

A LEVEL

Examiners' report

DRAMA AND THEATRE

H459

For first teaching in 2016

H459/31 Summer 2023 series

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Introduction

Our examiners' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates.

The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. A selection of candidate answers is also provided. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report.

A full copy of the question paper and the mark scheme can be downloaded from OCR.

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Paper 31 series overview

'Analysing performance' (Component 31) is an examined component consisting of three extended response essay questions which are to be completed within two hours and fifteen minutes. The component is worth 20% of the qualification.

The following assessment objectives are covered by Component 31:

- AO3 demonstrate knowledge and understanding of how drama and theatre is developed and performed
- AO4 analyse and evaluate their own work and the work of others.

Centres are reminded that there is no reward, unlike H059/05, for spelling, punctuation, grammar and presentation. However, there is an expectation that candidates can construct an argument using the questions given, structure an essay which addresses the argument in a coherent manner and analyse and evaluate performance detail. Most candidates are able to structure their written work using paragraphs and there is evidence of candidates using introductions and conclusions in their work.

Candidates should be encouraged to present their knowledge and understanding of the theatrical context for each question briefly. It was clear during this series that some candidates are preparing introductions which are very well written and give an understanding of the context and style of the work but which are not focused on the question. Some candidates were seen to write a page of introduction and while the content might be accurate and reflect knowledge and understanding. However, unless this has a direct impact on the performance of the play and the focus of the question, time spent on the main part of the essay is the most important aspect of these extended pieces of writing. An example of this can be seen in the report for 2022 and centres might find it useful to refer back to this support for more exemplar material.

Key points for introductions

- There is no expectation that candidates should include an introduction or a conclusion to their work, although this is good academic practice.
- Introductions should be short and relevant.

Assessment for learning



Centres might find it useful to work on interpreting and starting essay questions as part of the learning process with a focus on **immediately** introducing the question and the argument rather than giving context and background information.

It is expected that spelling, use of subject terminology, punctuation, grammar and handwriting should not obscure the argument and evidence used within an essay. Many candidates need further support in writing at GCE Level. Essays were seen where candidates began sentences with 'and' or 'because' and where candidates used colloquialisms within their writing which did not reflect the academic expectations at GCE.

In some instances, examiners reported that handwriting, spelling and punctuation did affect their ability to read and understand the work, the argument and details being presented. The standard of punctuation, grammar and spelling being seen is therefore an issue which centres still need to address in order for candidates' creative ideas to be understood clearly by the examiner.

As seen in previous series, large numbers of candidates took advantage of the opportunity to present their work as a word-processed document and centres are reminded that special arrangements for candidates where this is deemed necessary can be made with the exams officer within the centre itself.

For these atypical scripts, it would be helpful for examiners if the centre would make sure that the candidate uses a double space between each line of text and a suitable size 12 font. There were some issues with a minority of these scripts where candidates typing skills hindered the meaning of the work. It is important that any candidates submitting their work in this way should have sufficient skill to make sure clarity is maintained and it is recommended that centres work on this with candidates.

Key point - SPaG and handwriting

- Centres should make sure that candidates are given the support and guidance required in order to use subject terminology with accuracy and to continue to improve on standards of skills such as spelling, grammar, punctuation and presentation.
- Centres must make sure that candidates are using appropriate language and avoiding the use of colloquialisms.
- Special arrangements for candidates where it is deemed necessary for work to be word-processed should be made in order to make candidates responses to the exam clear to examiners. Support must be given before the exam for those who wish to word process their work. There is a need to practice this before the exam.

There has been a clear attempt over the last two series, to develop the use of subject specific terminology and many candidates were able to use technical terms effectively. Examples of candidates referring to diegetic and non-diegetic sound were seen alongside reference to types of lanterns and the use of birdies, gobos, gels and dry ice. On the whole examiners reported that these terms were used in support of performance detail and clearly the use of this terminology is helpful when the candidate is fully aware of what is meant and how it adds to the moment on stage.

It is important to realise that this is **not** a mandatory requirement of the specification unless the question is focusing on production elements. It is therefore suggested that candidates refer to production elements if they are confident and secure in their knowledge and understanding of those technical elements. This might be suitable and supportive of some candidates but not of others. At times these references distracted from the argument or the point being made.

Most candidates were able to use technical terms effectively alongside reference to the type of staging being used. There seemed to be a trend in the introduction to refer to the staging type being used regardless as to whether this had an impact on the answer.

Assessment for learning



Centres should continue to develop candidates' knowledge and understanding of technical terminology, production elements and special effects as part of the learning process. However this should be focused on supporting the content of specific questions.

There has been a significant leap forward in terms of candidates being able to break down the elements of performance skills which need to be referred to when discussing how something should be or was performed on stage. As a result, across the majority of the work seen by examiners, performance detail was stronger.

Key points – Performance details

- The focus when marking any question is the performance and production detail of the ideas given.
- Candidates should ask themselves whether they have created a clear picture in the mind of the examiner.

There are some candidates who are still struggling with adding sufficient performance detail to their work to reach the higher levels on the marking grid. Centres should continue to focus on this so that candidates are able to describe and justify detailed use of performance skills by breaking down the use of vocal skills and physical skills into all of the possible separate elements. It is this perceptive and highly developed detail which is required. This applies to both A03 and A04.

Assessment for learning



A focus on how to discuss and justify performance details in a perceptive and highly developed manner is necessary throughout delivery of the specification.

There were no infringements of the rubric this year but centres are reminded that none of the set texts in this component can be performed for exam in the 'Exploring and performing texts' or the 'Practitioners in practice' components and candidates are not permitted to have access to the text in the examination.

While writing about a set text under both Section A and Section B is not restricted within the rubric of the component, it can be self-penalising for candidates. It would be advisable for centres to avoid this in the future. Several candidates wrote about Frankenstein or Othello in both sections, as one set text and as a live/recorded performance seen. This can result in repetition of ideas and points and should therefore be avoided if at all possible.

Key point – avoiding set texts in Section B

Centres are advised to study the performance of a text which is not one of their set texts.

There is still a need for the candidates to have a wider experience of theatrical performance, conventions and techniques to draw on and it is strongly recommended that whenever possible more opportunities to see a wider range of performance work is provided. This may be live performance or using a digital platform at this time.

Assessment for learning



Centres should provide opportunities for candidates to experience a wider range of performance work whether live or recorded in order to develop a more extensive range of creative ideas and theatrical understanding.

Candidates who did well on this paper generally did the following:	Candidates who did less well on this paper generally did the following:
<ul style="list-style-type: none"> • used short introductions to set up their argument • gave clear descriptions, explanations and justification of a range of performance and production details • created a clear picture in the mind of the examiner • saw themselves in the role of the director/designer/actor • selected appropriate scenes to discuss • selected the most appropriate text for each question • were able to refer to a full range of performance and production skills • used subject terminology to support the points being made and fully understood that terminology • had a range of live theatre performance experience to make an informed decision with regards to the question being asked. 	<ul style="list-style-type: none"> • used lengthy introductions which discussed the playwright and context of the play regardless as to the question • gave a vague description and explanation with little or no justification for the one or two performance and production details given • created a confusing picture in the mind of the examiner • had no logical structure to the writing or the essay • made decisions about what text to use without considering both questions first • referred to a small number of performance and production skills • added in rehearsal techniques because they thought they should • added in subject terminology because they thought they should • had a limited knowledge and understanding of the text or the characters • did not refer to the question at all or the question itself during the answer.

There are two sections within Component 31: Section A and Section B both marked out of 30 totalling 60 marks for the component and making 20% of the total qualification.

Section A overview

The candidates studied two texts on one theme (as outlined on page 17 of the specification) and had to answer two essay questions. This year there were no examples of candidates answering on texts that were not on the specification.

Candidates are expected to have studied the opening ten minutes of each text chosen and at least three extra scenes from across the text. Centres are reminded that this is the minimum requirement and that this might not always give the candidate sufficient knowledge and understanding to answer the questions within the exam. It is more beneficial for candidates to have a knowledge and understanding of the whole text. This gives the candidates more to draw on when planning the answer to the questions on the exam paper.

Key point – the need to study the text as whole

- Candidates would find it helpful to have a full knowledge and understanding of the script rather than just the opening ten minutes and an extra three scenes.
- Please note that the specification tells us that centres must study “at least” three extra scenes. Limiting the candidates’ studies to just three scenes can restrict their answers depending on the question.
- **The selection of scenes can either support or restrict the success of the final essay.**

The most popular texts as seen by examiners this year have remained consistent with previous sessions, with candidates answering using ‘King Lear’, ‘Frankenstein’, ‘Othello’, ‘Hamlet’, ‘Live Like Pigs’ and ‘A Day in The Death of Joe Egg’. More popular than in other series were ‘Love of A Nightingale’ and ‘O What a Lovely War’ with no candidates using ‘Caligula’ this series.

Candidates need to engage, understand and enjoy the text they are studying. Candidates write creatively and perceptively about scripts which they have enjoyed reading and can see themselves directing or performing the work on stage as a live performance. This is the role which the candidate needs to place themselves in when writing about the scripts. Making sure that candidates engage with the scripts chosen and its theme should be a priority.

Key point - development of performance and production detail

Candidates should see themselves in the role of director and must be encouraged to make decisions in detail with regards to the text studied.

Candidates were seen to do well when they understood the question, construct an argument for that question, plan what they are going to do and have some structure to the work.

Key point - Use of introductions and conclusions

- There is no requirement for an introduction to the text, its history or the background of the playwright or performance of the work.
- It is recommended that candidates avoid lengthy introductions which do not focus on the question.

Assessment for learning



When working with candidates in preparation for this exam, candidates must be encouraged at all times to consider the picture they are painting for the examiner.

A centre, when marking work, should ask themselves can they see clearly what the candidate is trying to achieve on stage and will it work effectively as a theatrical performance.

Question 1

Theme 1: Conflict

Choose **one** performance text for **each** question. At the start of your answer write the name of the performance text you have chosen.

Use **one** performance text in your answer to **each** question. Use a **different** performance text for each question.

Black Watch – Gregory Burke

Hamlet – William Shakespeare

Necessary Targets – Eve Ensler

Oh! What a Lovely War – Joan Littlewood

The Long and the Short and the Tall – Willis Hall

- 1 As a director, explain how you would highlight conflicts in **either** the opening scenes **or** the closing scenes of your chosen performance text.

[15]

The question was understood by candidates and it is clear that they should explore how they would show any conflict which they felt existed within the opening or closing scenes of the text using a range of performance or production skills.

The definition of what is an opening or closing scene could be was generally the first or final 10 minutes of the performance but examiners will go beyond these expectations as long as the candidate does address the opening and closing of the play.

The most important expectation was that the candidate explains the way in which things are to be done on stage. This demonstrates their theatrical understanding as well as their understanding of the text.

Candidates were expected to discuss the conflict which might be physical, mental or perceived and to write in detail about how this would be shown on stage using a full and developed range of performance or production skills.

The marking grid asks for a detailed, highly developed and excellent understanding of conventions, forms and techniques, of creative and artistic choices in order to convey meaning to an audience.

A large range of candidates were able to do this.

Assessment for learning



A helpful technique might be to encourage candidates to talk as though they are the director by using the words 'I would want the actor to....' or '...as the director, I would...'.

Question 2

- 2 Explain how a character's response to events changes the course of the dramatic action in at **least three** scenes of a performance text you have studied. **[15]**

The focus for this question was the response of the character and then the action of the character within the scene.

Many candidates were able to explore what specific characters did within specific scenes and how it would be done on stage using a range of performance and production skills.

Some candidates were able to say how one character's response to a situation had created action and some went on to explain how this then created a set of circumstances for the next scene as well as describing how this would play out on stage in terms of performance and production skills.

As with all questions, marks were given to any references to practical interpretation of the three scenes which considered what the character was doing, how they were seen to do it and why they did it.

The majority of candidates dealt with this question effectively but there is always a need for centres to focus on the practical interpretation of the texts.

Assessment for learning



It might be useful for centres to allow students as a whole class to develop performance detail for one paragraph together to try to encourage the depth of detail required.

This might allow candidates to see that there are endless details which can be added to a specific moment on stage.

Question 3

Theme 2: Family Dynamics

Choose **one** performance text for **each** question. At the start of your answer write the name of the performance text you have chosen.

Use **one** performance text in your answer to **each** question. Use a **different** performance text for each question.

King Lear – William Shakespeare

A Day in the Death of Joe Egg – Peter Nichols

The Caucasian Chalk Circle – Bertolt Brecht

The House of Bernada Alba – Federico García Lorca

Live Like Pigs – John Arden

- 3 Explain how gestures and physical actions could be used to show how members of a family relate to one another. Refer to at least **three** scenes from your chosen performance text. [15]

This question was answered effectively by many candidates who understood that the focus of the question was on the use of gesture and physical action. They were able to define gesture and physical action as being movement, positioning, physical interaction, use of body language, posture, gait and facial expressions.

Examiners were able to give marks to candidates with the discussion of any type of physical action/movement using the actor's body or face in support of a discussion of how family members interacted with each other. This prompted a discussion of the family dynamic.

Candidates did find it difficult **to just** discuss gesture and physical action at times and clearly there are links to the use of other performance skills such as voice where there is a direct correlation between the physical and vocal skills of a performer. Both were given marks as long as the starting point was gesture and physical action.

Most candidates did well with this question and all of the set texts were seen to be used in response to this question. Candidates were able to apply the knowledge and understanding of their set text directly and effectively to this question.

Exemplar 1

		<p>in the opening scene of the play, Bri comes home from work whilst Sheila has got them both tea. She is focused and occupied, whilst Bri desires craves sex and attention, using humour as a tool for this. In the scene, I would place Sheila at centre stage, he bent over the coffee table and pouring tea. she would not Bri would enter the door to the living room upstage by lightly kicking it open with his right foot whilst he holds lightly holds his briefcase in his left hand. After when approaching Sheila, he would stand to her left and place his right hand on her waist, giving her a ^{soft} kiss on the left of her neck. This would show how Bri wants to be affectionate with his wife. He wants back the 'honeymoon' phase of his relationship. He feels that to his disabled child has stolen his wife's attention - he wants it back. in response to Bri, Sheila would swiftly turn her head</p>
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		<p>to the left 90° and quietly smiling softly for two ^{two} seconds ^{and raising her eyebrows} as though ^{thankfully} to acknowledge him. She would then however quickly revert her head back and focus on pouring the tea. This aims to show she appreciates her husband's efforts in being affectionate, but she does not have the time for it.</p> <p>on the line 'to Bri's line 'Love, if you knew now I'd been thinking of you', I would have Bri tighten both arms around her waist and lock, with his face getting closer to hers, trying to kiss her. Bri finds his wife very attractive and aims to seduce her frequently. I would have Sheila tense up, her facial expression showing wide eyes and her mouth open in protest, saying 'You'll sp spill this tea', ^{desperately} her ^{her} body trying to kick him back with her right foot. This is because she gets frustrated at her husband's constant attempts to seduce her - she feels that, due to Joe requiring attention, she does not have enough time for this. She sees him as childish and attention-seeking.</p>
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The response above shows an excellent and highly developed discussion of the scene and reflects that candidates do well when they approach the scene either as an actor or a director. The level of consistent detail and understanding of conventions and techniques used in live theatre to create meaning seen in this work can be applied to all questions seen in this exam paper.

Question 4

- 4 As a director, explain how you would stage **the opening scenes** to create a sense of unfolding family relationships in your chosen performance text. **[15]**

The question required candidates to be familiar with the different characters within the family and to understand the relationships which were established during the opening ten minutes of the play.

Candidates were seen to discuss both performance and production elements, with most essays focusing on both elements rather than one. This gave candidates many ideas to discuss and on the whole clear performance details were given providing the examiner with a clear picture of what was wanted on stage.

Candidates referred to a developed range of performance skills as well as costume, lighting, sound, special effects, staging, spatial relations, positioning, movement, gestures, voice and physical action. There was a good understanding of the family dynamics and the different characters and relationships across each of the texts.

Candidates did well when they focused on specific ideas for the scene which they could describe and explain in detail and with clarity. As with Question 3, generally candidates did well and all of the set texts were seen in response to the question. Candidates were able to apply the knowledge and understanding of their set text directly and effectively.

Key points – Performance details

- The focus when marking any question is the performance and production detail of the ideas given.
- Candidates should ask themselves whether they have created a clear picture in the mind of the examiner.

Question 5

Theme 3: Heroes and Villains

Choose **one** performance text for **each** question. At the start of your answer write the name of the performance text you have chosen.

Use **one** performance text in your answer to **each** question. Use a **different** performance text for each question.

Amadeus – Peter Shaffer

Caligula – Albert Camus

Frankenstein – Nick Dear

Othello – William Shakespeare

The Love of the Nightingale – Timberlake Wertenbaker

- 5 As a director, explain how you would emphasise villainous behaviour in **the opening scenes** of your chosen performance text. **[15]**

Candidates found this question accessible and were able to answer the question referring to either one or more characters. Many discussed the argument of villainy and heroism in *Frankenstein*, *Amadeus* and *Love of the Nightingale*. There were some interesting debates about the villainy of both the Creature and Victor and *Amadeus* and Mozart. A range of well-developed performance ideas were presented effectively and confidently in many essays seen.

However, particularly when answering on *Frankenstein*, centres need to try to encourage candidates to develop their own, original creative ideas as examiners reported that a number of candidates were simply using ideas which they have seen in a production of the text.

Often candidates who rely on what they have seen find it difficult to make their ideas clear because they are not thinking the work through or engaging with the work with their own knowledge and understanding of theatre and theatrical conventions. Therefore, there is a tendency for these essays to be sweeping rather than detailed and to be therefore less successful.

There is also evidence of ideas discussed in class which are then repeated by a number of candidates while this is perfectly acceptable, it is clear that some candidates have engaged with the ideas and understood the class discussion while others express the ideas less effectively.

This question was answered with developed and highly developed coherent performance and production details across many candidates. With the exception of *Caligula*, all texts were seen in response to the question. Candidates were able to apply the knowledge and understanding of their set text directly and effectively.

Exemplar 2

		I would instruct the Venticelli to circle Salieri - who has his back to the audience to heighten the mood - 2nd overlaps one another, whispering "Salieri" continuously, rising in vocal dynamic (like a crescendo). Occasionally, "Assassin" would be heard, louder than the "Salieri" whispers, to clearly communicate to the audience that Salieri is evil, therefore highlighting his villainous behaviour.
		² I would additionally emphasise incorporate the slight & use of a smoke machine

The exemplar material above shows how candidates might incorporate a range of performance and production details into their discussion of the characters' villainy. The candidate is able to discuss the use of vocal dynamics, a smoke machine, silence, lighting, posture and movement.

Question 6

- 6 Explain how you would perform **one** character with heroic qualities from your chosen performance text. Refer to at least **three** scenes.

[15]

In both Question 5 and Question 6 there is no requirement for candidates to discuss villainy versus heroism and this question was very directly asking candidates to discuss a character or characters from their chosen text who had heroic qualities.

Some candidates discussed how the character or characters were both villain and hero. If candidates set this up as part of the context of the text overall in the introduction then it is creditable but if the body of the answer then went on to discuss villainous and heroic qualities then this might have been detrimental to the level of achievement of the answer.

Candidates did find it challenging to see some characters as the hero and this included Othello, Philomele, Procne, the Creature and Victor who arguably all show elements of villainy as well. At times this meant that rather than focusing on the heroic qualities of the character or characters, candidates also focused on the villainous qualities.

Examiners saw that candidates may have been relying on answers which they had previously completed, trying to mould this to the question here. While practice questions help, candidates should not solely rely on remembering what they have completed before as more often than not this is not helpful.

As with all questions, candidates did well when they talked about performance and production details which showed the heroic qualities of the character. Examiners were able to give marks to any points raised which highlighted this and in some instances, this might have included how villainy could be used to contrast the heroic quality.

Key points – Performance details

Knowledge and understanding of performance and production details can be developed through regular visits to the theatre. The benefits of seeing live performance are not just apparent in Section B but impact on the discussion and application of theatrical understanding which can then be used for answers in Section A to promote performance detail.

Section B overview

Candidates in this section, are required to have seen a live theatre performance. Details on the performances which can be analysed and evaluated for this component can be found on page 62 of the specification.

Candidates must watch this performance during the course of their A Level study.

At the start of their answer, candidates must provide the name of the performance, the venue, and the date (month and year) the performance was seen. Most candidates did do this within a short introduction – again candidates who gave a long introduction run the risk of wasting time and should be encouraged to state what they saw, when and where and to then refer to the question which in this case was asking the candidate to discuss the themes of the play.

Candidates who wrote clear, structured essays which talked about what had happened on stage in performance did well. However, there were a number of examples of candidates who were clearly able to write effectively with a detailed understanding of the work producing effective analytical essays which did not meet the criteria within the marking grid for Section B/A04. This is because the analysis did not lead into sufficient performance detail and in some responses, no performance detail at all.

A candidate must think in terms of creating the picture of the performance for the examiner in detail in order to reflect work which is excellent and consistently detailed with a highly developed level of understanding. Equally those candidates who have experienced a larger range of live performance work throughout the course show a deeper understanding of theatrical conventions and techniques.

Key point – the need for detailed descriptions of what was seen on stage

When describing performance work, the candidate must work to create a detailed picture for the examiner of specific moments within the text.

A wide range of performances were seen including *Wise Children*, *Things I Know To Be True*, *Wasteland*, *Life of Pi*, *John Gabriel Borkman*, *Noughts and Crosses*, *Hamilton*, *Billy Eliot*, *Watch on the Rhine*, *Curious Incident of the Dog in the Night Time*, *Woman In Black*, *Frankenstein*, *King Lear* and more.

Some candidates chose to write about a production of the text which they have studied for Section A. While there are no restrictions with regard to this in the specification or on the paper – it is not advisable as it might lead candidates into repetition.

Key point – centres should choose carefully live performance work studied

- It is recommended that candidates answer on a performance of a text which is not one of their chosen texts for Section A.
- Centres should consider avoiding performances which solely rely on dance or physical theatre.

It is understandable that centres would take students to see a production of the text they are studying but it is not helpful in the development of candidates' knowledge and understanding of theatrical conventions and techniques if this is the only performance they have seen.

Question 7*

- 7* Evaluate how successfully the themes of the performance text were communicated in the live production you have seen. [30]

This was a clear and focused question which would apply to any type of performance work seen by candidates during the delivery of the course and so the majority of candidates responded in detail and with a highly developed level of analysis.

Candidates were able to share their knowledge and understanding of the performance and its themes and more importantly were able to identify how the production showed those themes in performance.

The expectation is that candidates identify a theme and then discuss in detail how this was emphasised through a developed range of performance and production skills/elements. It is about creating an accurate and clear picture in the mind of the examiner in terms of what is to be seen on stage. There is a need to understand how something was created using those skills and elements and a need to analyse what this would convey to the audience.

There were some candidates who were only able to discuss the play itself and its narrative and structure and not able to say how things were seen and represented on stage.

All productions discussed were appropriate to the answer although notably dance productions or physical theatre productions with no script were more difficult for the candidate to discuss in depth.

It is recommended that centres do not solely rely on such performances during the preparation period for Section B and that a diverse range of performance experience is given to the candidates to make sure that they have a choice of productions to discuss for in Section B.

Assessment for learning



Centres should provide opportunities for candidates to experience a wider range of performance work whether live or recorded in order to develop a more extensive range of creative ideas and theatrical understanding.

Exemplar 3

		<p>Lastly, the theme of mental decline is successfully presented in the final scene of the play, through the contrasting characterisation of Blanche. At the beginning of the play, Blanche</p>
		<p>is a reserved and demure southern belle, who spoke in ^{with a} slow pace, high high pitch and confident tone. She wore a light-fitting white dress with smart, black heels and a slick and proper upset hairstyle. In comparison, within the final scene, due to her sexual traumas of both discovering Allan's homo-sexuality and her rape by Stanley, her mental decline has caught up with her as she is slowly driven into madness. In the final scene her volume is quiet, pitch low, tone unstable and broto spirit broken. She moves nervously, often with her head down and hands wrapped protectively around her chest. Her hair is wet from just having a bath, the use of running water on-stage creating a naturalistic atmosphere and a place of safety for Blanche to retreat. Her mascara is also smeared, and her outfit mismatches with the yellow colours of yellow and blue, communicating to the audience she is trying to act happy but in reality she is depressed and broken, which would increase the audience's pathos for her. The use of the revolving set also suggests symbolises her mental decline, as well as the heart-breaking reality that the world continues to keep turning even when the character such as Blanche experience such horror. Moreover, the use of low harsh, white lighting could foreshadowing the harsh lighting of the the mental</p>

		institutions, where to she was seen to be sent to.
		This would link the theme of mental decline with
		that of William's personal life, as his own sister
		Rose was sent to an at institution institution.
		Furthermore, the litig music in the background
		became gradually louder throughout the
		play, which further highlights Bianca's mental
		decline, successfully interpreting this theme to
		the audience.

The exemplar provided here shows a perceptive analysis of the creative and artistic choices made by the director in order to convey meaning to the audience. The candidate does this by describing and analysing a range of performance and production skills used to convey meaning. There is consistent reference to the themes and an understanding of the context of the text shown.

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