



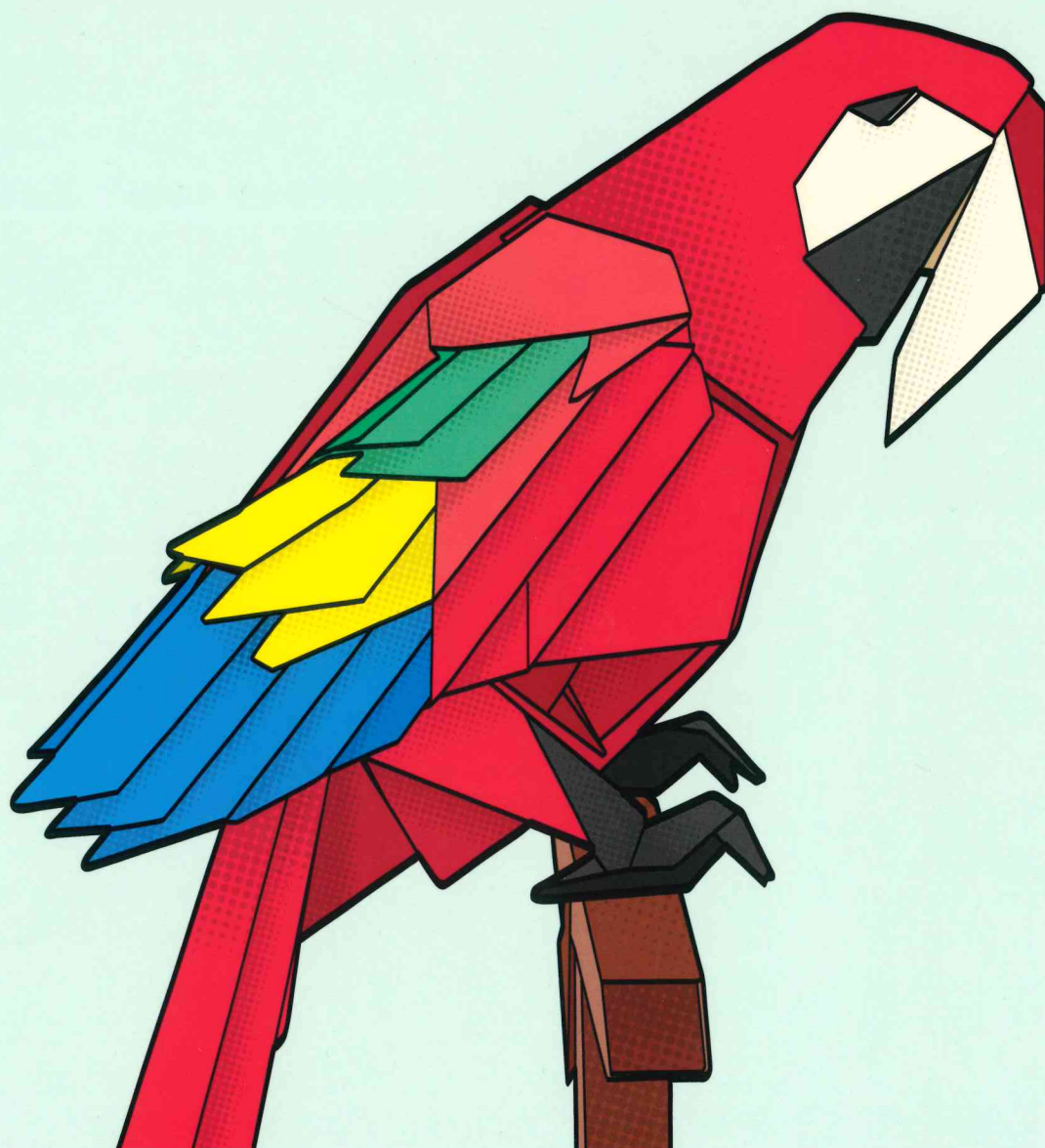
Pearson
Revise

Pearson Edexcel GCSE (9–1)

Drama

Second Edition

Revision Guide



DNA: overview

You need to consider the ways in which performers, directors and designers create impact and meaning for an audience. Understanding the context and subtext of the play will help you make key decisions about the messages you wish to convey. You also need to consider how each character has an impact on the plot.

Only revise pages 76 and 77 if your performance text is DNA.

Context

You must make reference to the context in which the text was created and performed.

People often stereotype teenagers, encouraged in part by the UK media's portrayal of gang culture as part of teenage life. Yet, far from being uncaring and emotionally detached, the teenagers in *DNA* have a clear sense of right and wrong. They realise they have created a terrible situation, but they do not know how to handle it. The play does not have a specific moral message, but is constructed to engage the audience and make it ask questions. It also demonstrates how easy it is to make the wrong choice and to get dragged into trouble. At a time when the national media presents negative stereotypes of teenagers, the characters in *DNA* present a very different, perhaps more realistic, perspective.

Key information

Written by: Dennis Kelly

First performed: London, 2008

Set in: contemporary Britain

Structure: four acts

Themes

Responsibility – No one wants to own up or take responsibility for what has happened.

Status – John Tate and Phil gain a higher status in different ways; both use their power to control the group.

Bullying – Adam is bullied because of the need to be part of a group. The 'pack mentality' allows the bullying to get out of hand.

Truth – Although it quickly becomes clear that there is a need to confess what actually happened, the group works hard to cover up the truth.

Peer pressure – The collective pressure over individuals means the violence towards Adam continues. It also stops anyone telling the truth.

Consequences – The psychological impact of the events has profound and significant implications for each character.

Central characters

Phil	Often silent, he did not take part in the actual incident. However, he comes up with the complex scheme that attempts to cover up the truth of the matter.
John Tate	Leads the group initially. He threatens violence when challenged by Richard.
Cathy	Compromises the plan by getting a jumper from the sorting office, so providing evidence that leads an innocent man to be arrested. Shows violent tendencies.
Brian	Emotionally unstable, he cannot take the strain or pressure of lying. He becomes increasingly psychologically damaged as the play progresses.
Leah	Very talkative, but with little of value to say, she is often very self-centred. Her conversations often appear random and she acts as a counter-character to the often silent Phil. It is Leah who eventually challenges Phil and questions his plans.
Lou	Focused on the problem, Lou finds it difficult to see a solution. She initially shows traces of panic and is happy to look to the others for reassurance and answers.

Now try this

Go through the play and find examples of each of the themes above. The examples may be individual lines, small or longer sections of text, or stage directions.

The play was intended for performance by schools and youth groups. Consider how the production elements available to such groups may have affected the original production. You will need to refer to this context in your answer to Question (b) (i) in the exam.

DNA: plot

Set in a street, a field and a wood, *DNA* follows a group of teenagers as they attempt to cover up their part in a bullying incident that leads to the apparent death of the victim. However, the complicated plan is not executed smoothly and there are consequences for each character.

Overview

Present day. A group of teenagers have been picking on another boy, Adam. Things get out of hand and turn violent. The peer pressure grows until Adam, while walking on a grille covering a deep hole, is hit by a stone on the head and falls. The teenagers assume he has been killed and the group devise a complex strategy to cover up the events. However, things don't go according to plan and an innocent man is arrested. As events spiral out of control, the characters are faced with difficult choices and must confront the consequences of their actions. Even when a possible solution presents itself, the group discovers that it may be too late to go back.

One

Tension and mystery build as Mark tells Jan that someone is dead. Leah, talking at Phil, admits she is scared. The group gather together, led by John Tate. Mark and Jan outline how they were bullying Adam, forcing him to do things until he walked over a grille and, while having stones thrown at him, fell in. The group assume Adam has been killed. Phil concocts an elaborate plan involving a fictional postman to cover up what they have done. Later, Leah compares humans to bonobos.

Two

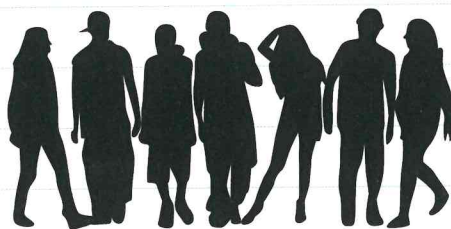
The group find out the police have arrested a postman matching the description they gave. Cathy reveals that she thought she was using her initiative when the jumper she took for the plan was actually from a postman at the sorting office. Brian refuses to go back to the police station to positively identify the arrested postman. Phil tells Brian he must go back to positively identify the postman, otherwise they will kill him by throwing him down the same grille.

Three

Cathy finds Adam alive. Leah threatens to run away but Jan and Mark persuade her and Phil to go with them. They meet Cathy, Brian and Adam in the wood. Adam has been living in a hedge and is mentally unstable after his traumatic experience. He explains how, despite being injured by the fall, he crawled out of the tunnel, and survived by eating leaves and drinking blood. Phil sends Adam back to the hedge with Brian. Brian returns and then goes back with Cathy to carry out Phil's next instruction – to kill Adam.

Four

Jan and Mark discuss that someone has gone, but it is not clear who they are referring to. Richard meets Phil, who has been sitting alone in a field for a number of days. Richard outlines what has happened to everyone and the effects the events have had on them. It is clear that there have been some significant changes in people's lives, such as John Tate becoming very religious and Brian developing significant mental health problems and having to take strong medication to help him. He does not mention Leah. Phil does not respond.



Now try this

Explain how peer pressure may cause some young people to get involved in bullying incidents. Consider how this may have affected the first performance of *DNA*, in London in 2008.

Read the notes at the back of your copy of the play. How might the questions asked affect your decision-making if you were staging this production? Are there any connections between the themes and issues in the play and modern society?

About Section A

Section A of the exam focuses on your performance text. You will need to answer a range of questions from the perspective of a performer, director and designer. To complete this section you will need to think about your performance text from the point of view of all three roles.

Navigating the exam paper

The paper will include questions for all eight performance texts.

Remember: you only need to answer the questions for the performance text you have studied.

For each performance text, there are **three** questions.

- **Question (a)** will ask you to respond from the perspective of a **performer**.
- **Question (b)** will ask you to respond from the perspective of a **director**.
- **Question (c)** will ask you to respond from the perspective of a **designer**.

Extracts from the performance texts

The questions for each performance text will focus on a specific extract of approximately 70–80 lines. The extract will be printed in a Questions and Extracts booklet.

You are allowed to make notes on the extract. For each question you must:

- ✓ consider ways in which each of these roles can create **impact** and **meaning** for an audience
- ✓ focus on the selected extract
- ✓ show an understanding of the **context** of the extract.

Unseen extracts

Until you open the Questions and Extracts booklet in the exam, you will have no idea which part of your performance text you will be asked to write about. It is therefore important to make sure you are as familiar as possible with the whole play. Make sure you have thought about the text from the perspective of **all three** roles: **performer, director** and **designer**.

You are **not** allowed to take your own copy of the performance text in to the exam.

Now try this

Choose **one** character from your performance text, and choose one scene in which that character appears. Explain **two** ways you would use **vocal skills** to play the character in this scene. **(4 marks)**

Look at this exam-style question. Highlight the key words and write a brief explanation of what the question is asking you to do.

Planning your time



The exam lasts for 1 hour 45 minutes (105 minutes) in total.

There are 45 marks for Section A, which is worth 75% of the total marks. So you should spend about 75% of the exam time – about 75–80 minutes – on Section A questions.

See pages 103–110 for more about Section B.

Reading the question

Make sure you answer the question that is being asked and not the question you think you have been asked! It may help to underline the important aspects of the question, to help clarify exactly what you need to do.

- Which **role** are you being asked about (**performer, director or designer?**)
- What **skills** are you being asked to discuss?
- Are you being asked to give a **specific number of examples or ideas?**
- What do you need to include in your answer to **justify** your ideas?

Make sure you:

- 1 Find the extract for your performance text.
- 2 Remind yourself of the extract, including stage directions.
- 3 Briefly annotate the extract with your thoughts and ideas.

It is helpful to have a system in place for approaching the extract, the questions and your time in the exam. You can find out more about this on page 86.

Section A questions

Each question in Section A asks you to focus on specific skills and roles. You also need to give **evidence** to support your answers.

Question (a)

This question:


- is from the **performer's** perspective
- will be in **two parts**.

Part (i) is worth **4 marks**. The question will focus on either vocal or physical skills. You need to:

- identify **two techniques**
- provide a **linked explanation** for each.

Part (ii) is worth **6 marks**. This question requires you to show how you would use performance skills to play a role. You need to:

- identify **three techniques**
- provide a **linked explanation** for each.

 Explaining means you need to give **reasons** for your answers.

Section A questions test **Assessment Objective 3** (Demonstrate **knowledge** and **understanding** of how drama and theatre is **developed** and **performed**). So you need to show that you understand how to use performance skills to **communicate** specific ideas to an audience.

Question (b)

This question:

- is from the perspective of a **director**
- will be in **two parts**.

Part (i) is worth **9 marks**. You will be given a choice of production elements (such as costume, staging, set). You need to:

- refer to **specific aspects** of the production element and its **practical application**.
- make clear **links** between the performance element, extract and **context** of the extract across your answer
- provide examples to **justify** your ideas.

Part (ii) is worth **12 marks**. The question will focus on **directing a performer**. You need to:

- demonstrate how a director will work with a performer, providing **specific examples** of voice, physicality, stage directions and stage space
- **justify** your ideas with examples from the extract
- demonstrate an **understanding** of the **whole play**.

Question (c)

This question:

- is from the perspective of a **designer**
- will be in **one part**
- is worth **14 marks**.


You need to:

- select **one design element** from a list of **three**. These options will always be different from those in Question (b) (ii)
- show how you would use the design element to **enhance the production** for an audience
- illustrate your **understanding** of the **technical requirements** of the design element and how it can be **practically applied**
- **link** the design element to the extract, putting your ideas into a context
- **justify** your ideas fully using examples from the text.

Remember: Directors and designers have different approaches. A director ensures the general design is **consistent** with the production's overall style and message. A designer provides **detailed** designs that **support** the director's ideas. For Questions (b) and (c), make sure your answers reflect this difference.

Now try this

Choose **either** Question (b) or Question (c) from above. List the technical vocabulary that will help make your answer to this type of question clear. Check you know exactly what each term means and how to use it with reference to your performance text.

 Remember that the **audience** must be at the heart of your answer.

Approaching the extract

In the exam you will be working to a **time limit**. Therefore, it is important you approach the questions in a **structured**, systematic way. Spending a few minutes reading the question and making sure you fully understand the extract can save you a lot of time and help ensure you answer each question in detail and correctly.

Plan your time

Having a **plan** to follow in the exam will help you make the most of your time.

Each question is worth a different number of marks: the more marks available, the more time you should spend on the question. You have **105 minutes** in total.

Tackling Section A

- 1** Open the Questions and Extracts booklet to the performance text you have been studying in Drama.
- 2** Read the **whole extract** carefully, including all of the stage directions. **Skim** and **scan** for key characters, setting and action. Be clear who is saying each line.
- 3** Read the **questions** that relate to your performance text. Consider carefully what you are being asked to do. If it helps, make notes on the extract, planning your response to the question and thinking about the **context** of the extract.
- 4** Write your answer in the correct space in the Answer booklet, referring back to the text to **support** and **justify** your answer.

A possible plan

Here is a **possible outline** that breaks down the 105 minutes into each section. The timings are approximate, but broadly space out the time you have against the marks available for each question. It uses 9am as the start time of the exam.

09.00	Find the correct extract and read it carefully. Open the question paper and read the questions relating to your extract.	8 minutes
09.08	Answer Section A: bringing texts to life. Question (a) (i) – 4 marks.	4 minutes
09.12	Answer Question (a) (ii) – 6 marks.	6 minutes
09.18	Answer Question (b) (i) – 9 marks.	14 minutes
09.32	Answer Question (b) (ii) – 12 marks.	20 minutes
09.52	Answer Question (c) – 14 marks.	23 minutes
10.15	Answer Section B: live theatre evaluation. Question 9 (a) – 6 marks.	10 minutes
10.25	Answer Question 9 (b) – 9 marks.	15 minutes
10.40	Check all answers.	5 minutes
10.45	End of exam.	

Annotate the extract

Annotate the extract from your performance text as much as you like. Highlighting, circling or underlining words and phrases can help you **structure your answers** and make sure you stick to your point.

- ✓ Use a different coloured pen.
- ✓ Pay attention to the stage directions.
- ✓ Make sure you can still read the extract after you have highlighted something.
- ✓ Make brief notes in the margins if it helps.

Now try this

Construct your own plan for the exam. Think carefully about where you can gain the most marks and try to allocate the right amount of time to each question. When you have got a plan, apply it to different start times (for example, 12.30pm or 1pm), to help you understand when you would have to move on in the real exam.

When you are practising your answers, try to stick to the time limits you have planned, to help you prepare for the real thing.

Question (a) (i): vocal skills

Question (a) (i) asks you to **explain** how you, as a performer, could use either **vocal skills** or **physical skills** to play a particular character in a given extract. The question will make the skills focus clear. On this page, the focus is on **vocal skills**. See page 88 for a focus on physical skills.

Answering the question

Question (a) (i) is worth **4 marks**, so spend about **4 minutes** on this question. You will have to give **two** examples.

- ✓ Both choices have to **complement** each other and should show your ideas.

- ✓ You need to **explain**, not describe – state what you would do and say **why**.
- ✓ Fully **justify** your answer, showing **why** you have made your choices.
- ✓ Support your answer with **evidence** from the extract.

Worked example

You are going to play Julia. Explain **two** ways you would use **vocal skills** to play this character in this extract. (4 marks)

Sample answer

1. I would use a rising tone of voice over the two lines, to indicate my growing frustration with Winston.
2. Linked to this, I would add a slight pause after the question 'Honestly?' and before 'It's boring.' to show I am asking a rhetorical question and provoking him further into the argument.

This question is about an extract from 1984; prescribed edition, page 48, from line 14 (Winston) to line 28 (end of stage direction).

Keep focused on the action. Here, Winston and Julia are arguing, and the student has clearly picked up the tone of the scene.

Indicate the vocal skill you want to use, then justify your choice.



You can find out more about **vocal skills** on pages 6–11.

The context of the extract

To decide which vocal skills would be the most appropriate, think about:

- the context of the scene
- who the character is
- where the extract falls within the whole play
- what has already happened.

Then use your knowledge of the character to decide what they are trying to achieve.

This question is about an extract from *The Crucible*: prescribed edition, page 108, lines 13–17.

Worked example

You are going to play Mary Warren. Explain **two** ways you would use **vocal skills** to play this character in this extract. (4 marks)

Sample answer

1. I would use a wild and frantic tone, indicating my fear and desperation.
2. On the line 'Abby, Abby, I'll never hurt you more!', I would soften the sobbing in my voice, showing my change of loyalty.

Identify two examples and give a clear reason for both choices.

Now try this

Choose one character from your performance text, and choose one scene in which that character appears.

Explain **two** ways you could use **vocal skills** to play the character in this scene. (4 marks)

Remember to give **two** examples of what you would do **and** explain why.

Question (a) (i): physical skills

Question (a) (i) might ask you to explain how you could use **physical skills** to play a particular character in a given extract. See page 87 for some advice on answering Question (a) (i), and for some worked examples based on vocal skills.

Worked example

You are going to play Sir Andrew Aguecheek. Explain **two** ways you would use **physical skills** to play this character in this extract. (4 marks)

Sample answer

1. I would use a staggering movement to indicate that I was injured and in pain, and I would hold my head to show the location of my injury.
2. I would gesture off-stage to indicate that the injury took place there.

Make sure your answer is relevant to the extract. Here, the student needs to show that Sir Andrew has been injured.

This question is about this extract from Act 5, Scene 1 of *Twelfth Night*.

Enter SIR ANDREW AGUECHEEK.

SIR ANDREW For the love of God, a surgeon! Send one presently to Sir Toby.

OLIVIA What's the matter?

SIR ANDREW He has broke my head across, and has given Sir Toby a bloody coxcomb too. For the love of God, your help!

Examples can be simple, such as gesturing to indicate another character or location, as long as you say **why**.



Links

See pages 12–15 for more about **physical skills**.

Paying close attention to the extract

Make sure you read the extract carefully. This will help you to keep your answer as relevant as possible. It can help if you annotate important words or lines in the extract when you read it. These could be from the spoken words, but also from the stage directions.

Oh no. Hide! No, I can't hide...Fine. Let him in. They can throw me in prison but they won't break my spirit. (Shouts.) You hear? I'm ready. Take me away. (Holds his hands out to be handcuffed. Then suddenly cowers.) No no, I don't want to go.

This question is about the extract from *Government Inspector* on the left, from the end of Act 2, Scene 3.

Worked example

You are going to play Khlestakov. Explain **two** ways you would use **physical skills** to play this character in this extract. (4 marks)

Sample answer

1. I would sweep my hand to my forehead, comically emphasising that I feel I am a harshly treated victim.
2. I would then fall melodramatically to the floor, showing that I have accepted that I am going to be arrested.

Now try this

Choose one character from your performance text, and choose one scene in which that character appears. Explain **two** ways you could use **physical skills** to play the character in this scene. (4 marks)

Remember to give **two** examples of what you would do **and** explain why.

Question (a) (ii)

Question (a) (ii) is broader than Question (a) (i). You will need to think carefully about what the question is asking you to communicate as a **performer**.

Answering the question

Question (a) (ii) is worth **6 marks**, so spend about **6 minutes** answering this question. Give **three** suggestions of how you would use **performance skills** to portray the character in the extract. For each example:

- ✓ indicate which skills you would use
- ✓ justify your answers, giving clear reasons.

Key tips

- Performance skills include both **physical** and **vocal** skills.
- Your ideas must also reference any **stage directions** included in the extract.
- Consider the **relationships** between characters, to help establish how and why the selected character might react and respond in the way they do.

**Links**

Turn to pages 16–25 for more on performance skills.

Worked example

You are going to play Tess. She is nervous and yet slightly braver and more curious than some of the other girls in this extract.

As a performer, give **three** suggestions of how you would use **performance skills** to show her growing curiosity from the start of this extract.

You must provide a reason for each suggestion. **(6 marks)**

This question is about an extract from *Blue Stockings*: from Act 1, Scene 1, from 'MR BANKS emerges on a bicycle. All four WOMEN step back in trepidation', to 'TESS. Eight miles in an hour! Woo!'

Make sure you focus clearly on the part of the extract mentioned in the question. Here, the focus is on the whole extract.

Consider the subtext of the extract. How might this affect the way the character is played?

Think about a character's motives and status. This will affect the way the character behaves on stage, such as posture, vocal tone and gesture.

Sample answer

1. To show that Tess is 'a little braver' than the other girls, I would take a small, hesitant step forward to indicate that I am still unsure but am curious to find out what Mr Banks has planned for us with the bicycle.
2. As I try to get on the bicycle, I would fail to get my leg over the frame and would rearrange my skirt and look for help from the other girls. This would show that I have never ridden a bicycle before but am bravely determined to try.
3. I would deliver the line, 'Sir, I don't think it is ladylike to exert yourself' with a self-mocking tone, indicating that I have got over my inhibitions but I know this is not considered 'normal' or 'appropriate' behaviour for a woman.

In this answer, the student has given **three** suggestions of how **performance skills** could be used to show Tess's growing curiosity. The student provides very detailed reasons for each suggestion made.

Now try this

Choose one character from your performance text and one scene in which that character appears.

As a performer, give **three** suggestions of how you would use **performance skills** to convey your chosen character's intentions to an audience in this extract.

You must provide a reason for each suggestion.

(6 marks)

Question (b) (i): costume

Question (b) (i) asks you about specific choices in the extract for a director. You need to discuss how you would use **one** particular **production element** to bring the extract to life. You will be given a **choice of three** of these production elements: **costume, staging, props/stage furniture, set, lighting or sound**. Here, the focus is on costume.



For more on costume, turn to pages 41–47.

Answering the question

Question (b) (i) is worth **9 marks**, so you need to demonstrate **linked understanding** to the wider **context** of the play, as well as how costume affects **other production elements**. Consider:

- ✓ What do you want to **communicate**?
- ✓ What is the **context** within the wider play?
- ✓ Are there any **symbolic** aspects within other production elements that can be reflected in the costume?
- ✓ What **practical** considerations are there for those using the costume?

Worked example

As a director, discuss how you would use **one** of the **production elements below** to bring this extract to life for your audience.

You should make reference to the context in which the text was created and performed.

Choose **one** of the following:

- costume
- staging
- props/stage furniture.

(9 marks)

Sample extract

As a director, I would use stereotyped costume to show the audience the different types of shopkeepers approaching Khlestakov – for example, a baker wearing a white apron covered in flour; or a tailor in a suit draped with a tape measure. Each costume must clearly show the type of shop, but must also reflect the poverty the shopkeepers are complaining about. I would direct the butcher to wear dark trousers and a long white jacket with a full-length white apron heavily stained with blood – making it clear that he cannot afford to clean his apron or buy a new one. The dirt and blood will also indicate the difference in status between the poor shopkeepers and Khlestakov.

Remember to:

- fully **justify** your answers, using clues from the extract as well as your own knowledge of the performance text as a whole
- support your answer with **evidence**.

This question is about an extract from *Government Inspector*: from Act 4, Scene 8, line 40 ('Mishka goes. Outside, the sound of several footsteps, voices') to Act 4, Scene 9, line 5 ('It's the Mayor, Excellency.').

Refer clearly to the **audience**.

Think about how to **communicate** character type to the audience. Be specific. This answer suggests particular costume items, such as an apron covered in flour, to indicate each trade.

Show a **linked understanding** to the wider **context** of the play. Here, the student highlights the difference in **status** between Khlestakov and the poor shopkeepers.

Now try this

Choose a character from an extract from your performance text. As a director, discuss how you would use **costume** to bring this extract to life for your audience.

You should make reference to the context in which the text was created and performed.

(9 marks)

Try to fully **justify** your answers, using clues from the extract and also your own knowledge of the performance text as a whole.

Question (b) (i): staging

Question (b) (i) asks you about specific choices in the extract for a director. Here, the focus is on **staging**.



Links

See pages 29 and 30 for more about staging.

When answering Question (b) (i) for staging

- ✓ Refer to **entrances** and **exits** for the performers and the impact this will have on the action on stage.
- ✓ Show **awareness** of the **audience** – where is it in relation to the action on stage? What about sightlines and using the audience space as part of the performance?
- ✓ Create an **appropriate space** for the performers to work in. Could you use a minimalist approach, keeping the locations flexible?
- ✓ Consider different **levels** and what these could represent. Could you use blocks or ramps to show different locations or the characters' different status?

Worked example

As a director, discuss how you would use **one** of the **production elements** below to bring this extract to life for your audience.

You should make reference to the context in which the text was created and performed.

Choose **one** of the following:

- costume
- staging
- props/stage furniture.

(9 marks)

Sample extract

As a director, I would want the staging to help emphasise the isolation of the Guide for the audience, clearly indicating he is separate to the other characters. I would use a thrust stage and have an entrance upstage centre for the Guide to use. This entrance would be raised higher, using a ramp, making the Guide seem instantly more powerful than the other characters and creating a focal point for the audience. It would also show how the Guide is isolated from the rest of the world. I would also scatter the boxes down stage, symbolising the confusion and disorientation of the other characters. This would also create a physical gap between the characters and the Guide, again highlighting the Guide's sense of isolation.

This question refers to an extract from near the opening of 100, when the Guide enters.

Refer clearly to the **audience**, to put it at the heart of your response.

Use accurate and appropriate **technical vocabulary**, such as 'thrust stage' and 'upstage centre'.

Create links between the themes and issues of the scene (here, the isolation of the Guide trapped in the Void) and the physical representation on stage (here, the isolation of the ramp from the rest of the stage).

Give clear reasons for your decisions. Here, the student explains clearly the reason for the positioning of the ramp.

This is an extract from a complete student answer. To complete this answer, you would need to demonstrate further how the chosen element (in this case, staging) could be used to enhance the production of the extract.

Now try this

Remember to take as much information as you can from the **stage directions**. Also include **evidence** from the extract and wider text to support and justify your answers.

Choose an extract from your performance text.

As a director, discuss how you would use **staging** to bring this extract to life for your audience.

You should make reference to the context in which the text was created and performed.

(9 marks)

Question (b) (i): props

Question (b) (i) asks you about specific choices in the extract for a director. Here, the focus is on **props/stage furniture**.



Links

You can find out about props and stage furniture on page 59.

When answering Question (b) (i) for props/stage furniture

- ✓ **Refer to the time the play is set.** For example, *Blue Stockings* is set in 1896. Therefore, the men will carry pens from that time, and writing paper will not be lined. Characters may have a pocket watch rather than a wristwatch.
- ✓ **Refer to items that indicate the location.** For example, for *Blue Stockings* those items would be from a university science classroom, such as desks, test tubes, jars and other science equipment.
- ✓ **Refer to props that help indicate who each of the characters is.** For example, in *Blue Stockings*, Mr Banks, as the lecturer, may have a briefcase to carry his papers, or a folder, held by a ribbon, in which he carries the men's essays.

Worked example

As a director, discuss how you would use **one** of the **production elements** below to bring this extract to life for your audience.

You should make reference to the context in which the text was created and performed.

Choose **one** of the following:

- costume
- staging
- props/stage furniture.

(9 marks)

Sample extract

As a director, I would want to make sure that the audience clearly understands the status of the characters. For example, I would direct Mr Banks, who is a lecturer, to carry a leather briefcase. This would have a practical use, as a way of carrying the essays he hands back to the students. However, it would symbolise his status, as only fairly wealthy people could have afforded this kind of item in Victorian England. I would want the briefcase to be made of dark brown leather and covered with marks and scratches, to show it is old and well used. As the play is set in 1896, the briefcase would have a top opening with a brass catch, to represent the time period.

This question refers to an extract from Act 1, Scene 12 of *Blue Stockings*, from: 'MR BANKS (referencing their essays). These 'wonders of the human mind'. They're articulate, they're accurate. They're first class. But there's something missing' to: 'The MEN don't move; they are all reading the essay.'

This answer creates a link between the **symbolic** and **practical** purposes of the briefcase, indicating that only certain people would have a need for such an item – as well as the money to buy one.

Refer clearly to the **audience**, to put it at the heart of your response.

This is an extract from a complete student answer. To complete this answer, you would need to demonstrate further how the chosen element (in this case, props/stage furniture) could be used to enhance the production of the extract.

Now try this

Choose an extract from your performance text.

As a director, discuss how you would use **props/stage furniture** to bring this extract to life for your audience.

You should make reference to the context in which the text was created and performed.

(9 marks)

Remember to refer to the **context** in which the text was created and performed.

Question (b) (i): set

Question (b) (i) asks you about specific choices in the extract for a director. Here, the focus is on **set**.



Links

Turn to pages 55–62 for more about set.

When answering Question (b) (i) for set

- ✓ Refer to the **time** and **location** of the play.
- ✓ Refer to the **style** of the piece. For example, a **naturalistic** set will include period furniture. A **minimalist** set will have much less detail but will still be highly representative.
- ✓ Consider the **entrance** into the room. Where could a door be positioned, for example?
- ✓ Consider the **levels**. For example, in *Government Inspector* the hotel room is likely to be **upstairs**.
- ✓ Consider use of **space** and the **type of staging** and how this would **affect** the set design and the **audience**.
- ✓ Always refer to **examples** from the text.

Worked example

As a director, discuss how you would use **one** of the **production elements below** to bring this extract to life for your audience.

You should make reference to the context in which the text was created and performed.

Choose **one** of the following:

- set
- lighting
- sound.

(9 marks)

Sample extract

As a director, I would want the audience to recognise immediately that the scene is set in an inn. This is important because Khlestakov and Osip are not local, unlike other characters. The stage directions give very specific details about the furniture that should be in the room. As the play was first performed in 1836, I would want the set to reflect the time period of the 1830s and the location. The town is in the middle of nowhere and unfashionable – this could be shown through a simple and slightly shabby set. For example, I would direct the bed to have old woollen blankets and stained pillows.

As this set is used only once, I would direct it to be raised to a high level, with open stairs. This would allow the audience to see first Khlestakov and then the Mayor arriving, building tension. I would position three flats upstage left. The flat furthest upstage would be parallel to the audience, but the others would be angled to create a funnel effect, giving an enclosed feeling.

This question is about these stage directions from *Government Inspector*, Act 2, Scene 1:

A room at the inn. Bed, table, suitcase, empty bottle, slippers, clothes brush, etc. Osip, Khlestakov's servant, lies on the bed, clutching his stomach.

Refer clearly to the **audience**, to put them at the heart of your response.

This answer refers briefly to stage furniture, indicating that the set is not operating in isolation.

This is an extract from a complete student answer. To complete this answer, you would need to demonstrate further how the chosen element (in this case, set) could be used to enhance the production of this extract, remembering to:

- indicate use of levels
- give specific examples of how to establish location for the audience, referring to furnishings, decoration, colours and materials
- justify your answers.

Use accurate and appropriate technical vocabulary to help identify key aspects of the set design such as 'upstage left'.

Now try this

Choose an extract from your performance text.

As a director, discuss how you would use **set** to bring this extract to life for your audience.

You should make reference to the context in which the text was created and performed.

(9 marks)

Consider **entrances and exits** and how they might represent different locations within the play. Refer to the **context** in which the text was created and performed.

Qw

(b) (i): lighting

Question (b) (i)
the extract +
props/stage set.

55-62

W

Section A skills
Directorchoices in the extract
lighting.

Links

See pages 48-54 for
more about lighting.

(b) (i) for lighting

The extract is set. For example, although *DNA* is set outdoors,
reason can be shown through lighting.The location. For example, in *DNA*, the woods can be
a mix of greens and blues to indicate the light passingRefer to the mood and atmosphere that lighting can produce. For example, in *DNA*, the
actions of the characters are sinister and secretive. Using lighting to create shadows and
an eerie feeling, with blue and green gels, can enhance the fear factor for the audience.

Worked example

As a director, discuss how you would use **one** of the **production elements below** to bring this extract to life for your audience. You should make reference to the context in which the text was created and performed.

Choose **one** of the following:

- set
- lighting
- sound.

(9 marks)

Sample extract

As a director, I would want my audience to understand there are two different locations in this scene – the field and the wood. I would also use the lighting to symbolise the darkening mood as the characters enter the wood. For the field I would therefore use yellow and orange gels at quite a high light level. In contrast, I would use a combination of dark and light greens for the wood. I would add a pale yellow gobo of a speckled pattern to represent the sun shining through the trees.

I would direct a broad wash of greens and blues, mixed with some yellow for the wood, to represent emotions. For example, the fear of some characters could be symbolised with green, and blue could highlight how others are going along with the situation. A narrow, hard-edged spotlight on Leah and Phil would symbolise the intense pressure that Leah putting Phil under. For the second part of the scene, I would then use a smooth fade to move the focus to the other part of the stage.

This question is about an extract taken from Section 3 of *DNA*. If this is your performance text and you have the prescribed edition, the extract is from pages 47-50.

Refer clearly to the **audience**, to put it at the heart of your response.

Use accurate and appropriate technical vocabulary (here, for example, 'gels', 'broad wash' and 'hard-edged spotlight') to communicate your intentions and techniques clearly.

Justify each idea you give; here, the student explains how the hard-edged spotlight is symbolic of the pressure that Leah is trying to place on Phil.

This is an extract from a complete student answer. To complete this answer, you would need to further demonstrate how the chosen element (in this case, lighting) could be used to enhance the production of this extract.

Now try this

Choose an extract from your performance text.

As a director, discuss how you would use **lighting** to bring this extract to life for your audience.

You should make reference to the context in which the text was created and performed.

(9 marks)

What specific lighting do the **locations** require? What time of day is it? Is there a need to indicate an exit to a different location? What **mood** or **atmosphere** is required?

Question (b) (i): sound

Question (b) (i) asks you about specific choices in the extract for a director. Here, the focus is on **sound**.



You can find out more about sound on pages 63–67.

When answering Question (b) (i) for sound

- ✓ Sound and music can enhance mood and atmosphere: a distant rumble of thunder may create an ominous atmosphere, while birdsong may lighten the mood.
- ✓ Music can reinforce the time period in which a play is set, if music from that era is used.
- ✓ Music can add atmosphere to a monologue: it could crescendo to build tension and reflect the power of the words.
- ✓ Sound may reference a play's specific situation, era, location or symbolic meaning.
- ✓ Sound and music may enable performers to indicate their status.
- ✓ Sounds can be used to indicate the style of the performance, for example, whether it is realistic or symbolic.

Worked example

As a director, discuss how you would use **one** of the **production elements below** to bring this extract to life for your audience.

You should make reference to the context in which the text was created and performed.

Choose **one** of the following:

- set
- lighting
- sound.

(9 marks)

Sample extract

As a director, I would want the audience to understand the serious moral message in the Inspector's monologue.

As the inspectors demands silence, I would direct a short pause and then a distant rumble of thunder. This sound effect would symbolise the approaching storm – the one in the characters' lives as well as the physical storm outside. This would build tension for the audience, and I would add to this with gloomy music that underscores the monologue and increases in volume during the final lines. The music would be played by a string quartet and would reflect the year in which the play is set – 1912.

The stage directions indicate a door slams as the Inspector leaves. I would also direct a repetition of the thunder effect as the Inspector exits, emphasising his mysterious character as well as the problems the Birlings are facing.

This question is about an extract from Act 3 of *An Inspector Calls*. If this is your performance text and you have the prescribed edition, see pages 55–56.

Refer clearly to the **audience**, to put it at the heart of your response.

Think about how sound and music can create a specific atmosphere – in this example, helping to build tension.

Use accurate and appropriate technical vocabulary, such as 'silence' and 'underscores'.

This is an extract from a complete student answer. To complete this answer, you would need to demonstrate how the chosen element (in this case, sound) could be used to further enhance the production of this extract.

Now try this

Choose an extract from your performance text.

As a director, discuss how you would use **sound** to bring this extract to life for your audience.

You should make reference to the context in which the text was created and performed.

(9 marks)

Refer clearly to the **location** of the scene. Sound effects could indicate the context of the location. Techniques such as a **fade** and **cross fade** can help to alter the audience's perception throughout a scene.

Question (b) (ii)

Question (b) (ii) also asks you about specific choices in the extract for a **director**. You will need to discuss how a performer might play a particular **character** in the extract and in the play as a whole. You will need to think about **voice**, **physicality**, **stage directions** and **stage space**.

Answering the question

Question (b) (ii) is worth **12 marks**, so spend about **20 minutes** on this question.

- ✓ **Voice** – Focus on the delivery of specific lines and consider tone, pitch, pace and pause.
- ✓ **Physicality** – Consider levels, gestures, facial expressions, body language, posture and subtext.
- ✓ **Stage directions and stage space** – Consider the physical stage space and any restrictions, levels and proxemics.

- ✓ Demonstrate your understanding of how a director would work with a performer.
- ✓ Discuss a range of options and pick the best one.
- ✓ Refer to the given extract and the play as a whole.
- ✓ Focus on the impact on the audience.
- ✓ Link all performance skills together.



For more about performance skills, turn to pages 5–25.

Worked example

Winston has the lowest status in the play as a whole. As a director, discuss how the performer playing this role might demonstrate low status to the audience in this extract and the complete play.

You must consider:

- voice
- physicality
- stage directions and stage space.

(12 marks)

Sample extract

As a director, I would instruct the performer playing Winston to show the audience that he is both maintaining his status and challenging O'Brien by using a steady but rebellious tone. As the pain of Winston's torture increases, I would direct the performer to show that Winston is breaking down vocally, for example, by stammering as if forcing the words out. I would also direct him to speak with a break in his voice, as if under extreme pressure.

The pain of the torture should also be seen physically. For example, when Winston is strapped into a chair, as the torturers go to remove his fingertips, I would direct him to tense his body, bracing against the pain he knows is coming. This will make the audience empathise with the pain he is feeling.

This question is about an extract from the torture scene in *1984*. If this is your performance text and you have the prescribed edition, see pages 73–77.

Indicate how you, as a director, would make decisions relating to characterisation.

This is an extract from a complete student answer. To complete this answer, you would need to demonstrate further how you would work with a performer to develop character and situation, while:

- placing the extract in **context** and showing the character's journey
- considering different aspects of the character, such as status, motivation
- referring to stage directions and use of stage space
- supporting your answer with examples.

Now try this

Choose a character from your performance text and select one scene in which that character appears. Decide which aspect of this character you feel is important.

As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and the complete play.

(12 marks)

Question (c): costume

Question (c) asks you about specific choices in the extract for a designer. You need to discuss how you would use a particular **design element** to make the production more appealing to an audience. You will be given a **choice of three** of these design elements: **costume, staging, props/stage furniture, set, lighting or sound**. Here, the focus is on **costume**.



Links

See pages 41–47 for more on costume.

Answering the question

Question (c) is worth **14 marks**, so spend around **23 minutes** on this question.

- ✓ **Discuss** your ideas in **detail** and consider different options and opinions.
- ✓ Show how your ideas **enhance** the extract, such as using costume to signify status.
- ✓ Make the **audience** central – how will your ideas affect the audience?

- ✓ Make **links** to other design elements and to the play as a whole.
- ✓ **Justify** your ideas and support them with **evidence** from the extract and the wider play.
- ✓ Show how your ideas represent or **symbolise** the play's **themes** or ideas
- ✓ Keep your ideas **practical** for the performer.

Worked example

Discuss how you would use **one** design element to enhance the production of this extract for the audience.

Choose **one** of the following:

- costume
- staging
- props/stage furniture.

(14 marks)

Sample extract

As a costume designer for this extract, I would want to show the audience the status of each of the characters. As head of the household, Olivia holds the highest status. However, she is mourning the death of her brother so I would design a black dress, keeping the design simple and without accessories. This would be full length and have long sleeves, covering her arms and legs, to show that she has rejected men and marriage.

I would then design a second dress to be worn once Olivia meets Cesario. This would have elegant, swirling patterns of grey and silver, which would appear and disappear under the intensity of the lighting. The patterns would represent Olivia's confused emotions and also the storm that brought Cesario to her. They would also represent the confusion of the plot.

This question is about an extract from *Twelfth Night*, from Act 3, Scene 4, lines 1–91. If this is your performance text and you have the prescribed edition, see pages 111–117.

Make connections. Here, the student links the characters' status to their costumes, adding context.

Include plenty of detail, for example about style and colours.

Link briefly to other production elements, to show that the costume must be consistent with and complement these.

This is an extract from a complete student answer. To complete this answer, you would need to demonstrate further how the chosen element (in this case, costume) could be used to enhance the production of this extract. Remember to suggest how costume can:

- reference the play's specific situation, era, location or symbolic meaning
- show a performer's status
- indicate the style of the performance.

Now try this

Choose a scene from your performance text.

Discuss how you would use **costume** to enhance the production of this extract for the audience.

(14 marks)

Remember to put the **audience** at the heart of your answer.

Question (c): staging

Question (c) asks you about specific choices in the extract for a designer. Here, the focus is on **staging**.



Links

Turn to pages 58–61 for more on staging.

Worked example

Discuss how you would use **one** design element to enhance the production of this extract for the audience.

Choose **one** of the following:

- costume
- staging
- props/stage furniture.

(14 marks)

Sample extract

As a designer, I would choose theatre-in-the-round staging to highlight to the audience how the characters are constantly watched within the play. However, I would adapt this so that a small section of the stage is free of the audience. Here, I would raise the staging in a gentle slope that is easy and safe for performers to climb. This would provide clear sightlines. I would cover this area with leaves to represent the woodland, and to make the sightlines clearer I would also include a leaf-patterned gobo in the lighting design for this section of the stage.

I would design the entire performance area to be covered in dirty, patchy, artificial grass and I would add leaves and bits of rubbish. This would provide flexible basic staging for the different locations in the play.

In this scene, several characters leave to go to different locations, so I would design a number of exit routes through the audience. For example, when Brian takes Adam back to the hedge, they would leave upstage, over the raised area, as if he is entering the woods. This supports the text as, earlier in the scene, Cathy says they found Adam up the hill.

This question is about an extract from *DNA*, from Act 3 – the scene in the wood where we first see Adam.

Refer clearly to the **audience**, to put it at the heart of your response.

Justify each decision you make. This student explains how ensuring that a small section of the stage is clear and raised will support the sightlines of the audience.

Consider the practical and safe use of the staging. Here, the student discusses how the gentle slope is easy and safe for the performers to climb.

Use accurate and appropriate technical vocabulary, such as 'theatre-in-the-round' and 'gobo'.

This is an extract from a complete student answer. To complete this answer, you would need to demonstrate further how the chosen element (in this case, staging) could be used to enhance the production of this extract. Remember to state how the staging may:

- reference the play's situation, era, location or symbolic meaning
- show a performer's status
- indicate the style of the performance.

Now try this

Choose a scene from your performance text.

Discuss how you would use **staging** to enhance the production of this extract for the audience. (14 marks)

Remember to put the **audience** at the heart of your answer. The perspective of the audience will be different to that of the characters on stage, so the audience must be clear about what is going on and why. It is also vital for any subtleties to be clear to the audience, to ensure no one becomes confused.

Question (c): props

Question (c) asks you about specific choices in the extract for a designer. Here, the focus is on **props/stage furniture**.



You can revise props and stage furniture on page 59.

Worked example

Discuss how you would use **one** design element to enhance the production of this extract for an audience.

Choose **one** of the following:

- costume
- staging
- props/stage furniture.

(14 marks)

Sample extract

As a designer, I would want the audience to understand that the torture used by the regime is efficient and without emotion. I would design a two-tiered metal trolley, which would hold the tools in a way that the audience can see them clearly. Instead of covering the trolley with blood, I would design it to be spotless to show how impersonal the torture is. I would also add wheels to the trolley to make it portable for the performers, but also to highlight the regime's efficiency.

Like the trolley, I would design the tools to be metal and highly polished. This would reflect the merciless expertise of the regime. Each tool would be large enough for the audience to be able to identify its chilling purpose. For example, a scalpel would have a straight, stainless steel handle for an easy grip, with a curved blade to hint at its efficient slicing power. I would make sure the blade is visible to the audience, so that there is no doubt what is about to happen to Winston – building sudden tension.

The tools would be laid out in a highly organised way, so that they are easy to reach. I would lay them directly on the metal trolley, rather than on a cloth, so that the clang as they are replaced rings through the theatre.

This question is about an extract from the torture scene in *1984*. If this is your performance text and you have the prescribed edition, see pages 73–77.

Refer clearly to the **audience**, to put it at the heart of your response.

Consider the practical and safe use of the props. In this example, the wheeled trolley enables the performers to enter and exit the stage with the props quickly, safely and fairly quietly.

Justify each decision you make. This student explains how ensuring that the tools are big enough will allow the audience to identify clearly what each one is and its purpose.

This is an extract from a complete student answer. To complete this answer, you would need to demonstrate further how the chosen element (in this case, props/stage furniture) could be used to enhance the production of this extract. Remember to consider how the props/stage furniture may:

- reference the play's situation, era, location or symbolic meaning
- show a performer's status
- indicate the style (such as realistic or symbolic) of the performance.

Now try this

Choose a scene from your performance text.

Discuss how you would use **props and stage furniture** to enhance the production of this extract for the audience. (14 marks)

Remember, your answer will need to include a range of aspects in relation to **both** props and stage furniture.

Question (c): set

Question (c) asks you about specific choices in the extract for a designer. Here, the focus is on **set**.



Links

Turn to pages 55–62 for more about set.

Worked example

Discuss how you would use **one** design element to enhance the production of this extract for the audience.

Choose **one** of the following:

- set
- lighting
- sound.

(14 marks)

Sample extract

As a designer, I would want to show the audience that the Birlings think they are safely isolated from the poverty and unhappiness of the outside world. To do this, I would build on an end-on stage, a set that feels very enclosed. I would do this by surrounding the dining room with full-height stage flats to represent the walls.

To contrast the strange, almost supernatural, events in the plot, I would design a very naturalistic set. For example, I would cover the flats in early 20th-century wallpaper and I would use furniture from the same period.

There would be one entrance into the dining room: oak-panelled double doors, positioned in the upstage centre flat. This would support the idea that the Birlings are protected from the real world, but would later also highlight how they cannot escape events. Designing the entrance like this would also make it easy for the Inspector to reach any part of the room, preventing other characters from leaving.

I would also design the set to make the family's wealth clear. For example, I would position an elegant dining table side-on to the audience. This would also help give clear sightlines. The table would be laid with expensive items, such as silver candlesticks.

This question is about an extract from *An Inspector Calls*, from the beginning of Act 1.

Refer clearly to the **audience**, to put it at the heart of your response.

Justify each decision you make. This student explains how full-height flats will create an enclosed and isolated environment, signifying the attitude the Birlings have towards the community in which they live.

Use accurate and appropriate technical vocabulary, such as 'flats' and 'sightlines'.

Consider the practical and safe use of the set. In this example, the large double doors through which the Inspector enters become a focal point and allow the Inspector to control the room from that position.

This is an extract from a complete student answer. To complete this answer, you would need to demonstrate further how the chosen element (in this case, set) could be used to enhance the production of this extract. Remember to consider how set could be used to:

- reference the play's specific situation, era, location or symbolic meaning
- show a performer's status
- indicate the style (such as realistic or symbolic) of the performance.

Now try this

Choose a scene from your performance text.

Discuss how you would use **set** to enhance the production of this extract for the audience.

(14 marks)

Think about how the performers will use the space, as well as what meaning will be conveyed to the audience.

Question (c): lighting

Question (c) asks you about specific choices in the extract for a designer. Here, the focus is on **lighting**.



See pages 48–54 for more about lighting.

Worked example

Discuss how you would use **one** design element to enhance the production of this extract for the audience.

Choose **one** of the following:

- set
- lighting
- sound.

(14 marks)

Sample extract

As a designer, I would use lighting to make the time of day and the season clear for the audience: Elizabeth says 'It's almost dark.', suggesting it is nearly night-time, while Proctor mentions he was 'planting' and, later, that it is spring. To reflect this in the lighting design, I would cross-fade a white wash with a blue-purple wash, created by coloured gels, to show the change from daylight into an evening sky. This effect would be seen through the open door from which Proctor enters, as indicated in the stage directions.

I would use backlighting at this point to create a shadow, communicating Proctor's approach before he actually appears and introducing a sense of tension. I would repeat this effect later – when Mary Warren, and later Hale and the other visitors arrive. Each new shadow would increase the tension. In addition, the use of shadow would reflect how the Devil is seen in Salem – as dark, threatening, and afraid of the light, which represents God.

The light from the door would remind the audience of the different locations, such as the freedom of the wilderness outside, and the warm safety of the house, which is about to be destroyed. As the scene develops, I would fade to a darker blue-purple wash, to show the passing of time and to symbolise the dark events that will follow.

This question is about an extract from *The Crucible*, from the beginning of Act 2 to Proctor's words, 'I think you're sad again. Are you?' If this is your performance text and you have the prescribed edition, see pages 47–49.

Refer clearly to the **audience**, to put it at the heart of your response.

Justify each decision you make. Here, taking clues from the text, the student has been able to establish the time of day as well as the season within the year. These points are backed up with evidence from the text.

Use accurate and appropriate technical vocabulary, such as 'gels', 'backlighting' and 'shadow'.

This answer makes symbolic connections to the events that are happening, helping to develop the mood and atmosphere of the extract. For example, the use of lighting to create shadow is linked to the Salem inhabitants' fear of the Devil.

This is an extract from a complete student answer. To complete this answer, you would need to demonstrate further how the chosen element (in this case, lighting) could be used to enhance the production of this extract. Remember to consider how lighting could be used to:

- reference the play's specific situation, era, location or symbolic meaning
- show a performer's status
- indicate the style (such as realistic or symbolic) of the performance.

Now try this

Select a scene from your performance text.

Discuss how you would use **lighting** to enhance the production of this extract for the audience.

(14 marks)

Careful use of colours can powerfully communicate ideas to an audience.



To remind yourself of the **symbolism** of different colours, turn to page 44.

Question (c): sound

Question (c) asks you about specific choices in the extract for a designer. Here, the focus is on **sound**.



For more about sound, turn to pages 63–67.

Worked example

Discuss how you would use **one** design element to enhance the production of this extract for the audience.

Choose **one** of the following:

- set
- lighting
- sound.

(14 marks)

Sample extract

As a sound designer, I would want to communicate the other-worldly feeling experienced by the characters in the Void to the audience. This is a feeling of confusion and disorientation. The extract opens with an empty stage and I would underscore this with a faint, recorded sound. The base of the sound would be a mixture of sustained white noise and echoing, jarring music which fades in as the lighting becomes brighter. Alongside this, I would have random sound effects, such as a distant laugh or a sudden metallic clang. Other effects would include a subtle raindrop, a calming sound effect of a gentle breeze through trees and the sound of the sea gently lapping at the shore. I would then contrast these with harsh recorded sounds, such as a dog barking, the sound of glass smashing and a scream. Each specific effect would have a different volume level but all would be echoed to a fade and would then be repeated in a seemingly random pattern. This would convey how the characters are feeling and allow the audience to share their sense of disorientation. The continuity of the white noise would represent the fact that there is an infinite number of sounds all occurring at the same time, symbolising the unique setting that is the Void.

This question is about an extract from 100, from the very beginning of the play when the stage is initially empty to when the Guide begins to speak.

Refer clearly to the **audience**, to put it at the heart of your response.

Justify each decision you make. This student explains how varying the volume helps to disorientate the audience, allowing them to share the characters' feelings.

Use accurate and appropriate technical vocabulary, such as 'volume' and 'sustained'.

Think about how aspects such as location and emotion are reflected in the sound effects. For example, this student suggests digitally manipulating recorded sound by adding an echo, and repetition to create the effect of a random pattern.

This is an extract from a complete student answer. To complete this answer, you would need to demonstrate further how the chosen element (in this case, sound) could be used to enhance the production of this extract. Remember to consider how sound could be used to:

- reference the play's specific situation, era, location or symbolic meaning
- show a performer's status
- indicate the style (such as realistic or symbolic) of the performance.

Now try this

Select a scene from your performance text.

Discuss how you would use **sound** to enhance the production of this extract for the audience.

(14 marks)

Remember to consider the **impact** you want the sound to have on the **audience** in your answer.

About Section B

In Section B of the exam, you will have to answer two questions based on a single performance you have seen. Remember, both answers must be about the **same performance**.

Navigating the exam paper

Section B questions will focus on the contributions of **performers and designers**.

There are two questions in Section B.

- Question (a), worth **6 marks**, will ask you to **analyse** an aspect of the performance you have seen.
- Question (b), worth **9 marks**, will ask you to **evaluate** a different aspect from the same performance.

You can take live theatre evaluation notes into the exam, up to a maximum of 500 words.

Planning your time

The exam lasts for 1 hour 45 minutes (105 minutes) in total. There are 15 marks for Section B, which represents 25% of the total marks. So you should spend about 25% of the exam time – about 25–30 minutes – on Section B questions.



See pages 84–102 for more about Section A.

Analyse and evaluate

The questions in Section B will either ask you to **analyse** or **evaluate** the live performance you have seen. So you need to make sure you understand the difference between analysis and evaluation. In Section B of the exam:

- analysis** is picking out key skills or ideas and being able to say how the performer or designers explored these
- evaluation** is when you form a judgement about whether an idea or performance element has worked or not, giving effective supporting evidence.

Live performance

On these pages about Section B of the exam, all sample answers and student notes will be based on the National Theatre's 2011 production of *Frankenstein* by Nick Dear, with Benedict Cumberbatch as Frankenstein and Jonny Lee Miller as The Creature.

A recording of this performance is available from the National Theatre's On Demand streaming service for schools.

This is what a student analysing and evaluating the moment from *Frankenstein* shown below might write.

Worked example

An example of analysis.

Jonny Lee Miller as The Creature successfully used performance skills, including animated facial expressions and a twisted physicality, to show the creature's animal characteristics. The lighting used at this moment was particularly strong, as it used a powerful LED spotlight above the performers to highlight the struggle between Frankenstein and The Creature effectively.

Benedict Cumberbatch as Frankenstein and Jonny Lee Miller as The Creature in the National Theatre's 2011 production of *Frankenstein*.



The beginnings of evaluation.

Now try this

Using the definitions of analysis and evaluation above, take **one** key moment from a live theatre performance you have seen. Make notes that both analyse and evaluate this moment.

For Section B your answer **must** be based on a live theatre performance and **not** a recording of a performance. You **cannot** base your answers on the production of *Frankenstein* used in these pages, or any other recorded performance.

Section B questions

It is important that you are familiar with the type and style of the questions you will face in Section B, and that you think carefully about how to prepare for this part of the exam.

Planning checklist

To prepare well for the exam, make sure you:

- ✓ build up a good bank of **relevant** drama vocabulary and terminology that you can draw on in the exam
- ✓ understand the difference between answering an 'analyse' question and answering an 'evaluate' question
- ✓ research the play you have seen; take careful notes of the style of performance or design approach used
- ✓ prepare detailed and relevant notes to take into the final exam.

See page 109 for more on what is allowed in the exam.
For more on effective note-taking, turn to page 110.

This student has seen the National Theatre's 2011 performance of *Frankenstein*. They have started to prepare notes, guided by the checklist opposite.

1. Drama vocabulary and terminology for *Frankenstein*: gothic drama, physical theatre, end-on staging, stage make-up effects
2. Performance elements and skills for analysis: movement, gesture, facial expression, physicality
3. Evaluation of these skills: Jonny Lee Miller's movement is superb, with a menacing gait and strong eye contact
4. Details of the design style: the sound design uses a mix of electronic and emphatic music from the group 'Underworld'

Tackling Section B questions

When answering both Section B questions:

- provide a **balanced answer** for both evaluation and analysis
- respond to the **elements** mentioned in the question (for example, in the sample questions below the elements are stage space and lighting)
- provide **supporting examples** that are **detailed** and **well developed** (this is when your notes come in handy!)
- use the **drama vocabulary and terminology** that you have learned throughout the course.

The image below gives an example of Miller's 'menacing gait and strong eye contact' noted by the student above.

Jonny Lee Miller as The Creature and Naomie Harris as Elizabeth in the National Theatre's 2011 production of *Frankenstein*.



Worked example

Analyse how stage space was used to engage the audience during the closing moments of the performance. (6 marks)

An 'analyse' question

This example refers specifically to **stage space** and how it was used at the **end of the performance**. The key word in the question is **engage**. You need to analyse **how** the performers used stage space to catch the attention of the audience.

Worked example

Evaluate how lighting was used at different moments of the performance to create impact for the audience. (9 marks)

An 'evaluation' question

This example is about **lighting**. No section of the performance is specified, so you can write about the one you feel is most relevant. You need to **analyse** the way that lighting was used and **evaluate** the impact of the lighting choices on the audience.

Now try this

Apply one of the questions above to a live performance you have seen. Use the checklist at the top of the page to create a plan of how you might answer this question.

In Section B of the exam, the analysis question asks you **how** something was achieved and the evaluate question asks you both **how** and **whether** it was achieved.

Question 9 (a): performance

In Section B of your exam you will have to answer questions about the **live performance** you have seen. Question 9 (a) will ask you to **analyse** how an element of the **performance or design** was used to engage the audience. On this page, the focus is on **performance**. See page 106 for a focus on design.

Answering the question

Question 9 (a) is worth **6 marks**, so you should aim to spend about 10 minutes on this question. This allows you about 15 minutes for Question 9 (b), which is worth 9 marks.

In your answer to this question, you will need to **analyse** an element of performance. When **analysing** a performance:

- ✓ pick out different elements used by the performer to **engage** the audience
- ✓ give **specific examples** of the **effect** these elements have on the audience
- ✓ use **appropriate vocabulary** and **drama terminology**.

Worked example

Analyse how movement was used to engage the audience during the opening moments of the performance.

(6 marks)

Sample extract

The opening scene of the National Theatre's 2011 production of *Frankenstein* showed the birth of Frankenstein's Creature. In his role as The Creature, Jonny Lee Miller used striking body language and large, exaggerated gestures, as he crawled out of the womb-like structure. The movement was uncontrolled and quick, which immediately engaged the audience in the action. Miller's facial expressions helped to show The Creature's animal-like nature: The Creature's expressions were larger than life and almost unnatural, which meant that the audience was fully engaged with the character and keen to see what might happen next. At this point, The Creature's movements were more focused and more carefully controlled, and required strong physical skills from the performer. When Miller looked out towards the audience, The Creature's facial expressions were very clear, bringing the character to life for the audience.

This question focuses on **movement**, so you need to outline how and where movement has been used, and the **effect** of this on the **audience**.

This question specifies the **opening** of the performance, so you should only focus your answer on this section. Notice the word '**engage**' – you need to think about the response of the audience.

This question asks you to **analyse**. Analysis will include identifying the different skills used to contribute towards the performance.

This answer is about the National Theatre's 2011 production of *Frankenstein*, in which Benedict Cumberbatch played Frankenstein and Jonny Lee Miller played The Creature.

Keep your analysis focused on the performance element specified in the question – in this case, movement – and use technical vocabulary to demonstrate your knowledge.

Comment on how the performance helped to engage the audience.

Performance questions may focus on a number of areas – these may include performance style or stage space as well as movement.



Links

See pages 12–15 for a reminder about the use of movement in performance.

Now try this

Think of a live performance you have seen.

Analyse how physical skills were used to engage the audience at a key moment during the performance.

(6 marks)

Remember to pick out different physical skills used by the performers to **engage** the audience and to give **specific examples** of the **effect** these skills have on the audience.

Question 9 (a): design

Question 9 (a) will ask you to **analyse** how an element of the **performance or design** was used to engage the audience. Here, the focus is on **design**. See page 105 for a focus on performance.

Answering the question

Question 9 (a) is worth **6 marks**, so you should aim to spend about 10 minutes on this question. This allows you about 15 minutes for Question 9 (b), which is worth 9 marks.

In your answer to this question, you will need to **analyse** an element of design. When you are analysing a performance:

- ✓ pick out different elements used by the designer to **engage** the audience
- ✓ give **specific examples** of the **effect** these elements have on the audience
- ✓ use **appropriate vocabulary** and **drama terminology**.

This question focuses on lighting, so you need to comment on how lighting **effects** (such as colour) or **techniques** were used, and what the effect was on the **audience**.

This question specifies 'a key moment of the performance', so here you need to choose an **appropriate key moment** to focus on in your answer. Notice the word '**engage**' – you need to think about the response of the audience.

This answer is about the National Theatre's 2011 production of *Frankenstein*, in which Benedict Cumberbatch played Frankenstein and Jonny Lee Miller played The Creature.

Make it clear which moment in the play you are analysing and comment on a range of the lighting effects and techniques used at that point in the performance.

Keep your analysis focused on the design element specified in the question (here, lighting) and use technical vocabulary to demonstrate your knowledge.

Comment on how the design has helped to engage the audience. Here, the student gives details of the atmosphere created by the lighting.



See pages 48–54 for more about lighting.

Remember to use appropriate vocabulary and drama terminology in your answer.

Worked example

Analyse how lighting was used to engage the audience during a key moment of the performance.

(6 marks)

Sample extract

A key moment where lighting was used by Bruno Poet, the lighting designer, was when Frankenstein and The Creature came face to face. Here, the designer used various different types of lamp and a range of lighting effects to create atmosphere and engage the attention of the audience. The LED strip-lighting used at this moment blended with the smoke on stage to give a sense of depth to the space, making the space seem larger than it actually was. Side lighting was used to throw a shadow off both Frankenstein and The Creature. This added to the mysterious and dark tone and style of the production as a whole and highlighted this important moment, where the audience is unsure what might happen next. The use of harsh white lighting, combined with the cold way in which Frankenstein examined The Creature's body, added another level to the scene.

Design questions may focus on a number of areas, including set, costume, sound and lighting.



Turn to pages 41–67 for a reminder about the different design roles and what they involve.

Now try this

Think of a live performance you have seen.

Analyse how sound was used to engage the audience during a key moment of the performance.

(6 marks)

Question 9 (b): performance

Question 9 (b) will ask you to **evaluate** how an element of the **performance or design** was used to create impact for the audience. On this page, the focus is on **performance**. See page 108 for a focus on design.

Answering the question

Question 9 (b) is worth **9 marks**, so you should aim to spend about 15 minutes on this question. In your answer to this question, you need to **evaluate** an element of performance.

- ✓ pick out different elements used by the performer to create **impact** for the audience
- ✓ analyse **how** these elements were used by the performer
- ✓ give **specific examples** of the **effect** these elements have on the audience
- ✓ make sure your **evaluations** are well **balanced** and **justified**
- ✓ use **appropriate vocabulary** and **drama terminology**.

Worked example

Evaluate how performers used space to create impact for the audience. (9 marks)

Performance questions may focus on a number of areas – these may include performance style or stage space as well as movement.

Sample extract

The use of stage space was particularly effective in the moment from *Frankenstein* where The Creature discovers nature. Here, Jonny Lee Miller as The Creature started on the floor, using low levels and displaying the baby-like side of the character. This worked well, as it showed The Creature experiencing something for the first time.

The moment when The Creature got to his feet and staggered towards the rising sun was enhanced with uplifting music and birdsong. The use of space combined with sound in this moment was powerful, as it showed The Creature's fascination with these new experiences. As the rain effect started, the performer stopped still, as if The Creature was dazed, before rolling joyfully in the grass. This was a successful moment, as the performer was able to use space to show the character's sense of amazement and delight at his discoveries.

This answer is about the National Theatre's 2011 production of *Frankenstein*, in which Benedict Cumberbatch played Frankenstein and Jonny Lee Miller played The Creature.



Links

See pages 5–25 for a reminder about which skills can contribute to the use of space.

Now try this

Think of a live performance you have seen.

Evaluate how the performers communicated the style of the performance to create impact for the audience. (9 marks)

This question focuses on the use of **space**, so you need to **analyse how** and **where** space has been used **effectively**, and give fully justified conclusions.

This question asks you to **evaluate**. You need to make **personal judgements** about the performance that focus on the element in the question (in this case, space). The question does not specify any particular moment, so choose the moments from the performance you feel are most relevant.

Notice the word '**impact**' in the question. You need to **analyse how** space was used to create impact for the audience and then **evaluate** how well this was done. You can reflect negatively or positively in an evaluation question, as long as your points are well justified and supported with specific examples from the performance.

Make your evaluation detailed and take care to support your judgements with specific examples. Remember to use technical vocabulary to demonstrate your knowledge. Here, the student connects the use of space with the development of the character, showing a wider knowledge of the play overall.

When answering Section B questions, try to demonstrate a real engagement with the live performance and offer a personal view on it.

Remember to make sure that your evaluations are well justified and supported with examples from the performance.

Question 9 (b): design

Question 9 (b) will ask you to **evaluate** how an element of the **performance or design** was used to create impact for the audience. On this page, the focus is on **design**. See page 107 for a focus on **performance**.

Answering the question

Question 9 (b) is worth **9 marks**, so spend about 15 minutes on this question.

- ✓ Pick out key elements, such as effects and materials, used by the designer.
- ✓ Analyse **how** these elements were used by the designer.

- ✓ Give **specific examples** of the **effect** these elements have on the audience.
- ✓ Make sure your **evaluations** are well **balanced** and **justified**.
- ✓ Use **appropriate vocabulary** and **drama terminology**.

Worked example

Evaluate how set design was used to create impact for the audience. (9 marks)

Design questions may focus on a number of areas, including set, costume, sound and lighting.

Sample extract

The use of set in *Frankenstein* was very successful in the powerful opening of the performance. Here, Mark Tildesley, the set designer, created a womb-like structure out of canvas and wood. This worked well, as it added to the production's historical setting. In addition, the materials chosen suggested a return to nature, which is a strong theme in this production. The set was designed so that the canvas structure had a constant beat, like a heartbeat. This symbolised the birth of The Creature, as he crawled out onto the stage. This was a brilliant moment and it had an impressive impact on the audience. Not only was this our first introduction to The Creature but it was also the start of the performance, and the audience was fascinated to see what might come next.

The stage itself was made from wooden line slats – a hard surface, symbolising The Creature's harsh birth. The womb-like structure was positioned centre stage, which engaged audience's attention completely.

This answer is about the National Theatre's 2011 production of *Frankenstein*, in which Benedict Cumberbatch played Frankenstein and Jonny Lee Miller played The Creature.

This question focuses on the use of **set design**, so you need to **analyse how** and **where** set design has been used **effectively**, and give fully justified conclusions.

This question asks you to **evaluate**. You need to make **personal judgements** about the performance that focus on the element in the question (in this case, set design). The question does not specify any particular moment, so choose the moments from the performance you feel are most relevant to answering the question.

Notice the word '**impact**' in the question. You need to **analyse how** the set design was used to create impact for the audience and then **evaluate** how well this was done. You can reflect negatively or positively in an evaluation question, as long as your points are detailed, well justified and supported with specific examples from the performance.

Use technical vocabulary to demonstrate your knowledge.



See pages 55–62 for a reminder about set design.

When answering Section B questions, try to demonstrate a real engagement with the live performance and offer a personal view on it. This approach is particularly relevant when answering Section B questions.

Now try this

Think of a live performance you have seen.

Evaluate how sound was used to create impact for the audience. (9 marks)

Remember to make sure that your evaluations are well justified and supported with examples from the performance.

Preparing for Section B

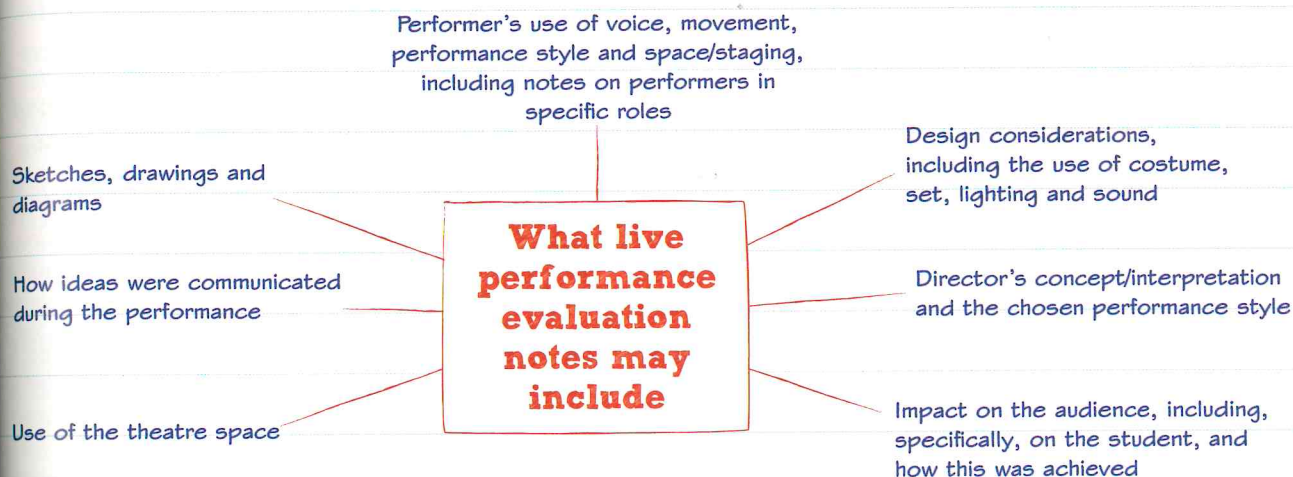
You need to know what you are allowed to take into the exam, as well as how to prepare for Section B.

Exam materials

For Section B of the exam you will be able to take up to 500 words of notes in with you. These notes:

- can be handwritten or word-processed
- must not exceed the **500-word limit**
- must not include pre-published material.

Pre-published materials include programmes and photographs. This means you cannot take extracts from books or articles into the exam. It is also unnecessary to do so, as Section B is examining your ability to **respond personally** to the live performance.



How to prepare for Section B

- **Watch** the performance closely and prepare effective notes on what you have seen.
- **Practise exam-style questions** based on the performance you have seen. While Section B of the exam will ask you to analyse and evaluate the performance, you won't know which question (6 or 9 marks) will be based on performance and which on design. So practise with a combination of analysis and evaluation for both performance and design elements, and also vary the elements of design and performance you use in your exam-style practice.
- **Research and learn about areas you know less about.** For example, if you are unsure about the techniques, equipment or materials used in the lighting design, increase your knowledge so you can confidently refer to these areas in the exam.
- **Read around the performance you have seen** (for example, reviews). This will help you understand the background or style of the piece (though remain clear about your own views of the performance).

Top preparation tips for Section B

- ✓ Prepare detailed and well-structured notes you can access easily in the exam.
- ✓ Build up a bank of appropriate vocabulary and drama terminology over the course of your GCSE.
- ✓ Be clear about the difference between analysis and evaluation.

See page 104 for more on the difference between analysis and evaluation questions. See page 110 for more on preparing useful evaluation notes.

Now try this

Start a technical vocabulary bank. This will help you see where your knowledge of drama-related terminology is good and where you have gaps in your learning. Use 'Performance' and 'Design' as your headings.

Preparing useful evaluation notes

You are allowed to take live performance evaluation notes into the exam with you. You can only take a maximum of 500 words into the exam, so make sure you prepare your notes carefully.

Dos and don'ts when writing live performance evaluation notes

- 👍 DO keep your notes **brief** and make them **useful** – avoid whole sentences. These are notes you should be able to draw on quickly. They should not be prepared answers.
- 👍 DO use key words as 'triggers' for what you saw in performance.
- 👍 DO use diagrams, sketches and drawings, as they will not take up any of your total word count and they will help you to remember key moments from the performance.
- 👎 DON'T use published materials – your notes should be all your own work.
- 👎 DON'T create notes based on guessing what the question might be. You should be prepared to respond to any question on the live performance.
- 👎 DON'T focus your notes too heavily on answering either the performance or the design questions. Aim to write balanced notes, with around 250 words on performance and 250 words on design.
- 👎 DON'T focus too heavily on one or two elements of the production: aim for balanced notes that cover the full range of elements.

Structuring your notes

Your time is limited in the Section B exam, so have your notes easily accessible.

Sub-headings can be used to:

- identify different elements, such as voice and movement
- identify key moments from the production.

You could also use two different **colours** to separate out design and performance aspects, so you can quickly see which notes to use for the right question in the exam.

Avoid following a structure that doesn't work for you – it is vital that the layout of your notes allows you to access the information quickly.

This student has structured their notes to explore a key moment, using just 31 words to cover both performance and design elements.

These notes are **trigger words**, to help the student draw on their memory of the opening scene from *Frankenstein*.

Birth, red wash, womb-like set, dramatic music, audience engaged, Underworld music, bulb-like structure above stage, Creature movement, heartbeat, appears suddenly, elements of surprise, physicality and gesture.

This student has drawn a basic sketch to help them recall a key moment from the National Theatre's 2011 production of *Frankenstein*: the 'birth' of The Creature.

Lighting – colourful, side and downlighting, LED batons, sudden flashes, hanging light structure in opening (multiple bulbs).

Use of voice – clearly articulated diction from Dr, guttural screams, unformed words, loud, well projected, no specific accent

This student has used red for design notes and blue for performance notes. See how a lot of information is contained in only a few (34) words.

Opening scene – birth of Creature, twisted and extreme physicality, low levels, loud and animal-like noises, little costume, red wash of lighting, dramatic percussion and strings recorded music. Audience engaged from start.



Now try this

Use the suggestions on this page to create a first draft of your **500-word** evaluation notes on the live performance you have seen. Use a structure that works for you.