

A LEVEL

Examiners' report

DRAMA AND THEATRE

H459

For first teaching in 2016

H459/21 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. 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.

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General overview

General

This year saw the return of an examiner visiting to watch and assess performances for Units 21-22, Exploring and Performing Texts, since 2019. Overall, the examinations ran very smoothly. Examiners reported seeing some very exciting and engaging performances. There was evidence that previous reports had been helpful and acted on, leading to some improvements. There was also evidence from examiners that some centres had forgotten how to conduct the visiting examination and needed reminders and advice. This did not affect the assessment of candidates but became an administrative challenge in some cases.

Administration

Examiners reported that most centres provided smooth and efficient administrative arrangements and were pleased to meet any requests by examiners. For example, sometimes it was more appropriate for the examiner to sit behind an audience, so some adjustment to location was requested and arranged without problem.

The time-sensitive paperwork required is important and although most centres met the deadline of seven days for sending the examiner the required documentation, a small number missed deadlines and the concept proforma, running order and associated documentation were received late. The seven-day deadline for documentation and concept proforma is in place to make sure parity for candidates and to give examiners sufficient time to mark the concept pro-formas in advance and to prepare their paperwork for the marking of the performances. It is important for examiners to have an idea of the intention of candidates in their performances, and this aids examiners' understanding of what candidates are doing. In addition, non-receipt by the seven-day deadline puts candidates at risk of receiving zero for that element of the examination.

As a reminder, the items required are as follows:

- The concept proforma for each candidate as a hard copy. Electronic versions are not acceptable. The proforma must be signed by the candidate and centre confirming that the work is that of the individual candidate alone.
- The running order is very important for those centres with more than one group and must have candidate names and candidate numbers and be organised in order of performances.
- Photographs of candidates in costume are essential and most centres provided these rather than centre photos of the candidates when they were younger. Photos can be provided on the day and do not need to be sent in advance.
- Information about the text to be performed as this helps the examiner check they are familiar with the text and playwright before marking the concept proforma and watching the performance. It is not necessary to send copies of the text to the examiner.

There will be occasions where last minute illness, or someone leaving the course shortly before the performance, leaves the group needing a non-examined person to step in. This must always be approved by OCR in advance, and evidence of this approval should be given to the examiner before the performance taking place. Centres with very small cohorts that fall below three candidates must receive authorisation from OCR, and the number must be made up so that there are a minimum of three performers.

Apart from this, the only time a non-examined candidate may be used is if a particular section requires a sleeping partner and it is impossible or unreasonable to use one of the other candidates. This should be rare. It is important for centres to know that apart from these two examples, the use of non-examined candidates must not occur.

The specification states that it is a requirement the centre provide an audience for performances. The specification gives details of the nature of audiences permitted. Some audiences, where the entry required more than one performance group, were made up of the actual examination class, taking it in turns to perform and to watch their peers. Some centres also had other classes watching from younger years or potential GCE students. Some centres had invited candidates' parents and friends to watch. Peer audiences were very well-behaved and supportive, as were the invited audiences. Examiners reported how an audience can help candidates respond positively and enhances the atmosphere.

It is a requirement of the specification for the performance to be filmed and then chaptered if there is more than one group being examined. The film must be placed on a DVD or memory stick in a format that can be easily viewed on a DVD player or computer. The DVD or memory stick should then be sent to the examiner as soon as possible. Most centres did this within the submission window.

It is important that the camera is located so that it captures the entire area in which candidates are performing, while avoiding also filming the head and shoulders of the examiner. Almost all centres were able to use a performance space that was quiet and without interruption.

Malpractice is rare in this examination, but one area candidates and centres need to be aware of in the concept proforma. As it is dealing with a group activity, it is possible candidates will have worked together on research and quite properly, on their directorial intentions. They must remember, however, to make sure their responses to the questions on the proforma are their own work and not a composite of what their group has done where everyone writes in a similar way.

Concept proforma

What candidates did well

Some very high-level analysis of their own dramatic intentions was seen, applying dramatic knowledge and understanding of techniques and practitioners and clear in-depth understanding of their texts studied for performance, explaining the original intentions of the playwright and when the play was written.

There was always a good sense of understanding the characters and plot of the performance text that had been studied. This was generally combined with the ability to set it in its social, cultural and historical context.

Almost all candidates wrote convincingly about their approach to the role that they were playing and even where they struggled to relate this to the challenges of the play, they understood the key elements that they were attempting to communicate to their audience.

Candidates generally responded to Questions 2 and 3 particularly well. There were some very good examples of responses that looked at the intended artistic vision set out by the performers. This was enhanced by a detailed understanding of the character's importance in the role they were playing. Other strong examples came from responses that addressed the context of the playwright and the genre and style of the play. Other examples of good practice included commenting on previous productions that were then compared/contrasted to their own interpretation. This was considered in light of the modern-day audience perspective and aligned with the depth required for Question 1.

It was noted that there is increasingly better use of research into previous productions and the best candidates comment on how what they have discovered from reviews and production commentary, has influenced their own work. For example, the original production of a piece, was reviewed as dull and slow, so they were going to make sure that theirs was livelier and maximising the comic elements.

What candidates did not do well

Some examiners reported that many candidates ignored the instruction to discuss the challenges of the performance text and wrote about one of two things: either the challenges of the content of the play, or the challenges of the specific role they were allocated to perform.

Less successful candidates struggled to understand the socio-economic significance of the text they had studied, and many general stereotypes were offered about plays from the 1980s. These tended to lump together indiscriminately people who were, for example, poor, unemployed, from the North, 'affected by Thatcher', or had missed out on education. This was often combined with sweeping generalisations about the intentions of the playwright in portraying these issues.

Some candidates did not clearly address the question headings. Under 'demands' some examiners reported lengthy accounts of playwright's intentions that made the actual demands of the work either forgotten completely or a brief mention at the end. Balance, where the heading is asking for more than one thing; vision often included demands that were not considered under the previous heading. Development of role was sometimes more a literary analysis than a dramatic exploration of what they were seeking to assimilate as a performer and express on stage.

There needed to be more focus on the whole text rather than the scene which was being performed. Answers for Question 3 sometimes focused on the rehearsal process rather than the specifics of the character nuances. Aspects such as hot seating were addressed as ways in which the candidates prepared for performance. While there was some contextual understanding, this could have been enhanced with further depth and by looking into previous productions of the play. Often there was repetition with the same points being made across the three questions.

Some candidates included too much about what the playwright felt about issues, rather than how it is manifested in the text/action and how it can then be realised in a dramatic context.

A common theme from examiners was that there was insufficient understanding of dramatic structure, both in the overall text and across the extract, and insufficient use of relevant vocabulary. There is a glossary in the specification, little of which appears in the discussions.

Generally it was noted that some answers were very thin and lacked depth and academic rigour. Some candidates could not give examples of previous productions of the play which had informed their artistic decisions. The final question on the proforma was sometimes answered as a commentary of what was going to happen as opposed to identification of specific moments or some identification of shaping, climax and what to look out for. There was some repetition in candidates working on the same play.

Assessment for learning



Advice to centres about the concept proforma:

- consider breaking down the questions so that the detail in the responses can be addressed in line with the required responses
- deconstruct the headings and analyse them as they relate to the work undertaken, create a set of bullet points to cover those headings before writing the analysis and organise them into a structured sequence using those bullets as the structure for the writing
- the most successful submissions were often not the most expansive
- referring to practitioners as 'Stan' and 'Bert' at A Level is inappropriate
- taking a recipe approach to practitioners, referring to practitioners as 'We added a bit of Brecht with a bit of Berkoff, then we used Stanislavski...'. Better that they refer to the techniques they used in rehearsal and which specific practitioners they found useful and why
- make sure they have a thorough understanding of the playwright's original intention and the style of the original production; watch examples of different interpretations to gain some idea of what could work and why
- make sure students have the technical knowledge and vocabulary to allow them to confidently explain their artistic decisions effectively; guiding the examiner to look for specific moments within the production or specific elements of characterisation
- focus more closely on the context of the play or plays being studied and align this with the original intentions of the playwright. This can then be compared to modern interpretations more closely, allowing for a better understanding of the desired impact.

The advice given in previous reports is still relevant:

Responses to Question 1) should focus on:

- the demands of the whole play – the style, the setting, the characters, the action, the use of language, the period etc
- how this has been performed in the past and how others may have performed it for a present-day audience (this latter aspect was often completely ignored)
- examples should quote understanding based on practical work on the whole text.

This could include the work done in studying the whole text before selecting the extracts.

In other words, what does the candidate know and understand about performing the play that has been selected, researched studied and practised?

Responses to this first question should neither refer to nor need mention, unless specifically relevant, the role played by the candidate, the extract(s)/sections chosen, nor the way they are to be performed in the examination.

Responses to Question 2) should focus on:

- having acquired that knowledge and understanding of the whole play through study, research and practice, in what ways does the candidate intend to project the intentions of the whole play to the audience through the extract(s)/sections being presented?
- how does the candidate's performance encapsulate, consider, demonstrate, conclude, prefigure, explain, expose the whole play? This could be through character(s) and interactions, action, tension, dialogue, setting, costume etc.

For example, in playing the opening scene in Shakespeare's King Lear, the three daughters, their father and assorted husbands, courtiers and attendants, must give the audience a notion of the characters that are to unfold to us later in the play.

Responses to Question 3) should focus on:

- the role the candidate is to play in the selected extract{s},
- Moments, lines of dialogue, actions should be used to explain those "most important characteristics".

This is not a blow-by-blow narration of what the cast as a whole do or say in the extract nor is it an analysis of all the characters in the piece.

Unless the comment relates specifically to the role played, there need not be any mention of characters other than the one played by the candidate.

There should be reference made to the ways in which the candidate has approached these characteristics practically in rehearsal and perhaps comment on intention behind the choices they have made, for example, in movement, speech, positioning, costume etc.

Texts

It is important to make sure candidates are offered sufficient challenge by the text selected. Centres should make sure that in group work all candidates have reasonably equal exposure to demonstrate their skills. It is recognised that this can be difficult with a large group, but judicious editing can often give some balance to the role opportunities. Inevitably candidates will suffer if they have not had sufficient exposure to demonstrate a range of skills. Examiners cannot give marks for what they do not see.

The texts chosen must have been approved after submission to the Drama Text management service. Centres cannot use texts set within the specification for another component.

Section 5g on page 63 of the online copy of the specification gives clear guidance regarding the suitability of content. Care should be taken that centres do not confuse this with the guidance for texts to be studied, as what is allowed is different from what can be performed.

*candidates' performances **may not** contain:*

- *strong violence acted out against another character which dwells on the infliction of pain or injury*
- *sadistic violence*
- *frequent use of very strong language*
- *detailed or extended portrayals of sexual activity*
- *scenes of sexual violence*
- *nudity*
- *scenes explicitly demonstrating drug taking.*

The text management service does not check a text regarding the suitability listed above but ensures it does not clash with texts being used in another part of the examination, or that has been considered inappropriate. There was an increase this year of plays being chosen that did not meet these requirements, especially regarding 'frequent use of very strong language'. While this did not affect the awarding of marks, centres should make sure they meet the requirements.

Some centres edited texts to fit the number of candidates and for other appropriate reasons, very successfully. When this happens, it is important to make sure the integrity of the original and not add material written by themselves or by anyone else. Centres must make sure they have obtained permission from the copyright owners to perform the text.

Performances

Examiners enjoyed a wide range of performance by candidates who clearly understood theatrical demands and how they could manipulate the drama experience with an audience. Several examiners reported that there was a wide range of texts chosen. The trend of last year continued with a move away from what had become almost stock texts, with more adventurous and potentially imaginative texts being chosen, along with more examples of classic texts developed and performed imaginatively. In some cases, texts normally using a naturalistic style such as DNA, were approached using different techniques such as the use of physical theatre.

What did candidates did well

Centres showed they were able to do closely choreographed highly stylised ensemble pieces sometimes extremely well. Some candidates used their researched knowledge and understanding of the play to

inform skill and technique choices; also those who re-imagined or re-interpreted texts still had a very clear idea of the original style to build on.

There were some highly stylised interpretations that attempted to capture the essence of the time/era in the costume, lighting, set and props. These elements of performance had clearly been fully rehearsed, and this aided the confidence on stage in handling the use of props and coping with any costume issues. There were some standout performances which had believability and energy throughout with some risk-taking and insightful use of physical theatre.

There was evidence of clarity of dialogue, action/movement, slick transitions and consideration of the reduction of unnecessary clutter. Performance memory was excellent, with few slips or prompts.

There were performances where there was a good range of technique of voice, physicality and paralanguage demonstrated. There were some outstanding characterisations which were engaging and moving. There was frequently a strong sense of an ensemble working seamlessly together.

Most performances were pacy, confident and well-rehearsed. Candidates made good use of their resources – even when limited.

What candidates did not do well

Some performers could be static in their interpretations with a lack of confidence in the use of set, costume and props. Where performances needed development, this was with characters that were often underplayed – the naturalism would have suited film drama rather than a theatrical performance and some of this naturalism didn't communicate as well as it could have done in stage drama.

Some candidates allowed their dialogue to be too conversational or too rushed as though they were trying to get through their lines rather than allowing thinking and reaction time for the characters.

Other candidates did not think about their physicality. There was too much sitting down and crossing of legs in a comfortable position while delivering far less comfortable lines or being stuck behind a desk or other piece of furniture.

Some candidates applied the physical techniques of a third party in a formulaic way to their work. This led to very average replications of *Frantic Assembly* (mostly, for example) and a lack of original ideas.

Performers should consider the communication of the whole character – feelings are only important if they can be communicated to the audience, otherwise no matter how much the actor 'feels' it is still only internalised without an outward expression.

Some performances seemed self-centred and inward-looking; self-indulgent was even suggested by one examiner. A small number of candidates didn't seem to care about reaching their audience, playing at them rather than to them. Audience relationship at A Level forms an important part of the effectiveness of the piece. In this example they didn't much seem to care, even where there was an audience. For the extreme pieces, there seemed to be an intention to make the audience endure the performance. Artaud has its place, but for examination it's more limited as performance than a lot of centres realise.

Some candidates had difficulty in maintaining their role, especially when an individual did not have a speaking part for a while.

Less successful candidates fell into clichéd and unconvincing characterisations. Their performances lacked depth and meaning. These tended to be performers who didn't demonstrate a real understanding of what was required by their specific scene or play.

Performers occasionally lacked vocal clarity and dynamic variation.

Assessment for learning



Advice to centres about performances

- shouting lines doesn't always produce a dramatic moment, no matter how sudden. Most playwrights are economic in their writing, so every word matters. If the line is thrown away by excessive shouting, then the meaning has gone too
- focus on the confidence in the performers by fully rehearsing elements such as the use of costume and props. Also encourage bolder choices to be made in terms of characterisation and physicality as there was a tendency to underplay elements and rely on extreme naturalism in the interpretations
- candidates should carry out in-depth analysis of character motivations, beyond simply their relationship with others in front of them, to explore what their relationship is with themselves and how that then impacts on how they deal with others
- groups should spend more time thinking about, planning and executing their blocking, physical presence, and projection
- pacing of their performance is very important - some texts need fast picking up of cues and momentum, and without it the performance will appear bland
- make sure they really understand their play/scene/character and what that character is trying to say to the audience
- spend some time on vocal work specifically during the A Level course, to provide candidates with the knowledge to put this to good use as they work on their own exam pieces
- use costume and other aspects of design to enhance the performance experience.

Design

This series saw an increase in the use of design option, and generally in its quality. As stressed in previous reports, it is essential that the level of demand of the design reflects the level of exam and is equivalent to the demand placed on the actors.

Mostly the design submissions had been thought-through and planned effectively. There was a high standard attributed to elements including lighting, sound and costume. These impacted on establishing a strong atmosphere/mood in the performances.

The specification lists what is required clearly. The best examples of design work were supported not only by relevant comments in the concept proforma, but also by working to scale models (set design), detailed costume and make-up research ideas leading from conception to production, and good filming of the end-product. Most candidates took up the opportunity to give an oral presentation covering their research, issues raised during the development of ideas, practical challenges and working with the performers. This helped the examiner understand what they were assessing.

An understanding and use of technical elements and vocabulary are essential if higher marks are to be achieved. Reference to design practitioners appropriate to the design chosen can also be supportive.

Probably the most important thing to keep in mind is that there should be parity in demand between candidates selecting design and those selecting acting as their performance skill.

The concept proforma can be very helpful by providing evidence of the thought processes of the candidate. Other supporting evidence – as described below - can be very helpful. The concept proforma should signpost and provide details of the decision-making process in preparation for designs the examiner will see.

Fewer candidates now fall into the category of doing design because their attendance is poor or they have difficulty working in a group, although there may still be a few. Therefore, more candidates are choosing design options and need to access the appropriate resources material.

Health and safety

This is an important and essential element for consideration in design work. Whether it is the use of scissors and sewing machines, potential trips and falls in costume design, the danger of heights with rigging, electrocution and overheating with lighting, the level of decibels in sound, the safe use of tools and weight of materials in manufacturing and the security of sets; all areas of design have their own health and safety challenges and should be considered. It might not be stated explicitly in the specification but is an important element of learning in the different design options.

Costume

It is important that candidates provide evidence that they have, themselves, had the ideas and have knowledge and understanding of how to make them work.

Evidence may include:

- a presentation to explain their ideas (but the examiner will not ask questions)
- design board of ideas
- photographs
- diagrams
- research
- swatches of fabric
- development/progression leading to final design including reasons for choices.

The highest performing candidates will include many of these.

The presentation should provide a clear explanation of the physical evidence or artefacts; this will clarify what is seen, which may not otherwise always be made clear. The presentation of the explanation will not be marked.

There should be evidence of the understanding of genre, the period in which the play is set, and the social/historical context. Has the candidate considered alternative means of meeting the design? Good candidates will cover this in their concept proforma as well as in the physical evidence presented.

The realisation should match with the ideas presented – changes are acceptable and part of the artistic process but should be explained. The best results show progression and development of ideas from first ideas to the final design.

It is not necessary for candidates to make the costume; how the costume was sourced does not affect marking, but the relevance and the manner of, and reasons for outsourcing are important.

Costume can be adapted from charity shop stock, but how and why this is done needs explaining.

There may be some repetition of points made in the concept proforma, which is acceptable if it serves to enhance the original explanation and illustrates original ideas.

The final design should illustrate character, personality, mood, relevance to text and its context.

It should be appropriate for the character in the performance at the specific point in the script/the situation at the time.

It is essential that designs consider the practicalities for the actor wearing it – ease of movement, comfort, and that it will not fall apart. Masks will need particular attention.

Set design

Considerations for set design are:

- understand the space available, (studio, pros arch stage, round etc) where located?
- where is the audience?
- dimensions available (leads to scale drawing of ground plan) including height, for access,
- equipment available, boxes, furniture, flats, drapes etc,
- ground plan, to scale, indicating entrances and exits, furniture, flats etc,
- number of scenes required? Any changes of scene? Who? How?
- interior or exterior?
- what does the script ask for in terms of setting? Anything?
- how many actors on stage and what are their requirements for furniture and props,
- set box with video “tour” around it and voice-over rationale,
- explanation of what they are trying to represent, is it naturalistic, symbolic or something else?
- what has been the work needed to create the set? What has been made, painted, found or outsourced?

Assessment for learning



Links to useful sites:

[A step by step guide to set design.](#)

[Set Design 101](#)

Lighting (LX)

Considerations for lighting are:

- candidates should know what they've got to use and know how to use it to get what they want,
- understand the equipment available – How many channels available? Possible limitations on power available?
- types of lanterns available/to be used – profile -flood-fresnel- moving heads, parcans and LED varieties,
- rig plan indicating basic cover and specials,
- what does the script ask for in terms of lighting? Anything?

- how many states? Are they interior or exterior?
- process of building the lighting states in discussion with actors,
- annotated script with cues,
- cue sheet for operation Levels, timing, fades,
- special effects – e.g. gobo (goes-before-optics) How made? What used? Effect desired?
- easily readable intro about basic lighting principles and tech language, for example, the Stanley McCandless' method,

Assessment for learning



Link to useful sites:

[McCandless Method for Stage Lighting](#)

Sound (SFX)

Considerations for sound are:

- understand the equipment available – sound desk, any other effects?
- remember that sound can be collected on a phone,
- speaker plan- where are they located in relation to the performance space, and can they be moved to locate a sound coming from a specific place/direction?
- what does the script ask for in terms of sound? Anything?
- process of introducing sounds in discussion with actors,
- sourcing of sounds. – internet, CD/LP, live recording,
- annotated script with cues,
- cue sheet for operation to include Levels, timing, fades,
- special effects – how made? What used? The “Foley Engineer” etc.
- voice overs – who? Why? How executed?
- achieving balance for audience with actors,
- is there extraneous noise needing covering?

Assessment for learning



Links to useful sites:

[Sound Design for Theatre](#)

Most common causes of candidates not passing

Under-rehearsal; an acting role with insufficient demand; a design role with insufficient information on preparation, design development or design detail. Concept proforma not addressing the questions.

Avoiding potential malpractice

Concept proforma must be produced individually. When writing concept pro-formas, although there may have been group decisions and group research, the writing of the concept proforma is an individual activity and must not contain common sections or paragraphs. Quotes must be attributed.

Helpful resources

Previous examiner reports.

The specification with its list of drama vocabulary.

Practitioners working currently in the industry and their workshops.

Practitioner theory texts.

Additional comments

Several examiners commented on their concerns regarding an increased use of texts that are focused on suicide. In an era where teenage suicide has increased dramatically, perhaps centres should consider the appropriateness of such texts.

Several examiners also commented again on the number of texts that were performed with the use of many expletives leading to drab and insubstantial performances.

Texts used

The list that follows provides a few examples of the texts used by centres. Providing this list is in no way recommending any of these plays, but rather is an indication of the breadth of selection.

<i>Name of text</i>	<i>Playwright</i>
The Penelopiad	Margaret Atwood
The Thirty Nine Steps	Patrick Barlow
Wind in the Willows	Alan Bennett
Greek	Steven Berkoff
Agamemnon	Steven Berkoff
Metamorphosis	Steven Berkoff
London Road	Alecky Blythe
Things I Know to be True	Andrew Bovell
The Good Person of Setzuan	Bertolt Brecht

<i>Name of text</i>	<i>Playwright</i>
The Caucasian Chalk Circle	Bertolt Brecht
Di, Viv and Rose	Amelia Bullmore
Reasons to be Pretty	Neil Bute
Jerusalem	Jez Butterworth
Road	Jim Cartwright
Fen	Caryl Churchill
Love and Information	Caryl Churchill
Top Girls	Caryl Churchill
Jane Eyre	Adapted by Sally Cookson
Hay Fever	Noel Coward
The Importance of Being Earnest	Noel Coward
The Vortex	Noel Coward
Attempts on her Life	Martin Crimp
Little Women	Kevin Cunningham
Playhouse Creatures	De Angelis
Positive Hour	De Angelis
Medea	Euripides
The Trojan Women	Euripides
Can't Pay, Won't Pay	Dario Fo
Everyman	Kerry Frampton (adapted)
Love Song	Frantic and Abi Morgan
The Almighty Sometimes	Kendall Feaver
The Welkin	Lucy Kirkwood
The Maids	Jean Genet
Bouncers	John Godber
Shakers	John Godber
Animal Farm by George Orwell,	adapted by Peter Hall
A Doll's House	Henrik Ibsen
Ghosts	Henrik Ibsen
Girls	Theresa Ikoko
The Bald Primadonna	Eugene Ionesco
Rhinoceros	Eugene Ionesco
My Mother Said I Never Should	Charlotte Keatley
Metaverse	Hannah Khalil
Tristan and Yseult	Kneehigh
Angels in America	Tony Kushner

Name of text	Playwright
Roberto Zucco	Bernard Marie Koltes
Immaculate	Oliver Lansley
Frozen	Lavery
Yerma and Blood Wedding	Lorca
Mnemonic	Simon McBurney
A View from the Bridge	Arthur Miller
The Play That Goes Wrong	Mischief Theatre
Fugee	Abi Morgan
Night, Mother	Marsha Norman
Tissue	Louise Page
Four Little Girls	Picasso
The Effect	Prebble
An Inspector Calls	J B Priestley
God of Carnage	Yasmin Reza
Tender Napalm	Philip Ridley
As You Like It	Shakespeare
King Lear	Shakespeare
Black Comedy	Peter Schaffer
The Good Doctor	Neil Simon
The Odd Couple	Neil Simon
Swallow	Steff Smith
Ghetto	Joshua Sobel
The Curious Incident of the Dog in the Night-time	Haddon/Stephens
Port	Simon Stephens
Pornography	Simon Stephens
One Minute	Simon Stephens
Five Kinds of Silence	Shelagh Stephenson
Memory of Water	Shelagh Stephenson
Overspill	Ali Taylor
Bronte	Polly Teale
Education, Education, Education	The Wardrobe Ensemble
Bazaar and Rummage	Townsend
Marat Sade	Peter Weiss
Ladies Down Under	Amanda Whittington
The Importance of Being Earnest	Oscar Wilde
Assassins	Weidman/Sondheim
Lord of the Flies	Williams/Golding

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