

DRAMA

Paper 0411/11
Written Paper 11

Key messages

Some candidates continue to answer questions by writing outside of the allocated question zone and into the space allotted to the following question thereby making it impossible to view the complete answer within the online marking system. This has entailed examiners having to search parts of the paper to ensure that all components of an answer were seen and marked. Centres are requested to remind candidates, who many need to exceed the allotted writing space for a question, to request an extension booklet and indicate clearly which question is being continued.

General comments

Candidates responded favourably to the **Section A** text and many produced effective and capable answers which showed a good grasp of the demands of the extract. Answers for **Section B** were also mostly successful demonstrating good engagement with characterisation and sound research around the pre-release material. **Section C** responses were variable, and in some cases it was evident that candidates did not fully understand the scope of what the question was seeking to explore.

Comments on specific questions

Section A

Question 1

Virtually every candidate was able to suggest an appropriate acting technique for LANYON and, for two marks, how it could be used.

Question 2

The majority of candidates were able to supply one different piece of performance advice to each of the three actors playing **GERTRUDE, IDA and MARTHA**. Brief, bulleted answers were sufficient but in a number of cases answers were unnecessarily developed. Where there was some repetition e.g. a high tone of voice followed by a sharp tone of voice, followed by a soft tone of voice only 'tone' was credited for one mark. This principle was applied whenever repetition was encountered.

Question 3

This question sought to elicit responses suggesting how the transformation from HARRIET JEKYLL to LADY HYDE might be achieved. The majority of responses adopted a broad approach outlining two or three suggestions with most confined to band 2 of the mark scheme. A typical answer might, for example, focus on physicality reflected in posture, movement and mannerisms. A few responses focused on costume and make up only, again limiting the marks awarded to band 2. A few, highly detailed responses, considered the transformation from a wide range of skills application and were able to score full marks.

Question 4

This question was generally well handled by candidates, most of whom achieved marks either in band 2 or band 1. Where candidates did not achieve band 1, it was generally because of their limited understanding of pace. The text provided lots of opportunities for candidates to identify moments where both vocal and physical pace could be varied and indeed the strongest responses were able to link pace to rhythm and dynamics in a

more rounded discussion of the performance opportunities. The majority of candidates had a fairly narrow perception of pace whereby it was confined to vocal applications only, which limited them to three marks at most. Some candidates, having locked themselves into a discussion of vocal qualities, then proceeded to go off track and turn the discussion into one of tone rather than pace and consequently could not be credited beyond one mark.

Question 5

This question required a focus on opportunities for a designer to conceptualise HYDE's laboratory in scene six. Most candidates made some acknowledgement of the stage directions and therefore there were a number of common themes including wall boards with mathematical workings on them, laboratory equipment etc. The majority of responses added to the stage directions by discussing design opportunities in sound, light, special effects and costume. Where such suggestions were given practical application and therefore dramatic relevance, the response was able to score marks in the top band.

Question 6

As a question requiring the candidate to consider a directorial approach, **question six** focused on the contrast in mood and atmosphere between scenes Nine and Ten. These scenes contain much evidence on how such qualities may be created and contrasted and answers spanned a number of areas which included characterisation, performance space, lighting, costume and sound, including diegetic and non-diegetic examples. The vast majority of responses demonstrated an understanding of how at least some of the elements could be used to achieve atmosphere and mood and there were some clear comparisons made between the two scenes including dynamic qualities, energy, pace and background sound. Those who did this were able to make at least a few suggestions as to how it could be achieved. Where there was uncertainty this was manifested in responses which were either predominantly descriptive narrative or characterised by an overreliance on sound and lighting. Suggestions included coloured light, spot effects, strobos, singing, crowd noise etc. all of which were given credit where they could be shown to impact upon mood and atmosphere. Actors' physiological expression, vocal qualities and demeanour formed the focus for acting skills and were used to illustrate how a contrast might be achieved within the parameters of the text. The most perceptive responses were able to combine all of these elements in a way which produced a highly focused discussion of contrast between the two scenes.

Section B

Question 7

This question sought to elicit responses demonstrating an understanding of the character of GRANDPA and how the character might be played in two of his speeches; the choice of which speeches being left to the candidate. The more astute responses identified the fact that GRANDPA'S character changed over the course of the action as did his attitude to events and his overall demeanour. Such responses chose two speeches which afforded opportunity to highlight such elements of contrast. Less effective responses were those which did not identify practical application thereby resorting to sociological/psychological character analysis with limited suggestions of how the character's state of mind might be communicated to the audience using acting skills with specific reference to lines in the text.

Question 8

Questions eight and nine are either/or questions. Of the two **questions, eight** was clearly the most popular with 79 per cent of candidates opting for it. This question was specifically a SET design question and consequently candidates who did not make set the focus of their answers could not score highly. Many candidates had clearly done their research and were able to make viable suggestions which reflected the character of the KOPITIAM. Some design suggestions were original and inventive and some included a clearly labelled diagram in addition to a well expressed description of how design elements would work in relation to the text and how they could be used by performers. Where other design elements were included, credit was only given where they had a direct impact upon the set design e.g. back projection. Some stage properties were credited as essential components but where a list of elements used simply as set dressing was given this was not credited above band 4.

Question 9

Fewer candidates, 21 per cent, opted for this question. The focus of the question requires candidates to take a directorial approach to the specified passage and show how the conflict between the modern and the

traditional ways of life could be brought into focus through its staging. Such an approach could assume either the direction of actors or the use of design elements or a combination of both. Where an actor-driven approach was chosen then responses tended to reconsider ground already encountered in **question seven** but with more of a tendency towards how the actors engage with their created environment. One or two strong answers emerged, again showing good research coupled with a range of insights related to creating contrast through design elements combined with characterisation.

Section C

Question 10

The fundamental challenge presented by this question was how candidates created well-rounded characters as they worked on their stimulus. This implies much more than what they actually did in performance; it also invites a discussion of the process of character development. Some responses amounted to only a narrative account of what the characters did. Many characters were not developed at all and existed merely as a representation or stereotype or character trait. Other responses were largely narrative either based on or relying upon a lengthy account of how they had researched their characters and identified role models. This question was the least effectively answered question in the whole paper.

Question 11

This question required an account of how the candidates created tension and resolution in their performance. Much of the content of answers was narrative in nature and though opportunities to write about the creation of tension did emerge these were not always developed. Some responses hardly mentioned tension in terms of its creation through technique and although resolution was recognised by some there were very much reduced options for the discussion of how it was created, beyond the most obvious and superficial outcomes at the end of the piece. Instead, candidates often steered their discussion towards sub-textual analysis and the psychological inner state of the characters whereby backstory and motivation received more attention than practical application. Evaluative comment, where it was clearly indicated, was able to score highly but even where it was mostly implicit, credit was given.

DRAMA

Paper 0411/12
Written Paper

Key messages

As in previous sessions, some candidates continue to write too much for 2- and 3-mark questions. Candidates should use the number of marks that are available for each question as a guide as to how much to write. The space provided in the answer booklet should also help act as a guide. Many candidates use bullet points for 2- and 3-mark questions. This is acceptable. It is evident that some candidates are having to rush the 15-mark question at the end, or indeed not finish the paper, because too much time has been spent on the earlier questions.

Similarly, some candidates write lengthy introductory paragraphs for the longer essay style questions worth 10 or 15 marks that do not relate to the question. This is an inefficient use of time.

Candidates need to ensure that they have read and understood the question carefully. For example, **Question 6** asked candidates how they would direct scenes 7 and 9 to create suspense and horror. Many candidates provided responses that addressed atmosphere but didn't explore suspense and drama.

On a similar point, several candidates wrote about a screen rather than a live stage performance and some wrote about 'readers' rather than audience.

In **Section C**, some candidates continue to be overly narrative in their responses, writing about their devised piece but, often, without addressing the question.

Candidates' understanding of subject specific language continues to improve. However, this year, the term structure and dramatic impact/power appears to have challenged some candidates.

General comments

Many candidates demonstrated a good understanding and connection with the two texts. Generally, candidates were well prepared for the exam.

It was pleasing that most candidates followed the rubric in **Section B**. Nearly all candidates followed the instructions to answer **Question 8** or **Question 9**. Very few answered both. Those who did lost valuable time in completing the rest of the paper.

There were some examples of almost illegible handwriting and a tendency to write outside the lines provided in the answer booklets. Where necessary, candidates should use additional pages and clearly indicate the question they are answering.

A small number of candidates were unable to respond to **Section C** due to ongoing covid restrictions in their home country and had been given special dispensation by Cambridge. A component adjustment mark based on individual scores awarded in sections a and b, ensured that these candidates were not disadvantaged.

Comments on specific questions

Section A

Question 1

This was a very accessible first question to the paper, and many candidates were able to identify a specific acting technique. Examiners also accepted an example of a technique. Identifying how this might be used during the speech proved more problematic for a few, but examiners showed flexibility in how this had been interpreted giving benefit of the doubt to candidates, wherever possible.

A few candidates wrote far more than was asked for in the question and, in doing so, used up valuable time.

Question 2

Some candidates chose to respond to this question in a bullet point style. This was perfectly acceptable. The question does not ask candidates to give any detail, nor does it ask candidates to explain why the advice is being given, or where to use it. Some candidates chose to give the additional information, but this could not be given credit and took up candidates' time which might have been of better use in later questions.

Question 3

The lines given in the question gave candidates plenty of material to work with. Very few candidates recognised how uncomfortable the encounter was, although many did recognise that the two characters were once at school together. Many candidates were able to identify suggestions as to what **HARKER** might do on specific lines, words or at particular moments. Fewer candidates did so in a cohesive way that made clear that they had a good understanding of the character offering a detailed description of the character, using the lines/action from the text to support their answer.

Question 4

Generally, candidates demonstrated a stronger understanding of pace than in previous years, recognising that the term can apply to physical as well as vocal. The greater challenge was communicating how the use of pace created dramatic impact. Consequently, 3 marks was a ceiling for some candidates.

Some candidates wrote far more than a 5-mark answer, using additional pages, often losing sight of the question.

Question 5

Many candidates used the stage directions used at the start of the extract to inform their response.

Candidates who accessed band 1 were able to bring the scene to life, some concentrating on one specific element of design and others considering a range of design elements. Most candidates were able to access band 2 showing some understanding of design offering workable suggestions. A minority of candidates appeared not to have read the extract carefully enough to suggest an appropriate setting.

Question 6

The two scenes offer considerable scope for candidates and many candidates were able to demonstrate an understanding of how drama can be used to create atmosphere. However, fewer candidates directly responded to the demands of the question which focused on suspense and horror. Some candidates talked about them as if they were the same thing, but many ignored them completely. Typically, these candidates did show some understanding of the passage and therefore were able to access the mark scheme but were prevented from achieving the higher marks. Some responses concentrated almost entirely on the use of sound and lighting effects and did not adopt a director's point of view.

Question 7

This question produced some wonderful responses from candidates. Those candidates who accessed bands 1 and 2 were able to show a perceptive understanding of the character and went far beyond the stage directions demonstrating a strong practical awareness. Some candidates offered specific actions that applied to specific lines, but these responses, generally, did not capture understanding of the role.

Section B

Question 8

This was, by far, the most popular question in section b with most candidates choosing to respond to it. However, many demonstrated a misunderstanding of the term 'set design' and focused their responses on other design elements. Considerations such as props or lighting were credited where they were being used to dress or enhance the set, but credit was not given if such technical aspects were explored in isolation. The more successful responses were able to pick up and develop the Japanese cultural references, and explained how their set design would work in practice, serving the demands of the text and the action.

Fewer candidates are using diagrams when responding to similar style questions. Those who did, generally, supported their diagram with additional text that explained their set design. This is good practice as a diagram alone limits access to the full range of the mark scheme.

Question 9

The least popular of the two questions that candidates could choose from and, generally, those who did were unable to demonstrate a detailed and practical understanding of how to stage the supernatural elements of the play. The question was specific about the directorial focus that was being asked for, but many candidates described the play.

Section C

Question 10

Some candidates appeared to misunderstand the term 'structure' and proceeded to give a narrative of their devised piece. At times, the narrative did give a sense of structure without being explicit. Credit was given for such responses, where possible. Some candidates showed knowledge and understanding of appropriate terminology for structural elements but did not illustrate this by direct reference to their devised work. Other candidates demonstrated an understanding of structure but didn't link this to how structure was used to draw the audience into the action. Some responses were very lengthy and often lost focus as to what was being asked for in the question.

Question 11

There were different interpretations of 'performance space' with candidates exploring a range of ideas including blocking, staging, set design, proxemics, and use of props. Credit was given as long as it was clear as to how these suggestions added dramatic power to the piece. Candidates found this more difficult with many, it seemed, not understanding the term 'dramatic power'.

DRAMA

Paper 0411/13
Written Paper 13

Key messages

- Examiners noted that candidates still needed to be fully aware of the mark allocation for each question as some were still focusing their attention on the questions which carry fewer marks. There seemed to be a number of candidates who were encouraged to attempt the questions in **SECTION B** and **SECTION C** first as they carry the most marks. This is perfectly acceptable and, in such cases, candidates seemed to be willing to sacrifice the early questions which carried fewer marks, preferring to run out of time on those rather than the longer questions.
- Once again candidates need to read the questions carefully to ensure that they are responding to the specific demands of the question. For example, in questions relating to specific characters or a specific skill, no marks can be awarded if the candidate does not refer to that character or skill or refers to a different character or skill altogether.
- Similarly, if a question relates to a particular passage in the extract, no marks can be awarded if a candidate refers to a different passage.
- **Section C** focuses on the Devised piece. Candidates need to be able to communicate their intentions, the ideas they explored in relation to the question, and then be able to identify how effective the devices and techniques were, and how successful they were in conveying their intentions.
- Evaluation is an integral skill when responding to the questions on the Devised work. Candidates need to know not only **WHAT** they did but **WHY** they did it and how effective their Devised work was.

General comments

The extracts from Nick Dear's stage adaptation of 'Frankenstein' and from 'Father Returns' by Kikuchi Kan were both popular and accessible. Many candidates showed an excellent understanding of the central themes of the extracts and were able to identify performance opportunities and challenges.

Many candidates used additional sheets to complete their responses. This was particularly the case with some of the strongest candidates but it should be noted that it is not always necessary to write long responses in order to achieve good marks, particularly with the questions that carry the least marks.

The candidates who responded to **Section C** by writing strong evaluations of the final performance as well as identifying how the creative process affected the final performance were awarded high marks. Weaker candidates tended to write long narrative accounts of the storyline of their Devised piece which lacked evaluative depth.

Some of the terms which were used in the questions were ignored or misunderstood by some candidates. This meant that the responses remained vague and lacked focus.

Comments on specific questions

Section A

Question 1

This question relates to a key moment in the extract when the audience witnesses the **CREATURE** reverting back to his primal state and wreaking anger and revenge on the one man who had accepted him, **DE LACEY**, and his family. In this way the audience sees that the **CREATURE** cannot escape from who he truly is and is beyond redemption.

The question asked the candidates to identify one acting technique and say how they would use it in the scene. Some candidates were unable to identify an acting technique and chose, instead, to write about the emotions of the **CREATURE**. Some identified a theatrical convention or a design technique as opposed to an acting technique.

Strongest candidates gave a clear justification of the acting technique chosen and reference specific moments in the passage to illustrate their ideas.

Question 2

The question asks for **one** piece of **different** performance advice for the three characters. Most candidates seemed to understand 'performance advice' better than they understood 'acting technique' in **Question 1**. The passage chosen is important because it is the first time that the audience sees the De Lacey family and it gives the audience an insight into their histories and their loving relationships within the family. The audience is invested in the family as they are informed of their back stories which means that the **CREATURE**'s later retribution is even more horrific.

At times the advice was replicated across all three characters, for example, writing about the different levels of vocal delivery for each of the three characters and was therefore not 'different'. Some broad advice was often offered relating to emotions or discussing simple facial expressions whilst strongest responses focused on three different pieces of performance advice which would make the character's performances more effective at this point in the extract.

Question 3

The question asks how the candidate would play the role of **DE LACEY** in Scene Sixteen (lines 248 – 312). It is important to understand that this scene is crucial in introducing **DE LACEY** to the audience in terms of his relationship with the **CREATURE**. **DE LACEY** is an innocent and good man who does not fear the **CREATURE** because he cannot see him and therefore relies on his instincts to determine his judgement of the **CREATURE**. He seeks to nurture him and to support his growth.

Weaker responses focused on the most basic elements of the character such as age and blindness and failed to explore the character within the Scene. Strongest candidates approached this question well, often considering different elements of the character's journey in the scene and offering line references to illustrate ideas. Best responses were able to comment on the growing relationship between **DE LACEY** and the **CREATURE**.

Question 4

Candidates who understood the terms 'dramatic impact' and 'pace' were able to score well in this question by identifying the many opportunities in this Scene to vary the vocal and physical pacing for dramatic effect.

Strongest responses were able to discuss pace in relation to the atmosphere that it is trying to create and were able to identify the changes of pace within the scene and why they occurred. Weakest responses only discussed pace in terms of voice. Some candidates described the differences in pace between the two characters rather than the variation of pace of the two characters across the extract.

Question 5

This question was generally answered well and most candidates recognised that the scene was set in the woods. There are many indications in the text which could inspire the designs chosen, including time of day, the evening light, the moon, appropriate props etc. Weakest responses remained as a list which offered ideas but revealed no deeper meaning or intention for the scene or the audience. Some candidates focused primarily on lighting, ignoring the potential of other design elements.

Strongest responses explored several facets of design, identifying the meaning behind them. The symbolism of the design effects and the mood created was discussed by these candidates, as well as an exploration of themes, conventions, and the genre of the Scene. Such responses showed creativity when exploring the design ideas which were taken from the stage directions and an impressive use of technical language across the design elements. Line references were used to make these answers more specific.

Question 6

This question asked the candidates to identify how they would direct the opening of the extract as far as the end of Scene Five in order to create a sense of horror **and** sympathy. Weakest responses described the events of the passage rather than offering a directorial interpretation. The **CREATURE** has three distinct encounters in the passage: with **VICTOR**, with City Life and with **GRETEL**. Each encounter affects the **CREATURE** and also impacts on the audience who witness those encounters.

Strongest responses covered both parts of the question and followed the span of the passage. They were able to link their answers to the conventions of horror, such as blood and gore and to the feelings associated with sympathy. Best answers offered creative and interesting ideas which were clearly identifiable as horror and sympathy.

Section B

Question 7

The question asks how the candidate would approach playing the role of **SOTARO**, the Father. In order to respond effectively the candidate would need to recognise the complexities of the relationships within the family and how the role of the Father is central to disturbing the action of the play.

Almost all candidates focused on the performance of the role on stage rather than exploring ideas in terms of preparing for the role during the rehearsal process. Those that did explore the creative development of the approach to the role, as well as what they did in performance, scored well.

Weakest responses were mainly a narrative retelling of the story with generic comments about how lines could be said. Such responses often omitted any ideas relating to key moments in the extract and how they should be played, focusing instead on a general overview of the character.

Strongest answers discussed theory, rehearsal techniques, subplot, and the different levels of the character. They were able to address both the good and bad in the character and how this could be shown on stage. These candidates used specific lines from the extract to justify their ideas and gave detail on how they could be used in performance. They were also able to use a wide range of terminology for physicality, voice and movement to show how the external performance reflected the inner workings of the character.

Question 8

This proved to be a particularly challenging question for many candidates, who focused on the use of a range of design elements, and ignored the second part of the question ‘...**to make a production of the play appealing to a modern audience?**’ as well as not paying attention to the part of the question which stated: ‘**Give reasons to support your ideas.**’

Weakest responses made little reference to the audience, modern or otherwise, and often repeated the design as described in the extract with few additional ideas or justification. There were some very short answers to this question, despite it being worth 15 marks. The weaker responses were often underdeveloped and not specific to the text.

Strongest responses used the text to inform their ideas and were very creative when addressing the modern day audience aspect of the question. Some candidates had some quite extraordinary ideas but if they were able to fully justify them then they were credited with the appropriate mark. Some candidates clearly had an excellent knowledge and understanding of the historical, social and cultural background of the play and were able to present a strong justification for how the play could be adapted to ensure that a modern day audience would be engaged, whilst still remaining true to its cultural origins and traditions.

Question 9

The key point with this question is that the candidates are asked to place themselves in the position of a director and to show how they would present the shifting family tensions within the play. Weakest responses only talked about the father’s character and were often very superficial with little addressing of how tension can be presented on stage nor how that tension changes within the text as key moments shift the tension. Such responses tended to focus on the storyline of the play and did not include interpretive choices from a directorial perspective.

Strongest responses reflected a clear understanding of the key shifts in tension. Best responses discussed characters, proxemics and semiotics and how they all contributed to the shifting tensions. Answers that talked about more than just **KEN'ICHIRO** and **SOTARO** were interesting to read and often these answers had a greater understanding of the overall shifting of tensions within the play.

Section C

Question 10

This question asked candidates to identify the message of their devised piece and to show how that message was communicated to the audience. Candidates were expected to support their answers with examples from the piece. Weakest responses made little or no reference to the message and if it was mentioned, some candidates were very unclear about what the message was. Some Examiners felt that there were centres that did not place importance on the message of the devised piece and without that focus on the message as a starting point, candidates would struggle to answer the question. Such responses often gave just a narrative account of the storyline of the devised performance without any link to the audience and the message. It was clear that some candidates had not actually performed their pieces in front of a live audience and therefore struggled to assess the impact of their piece on an audience.

Strongest responses clearly identified their message and the intended impact on the audience. They offered a range of specific examples to support how this was communicated effectively through the devised performance. These responses were able to explore a variety of approaches and techniques that were used to achieve their dramatic intentions and were able to evaluate how successful the group were in terms of communicating their ideas.

Question 11

The question required candidates to highlight how they created dramatic interaction between the characters in the performance of their devised piece. Weakest responses were narrative in approach and re-told the story of the performance. If the interactions were discussed, then credit was given but more marks could have been gained by using specific examples from the performance to justify their ideas. Some Examiners noted that the weaker answers tended to come from candidates whose practical work consisted of a collection of monologues. Such work makes it very difficult to answer a question that focuses on dramatic interaction between characters. Some candidates tried to circumnavigate this by talking about the lack of interaction in their monologue work, but others described what they performed and chose to ignore the part of the question which referred to dramatic interaction.

Strongest responses were able to identify specific key moments in their performance and to explore how they developed the relationships and interaction. Some confident candidates highlighted how design elements and use of space reinforced the interactions. Some candidates gained feedback from audience members and were able to quote and evaluate that feedback effectively in their responses.

DRAMA

Paper 0411/02
Coursework

Key messages

The overwhelming majority of candidates performed with enthusiasm and an obvious love for performing in front of an audience. It was very pleasing to see the number of performances that were delivered to a live audience.

Administration

Centres engaged much more effectively with Submit for Assessment (SfA) this session, and most uploaded all the necessary documents. Based on Moderators' reports in the current session, centres are reminded of the following for future submissions.

ICMS Forms

- It is necessary to upload **the entirety** of the ICMS forms to SfA, rather than just those to be considered in the sample.
- The ICMS forms should be uploaded as **one** composite document and not as separate PDFs.
- Some ICMS forms were incomplete or were too brief for the Moderator to understand how marks had been awarded by the teacher. Full comments should be made about each performance, which should point to the reason why a particular mark has been awarded, rather than just rephrasing the assessment criteria.
- AO1 & AO2 relate to aspects of the work that may not be immediately apparent from the performance. It is therefore important that the teachers' comments are specific as to how the mark has been awarded, drawing attention to contributions that might otherwise go unnoticed.

Recordings of Performance

- Several centres did not submit the performance summary sheet. This enables the Moderator to know which candidates are performing in which group pieces.
- Very few centres gave helpful candidate identification notes on the ICMSs. They were either missing or too vague. However, it is so helpful when candidates identify themselves to camera, although some were so quick it was difficult to catch the right name.
- In most cases the filming was good and performances were filmed using a static camera (i.e. without zooming). Some centres tried to zoom in, which was distracting and misrepresented the nature of the drama on stage. A handful of centres created a film montage, which was not in the spirit of the syllabus as the focus is on stage drama, not film.
- It is important to label the performance files carefully and ensure that the correct candidates are listed as performing.
- Centres are reminded that both candidate names and candidate numbers must be announced at the start of all group pieces. Many centres had candidates carrying placards with name and candidate number, which was very helpful.
- Group pieces were often filmed from so great a distance that facial expression could not always be assessed easily. This also meant that the sound quality was poor because the microphone was placed a long way from the performance space, which was exacerbated when the performance space had an echo.

Scripted pieces

There were some stylish, accomplished and nuanced performances of roles from a range of repertoire, carefully chosen in most cases to suit candidates' individual abilities and interests, while continuing to stretch and challenge. There were some examples from older British plays that did not speak well to the candidates

performing them and where the language and cultural situation seemed to be a barrier. Some candidates used the same playwright with different plays for their solo and group scripted pieces. While this is permitted, it was limiting in terms of the opportunity to explore different styles, genres and acting techniques. Centres are reminded that the maximum length of time for a monologue is **three** minutes.

The strongest monologues were clear about the question, ‘to whom are you speaking?’, whether it be a person on stage or the audience. Where the answer to this was unclear, the performance generally needed more targeted focus. The answer, of course, must be ‘the audience’ and, as noted at the start of this report, the presence of an audience for most performances this year was very pleasing. This gave a greater purpose to the performances and avoided the danger of playing to the camera. Some candidates used other candidates as silent partners on stage for their monologues, which provided a focus for addressing comments or asking questions. Occasionally this meant the loss of direct, face-on views of the candidate, however, since they only shared side profiles.

The strongest candidates focused on their performance, rather than props and set. There were many monologues, however, which suffered from over-reliance on furniture, with the candidate being rooted to a desk and chair and mumbling to camera. With the weakest monologues, some candidates gave the impression of having the script on the table in front of them. Some candidates also appeared to give little thought to the clothes they were wearing, which were often very contemporary and distracting.

The comments relating to individual pieces also apply to group work. There was generally little difference in performance skills between candidates’ monologues and their group scripted pieces, although there was evidence that weaker candidates were helped by being in a group with stronger performers. The strongest performances were informed by thorough research and preparation, including stylistic approaches from key practitioners and consideration of the contexts of the performance text being performed.

Devised pieces

There were many high-quality pieces of devised work, which were often imaginative and well-crafted, with clear dramatic intentions and employing a range of approaches that included physical theatre, combined arts and developed interpretations of particular practitioners’ styles. Generally, however, candidates appeared less confident in their devised work, and many tried to devise in a purely naturalistic style, which was variable in its success.

Performance skills were inevitably related to the quality of the devised work. The strongest devised pieces responded maturely to their chosen starting points and there was much physical work that included underscoring, which usually added to the dramatic experience. The pieces explored an array of topics, often family dramas or issue-based work including a variety of physical theatre and it was unsurprising that many pieces explored the pandemic and its aftermath. In summary, the devised work was often innovative, creative and exciting with music, movement and physicality with judicious use of props/effects and pushing at boundaries.

Weaker pieces consisted of lengthy expositions that led to static, action-free performances that did not allow characters to develop. Having too many props was invariably counterproductive. Also prevalent were mini soap operas, with mundane dialogue, sketchy characters, and random standing or sitting with no relation to the drama and scenes which often needed editing to improve the dramatic flow. Sometimes in devised work the miming of door entrances/exits, handling of phones or cups of drinks could have been done better. The essential message to candidates in devising original work is to look at how playwrights construct dramatic texts and apply those skills as appropriate to the intended message to the audience.

Examples of repertoire seen in June 2023

Adamson, Samuel	<i>Frank and Ferdinand</i>
Adorian, Simon	<i>Trojans</i>
Albee, Edward	<i>Three Tall Women</i>
Anderson, Davey	<i>Blackout</i>
Anouilh, Jean	<i>Antigone</i>
Ayckbourn, Alan	<i>Confusions</i>

Cambridge International General Certificate of Secondary Education
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Principal Examiner Report for Teachers

Barker, Keith Becket, Samuel Berkoff, Steven Bovell, Andrew Brecht, Bertolt	<i>Invisible Friends</i> <i>One Man, Two Guvnors</i> <i>Waiting for Godot</i> <i>Metamorphosis</i> <i>The Trial</i> <i>Things I Know to be True</i> <i>Mother Courage and her Children</i>
Campton, David Cartwright, Jim Anton Chekov Churchill, Carol Coward, Noel	<i>Cage Birds</i> <i>Bed</i> <i>Two</i> <i>The Seagull</i> <i>Top Girls</i> <i>The Vortex</i>
Daniels, Sarah Davis, Gabriel Dowie, Claire Durang, Christopher Delaney, Sheila Dorfman, Ariel Dowie, Claire	<i>The Gut Girls</i> <i>Dreams in Captivity</i> <i>Why is John Lennon wearing a skirt?</i> <i>Marriage of Bette and Boo</i> <i>A Taste of Honey</i> <i>Death and The Maiden</i> <i>Adult Child, Dead Child</i>
Euripides	<i>Medea</i>
Fugard, Athol	<i>My Children, My Africa</i> <i>Sizwe Bansi is Dead</i>
Godber, John Gogal, Nicolai	<i>Shakers</i> <i>Teechers</i> <i>The Government Inspector</i>
Haddon, Mark Hare, David Hall, Katori Hartley, Matt Hennessy, Tatty Hickson, Ella	<i>Curious Incident of the Dog in the Night-Time</i> <i>Amy's View</i> <i>The Mountaintop</i> <i>Horizon</i> <i>A Hundred Words for Snow</i> <i>Boys</i>
Ibsen, Henrik Isset, Debbie	<i>A Doll's House</i> <i>An Enemy of the People</i> <i>The Woman Who Cooked Her Husband</i>
Jonson, Ben	<i>Volpone</i>
Keatley, Charlotte Kelly, Denis Kane, Sarah	<i>My Mother Said I Never Should</i> <i>DNA</i> <i>Crave</i>
Macdonald, Sharman MacMillan, Duncan MacMillan, Duncan Mahoney, Dino McDonagh, Martin Mercer, David Miller, Arthur Minghella, Anthony	<i>After Juliet</i> <i>1984</i> <i>People, Places and Things</i> <i>Yo-yo</i> <i>The Pillowman</i> <i>The Arcata Promise</i> <i>The Crucible</i> <i>Death of a Salesman</i> <i>Chocolate and Cigarettes</i>
Oakes, Meredith O'Hare, Eugene Oswald, Debra	<i>Faith</i> <i>Hospital Food</i> <i>DAGS</i>

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Pinter, Harold Placey, Evan Powell, Kelly Punter, Michael	<i>The Dumb Waiter</i> <i>Jekyll and Hyde</i> <i>Girls Like That</i> <i>Like Dreaming Backwards</i> <i>Darker Shores</i>
Ravenhill, Mark Reade, Simon Reza, Yasmina Russell, Willy	<i>Pool no Water</i> <i>Yesterday an Incident Occurred</i> <i>Private Peaceful</i> <i>Art</i> <i>Blood Brothers</i>
Schaffer, Peter Schaffer, Peter Shakespeare, William Shaw, George Bernard Sheers, Owen Neil Simon Sophocles Soyinka, Wole Steel, Gordon Stephenson, Shelagh Stephens, Simon Stoppard, Tom	<i>Our Day Out</i> <i>Amadeus</i> <i>Equus</i> <i>A Midsummer Night's Dream</i> <i>Romeo and Juliet</i> <i>Two Gentleman of Verona</i> <i>Twelfth Night</i> <i>St Joan</i> <i>Pink Mist</i> <i>The Odd Couple</i> <i>Antigone</i> <i>The Lion and The Jewel</i> <i>Like a Virgin</i> <i>Five Kinds of Silence</i> <i>Punk Rock</i> <i>Rosencrantz and Guildenstern Are Dead</i>
Tectonic Theatre Project Tempest, Kate Tinniswood, Emma Thorne, Jack Treadwell, Sophie Tucker, Paul Turner, Garrett	<i>The Laramie Project</i> <i>Wasted</i> <i>Sing Little Cuckoo</i> <i>Burying Your Brother in the Pavement</i> <i>Machinel</i> <i>Room to Let</i> <i>Boy's Life</i>
Waldron, Glenn Walsh, Enda Wheeller, Mark Wilde, Oscar Williams, Tennessee	<i>Forever House</i> <i>Chatroom</i> <i>Hard to Swallow</i> <i>An Ideal Husband</i> <i>The Importance of Being Earnest</i> <i>A Woman of No Importance</i> <i>A Streetcar Named Desire</i>