

DRAMA

Paper 0411/11
Written Examination

Key messages

The Covid virus impacted severely upon centres. In many cases it was impossible for candidates to experience the full 0411 teaching and learning experience and the attendant opportunities for practical application within performance. CAIE has acknowledged these difficulties and special arrangements were implemented for those centres that could not complete delivery of the full syllabus, most notably in the area of devising.

Examiners were notified where the syllabus devising component had not been possible within a centre and applied the adjustments specified by CAIE to ensure overall fairness and parity in the final results.

General comments

Candidates engaged effectively with the material and though many experienced the impact of the Covid related restrictions they did not appear to have been unduly affected by them. Responses were mostly apt and with the exceptions considered below, demonstrated good understanding and application across the range of material studied.

Comments on specific questions

Section A

Question 1

Virtually every candidate was able to suggest a suitable atmosphere for the opening of Scene Four for one mark. Some responses addressed the scene from the literal start, i.e. lights up with setting and staging whereas others chose to address the question from the point of initial dialogue. The question is seeking a clearly identified quality within the kind of atmosphere specified and so vague terms were not credited. These included such descriptors as 'dramatic' and 'regal'. Where the dialogue was the focus, such descriptors as 'tense' were acceptable.

There were quite a few single mark responses because a number of candidates did not explain how the atmosphere would be achieved.

Question 2

A significant number of responses did not offer sufficiently clear references as to how the company could use 'movement' in delivering the song. In many cases the terminology was vague, typified by the descriptors, 'overdramatic' and 'excitable'. Where candidates simply used the term 'choreography', this too was considered too vague by examiners although 'dance' was given benefit of the doubt when it implied a quality of movement.

Question 3

This question seeks to elicit responses suggesting appropriate body language for LADY CASTLEMAINE. Whilst a significant number of candidates provided good examples of how the character could convey her mood or intention through body language, many did not appear to understand the term and confused it with gesture and movement. Where answers suggested particular movements or gestures in isolation these were not credited.

Question 4

This question was generally well handled by candidates, most of whom achieved the full four marks. Those who did not appeared to understand 'advice' to mean *motivational* advice to the actor i.e. suggesting to the actor how they should be feeling over what they should be doing, and consequently could not achieve the full range of marks.

Question 5

This question requires a focus on opportunities for timing by the character of DRYDEN and proved challenging for some. A number of candidates seemed to confuse timing with pacing and consequently answered the question in terms of how slowly or quickly the actor might speak his lines. Where a candidate identified two specific lines of dialogue they were able to collect two marks. Explanations which did not identify how timing is directly relatable to the context of the dialogue and therefore dependant upon (amongst other things), pauses and interruptions, could not secure any further credit.

Question 6

All candidates could identify one or two ways the relationship between NELL and CHARLES could be developed but very few responses went beyond this. The opportunities identified were usually the most obvious ones and the potential for bringing out subtext was not exploited fully. Most responses were awarded three marks or less.

Question 7

All candidates identified a character which they considered to be the most dramatically effective in their devised piece. A few responses considered one or two aspects of that character and why their dramatic approach had been successful, but a significant number of answers comprised narrative descriptive passages which could not be credited. Few responses gained more than three marks.

Question 8

The majority of responses comfortably identified which section in the devised piece had the most effect on the audience, and commentary on aspects of that success were confined to one or two points. As was the case with Question 7, answers were generally characterised by significant narrative passages and consequently, with a few exceptions, three marks was the maximum score.

Section B

Question 9

It is fair to say that very many candidates appeared to relish this question. There was obviously great enthusiasm for the character of EDWARD KYNASTON which resulted in a high proportion of detailed and insightful responses. Candidates had perhaps studied this character in some detail when researching the period because there was certainly very good evidence of a foundation of understanding upon which application could be built. Answers were detailed and appropriate and candidates were able to identify both primary and secondary motivations for the character justified with well-chosen references to the text. This question produced a small number of answers receiving full marks.

Question 10

Only a very few candidates opted for this question and those that did struggled. They were certainly able to grasp the idea of a 'play within a play' but found significant difficulty in expressing how this could be managed. One notable trend was a concern that the audience might be confused between characters in the play and characters in the 'play within a play' which demonstrated a lack of understanding of what was required by the question, the focus of which was on staging. Generally speaking, the idea which seemed to exercise candidates the most was how the characters in both plays could be kept separate in the mind of the audience. Though not in itself incorrect this created a perceived challenge which tended towards wrong-footing candidates to the extent that answers would focus on proxemics over and above other staging considerations. Few responses were seen which achieved higher than mid-band marks.

Question 11

A few candidates opted for this question and for the most part did not engage sufficiently with the text to offer a comprehensive and viable approach to costume design. Obvious elements were identified but were often undermined or skewed by the influence of stereotypical approaches to costume design such as linking colour to mood which in a play so full of contrasts did not convince. Candidates on the whole did not do the groundwork upon which could be developed a clearly defined design concept. Answers were typified by generalised observations on style, period and fabrics without any clear overall identification of an artistic intention. Answers were confined to the middle or lower mark bands.

Section C

Question 12

Only a few candidates opted for this question and most were representative of the mid-range of marks in which one or two staging ideas were identified and discussed in a little detail interspersed by descriptive passages.

Those that did engage at a deeper level were able to recognise the impact of some of their staging choices, such as the use of tableau for example, but with limited evaluative comment.

Question 13

A significant number of candidates opted for this question and in a number of cases they were able to give a good account of the strengths and weaknesses of their performance. Some answers were methodical in their approach and dealt with each aspect in turn, offering valid reasons for success or failure supported by sound analytical reasoning. A few responses gained marks in the upper bands with one or two scoring highly.

Question 14

This question did not prove popular. Those candidates who addressed it were able to identify one or two aspects of structure within their piece with some simply focussing on a couple of the more obvious elements of plot structure such as linearity or circularity without developing this to a level that incorporated evaluation. A few responses went deeper and offered a fairly detailed discussion bolstered by valid and effective evaluative comment. These responses were able to score marks in the upper bands.

DRAMA

Paper 0411/12
Written Examination

Key messages

- Candidates continue to write too much for 2 and 3 mark questions leaving less time to answer the more substantive questions in **Sections B** and **C**.
- Candidates need to read the question carefully and respond directly to what is being asked. For example, in questions that ask about detail relating to a specific character, or a specific section of the extract, no marks can be awarded if the candidate chooses to refer to a different character or section.
- **Section C** questions require candidates to evaluate aspects of their devised work. Candidates need to be able to communicate what their intent was, in relation to the question, and then respond as to whether this was effective or not, and why.

General comments

The extract from *The Watsons* seemed to be both popular and accessible, with many candidates showing an excellent understanding of its central premise, as well as its attendant themes and the possibilities and challenges it presents to those preparing it for a live performance in front of an audience.

Not all candidates recognise that the number of marks available is a guide as to how much time to spend on each question. Some candidates continue to write at great length in **Section A** and leave themselves insufficient time to construct a strong response to **Sections B** and **C**. Candidates need to be precise and concise in order to write successful answers, focusing on the specific ask detailed in the question.

There was a range of responses from those attempting to answer questions on a devised piece, but understandably very few appeared to have had the benefit of performing their work to an audience. Stronger candidates were able to offer well-supported evaluations based on how they met their dramatic intentions and solved the practical problems they faced.

Evaluation is a critical skill in the paper, but many candidates did not demonstrate a confident grasp of either the skill or the ability to frame the skill in their writing. All too often simple unsupported assertions of effectiveness were offered. Candidates aspiring to the higher mark bands need to produce a detailed explanation of intention, with a description of the techniques employed and a clear evaluation of the impact achieved.

Comments on specific questions

Section A

Question 1

There was a good response to the first part of the question, with most candidates focusing on either awe or awkwardness. A small minority of candidates described an atmosphere and justified their selection rather than identifying one way in which the atmosphere could be created.

This was an example of a question where many candidates wrote far more than was needed for two marks.

Question 2

The question asked for 'one point' where the volume of the music could be varied. Candidates were also asked to provide a brief reason why they had chosen this particular 'point'. The 'point' could be an

appropriate line number, quotation, or a description of a moment, but it needed to fall within the section specified in the question – a few did not. The explanation was frequently to allow the speech at that point to be audible to the audience, but other reasons were accepted, too. A few candidates missed out on the second mark because they focused on the importance of their selected 'point' instead of explaining why the volume of the music needed to be varied.

Question 3

This question is a good example of why candidates need to focus on what specifically is being asked for in the question. Generally, candidates spent too long on this question with many candidates going to considerable lengths to justify their suggestions. The question asked for three suggestions as to how the actors could vary physical distance not for why they should do so.

Question 4

The majority of the candidates recognised that there were only two characters, Emma Watson and Mr Howard in this section. Many candidates gave appropriate pieces of acting advice and convincing explanations that were based on the context of the encounter and the personalities involved.

Candidates need to take note of questions where specific line references are given. Some responses did not relate to the section of the extract specified in the question.

Question 5

Candidates needed to ensure that their response related to the section of the extract specified and to Lord Osborne.

Some candidates did not demonstrate a confident understanding of the term 'timing'.

A significant minority wrote about 'the servant', particularly the timing of her intervention, which could not be credited unless the timing of Lord Osborne's reaction was explored.

Question 6

Candidates who scored at least three marks did so because they were able to explain the relationship between the two characters and made specific suggestions about how the director could ensure that aspects of the relationship could be revealed in performance.

Many candidates offered a limited view of the relationship, with several ideas for direction, or a more detailed understanding of the relationship, with fewer ideas for an effective performance.

Question 7

Most candidates were able to identify and give a simple description of a moment in their devised work that communicated strong emotion to the audience, but few were able to discuss the moment in detail and explain how the emotion was communicated.

There were many purely descriptive responses and some narratives which simply recounted the plot of the devised piece. Indeed, some candidates failed to mention any emotion at all. Some candidates focused on the emotions their piece elicited in the audience, which was acceptable where it accompanied an explanation of the aspects of the performance responsible for the audience's reactions. However, there were a few candidates who gave a detailed discussion with plenty of salient references to the piece, and frequently cited design elements as well as acting.

Question 8

Many candidates provided narrative responses. To access the full range of marks available, candidates needed to ensure they were analytical when addressing contrast, rather than descriptive. Successful answers looked at character differentiation, design elements and mood.

Section B

Question 9

This question proved to be popular with candidates. Many candidates displayed both knowledge and understanding of Laura's intriguing role in this extract and produced some interesting responses. Most made many textual references, although a significant number restricted their responses to Laura's interactions with Emma, which are obviously crucial but do not constitute a well-rounded approach to playing the role. Some did not explain how the role would be performed from an actor's perspective or only offered a few general, simplistic suggestions for performance that were not tied to the demands of the text. A few candidates focused chiefly on costume and appearance, which in this instance was potentially a fruitful avenue to explore and some very sound suggestions were put forward, but this should not be to the exclusion of everything else.

Candidates need to ensure they have understood the focus of such a question. Some candidates discussed Emma instead of Laura.

Question 10

The strongest responses were those where candidates recognised that the focus of the question was not on set design but on directorial decisions about all aspects of staging this short section of the play. Nevertheless, it was not possible to successfully tackle the question without having some clarity about the performance space in which directorial decisions may be executed. There are stage directions within the extract that need to be taken note of, even if different solutions are to be implemented. The strongest answers not only acknowledged the challenging concept of different locations and temporal settings, but offered imaginative solutions involving the use of lighting, sound, props and stage trucks, as well as the blocking of the action. There were some excellent practical and detailed responses, closely related to the demands of the text and the dramatic intentions of the piece, sometimes accompanied by diagrams to further elucidate the answer.

Question 11

Candidates who recognised that the question asked for an 'approach' to costume design were able to access the full range of marks available. There were some detailed discussions about costume design which focused on a limited selection of characters but, given the question asked for an 'approach' to design for the whole extract, it was obviously preferable for all characters to be acknowledged, although detailed suggestions could be restricted to a selection of 'examples'.

Many candidates offered general ideas about their approach to costume design, commonly based on wealth and status, personality, and period. Many candidates were able to tie their suggestions very closely to specific references to the text and showed an awareness of how costume can be used effectively to enhance performance and to create an intended impact upon the audience. Those candidates who were able to describe costume design in detail, with reference to fabric, shape and cut, accessories, function, style etc. tended to produce much better answers reflecting their thought processes.

Section C

Question 12

This proved to be a challenging question for those who attempted it. Candidates need to use the appropriate vocabulary to discuss the action on stage. Stronger examples were able to specify the type of performance space in which their piece was performed.

Candidates need to avoid narrative responses particularly when the information shared does not address the specifics of the question.

Stronger responses from candidates discussed the use of lighting to change the space. Others provided detailed accounts of how they presented or intended to present their pieces to their audience.

In order to access the full range of marks available, candidates needed to incorporate a clear discussion of their dramatic intentions, with a detailed account of their use of the space available to accommodate the action, manage transitions and communicate effectively with the audience.

Question 13

Many candidates were able to confidently share ideas around design elements but candidates needed to link these to acting. Some candidates linked design elements to performance, offering generic observations about the impact of their piece on their audience but, most often, the question of the relationship between acting and design elements was not addressed.

Question 14

Many candidates recognised the importance of both physicality and stage movement in creating live theatre and endeavoured to discuss their use in terms of their dramatic intentions and their impact on the audience.

Some responses dealt with physicality and not stage movement, or *vice versa*.

DRAMA

Paper 0411/13
Written Examination

Key messages

Ensure candidates are aware of the questions that they should be answering, e.g.

Section A: answer **all** questions.

Section B: answer **one** question.

Section C: answer **one** question.

Some candidates attempted to answer all the **Section B** and **Section C** questions.

Ensure candidates write the title of the stimulus used before answering **Question 7** and their **Section C** question. This is a useful context for the examiner.

Ensure candidates read the question thoroughly. Some candidates did not acknowledge if more than one example was required.

General comments

There were instances of candidates spending a disproportionate amount of time on the two-mark questions – sometimes writing nearly a side of A4 to be awarded only two marks. This had a detrimental effect on the time they could spend on the longer questions. Candidates were able to score two marks with a sentence.

Comments on specific questions

Section A

Question 1

Candidates do not need to go into too much detail. Specifying an appropriate atmosphere and identifying how this can be achieved covers the question requirements. Most candidates scored two marks on this question. Many candidates understood that it was a busy wharf and many suggestions focused on the use of an ensemble to create physical theatre. There were some very successful suggestions looking at the meeting of Fanny and Mary – these tended to focus on lighting and soundscapes. Some did not always manage to link the chosen atmosphere with identification of a way of creating chosen atmosphere – connection between the two was sometimes tenuous.

Question 2

Candidates needed to provide an appropriate lighting suggestion and a simple explanation, and most scored two marks on this question. Almost every response looked at appropriate lighting for the morning setting and how the lighting shifted once the curtains were opened. There were some very advanced suggestions for using abstract lighting to represent the first meeting of Shelley and Mary. Some needed to make logical connection between the two parts of the question – suggesting a lighting option and a reason informed by the events in the script.

Question 3

Most candidates were all able to suggest effective uses of movements to convey Jane's anguish. There was occasional misinterpretation of 'use movement' with answers such as 'uses movement to show sorrow' or 'to show childishness' – which were about the *purpose* rather than the use of movement. Candidates must ensure they meet the demands of the question; the question specifically requires focus on how the actor could use movement, so reference to tone of voice or other vocal acting skills could not be credited. Candidates must also ensure that they write about the character specified in the question – some discussed movement for Mary and not Jane.

Question 4

This was a similarly successful question – candidates had a good understanding of the father/daughter relationship and were able to play the suggestions for Mary against those for Godwin or vice versa. There were some excellent suggestions for the use of props as an outward representation of internal monologues. There were examples where candidates had slightly misunderstood the phrasing of the question and had taken 'one piece of advice' to mean the same piece of advice to **both** actors. Demonstrating a stronger understanding of Mr Godwin and Mary's relationship would have improved some responses to this question, as advice was not necessarily relevant. Some candidates occasionally resorted to discussing feelings and emotions (rather than practical vocal/movement advice) that tended to produce much vaguer answers. Marks were not picked up so easily when a more descriptive approach was taken and phrases like 'I want Mr Godwin to show that he is a loving father' without an explanation were used.

Question 5

Candidates were generally successful in writing about the character of Mrs Godwin. There were many suggestions for the way in which her lines could be delivered with a strong focus on her sarcasm and passive-aggressive nature. The use of 'tone of voice' in the question was generally understood but candidates sometimes found it difficult to explain the effect of Mrs Godwin's tone at that particular point. Discussing volume and pitch is not necessarily tone of voice, although the performer would apply these to create the tone.

Question 6

Candidates had varying success with this question. Candidates needed to have a clear vision of the extract to tackle the demands of this question. Some candidates clearly communicated a range of dramatically effective suggestions, with some excellent ideas on meeting the challenges of staging this sequence. Most candidates provided an effective description of what the stage might look like without necessarily visualising the more complex staging of the real/unreal elements of the scene, while others relied on one single aspect e.g. a spotlight on each actor playing Mary.

Question 7

Candidates needed to ensure that their response met the demands of the question; which **exchanges** between characters in your devised piece were the most dramatically effective, and why? Candidates often missed that 'exchanges' was asking for more than one example and ultimately sacrificed marks with an explanation of only one exchange. In many instances, candidates gave simple narrative description of the devised work without analysing any of the effectiveness of a dramatic exchange. There was occasional literal interpretation of 'exchange' – a moment in their devised piece that involved a character changing physical places with another onstage.

Question 8

This question required candidates to demonstrate good evaluative skills, as well as a secure understanding of the term 'physical gesture'. There were some good responses that analysed the use of physical gesture within the devised work. Many candidates interpreted physical gesture as physicality or posture and some provided simple narrative description. Reference to vocal acting skills could not be credited.

Section B

Question 9

This was the most popular **Section B** question. Some candidates worked their way through the script describing how they would deliver each line, but others grasped that the question was asking for a wider analysis of Shelley's role within the play. On the whole candidates successfully demonstrated good character knowledge and offered detailed discussion of how they would approach the role. Candidates must ensure they cover a range of the character qualities, while making specific reference to the extract; some only referenced Shelley's relationship with Fanny and did not discuss Mary. There were some responses that focused too heavily on costume. Whilst it was fine to discuss how costume may be used to develop character, some responses focused on design elements that would be out of the control of the actor.

Question 10

This was the second most popular of the **Section B** questions with some outstanding approaches to the dream sequence. This question allowed the candidates a freer creative expression and it was clear that a lot of thought had been put into staging, set, costumes, use of proxemics and character development. On the whole candidates were successful with this question, demonstrating good understanding of the scene and the characters. Some candidates needed to ensure they covered Scene Eight in its entirety, as there were occasions where the dream sequence at the end and Fanny's last line were missed.

Question 11

There were a few responses to this question. On the whole answers were more general in nature and did not focus specifically on moments from the text, although some responses used direct quotations to support their style choices. Some interesting responses would have benefited from clearer demonstration. There was an understanding of the period setting with description of generic 'historic' costume that only vaguely referred to the extract or demonstrated any real knowledge of costume design, although there was some clear discussion of colour and material. Most responses would have benefitted from more line references and moments where characters could interact with their costume.

Section C

Question 12

For those who had completed their devised work, this was the second most popular of the questions. It was clear from the responses that a wide range of dramatic techniques had been taught and candidates made effective reference to many different practitioners. On the whole candidates were successful with this question, demonstrating a good understanding of the dramatic techniques used to create character. Some candidates were unsure of the term 'dramatic techniques' and needed to develop a stronger link to the creation of character within the devised piece and to the evaluation of acting skills. Some candidates did not focus on one character as the question demands and rather discussed the creation of the entire piece.

Question 13

This was the most popular of the **Section C** questions. The question demanded a practical understanding and explanation of a chosen scene, understanding of its meaning and an analysis and evaluation of its success. Many candidates were comfortable responding to this question and were able to describe the chosen sequence and analyse its effect on the audience. Some candidates went beyond the question requirement, discussing several short sequences. There were several responses that used audience reaction as a method of evaluation; such responses could be credited if supporting the candidate's own analysis.

Question 14

Only a few candidates attempted this question. Candidates needed to understand how to articulate tension and release within the context of their own work and evaluate the contrasts between them. Some candidates focused on moments of tension or moments of release, demonstrating a confused understanding of the demands of the question. Many were able to identify key moments of tension and how these were created by using contrasts; few, however, were able to explore the idea of release.

DRAMA

Paper 0411/02
Coursework

Key messages

- The session produced some very creative work, despite the constraints of working during the pandemic.
- The selection of appropriate performance texts is critical to candidates being able to perform to the best of their abilities.
- The creation of effective devised drama is often inhibited by an over-reliance of creating naturalistic dialogue – the most successful pieces combined vocal and physical aspects effectively.

General comments

This was an atypical assessment session and many changes were made to normal procedures to enable candidates to undertake their practical assessment in abnormal circumstances. This report does not comment on these special arrangements as they are unique to this session. Suffice it to say that the moderating panel was extremely grateful for the additional work undertaken by centres and their flexibility in ensuring that all candidates had the best opportunity to succeed. The enthusiasm of candidates in showcasing their performance work was undaunted and there were many examples of exciting and creative work despite the constraints of working in a socially-distanced manner.

Administration

The administration of the session ran smoothly. There were very few problems with the recordings and those that were encountered were generally with recordings submitted on DVDs rather than USB memory sticks. Most centres submitted a memory stick which was very easy to navigate. There were occasional issues with candidate identification, and centres are reminded of the need for candidates to identify themselves on the recordings, preferably in a slow-moving line-up at the start of the recording, before the performance starts.

Despite having to use some quirky performance spaces, the filming was mainly good. Most of the home monologues were of acceptable quality although a few relied on close-ups that were unrepresentative of stage drama. Sometimes the room used had an echo, which affected being able to hear easily; some recordings in theatres in schools were muffled and the camera was not static. Zooming in and out was distracting.

Most centres were unable to provide an audience although there were examples of where this had been possible. Many performances were in non-performance spaces ranging from tiny bedrooms to mansions, and beautiful scenery with birdsong to outdoor where there was ice on the ground; and a number where it started pouring with rain during the performance.

There was a variable level of detail on the ICMS forms. The most helpful comments pointed to specific aspects of the performance work that had been credited; the least helpful simply re-stated the assessment criteria from the syllabus. Several centres had transcription errors, especially where the form had been adapted for partial submissions. Some comment was too thin to be useful.

Scripted performances

All candidates presented a monologue and there was a higher-than-usual number of duologues. There was no diminution in the level of challenge of the performance texts selected and most teachers chose scripted material with care to suit their individual abilities and interest, while continuing to stretch and challenge. There were fewer large groups for group text pieces with more twos and threes. This worked better for candidates as exposure was easier to achieve and there were hardly any examples of performances where

candidates lacked adequate exposure. Despite the performance restrictions, there was some excellent use of costume, lighting, sound and sets.

There was evidence of extensive preparation with most candidates being adequately prepared for the demands of script-based performance. The strongest performances demonstrated thorough research and preparation, including an understanding of stylistic demands of the performance text. Weaker interpretations lacked authenticity at times and it was clear that thought needed to be given to the playwright's original intentions irrespective of the setting of the performance. Weak presentations offered little emotional depth and there was no real understanding of the life of the character and their place in the full text. These performances tended to be a little naïve and hesitant with a sense that the candidate might not make it through the piece.

Those candidates who had to perform wearing masks or face shields did extremely well and all worked hard to overcome the challenges this presented. There were very few problems with articulation and enunciation, although in their efforts to project well some candidates tended towards shouting.

There were many examples of excellent pacing and contrast in the scripted work, with clear use of performance space and a good sense of contrasts. However, there were also a significant number of pieces where the lack of pace was a problem, which led to some bland performances. As in previous sessions, the pacing of scripted pieces was impeded by an over-reliance on the use of chairs and tables, which pushed the performers towards a static, two-dimensional approach. There were a few instances where classical monologues were selected, most notably from Shakespeare, which often proved unsuccessful, mostly because candidates found the speaking of verse challenging. This often resulted in a lack of fluency, which in turn interfered with overall communication of the piece.

Devised performances

There were many exciting and innovative devised pieces, the best involving controlled movement and impressive physicality, judicious use of props/effects and pushing at boundaries. At the other extreme, weak devised pieces adopted a narrative, quasi-naturalistic approach that attempted to spell out every detail of the imagined plot. Most candidates struggled with the creation of believable dialogue and several produced lengthy, wordy expositions that tended to slow down the pace of the performance.

There was a tendency for candidates to adopt formulaic approaches to ensemble work in which vocal and physical methodology was predictable and slightly lacking in the required dynamic energy necessary to overcome the anxieties of working without a script. Subject-matter was often challenging, dealing fearlessly with current issues but for the reasons given above the impact of these pieces was diminished in terms of driving home the intended message. There were a few examples where the collective abilities of the performers overcame this, and as would be expected from a company of naturally strong ensemble players, the outcome was both compelling and stimulating.

A number of candidates struggled to create physical performance from their chosen stimulus. This was often because of a desire to create story/plot wherever possible rather than the physical building of character and setting. As a result, there were several uninspired devised pieces that consisted of wordy, action-free performances that did not allow characters to develop. The best devised work experimented with different styles and genres, used space and staging in interesting ways and allowed characters to be explored. There was a good deal of abstract/physical work where the piece did not rely on narrative.

Where technology was featured it worked effectively. Back projections and simple but well-considered lighting effects were put to good use in pieces; sound, though not incorporated in all the work seen, was certainly helpful in achieving atmosphere and mood where intended.

Examples of repertoire seen in 2021

Jean Anouilh Aristophanes Alan Ayckbourn	<i>Antigone</i> <i>The Birds</i> <i>Invisible Friends</i> <i>Absurd Person Singular</i> <i>Confusions</i>
Steven Berkoff Bertolt Brecht	<i>The Trial</i> <i>Fear and Misery of the Third Reich</i>

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	<i>The Life of Galileo</i>
Jim Cartwright Anton Chekhov Carol Churchill Noël Coward	<i>Road Two The Cherry Orchard Uncle Vanya Top Girls Blithe Spirit Easy Virtue</i>
Shelagh Delaney Christopher Durang	<i>A Taste of Honey Laughing Wild Sister Mary Ignatius Explains It All For You</i>
Euripides	<i>The Bacchae</i>
Dario Fo Athol Fugard	<i>The Virtuous Burglar My Children, My Africa</i>
John Godber	<i>Teechers Bouncers Shakers</i>
David Hare	<i>Stuff Happens</i>
Henrik Ibsen Eugene Ionesco Debbie Isitt	<i>A Doll's House Rhinoceros The Woman Who Cooked Her Husband</i>
Sarah Kane Charlotte Keatley Dennis Kelly	<i>4:48 My Mother Said I Never Should DNA</i>
Sharman Macdonald Arthur Miller Mischief Theatre Company Michael Morpurgo	<i>After Juliet Death of a Salesman A View from the Bridge All My Sons The Crucible The Play That Goes Wrong War Horse</i>
Peter Nichols	<i>A Day in the Death of Joe Egg</i>
John Osborne	<i>Look Back in Anger</i>
John Pielmeier Evan Placey	<i>Agnes of God Girls Like That</i>
Yasmina Reza Willy Russell	<i>Art Blood Brothers Educating Rita</i>
Peter Shaffer William Shakespeare	<i>Amadeus Equus The Royal Hunt of the Sun Hamlet Julius Caesar A Midsummer Night's Dream Much Ado About Nothing Macbeth Othello Romeo and Juliet</i>

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George Bernard Shaw Neil Simon Sophocles Gordon Steel Simon Stephens Tom Stoppard August Strindberg Jessica Swale	<i>Richard III</i> <i>The Taming of the Shrew</i> <i>The Tempest</i> <i>Pygmalion</i> <i>Brighton Beach</i> <i>Antigone</i> <i>Like a Virgin</i> <i>The Curious Incident of the Dog in the Night-Time</i> <i>Rosencrantz and Guildenstern Are Dead</i> <i>Miss Julie</i> <i>Blue Stockings</i>
Don Taylor	<i>The Roses of Eyam</i>
Laura Wade Enda Walsh Keith Waterhouse Tennessee Williams Oscar Wilde Olwen Wymark	<i>The Watsons</i> <i>Chatroom</i> <i>Billy Liar</i> <i>The Glass Menagerie</i> <i>The importance of Being Earnest</i> <i>Find me</i>