on the stage direction 'pause' I will have him take a deep breathe and stand up, pacing slowly. This will show he has a lot to say but, doesn't know how to voice it, as he'd already spoken about john and danny.

Additionally, on the line 'doesn't that bother you?' I will have a quizzical tone, to show Richard doesn't understand phil's thinking.

At the beginning of the play, when john threatens richard, I will have richard use a wide gait. This will show that he isn't scared of john even when he's threatening him. On the line 'you shouldn't threaten me, john' I will have Richard use a low tone of voice, almost growling, to illustrate that richard is trying to be more threatening than john, despite john being the leader. I would advise richard to move

backwards to downstage left, during the line 'I'm just saying' this will show the audience that even though Richard isn't scared, he knows he shouldn't be saying what he's saying, but says it anyway. This will show that he believes he is tough.



The candidate shows some assurance to their directorial approach in Q(b)(ii) covering all of the bullet points. There is explicit reference to stage positioning, which supports understanding of Richard's characterisation. Ideas are well-justified, and rooted in the extract but not placed in context within the complete text, making this a high level 2 response (8/12).



Consider the character's journey by making reference to what happens to them before or after the extract.

This candidate has responded to this question effectively, writing as a costume designer with security.

Question (c)

(14)

As a ~~costume~~ costume designer for this extract, I would ~~use~~ have the character of Mark to be wearing a white shirt with ~~the~~ ~~top~~ ~~but~~ mud and dirt stains ~~on~~ ~~the~~ ~~which~~ and a black zip up jacket with the zip un done.

On the "Beat" ^{costume} just after Mark says "yes" ^{at a designer} I would tell the actor playing Mark ~~to~~ to unzip his black hoodie to show he is opening up and telling Jan what he knows. The use of the colour black can be used to symbolise how he is trying to stay hidden and not ~~to~~ to stand out ~~rather~~ ~~highlighting~~ which would make the audience feel uneasy and on edge towards ^{the secret} Mark is hiding ~~in~~ in his jacket and the gossip he knows.

~~the~~ ~~jacket~~ ~~use~~ As a costume designer, I would tell the

actor playing ^{mark} to take ~~the~~ hood of his jacket off of his head on the line "Yeah" at the start of the extract to further highlight that he is opening up to Jan and telling her all the secrets that he has been hiding, just like he has been 'hiding' under the hood of the jacket. This would make the audience feel more connected to the story as mark starts to ^{and puts the hood down} open up, ~~that~~ the audience feel as though they are also being told the secrets mark has been keeping.

Underneath the black jacket, as a costume designer, I would have the actor playing mark to be wearing a white shirt to ~~#~~ add an element of naturalism helping the audience to better understand and connect to the character ~~#~~ more as the white shirt symbolises school uniform. ~~#~~ ~~As~~ ~~a~~ ~~costume~~

designer, ~~the~~ I would ask the character of Mark to undo his top button on his shirt on the line "Dunno. NO one knows." to symbolise even further how he is fully opening up to Jan. This makes the audience feel slightly more relieved as they are able to find out more about Leah from ~~Mark's~~ Mark's secrets. // In addition to that, ~~the~~ Mark undoing his ~~the~~ top button could symbolise how he is ~~the~~ stressed by what he knows and what he is saying which ~~the~~ ~~the~~ could make the audience feel stressed too as they also aren't fully aware of what has happened to Leah.

~~the~~ ~~the~~ ~~the~~ Along side this, the white shirt will be covered in mud and dirt stains to symbolise the reckless and ignorant nature of teens. ~~Symbol~~

This further highlights ~~the~~ to the audience an element of naturalism ~~of~~ ~~at~~ ~~model~~ ~~them~~ and further ~~feet~~ ~~of~~ ~~through~~ engages the audience as they understand ~~and~~ ~~can~~ the characters more.



ResultsPlus
Examiner Comments

The ideas suggested are detailed, easy to visualise and practical. There is consideration of distressing costume items appropriately and of how the performers will use the costume in this extract, for example, Mark's use of his hood at the start of the extract. This is a secure level 3 response with a mark of 10.



ResultsPlus
Examiner Tip

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

Question 5

Q5 focussed on the new text "The Free9" by In-Sook Chappell. As a relatively new text, there is 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>

The majority of candidates chose to use the detailed stage directions in a similar time period and setting to the original performance and this was supportive of production and design ideas in particular. Sub-questions Q(b)(i) and Q(c) are identical across the whole paper rather than specific to *The Free9*. Candidates suggested some secure ideas for production and design elements in response to these questions, with costume a particularly popular choice for Q5(c).

In 2024, the extract is taken from Scenes 1 and 2 and introduces the audience to 'the Nine', exploring the background to their detention in Laos.

This is a secure response to Section A, with all requirements met to a competent standard.

Assured knowledge and understanding is evident within production and design questions.

Question (a)(i)

(4)

1 On the line, ~~At~~ 'that's ridiculous', I would use gestures by crossing my arms to show how I am fed up of Mini.

2 On the line, 'life isn't like that', I would use facial expressions by frowning my eyebrows to show how I think Mini is wrong and being silly.

Question (a)(ii)

(6)

1 On the line, 'You've got no imagination',
I would use a loud volume to show how
I feel passionately and love the TV shows.

2 On the line, 'I really want to see it on television',
I would use gestures by throwing my hands
in the air to show my excitement.

3 On the line, '~~So~~ Seoul is... fabulous'
I would use facial expressions by
smiling to show how much I admire the
place.

As a director I would employ lighting to bring the extract to life for the audience. On the stage direction, "the light changes, a high^{up} barred ~~sp~~ window", I would use a gobo and a dim, ^{blue-}white gel plate to ~~create~~ ^{mimic} this window, the cold, blue-white creating a tense, uneasy atmosphere that the suspense of the scene requires. The window should appear centre stage on a dark backdrop, allowing the audience to see the emptiness of the room, whilst making the window clear and visible. This would bring the extract to life for the audience through the unsettling atmosphere, allowing them to also feel as afraid as the Q. There should also be a ~~spot~~ ^{cold, blue-} dim, white spot of light created by a Fresnel, only illuminating the people on stage, making them visible to the audience whilst maintaining the eerie atmosphere. This would bring the extract to life for the audience as the context behind this play is the harsh regime, where North Korea doesn't care for its 'kotchebi'. The lack of warm yellow light, and contrast between the white light and dark backdrop would make the poor conditions apparent to the audience.

As a director, I would use lighting to bring the extract to life for the audience. I would open scene 2 with ^{two} ~~a~~ ^{of} spotlight ~~usage~~ ~~profile~~ lights on Mini and Moon. I would use a fresnel on Mini, and create a yellow-white, soft spotlight on her to reflect her bubbly personality. ~~The~~ This should come from above her, illuminating her entire body, making her visible to the whole audience. On Moon, I would use a profile light to create a harsher, blue-white spotlight around him - given that he is significantly more pessimistic and serious. ~~These~~ ^{These} lights should also come from directly above him, illuminating his whole body. The clear difference and display ^{therefore} of their personality would bring the extract to life for the audience. Despite the context being the harsh dictatorship they're living in, Mini still finds a way to ~~keep~~ ^{to} hobbies and stay happy, ^{to} highlighting how adversity doesn't get her down. The context being the harsh regime ^{however,} ~~is~~ ^{reflected} upon Moon's personality: he's ^{developed} ~~been~~ into more of a realist. This ^{therefore} brings the extract to life for the audience.

As a director I would use lighting to bring the extract to life for the audience. When

"Aa covers her ears with her hands", I would add another spot of light (using a profile light) onto her from directly above. This would not only allow the audience to see her, but also represent how one by one, they're becoming a family. ~~At the time~~ ^{context to the} Because of the harsh regime, they wouldn't have been able to trust each other, so the development in their relationships is a significant thing. This would therefore bring the extract to life for the audience. On the line "well said", a spot light should also illuminate Poppy, illuminating him from directly above. Having each person be illuminated one by one would signify their unity, and how they are all a family. This sense of comradeship would therefore bring the extract to life for the audience.

As a director, I would use vocal skills to present Forgotten 2 as reassuring and loving. On the line, 'happy birthday', the actor would employ a soft, loving tone to highlight ^{to the audience} their love for Blade. Although Blade has been through a lot (abandonment or struggle with his sexual identity) he still has a figure loving enough to remember and celebrate his birthday. The actor should also employ a lower volume (so not to disturb the others). This is an intimate and private moment, and it would demonstrate to the audience the love forgotten 2 has for Blade. This could also be seen later in the play when the forgotten contacts Mini as her father, talking to her in a low volume and loving tone as she is young, vulnerable and afraid. This would communicate ^{to the audience} the love she receives (even if it's metaphorical).

As a director, I would use physical skills to present forgotten 2 as reassuring and ~~the~~ ^{understanding}. On the line, 'I made this... for weeks', I would have her crouch by him (adjusting herself to a lower level and poorer posture) to show how connected she is to him. The poor posture and

lower level ~~may~~ ^{would} signify how because she is his mother, she is also poor. This would show how she understands his position, therefore ~~being~~ ^{emphatically} the production of this extract for the audience. She would also ^{use} gestures by pointing ~~at~~ ^{at} the cake, showing how she made it for him ~~and~~ ^{specifically} therefore communicating how she understands and loves him. This could also be seen later in the play when.

As a director, I would use ^{stage} space and stage directions to present forgotten 2 as reassuring and caring. On the ~~the~~ stage direction, 'crouches down by him', she would keep a close proximity to Blade to show her care for him. This would allow the audience to see how ~~she~~ ^{she feels} connected to him: she feels comfortable keeping a close distance. On the line, 'happy birthday', she would keep a close proximity to Blade as this is a special and intimate moment between the two. This can also be seen later on in the play when.

As a designer, I would use costume to enhance the production of this extract for the audience. As described by 'Sunny, Jia and Mini take off their white shirts', I would dress the 9 in a clean and neat old school uniform with a ^{ne, white collared shirt, blazer} ~~long~~ black skirt on the girls, and trousers on the boys. This would bring the extract to life for the audience because after seeing them in dirty and torn clothing, the sudden change into clean clothes would show how North Korea (being a harsh regime) will put on a show and mask the 9's painful reality. Mini would have a shorter skirt (given her past as a camgirl), showing off her femininity and individuality (suppressed by the government). I would also ~~dress her in~~ ^{put} a ~~slightly~~ frayed, hot pink satin ribbon in her hair, the pink signifying her femininity and the poor condition signifying ~~the~~ everything she's been through: escaping, running, hiding. This would therefore bring the production of the extract to life for the audience through Mini's ability to express her femininity (and care for her appearance) despite ~~the~~ being caught and brought back to

North Korea.

As a designer, I would use costume to enhance the production of this extract for the audience. Because Sunny is a Christian, I would dress her in a much longer and modest skirt that goes down ^{past} her knees. This would enhance the production of the extract to the audience because they can see a sense of individuality between her. Because Christianity isn't allowed in North Korea (as it is a dictatorship), she wouldn't be allowed to wear anything of religious sentiment (like a cross). In order to enhance the production of this extract for the audience, I would use the long ~~skirt~~ skirt to show her sense of modesty or religion. I would also have her wear a long-sleeve shirt so ^{she} shows as little skin as possible, further highlighting her religious beliefs and modesty; thus enhancing the production of this extract for the audience.

As a designer, I would use costume to enhance the production of this extract for the audience. Once they've reached the detention centre, I would dress them

all in a uniform consisting of beige, ^{polyester} torn, A jumpsuits. This would signify the lack of diversity within the Laos detention centre: maybe been forced into the same clothes and have been stripped of their individuality. ^{Therefore this would bring the extract to life for the audience.} The clothes should be dirty because they ~~aren't~~ wouldn't have been washed or looked after: the prisoners aren't seen as people, but objects. The beige colour would signify the monotonous life they are going to live: the harsh regime has forced them into it.

I would keep the hot pink bow in Mini's hair: she ~~could be~~ ^{would be} clinging onto it as ~~some~~ ^{token} of her femininity or individuality. It would be extremely torn and stained as this is present day, after they've walked country to country. I would also have her clothes be in slightly better condition as she is someone who cares greatly ^{about} her appearance. ~~It~~ It should also be very oversized on her as she is young, and extremely malnourished: the harsh regime wouldn't care her wellbeing. This would therefore enhance the production of this extract for the audience as Mini's sense of individuality is shining through.



This candidate writes an effective response both to 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 uses the first person effectively and supports examples by a connection to the text. An effective grasp of playing both roles is communicated.

Q5(b)(i) offers comprehensive ideas for lighting this extract, creating mood, atmosphere and location. There is consideration of a range of lighting states and the response is rooted in the text.

Contextual information is embedded throughout and used to support lighting ideas, for example the reference to the 'Kotchebi'.

This is a fully-assured response, placed in Level 3 on a mark of 9.

For Q5(b)(ii), all of the bullet points are covered securely, including stage directions. There is a competent understanding of directing *Forgotten 2* throughout. One point of comparison within the complete text is noted, where the *Forgotten* contact Mini as her father, meeting the requirement to refer to the complete text.

This is a fully-competent response, placed in Level 3 on a mark of 8.

In Q5(c), the candidate suggests a range of secure costume designs covering the three characters who appear within the extract. There is consideration of the costume change although how to achieve this could have been considered more fully.

Ideas are easy to visualise and there is a sense of the candidate making costume choices as a designer, placing the response securely in Level 3, on a mark of 10.

Total: 37 marks



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

Question 6

Q6 focussed on "Gone Too Far" by Bola Agbaje. As a relatively new text, there is 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>

The majority of candidates chose to use the setting and time period utilised in the original performance, although there was a number of examples that developed this concept effectively to explore the theme of knife crime. Sub-questions (b)(i) and (c) are identical across the whole paper rather than specific to *Gone Too Far*, and candidates suggested some secure ideas for production and design elements in response to these questions, with costume a particularly popular choice for Q6(c).

In 2024, the extract is taken from Scene 4 and explores the cultural differences between Ikudayisi and Yemi. The extract closes with the exit of the Old Lady, who has made the assumption that Ikudayisi was threatening her rather than trying to help.

This is a secure response to Section A, with all requirements met to a competent standard.

Assured knowledge and understanding is evident within the director questions.

Question (a)(i)

(4)

1 As an actor playing Yemi I would use a screwed up facial expression in the line "Shut up man! You don't know nothing about me... You going on like" to show Yemi's ^{fed up} ~~uncomfortable~~ with Ikudayisi teasing him.

2 Also, I would use a ^{hunched over} ~~straight~~ body posture in the line "Get lost!" to convey his uncomfortability with learning about his culture and feels insecure about it.

1 As an actor playing the old lady I would use a loud pitch and use the gesture of shaking hands in the line "Have it, have it, anything you want" to show she's assuming that they are going to rob her and her assumptions make her afraid of the burglars.

2 Also, I would use proxemics by standing further away and using a frightened tone of voice in the line "Please, I just want to go home" to show how she is worried and desperate to get away from Ikudayisi and Yemi*.

3 Lastly, I would use a loud volume and using the hand gesture of putting her hands in the air in the line "OH GOD!" to convey ~~her~~ that she wants Ikudayisi to stay far away from her because she is afraid.

Question (b)(i)

(9)

~~The play was originally first performed at the Royal Court Theatre and~~ ~~and~~ ~~and~~ Bola Agbaje was inspired by where she grew up in North Peckham estate to ~~to~~ set the story and play. The performance was originally ~~was~~ ^{at} the Royal Court Theatre where they used concrete steps ^(set) in order to portray the North Peckham estate. I would also like to use set to portray ~~that~~ ~~the~~ the North Peckham estate and what ^{society} ~~the~~ was like in 2007.

Firstly, as a director, I would create a naturalistic set to show that this was set in a estate. I would have a poster written on the role with the words " ^{LO} ~~SPIN~~ MORE HOODS!" ~~the~~ ~~the~~ Hoodie Campaign to convey that at the time stereotyping the ASBO generation was a big issue at the time in 2007. The old lady would lean against the poster to highlight to the audience how the media had created this idea about the younger generation wearing hoods and portrayed them as scary. This idea created a lot of stereotyping as people, especially older generation, became prejudiced against people who wore hoods.

~~Also~~ ^{Also} as a director, I would have a ripped ~~stained~~ ^{up} newspaper on the floor with a ~~post~~ ^{stain} ~~idea~~ ^{of} "the ~~black fist~~ ~~with~~ ~~the~~ words "Black Lives Matter." This ^{has} a hoodie campaign" on the front cover. ~~Highlights to the audience ideas about racism.~~ This

conveys to the audience how ^{some} people in society were
also understanding towards the ASBO generation
and did not stereotype them for what they were wearing
unlike most in society did. The paper will be dirty to
show how people ~~about~~ can have a negative
attitude towards ~~the~~ ASBO generation because of
how the media portrayed them as to be.

Lastly, I would have different national flags hanging
around the set as Ikudayisi tried to reach Yemi
Yoruba. This conveys to the audience that ^{the} estate
has a diverse community and everyone came from different
places. At the time, lots of people were migrating to London
due to ~~was~~ lack of jobs or money. I would also hang
a picture of Dami-lola Taylor to convey his story to the
audience and how knife crime was a big problem
in society and was becoming normal.

As a director in the play, I would make the actor playing Ikudayisi stand ~~at~~ centre stage while using the gesture of rubbing ^{his} hands in the line "I'm only helping". Also to show his confusion at the old lady's behaviour, also he would use a slow pace and a high pitch to show his stress at the situation. The use of ~~the~~ hand gestures by rubbing his hands together conveys Ikudayisi's innocence and lack of ~~the~~ experience of stereotyping in London. Also, ~~the~~ where Ikudayisi's standing in centre stage left it highlights to the audience that although he is trying to help his status is not as powerful as Yemi's. This can also be seen in scene 2 where Yemi and the shopkeeper argue and Ikudayisi tries to help calm ~~it~~ them down. Despite his attempts he is constantly ignored showing lack of status in the scene.

Also, I would make the actor playing ~~the~~ Ikudayisi use levels by leaning down to the floor and using a soft and calm tone of voice in the line "We can't let her go - her bags have broken" to convey to the audience his kind personality. Also in the stage direction (he tries to help her gather up the things that have fallen on the ground) the use of levels and Ikudayisi having a relaxed facial expression while making eye contact

Conveys to the audience that Ikudayisi ~~is~~ is a respectful boy and is always willing to help ~~this~~ ~~is~~ ~~this~~. This can also be seen ~~when~~ in scene 1 where the ~~man~~ ~~asks~~ ~~Yemi~~ brothers are both being made to do punishments. Ikudayisi is compliant to his mums instructions whereas Yemi is ^{not} trying ~~to~~ and ignores his mums instructions and instead plays games.

Lastly, I would ~~use~~ ^{make the actor use} levels and the gesture of ^{hand} putting ~~back~~ ~~to~~ his hands up defensively in the ~~the~~ ^{putting} stage direction "Ikudayisi moves away from her) to convey Ikudayisi's lack of power and not being able to stick up for himself. This ~~a~~ ^{hand} inability to stick up for himself can be seen ~~in~~ ⁱⁿ scene 9 where he is robbed by Flamer for stepping on his shoes. Ikudayisi's generosity and inexperience of how people in society acts leads him to get into a lot of problems.

As a designer in this play, I would use costume in order to enhance the ~~ideas~~ ^{ideas} production of ~~this extract~~ that happen in today's society. ~~When~~ ^{When} ~~would~~ In this extract Yemi would wear a black hoodie that was too big for him - this outfit would be all black including his shoes. ~~the color and size would tell the audience~~ ^{when talking to Ikudayisi about his} Nigerian culture the actor playing Yemi would pull up his hood to convey how he has a lack of knowledge and understanding about his identity and because he doesn't understand much about his culture where as Ikudayisi does it makes him uncomfortable. The size of the hoodie ~~represents~~ ^{symbolises} his insecurity and uncomfortability when talking about his culture. This ^{highlights} ~~fits~~ ^{to the audience} to the genre of a social drama as many in society still have a lack of understanding about their culture and identity and don't know who they are.

Also, I would make the actor playing Ikudayisi wear a white t-shirt with patterns of green on it and also a ~~yellow~~ green hoodie. The ~~to~~ outfit he wears will fit perfectly to convey to the audience that Ikudayisi confidently knows who he is and has a clear understanding of his ~~identity~~ Nigerian culture. The costume will highlight ~~the~~ the style to the audience and how

It's naturalistic ~~to~~ ~~for~~ this will convey ~~the~~ how the play was set in modern society, and ~~how~~ Ikeudayisi's white shirt ~~symbolises~~ symbolises to the audience his purity and innocence and how he has not experienced stereotyping in London yet and doesn't understand the social issues that happen in society as of yet. When ~~or~~ Yemi argues with the old lady in the extract, the actor playing Ikeudayisi can pull down his sleeves to show his stress and confusion at the old lady's behaviour to the audience.

Lastly, I would make the actor playing the old lady to wear a white skirt with flowers on it flowing down to her ankles. She would also wear a pink knitted cardigan to convey to the audience that she is from the older generation. ~~the~~ Her costume is able to contrast with Yemi and Ikeudayisi's as it shows these different generations they are from. The different styles of costume is able to highlight the division between the younger generation and the older.

This highlights to the audience how the older generation's stereotypes against younger generation was a big social issue at the time.



This candidate gives a secure response both to 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 offers very specific ideas for skills and justifies these appropriately in terms of the extract and for Q6(a)(ii), the statement. An effective grasp of playing Yemi and the Old Lady is communicated.

Q6(b)(i) offers interesting ideas for the set to create setting and location. There is consideration of the concept to the first performance in place.

Design ideas make use of naturalism as well as exploring the use of some symbolic items, such as the flags, to create a sense of the cultural diversity at the heart of the text.

This is an assured response, placed in Level 3 on a mark of 7.

For Q6(b)(ii), all of the bullet points are covered in depth, including stage directions. There is an assured understanding of directing Ikudayisi as he tries to help. Ideas suggested are compared effectively with ideas for Scene 7, meeting the requirement to refer to the complete text.

This is an assured response, placed in Level 3 on a mark of 9.

In Q6(c), the candidate suggests a range of secure costume designs covering the three characters who appear within the extract. There is consideration of colour and style.

The way that costume has been used to establish cultural differences and to enhance character is interesting, for example, the use of colours from the Nigerian flag for Ikudayisi's costume. Ideas are easy to visualise and there is a sense of the candidate beginning to make costume choices as a designer, placing this at the low end of Level 3, on a mark of 8.

Total: 34 marks



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

Question 7

2024 examination feedback – Section B: Live Theatre Evaluation

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

For this section, candidates evaluate a production that they have seen 'live'. Streamed and recorded performances are 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 1DR03A report.

This candidate responds to *Romeo and Juliet*, 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)

The use of movement in the Almeida Theatres production of 'Romeo and Juliet' had a profound impact on me as an audience member, specifically during ~~the Queen Mab sp~~ the fight scene at the beginning of the play.

The moment I would like to discuss is the opening moment of the play, where movement had a significant impact on ~~the~~ the audience. The ~~head~~ director Rebecca Freckelton began the play by introducing ensemble movement where the actors 'pushed' against the wall running it onto a stage. This ensemble movement of continuously pushing against the wall to convert into a stage had a mesmerising impact on me

*Which ends up killing them.

as it helped to create the atmosphere of the two families in the feud of Romeo and Juliet where they are fighting against themselves unknowingly by not allowing the relationship between Romeo and Juliet. However, I believe some audience members may have found this movement unnecessary as other audience members were still getting settled in their seats and glancing around the room getting comfortable in their new setting.

Another piece of movement in the opening moment of the play that was significant was the use of dance-drama. The director Rebecca Frecknall's intention was to create a dynamic version of Romeo and Juliet was achieved significantly through the use of dance drama in this moment to represent the fight scene between the two rival families. The use of the dance-drama created this surging and repelling movement between the rival households which I found compelling as I couldn't take my eyes off the stage as they moved accompanied by the 'dances of the knights' by Prokofiev's 1935 ballet which I believe was similarly shared by other audience members as no one moved for the duration of the dance drama.

The use of lighting in the Almeida Theatre's production of 'Romeo and Juliet' helped to achieve Rebecca Frecknall's intention of having a 'dynamic, modern play' (as stated in the Almeida Theatre's Q&A). The design element of lighting received overwhelmingly positive reviews from critics with The Guardian describing it as 'feral' and The Times saying 'it created a 'suffocating and close atmosphere'. I believe that the use of lighting was an overwhelming contribution to the 'loved-hated' set of the Almeida Theatre's production.

The first moment I would like to discuss was the closing moment of the play where Romeo and Juliet are depicted as killing themselves in the tomb. This traditionally moving and beautiful scene of love became a background piece when the lighting designer Lee Curran decided to light real candles at the back of the stage whilst cutting out other lights - during the duration of the scene the ensemble climbed the back wall lighting individually 199 candles. Although the candles created an atmosphere of the tomb replicating the candles inside one, the candles became that of a distraction from the importance of the scene and its significance.

Another moment where lighting was used to engage the audience was the use of fresnels during the fight scene including dance-drama. The lighting designer Lee Curran used fresnels positioned on the side of the stage at a low angle projecting light onto the actors/ensemble during the dance-drama. By positioning the angles at either side of the stage at low angles it created silhouettes of the actors on the stage, which were even visible for the audience members in the 'cheaper' seats that had a less focused view of the stage. These silhouettes helped to create a more dynamic movement during the moments of dance-drama whilst also creating a 'feral' atmosphere for the audience members.

A final moment where lighting was used to engage the audience was the continuous use of spotlights throughout the audience, where the spotlights all had different gels. The use of the different gels helped to create shades of colours ~~with different~~, this use of different gels creating shades of colour helped to make the 'bare-boned' stage with no set appear more atmospheric and engaging despite the lack of stage furniture.



In Q7a, the use of movement is explored with assurance. Examples are linked specifically to the moment, demonstrating a confident and balanced understanding of the impact created through the use of ensemble. This is supported by the range of analytical and evaluative vocabulary used to add detail, such as “mesmerising” and “powerful”.

This response is placed in Level 3, on a mark of 6.

In Q7b, the response shows a highly effective evaluation of the way lighting is used to engage the audience in a variety of ways. Connections are made to the use of set and detail is analytical.

Although the candidate chooses to focus on a single moment, there is evidence of comprehensive breadth in the evaluation.

There is assured consideration of a range of lighting states including colour, angles and intensity, placing this response in Level 3, on a mark of 8.

Total: 14 marks



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 Q7(b), examples may be taken 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>

