



GCE A LEVEL EXAMINERS' REPORTS

DRAMA AND THEATRE A LEVEL

SUMMER 2022

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DRAMA AND THEATRE

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COMPONENT 1: THEATRE WORKSHOP

General Comments

It was pleasing to see most centres returning to more normal circumstances following the disruption to teaching and learning over the last two years. Most of the work submitted was of an admirable standard and moderators were enthusiastic in their feedback regarding the commitment shown in this component.

Administration:

Most centres submitted their sample on time and materials were generally well organised. There were some omissions which centres are asked to address to make the moderation process effective. In addition to the candidates work, centres must submit:

- Candidate marksheets completed with signed candidate and teacher declarations
- Centre approval form – signed by the headteacher and complete with centre stamp
- Component 1: Programme Proforma – completed correctly with clear group numbers or appropriate notes to assist location of each piece e.g. DVD timings. Also the chosen text must be stated and the name of the practitioner/theatre company selected for the reinterpretation work
- Copies of the reinterpreted scripts.
- The candidate's work must also be accompanied by signed Candidate / Teacher Declarations and GDPR consent forms.

Centres are also asked to check the content submitted on DVD / USB to ensure the work is complete and can play easily. Most centres chapter the DVDs successfully and many add additional labelling to identify the candidates. If submitting an encoded USB, please ensure that the password is either included in the materials or has been sent to the WJEC via ecryption@eduqas.co.uk email address at the time of posting. Some centres included a cover letter which explained that the work was password protected and where the password had been sent.

Centres that submitted work via Surpass must ensure that all the necessary forms and candidate work is clearly labelled and easily accessible. Some centres grouped all the admin together in various files followed by the candidate work. Other centres grouped the materials by candidate with one file containing the forms, written work and the video of the practical for each individual candidate. Please remember that candidates must be identified on screen at the start of their pieces. Separate video files of the whole cohort identified together, especially if not in costume, is not always helpful.

Comments on individual questions/sections

Candidates are selecting and applying a variety of practitioners/theatre companies to their work. Moderators reported that the reinterpreted pieces are often exciting and demonstrate the candidates' skills successfully.

The more successful work applied the conventions and techniques of the practitioner/company from the beginning of the process. Less successful pieces created their work and then added elements as an afterthought.

Most candidates used their creative logs to focus the intentions of the piece and explored the practitioner/company influences successfully integrating the theory with the aims for the practical work. Less successful ones provided research notes but did not apply them to the performance in order to reflect artistic intentions in their practical work.

Stanislawski, Brecht, Berkoff and Artaud are still the most popular choices for practitioner and Paper Birds, Kneehigh and Frantic Assembly are the most selected theatre companies for the reinterpreted work. Some centres selected lesser-known theatre companies, some with a local relevance to the centre. Teachers are reminded that if candidates select a lesser-known practitioner/theatre company, then confirmation that the choice is a valid one needs to be secured from the subject officer. Centres are reminded that when selecting Artaud, or a similar non-naturalistic practitioner, attention must be given to dialogue. There needs to be a suitable amount of text for the actors to voice. Emotive vocal work is usually a staple of the Artaud influenced pieces but there must also be dialogue. If there is a lack of text, then this must be reflected in the skills marks awarded by the centre. When candidates are constructing their reinterpreted scripts, they can check their dialogue content and address any issues during this creative stage.

The reinterpreted scripts must be submitted with the centre materials with the original content clearly highlighted. Moderators reported that the work presented was of a generally strong standard. The pieces being created by candidates showed insight and creativity. Most candidates applied their chosen practitioner/theatre company well and it was evident immediately in the performances how the work had been influenced. Some work did not focus on one practitioner and, as a result, candidates were not clear in their choices. Centres must also check that the practitioner/theatre company stated on the Programme Proforma is correct.

Most of the reinterpreted work was supported by excellent lighting and sound plots. Whilst, this is non-assessable for acting candidates, it did help the candidates to realise their artistic vision and make stronger connections between theory and practice. Acting candidates are reminded that their written work may contain reference to the development of design ideas but should focus on the skills required for acting. Some candidates wrote insightfully about the lighting, sound and costume but ignored the development of how the acting influences were applied.

Centres are reminded that the creative logs are not simply the rehearsal logs/notes. Candidates must use their process notes to construct a response that reflects the AO1 criteria. We do not encourage centres to send the diaries, notebooks, scrapbooks, development files etc. with the candidate's creative logs. Candidates need to select appropriate content from their notes when writing their logs. If centres allow candidates to submit all their preparatory notes, sketches, designs etc. then it must be clear what content has been assessed by the teacher. There were instances where high marks had been awarded for the logs, but it was difficult to decipher where and how teacher marks had been given. Candidates that submit this diary/scrapbook style of log are not necessarily responding to the assessment objectives.

Assessment:

Centre assessment was generally in line with the assessment criteria. There were some occasions where candidates were given blanket marks within a group and, whilst it is appreciated that sometimes that will be the case with a high achieving group, there is usually some differentiation in attainment in a larger group.

AO1: Create and develop ideas to communicate meaning as part of the theatre making process, making connections between dramatic theory and practice.

Centres are ensuring that the AO1 assessment reflects both the creative log and the practical work. Moderators are experienced in gauging how these two elements are interlinked and reported that generally there was fair and accurate assessment of the AO1. It is important to remember that a strong performance clearly highlighting the connections between theory and practice can contribute to a higher mark. If, however, the creative log is underdeveloped and/or does not reflect the requirements for AO1.1a and AO1.1b, then marks in the higher bands may not be justified. Stronger candidates used the creative log to create and develop ideas to communicate meaning as part of the theatre making process (AO1.1a) and make connections between dramatic theory and practice (AO1.1b). This was then clearly demonstrated in the performance or the presentation of the design skills.

Weaker candidates provided a diary type log with little development of ideas and so connections between the dramatic theory and practice were vague or generalised. Centres are reminded of the importance of applying the chosen practitioner/theatre company from the start of the process.

AO2: Apply theatrical skills to realise artistic intentions in live performance.

The more successful work followed the intentions throughout the work and did not deviate from the influences of the practitioner/theatre company selected. Where candidates lost focus in the rehearsal process and moved away from the artistic intentions, the practical work often lacked focus. This was not always reflected in the centre's marking. The application of performing and design skills was generally good with some wonderfully creative performances and designs presented. Moderators saw some exciting pieces of theatre where the reinterpretation had been both creative and insightful and executed with superb skills.

It is important that every candidate can explore their ideas so that their individual contributions can be fully developed. There were instances when some candidates had little to do in the pieces but were marked highly. Centres must apply the criteria fairly across all candidates.

Thank you for the work that has been carried out in centres in preparation for the A Level assessment. It has been a challenging time for Drama teachers and centres must be commended for the work their candidates have managed to create

Summary of key points

- The creative logs are not diaries of the rehearsal process.
- Centres should ensure that the chosen practitioner/theatre companies artistic aims are integrated fully into the performances/designs.
- Design candidates do not have to choose the same practitioner/theatre company as the actors within the group.
- Scripts must be submitted to the allocated moderator alongside the candidates' work and necessary documentation.

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COMPONENT 2: TEXT IN ACTION

General Comments

It was a pleasure to return to actually seeing some practical work again after a two year hiatus and in spite of the difficulties centres have obviously had coping with the challenges of Covid there was some excellent work submitted. Many more centres used Surpass to upload work this year and this is very likely to become the normal method of submission. Some USB sticks were unlabelled, or the password encryption had not been included so centres had to be contacted. If work is submitted on DVD, please check that the disc works before submitting the work. Centres are once again reminded that the position of the camera is very important to provide an appropriate record of the performance. Sometimes cameras were too high or too far away making it very hard to identify any detail in the performances. Whilst not essential, it is also very useful when candidates identify themselves to camera that they also mention the piece and the style or practitioner which has influenced the performance. Centres are also reminded of the need to create appropriate exam conditions for the performance, most especially in trying to avoid extraneous noise from outside the performance space. It was very evident this year that it was not always possible for the usual theatrical spaces to be used and centres were NOT penalised in any way for this, but sometimes extraneous noise was apparent on the recordings which could have been a distraction for the candidates.

Comments on individual questions/sections

Text Performances

There was once again a very wide range of texts used with many centres also making use of the Covid changes this summer enabling candidates to perform monologues. Playwrights included Mike Bartlett, Duncan Macmillan, Larry Kramer, Evan Placey and Lucy Caldwell as well as some older plays from Ibsen, Wilde and Shakespeare. There were more site-specific performances, possibly due to Covid restrictions, but this is always welcomed, as is using an alternative to the conventional end-stage layout.

Although most centres are now very familiar with the component requirement some are still not associated with an established performance style or when they had been, the choice has been a little too general e.g. 'comedy'. If in doubt, please check with the subject officer before commencing rehearsals. Likewise, please remember that the stimulus should be linked to BOTH text and devised pieces and therefore should inform the choices made for the text extract.

Devised Performances

Centres should be commended for the fact that despite the obvious upheaval that Covid has caused, the variety of performances and the level of creativity was still very much in evidence nationwide in the devised performances. Common themes included anxiety and mental health, lockdown pressures and social media. Berkoff, Brecht, Frantic Assembly and Paper Birds were very popular practitioners as were Mischief, Knee High, Emma Rice, Marianne Elliott and Katie Mitchell. Multimedia was also used very creatively either through slide shows or roaming 'tv' cameras. Please remember that the devised piece MUST be linked to a practitioner or established theatre company.

In the case of design candidates there were some particularly imaginative and creative costumes and lighting designs. Sometimes the recorded vivas were a little inconsistent in their content. It is perfectly allowable for the teacher to remind the candidate of a particular aspect of their work without elaborating or going into detail.

It was harder this year for centres to provide the usual theatrical experience for candidates by performing in front of an audience but nevertheless the recordings showed that in most cases performances had a sense of occasion to which the candidates were able to respond and thus raise their performance level appropriately.

Process and Evaluation Reports

Despite being mentioned in prior reports, there are still some centres who allow candidates to write the report as a continuous piece of prose. By clearly defining the report into three sections it is far easier for the candidate to make sure they respond appropriately to the task. Perhaps due to Covid restrictions, A04 references were lacking in many reports this year and candidates should be reminded that references to live recorded or streamed productions are perfectly acceptable to use as live theatre references. These should be recorded performances of plays not film adaptations and the chosen production should also be highlighted. In the first section there should be references to the text and playwright with evidence of some level of research of both this and the chosen practitioner/theatrical style. Many candidates take advantage of showing their research as appendices, which do not count towards the final word count. It is the second section of the report which should contain detail about the process and higher marks were achieved when this contained more analysis rather than description of the performance. This analysis is likely to include the reasons behind choices made and the process of conforming to the influence of the practitioner/style. Likewise in the final section, candidates should refer to specific examples within their performances/designs while evaluating and should also be encouraged to mention the difference in the two performances/designs regarding practitioner/theatre company and style.

Summary of key points

- Please remember to position the camera appropriately i.e. the front row of the audience in the centre when possible.
- Reinforce the need for exam conditions (i.e. quiet) around the performance space.
- Please remember the stimulus should relate to both performances.
- The two performances should differ in performance/design styles.
- References linked to live recorded or streamed productions are perfectly acceptable to use as A04 references in the process and evaluation reports.

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COMPONENT 3: TEXT IN PERFORMANCE

General Comments

The standard of work for this component continued to convey detailed and creative approaches to the study of the set texts. The outcome of the examination was comparable to that of previous years. Teachers had continued to engage with the creative opportunities of the set texts and exploration of different interpretations was evident in the responses of the candidates. It was clear that candidates had been prepared well for the demands of the paper and organised their time and selection of ideas appropriately. The advanced information for the Summer 2022 examinations had assisted the focus of teaching and learning. Continued access to exemplar, past papers and CPD training had informed the approaches of learning for candidates. As a result, candidates were familiar and confident with the focus of questions to be expected.

Comments on individual questions/sections

Section A

This section included the texts from post 1956 set text list. This will be the case for the lifetime of these current texts.

- (a) This question asked candidates to discuss the character motivation for a given character from an extract from their chosen set text. Responses to this question produced some exceptional answers that showed a detailed understanding of how the character in the extract changed their motivation in response to changes in action and interaction within the extract. Such responses to *Saved* discussed how Len's motivation changed in the extract. They considered how Len tried to please Pam and is concerned about caring for her welfare. He uses various ways of doing this: encouragement, looking after her physical needs - getting her a cup of tea. He even persists in response to Pam's abuse towards him. Successful responses also focused on Len's change of motivation when the "gang" enter. He becomes silent-even brooding, but as an actor they expressed how they would continue to inhabit the thoughts and motivation of the character of Len to the end of the extract. In *Love and Information* candidates engaged with the "one outside the door" as a journalist / media representative. They were able to consider the different methods this character uses to engage Mr Rushmore throughout the extract. e.g. being encouraging and friendly at first, then becoming more challenging as they sense Mr Rushmore's panic.

Less successful responses identified an 'objective' for the character to achieve in the extract and were unable to identify the reasons that motivated this throughout the extract length. There was some uncertainty as to what they thought motivation was. These responses were repetitive and did not refer directly to the extract or cover the whole extract given. Close reading of the extract and focus on the key moments of dialogue and action would have enabled candidates to see the change in thought and thus motivation of the character in more detail. Some candidates discussed the rehearsal techniques of an actor which was not the focus of the question. Other candidates had thought the question asked about how to portray the character but did not cover motivation of the role in the extract. These candidates spent too long on this response which carried only 10 marks.

- (b) This question asked the candidates to discuss their ideas for set and props for the extract, and to explain how their choices would communicate meaning to an audience. Responses to this question showed creative and imaginative ideas. Successful candidates engaged with the production style of the extract and how this conveyed the action. In *Accidental Death of an Anarchist*, they took the humour of the extract and considered how the set could enhance the extract's farcical qualities. They considered how entrances and exits of characters would be enhanced by the placement of doors and the size of props used to reinforce the ridiculous nature of the characters. They also used set and props to convey more serious themes of the extract e.g. the inept and corrupt police force reflected in the disorganised office clutter, important files 'hidden' and labelling of documents to show how they are covering up the truth. Successful responses also considered how the use of levels could be used for dramatic impact and meaning. In *Chimerica* candidates considered the placement of The Glorious City Flower Shop, Queens with Zhang Lin's apartment. They juxtaposed the two locations above one another to show a visual comparison of the abundance of the capitalist West with the isolation and deprivation of the East. They contrasted the use of colour and texture in these two designs. Other candidates anticipated the mistake Joe makes in sending the e mail to Zhang Lin - by representing only the electronic dialogue between them on a screen above the shop. They discussed how this design would increase the impact upon the audience as they read the words and realised the implications for Zhang Lin.

A general weakness observed in the response to this question was that some candidates did not identify the type of performance space they were designing for. This made visualising the placement of ideas difficult and did not convey an understanding of the relationship between audience and action that a designer considers.

Some candidates had made a design choice to use a minimalist set design, which they justified well in terms of production style or wanting to focus on key set and props. Some of these responses were effective but were often not detailed enough and became self-limiting. Design responses need to work for the extract given. Candidates who considered a multi-functional set e.g. for *Love and Information* did this well and were aware of how set and furniture might be set on trucks so that transitions into other scenes could be achieved. However, some candidates focused too much on how the set would work in other scenes and ignored potential references to entrances and exit points, interior and exterior locations, colour and texture of the set and how their designs communicate meaning for the extract given. Some indication as to how props might be used by an actor was helpful to indicate their impact in the extract - however candidates need to consider that too much emphasis on this can veer into a directing response e.g. focusing on the movement and positioning of character rather than the meaning conveyed by the prop itself. The difference in focus between section A type design questions and Section B design questions was blurred. At times, these responses appeared to be structured like a Section B response; often with reference to AO4 [not required for Section A questions] and a lot of contextual information that was not linked to their ideas.

Section B

This included texts from the pre -1956 set text list. This section was perhaps the one with the strongest and most consistent responses from candidates. The advanced information for summer 2022 series indicated that this section would be a design-based question. As a result, the choice of live theatre productions could be prepared to focus on design elements. Candidates' responses were structured well and used relevant contextual detail, some of which was connected clearly to the design ideas. This question asked candidates to discuss their creative choices as a lighting and sound designer in two extracts from their set text, and how these choices would enhance a performance for a contemporary audience. They were also to analyse and evaluate any live productions that had influenced their decisions. Imaginative answers used the quotation to help inspire the connection of sound and lighting and convey their understanding of the nature of collaborative design work. Other candidates also connected their design ideas to the quotation via "character, place and time" to help structure their response. There was no instruction to refer to the quotation and some candidates did not respond to the quotation directly. Successful responses showed careful choice of two extracts, where they contrasted in some way e.g. location, atmosphere, style, pivotal points in the action, development of theme or character.

In *As You Like It* candidates created distinct comparisons between the Court and the Forest - indicating this contrast in both naturalistic and non-naturalistic lighting and sound styles. The use of colour and intensity in lighting and atmosphere through music and sound effects was imaginatively conveyed and described in detail throughout both extracts, covering a variety of cues connected to the action. This made for a creation of location but also an understanding of the changing atmosphere in these locations at varying times in their extract. Successful candidates had chosen short extracts to focus their design ideas on rather than entire scenes. Successful responses conveyed understanding of the production style of the play as well as the extracts chosen.

In *Machinal* imaginative responses showed the contrast between the emotional state of the main character- Young Woman. e.g. her sense of freedom and escape expressed in episodes such as - Intimate/Prohibited in comparison to her feelings of restraint and claustrophobia in e.g. Maternal / to Business. In the choice of such extracts there were lots of opportunities for lighting and sound ideas. It was particularly evident how confident candidates were with the terminology of lighting and sound ideas. Successful candidates indicated such ideas as: positioning of sound, direction of lighting, intensity, types of fx lights and lanterns, manipulation fx for sound and length of cues. Washes and spotlights and placement of light on the stage and audience were used confidently. The understanding of the impact of colour and intensity was explained well in the context of their creative ideas. A mature understanding of how sound can be layered, and the dynamic created by varying intensities of sound was effectively expressed. Lighting and sound ideas were used to add contextual understanding to the texts.

Time period of extracts was enhanced with the use of music, in *Cat on a Hot Tin Roof* - setting the location as well as the time of events. An understanding of moments of silence (no sound effects) was indicated to add emphasis and meaning to the dialogue of extracts. Creative responses included the acknowledgement of the ghosts of the past in the actions of the characters in the present. Lighting was used to create silhouettes of those of the past, images of characters mentioned but not seen dancing as a projection on the gallery of the Pollitt house- 'haunting' the present.

The less successful responses did not acknowledge how mood and atmosphere can change in an extract. Lighting and sound states did not vary or convey an understanding of how to create or move into differing states. Where candidates selected to have very few lighting or sounds cues for their extracts this was self-limiting as they were often not explained in detail. Choosing to have no sound or fading out slowly of sound cues can have a dramatic effect but needs to be justified within the action of the extract and the meaning for a contemporary audience. Some lighting states identified an effect on a character e.g. “*Machinal* -Young Woman in an intense white spotlight as she enters.”, but they might also have considered how the rest of the stage is lit. Where the intensity of sound was determined candidates did not consider how another sound layered with that might work. Where no intensity was identified the sound scape created would perhaps be too loud or too quiet to be sustained throughout the whole extract.

Candidates had a clear understanding of the themes of their chosen extracts but needed to connect them with their ideas for contemporary relevance. Candidates do not need to (although they may wish to) ‘up date’ or reinterpret texts for a contemporary audience; but consider how their relevance to a modern day audience could be emphasised through lighting and sound design choices. Where candidates connect themes with current political / social issues they need to explain how this would be brought to the attention of an audience. Stating there is a link is not sufficient. For example, they might consider approaching the response like this: *Hedda Gabler* explores themes of women’s rights which connects to the Me too# movement. As a sound designer I would include sound clips from Me too# protests that fade in and out of the dialogue and become more intense as the extract continues. Finally reaching a climax and cutting out suddenly on [Cue line].

Too much context is prepared by candidates. Often this took the form of page long historical and cultural background information that did not link to their concept / ideas. Having written so much of this, candidates had little time to develop their ideas. Successful responses were evident for the text *Trojan Women*. Here candidates had carefully acknowledged and selected ideas from the original production conditions and adapted them into their ideas for lighting and sound e.g. the use of metal sheeting on stage that actors use to create weather sounds. They combined the sound made by the sheeting with the use of modern lighting effects such as strobing or sustained darkness.

AO4

Centres should be commended for the range of styles and productions candidates were able to view during the course, especially in the light of restrictions around attending live performances. Digital viewing had informed many candidates and their use of examples from these productions were adeptly integrated into their responses for AO4. Although the use of reference to films is not considered appropriate. Some candidates had a wealth of experience they could use to illustrate ideas. However, those who referred to 4 or 5 live productions did not always evaluate a key moment in the production they were citing or develop the link to their own ideas. The identification of the production and where it was seen need to be stated. Effective responses connected lighting and sound evaluation with their own decisions as a designer. These answers were highly perceptive and mature. Some responses lead heavily with the AO4 focus sometimes at the detriment of exploring their own creative ideas. Four or five references to different productions lead to repetition of some evaluation points and links to their own ideas became tenuous. Less effective responses linked some examples of live theatre but did not connect with lighting and sound and sometimes connected through plot and character. Candidates must refer to at least two live theatre productions in their response; there are implications to marks awarded if they do not.

Section C

This question asked candidates to indicate their designs for costume, hair and make up for the characters in the extract given. They were asked to consider colour, texture, period, production style, and how costume hair and make-up conveys character. They also are required to analyse and evaluate live productions that have influenced their ideas and demonstrate understanding of the extract within the context of the whole play. Successful responses connected their ideas closely to the given elements to cover and answered on all the characters: Siobhan, Judy and Christopher. They had read the extract carefully, understanding the possible need for a costume change during the extract due to the change in time frames. Also, the nature of the character of Siobhan as a figment of Christopher's mind. They considered how they might tackle these considerations from the perspective of a costume, hair and make-up designer. They also considered that this extract gave them the opportunity to explore three characters of different ages, statuses and outlooks on life. Imaginative and mature responses understood how Christopher has achieved some independence in the way he thinks, how he can use strategies taught by Siobhan to tackle unfamiliar situations and how he is transitioning from the maternal ideal of Siobhan in his mind to a realistic maternal ideal of Judy. Creative and sensitive responses considered this connection through colours and the type of clothes worn and how the actors might use the costume to convey further meaning. Some responses chose to convey Siobhan in a non-naturalistic style as a literal guardian angel where they used dimension, colour and texture to convey meaning. Her character thus contrasted with the naturalistic use of costume, hair and makeup for Judy and Christopher. An understanding and knowledge of the whole play was evident in these types of responses where ideas of Christopher's likes and dislikes were taken into consideration when planning design ideas and justified. Successful candidates explained and justified their ideas, using appropriate terminology for costume, hair and make-up.

Less effective responses created designs for the three or less characters in varying detail. They were not linked effectively to the action of the extract and seemed to consider only one or two of the requirements of the question. There is still some lack of knowledge of the terminology used to describe make-up, hair and costume. Candidates were not directed to draw their designs but to explain and justify them. Those who did draw them took time to do so, and then still described what they had drawn rather than using their time to justify their designs. Candidates had prepared sections on the context of the whole play and that of the extract given. This knowledge and understanding of context is referred to in the mark scheme. However often these were too long and did not connect to their costume, hair and make-up ideas.

As with Section B, successful candidates connected their response to live theatre with their design ideas. Some centres had studied the work of the costume, hair and makeup designers in the productions they referred to and were confident with their creative aims. This showed they had engaged in detailed discussion and evaluation of costume, hair and make-up work prior to the examination.

Too many examples of live theatre in a response, took focus away from answering the question, providing their own ideas for costume, hair and makeup. As AO4 is worth 10 marks and AO3 30marks; the weighting of marks between AO3 and AO4 should be reflected in the response.

Summary of key points

- Section A (a)- has a tariff of 10 marks. This needs to be considered when answering the question.
- Understanding of motivation in terms of an acting question needs to be clear to candidates.
- Balance of AO3 and AO4 in Section B and Section C responses. The impact of too many live theatre responses can affect the detail and focus of the points being made and links to own decisions/ideas.



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