GCSE (9-1) Drama

Pearson Edexcel

Summary of Pearson Edexcel Level 1/Level 2 GCSE (9–1) in Drama specification Issue 5 changes

Summary of changes made between previous issue and this current issue	Page number
The following changes are for first assessment in Summer 2022.	
Component 2: Performance from Text We have added the option, for UK centres only, to choose to have this component assessed by visiting examiner or by examiner assessing the recorded live performance. International centres will only be assessed by recording. We have therefore updated the 'Qualification at a glance' and 'Component 2 Assessment Information' sections to reflect this choice. We require centres to sign a declaration that all key extracts studied by students meet the requirements to be from a scene or a moment that is significant to the text as a whole and at least 10 minutes in length when performed. Centres must submit the parts of these key extracts that have been used for performance, but not the entire key extract itself.	5, 38
Appendix 1: Non-examination assessment authentication sheet (Component 1) We now required the authentication form to be scanned and attached to the front of the portfolio when submitted to us via the Learner Work Transfer (LWT) portal. The wording in the appendix has been updated to reflect this new requirement.	61

If you need further information on these changes or what they mean, contact us via our website.

Contents

1 Introduction

Why choose Edexcel GCSE Drama?

We have listened to feedback from all parts of the drama community, including higher education, teachers and subject groups.

We have used this opportunity of curriculum change to redesign a qualification that will engage students through encouraging creativity, focusing on practical work which reflects twenty-first century theatre practice and developing skills that will support progression to further study of drama and a wide range of other subjects.

Clear and coherent structure – our qualification has a straightforward structure with three components, one that focuses on devising, one that focuses on performing in or designing for a performance from a text and one that focuses on practical understanding of a performance text.

Practical focus – this new qualification focuses on the practical exploration of performance texts. The performance text that will be studied for the examination will require students to articulate how they would perform in certain roles, and direct and design for certain extracts, putting practical work at the heart of the qualification.

Engaging prescribed texts – we have selected a list of performance texts that will engage students and will inspire teachers and students. Our selection ensures that texts which have been popular in the past are still available to centres for performance in the non-examination assessment components.

Free choice of performance texts – this new qualification will continue to allow you the freedom to choose performance texts that will best suit your students, their ability to access the work, their interests and their performance skills.

Clear and straightforward question papers – we have focused on ensuring that our question papers are clear and accessible for students and that mark schemes are straightforward and make the requirements clear.

Performance and design skills – we will continue to assess student's performance and design skills through visiting examiners ensuring students skills are assessed in a live context.

Develops transferable skills for progression to A level – students will develop a multitude of skills, including collaboration, communication and an understanding of how to amend and refine work in order to make a smooth transition to the next level of study.

Supports progression to A level – we have developed this GCSE at the same time as our A level qualifications. This ensures sensible progression of knowledge, understanding and skills from GCSE to A level and similar approaches to assessment, so that students will have a coherent experience of drama if they take Pearson Edexcel GCSE in Drama, and A level in Drama and Theatre.

Supporting you in planning and implementing this qualification

Planning

- Our **Getting Started Guide** gives you an overview of the new GCSE qualification to help you get to grips with the changes to content and assessment and to help you understand what these changes mean for you and your students.
- We will give you an editable **course planner** and **scheme of work** that you can adapt to suit your department.
- **Our mapping documents** highlight key differences between this new qualification and the 2009 qualification.

Teaching and learning

There will be lots of free teaching and learning support to help you deliver the new qualification, including:

- a guide to devising work for performance
- a guide to interpreting texts for performance.

Preparing for exams

We will also provide a range of resources to help you prepare your students for assessments, including:

- additional assessment materials to support formative assessments and mock exams
- marked examples of student work with examiner commentaries.

Results Plus

Results Plus provides the most detailed analysis available of your students' exam performance. It can help you identify the topics and skills where further learning would benefit your students.

Get help and support

Our subject advisor service and our online community will ensure you receive help and guidance from us and that you can share ideas and information with other teachers. You can sign up to receive e-newsletters by emailing TeachingPerformingArts@pearson.com for qualification updates and product and service news.

Learn more on our website.

Qualification at a glance

Content and assessment overview

The Pearson Edexcel Level 1/Level 2 GCSE (9–1) in Drama consists of two non-examination assessment components and one externally examined paper.

Students must complete all assessment by May/June in any single year.

Details of the Assessment Objectives (AO) are on page 52.

Component 1: Devising (*Component code: 1DR0/01)
Non-examination assessment   *40% of the qualification – 60 marks*
Content overview   • Create and develop **a devised piece from a stimulus** (free choice for centre).   • Performance of this devised piece or design realisation for this performance.   • Analyse and evaluate the devising process and performance.   • Performer or designer routes available.
Assessment overview   • AO1, AO2 and AO4 are assessed.   • Internally assessed and externally moderated.   • There are **two parts** to the assessment: 1) a portfolio covering the creating and developing process and analysis and evaluation of this process (45 marks, 30 marks assessing AO1 and 15 marks assessing AO4). The portfolio submission recommendations are: – can be handwritten/typed evidence between 1500–2000 words   or   – can be recorded/verbal evidence between 8–10 minutes   or   – can be a combination of handwritten/typed evidence (between 750–1000 words) and recorded/verbal evidence (between 4–5 minutes)   2) a devised performance/design realisation (15 marks, assessing AO2).

*See *Appendix 10: Codes* for a description of this code and all other codes relevant to this qualification.

Component 2: Performance from Text (*Component code: 1DR0/02)

Non-examination assessment

20% of the qualification − 48 marks

Content overview

- Students will either perform in and/or design for **two key extracts** from a performance text.
- Centre choice of performance text.
- Performer or designer routes available.

Assessment overview

- AO2 is assessed.
- Externally assessed either by visiting examiner or by examiner assessing the recorded live performance. Centres are free to cover the performance/designing of the two key extracts in any way. This freedom caters for centres with different cohort sizes and allows them to choose group, solo and/or partner-based routes for assessment.
- Performance/design realisation covering both key extracts is worth 48 marks.
- If two separate performances are done covering two key extracts, then each performance/design realisation is worth 24 marks.

Component 3: Theatre Makers in Practice (*Paper code: 1DR0/3A or 3B)

Written examination: 1 hour 45 minutes

40% of the qualification − 60 marks

Content overview

- Practical exploration and study of **one complete performance text.**
- Choice of 12 performance texts.
- Live theatre evaluation.

Assessment overview

3A – covers the List A performance text choices.

3B – covers the List B performance text choices.

Section A: Bringing Texts to Life

- 45 marks, assessing AO3.
- This section consists of one question broken into five parts (short and extended responses) based on an **unseen extract** from the chosen performance text.
- Performance texts are not allowed in the examination as the extracts will be provided.

Section B: Live Theatre Evaluation

- 15 marks, assessing AO4.
- This section consists of two questions requiring students to analyse and evaluate a live theatre performance they have seen.
- Students are allowed to bring in theatre evaluation notes of up to a maximum of 500 words.

*See *Appendix 10: Codes* for a description of this code and all other codes relevant to this qualification. These options will be operational in 2022 to cover the new performance text additions.

Prescribed texts at a glance

Students must study **one** complete and substantial performance text (Component 3) and a minimum of **two** key extracts from a second contrasting performance text (Component 2).

Contrasting text requirement

In order to ensure that centres meet the requirement to study contrasting performance texts, the prescribed texts lists for Component 3 have been grouped into two time periods and categorised by genre and playwright. List A consists of pre-1954 texts and List B represents post-2000 texts.

For Component 3 centres must study a performance text from **one** of the following lists.

For Component 2 centres must ensure they meet **all three** contrast rules of **time, genre and playwright** as shown below. Examples of how this might work are given on *pages 7 and 8*.

To ensure that this contrast requirement is met, centres are required to submit their text choices via an online form. This form ***must be submitted to Pearson at the beginning of the year of certification***. Details are on our website: qualifications.pearson.com

Centres are reminded that if they do not submit their text choices then this may result in malpractice/maladministration.

List A (pre-1954) one from:

Component 3: performance text for written examination	Genre	Component 2: performance text
A Doll's House, Henrik Ibsen (adapted by Tanika Gupta)*	Historical drama	Free choice of any **post-1954 text** (excluding any text on lists A and B) that has a **different playwright and genre**
An Inspector Calls, J B Priestley	Social thriller/ mystery	
Antigone, Sophocles (adapted by Roy Williams)*	Tragedy	
Government Inspector, Nikolai Gogol (adapted by David Harrower)	Black comedy	
The Crucible, Arthur Miller	Historical drama	
Twelfth Night, William Shakespeare	Romantic comedy	

OR

Component 3: performance text for written examination	Genre	Component 2: performance text
100, Diene Petterle, Neil Monaghan and Christopher Heimann	Ensemble story-telling	Free choice of any **pre-2000 text** (excluding any text on lists A and B) that has a **different playwright and genre**
1984, George Orwell, Robert Icke and Duncan Macmillan	Political satire	
Blue Stockings, Jessica Swale	Historical drama	
DNA, Dennis Kelly	Black comedy	
The Free9, In-Sook Chappell*	Tragedy/ensemble story-telling	
Gone Too Far!, Bola Agbaje*	Social drama	

*These texts are for first teaching from September 2021 and first assessment will be 2022.

Achieving a contrast in practice – examples

List A (pre-1954)

Component 3 text choice	Contrast requirement	Example Component 2 text choice
The Crucible, Arthur Miller (historical drama)	Centres must choose for Component 2: one post-1954 text that is not by Arthur Miller or a historical drama	*A Taste of Honey*, Shelagh Delaney (1958 – kitchen sink drama) or *Missing Dan Nolan*, Mark Wheeller (2005 – verbatim drama)
Twelfth Night, William Shakespeare (romantic comedy)	Centres must choose for Component 2: one post-1954 text that is not by William Shakespeare or a romantic comedy	*One Man, Two Guvnors*, Richard Bean (2011 – physical comedy) or *Curious Incident of the Dog in the Night-Time*, Simon Stephens (2012 – comic mystery)

List B (post-2000)

Component 3 text choice	Contrast requirement	Example Component 2 text choice
Blue Stockings, Jessica Swale (historical drama)	Centres must choose for Component 2: one pre-2000 text that is not by Jessica Swale or a historical drama	*Collected Grimm Tales*, Carol Ann Duffy and Tim Supple (1994 – fairy tale) or *Blood Brothers*, Willy Russell (1983 – tragi-comedy)
DNA, Dennis Kelly (black comedy)	Centres must choose for Component 2: one pre-2000 text that is not by Dennis Kelly or a black comedy	*Noises Off*, Michael Frayn (1982 – British farce) or *Medea*, Euripides (431 BC – Greek tragedy)

Texts will be reviewed regularly throughout the lifetime of the qualification to ensure that all prescribed texts remain fit for purpose. Therefore, texts may be subject to change and the list revised. In the event that a change is required, centres will be notified and, if required, a list of the appropriate alternative(s) will be posted on our website (qualifications.pearson.com) a year in advance.

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation at any time. A list of appropriate alternatives will be provided on our website (qualifications.pearson.com) in the event that a named edition goes out of print.

Live performance statement

It is a requirement of this qualification for students to experience live theatre in person as a member of the audience in the same performance space as the performers. Centres must make every effort possible for students to see live performance in this manner and confirm that they have done so to Pearson. Centres are free to make these live theatre arrangements at any time during the delivery of the qualification before Component 3 is taken. Please note that international centres have no obligation to fulfil the live theatre requirement.

To ensure that this requirement is met, centres are required to submit a live performance statement. This **must be submitted to Pearson by 15th May.** *(see page 6).*

If there are extenuating circumstances regarding the access to live theatre, then centres need to apply for special arrangements to allow for a suitable live theatre alternative such as NT live or other live theatre broadcast – to apply please contact drama.assessment@pearson.com.

For more details on all of the above please go to the subject page of our website – and click on the 'Performance text choices and live performance statement' section.

Centres are reminded that if they do not submit a statement then it may result in malpractice/maladministration (see page 55).

2 Subject content and assessment information

Qualification aims and objectives

The aims and objectives of this qualification are to enable students to:

- apply knowledge and understanding when making, performing and responding to drama
- explore performance texts, understanding their social, cultural and historical context including the theatrical conventions of the period in which they were created
- develop a range of theatrical skills and apply them to create performances
- work collaboratively to generate, develop and communicate ideas
- develop as creative, effective, independent and reflective students able to make informed choices in process and performance
- contribute as an individual to a theatrical performance
- reflect on and evaluate their own work and that of others
- develop an awareness and understanding of the roles and processes undertaken in contemporary professional theatre practice
- adopt safe working practices.

Core skills

The core skills developed in this qualification are:

- the ability to recognise and understand the roles and responsibilities of performer, designer and director
- the study and exploration of texts and extracts must include the relevant social, historical and cultural contexts
- the ability to analyse and evaluate their own work and the work of others
- the ability to understand how performance texts can be interpreted and performed.

Performance and designer routes

Students may complete Components 1 and 2 as a performer or designer or do any combination of both of these roles.

Option 1

Component 1	Component 2
Student completes as a performer or designer	Student studies both key extracts as a performer or designer

Option 2

Component 1	Component 2
Student completes as a performer or designer	Student studies one extract as a designer and the second extract as a performer (or vice versa)

Component 1: Devising

Overview

This component deals with devising, which is an exciting and challenging opportunity to work collaboratively with others to explore a range of stimuli in order to create an original performance piece.

Devising is essential for the development of new theatre and performance; it allows for personal development and exploration. It allows both performer and designer the opportunity to stretch the limits of their creativity and imagination, while exploring a theme or topic of interest to them and their intended audience.

Students will develop skills in group work, research and negotiation, while also developing creativity, performance and design skills. Students will consider the impact that they can make on an audience, as they develop the ideas that they want to communicate.

Content

There are **three** areas of focus.

1) Creating and developing a devised piece from stimuli.

2) Group performance/design realisation of the devised piece.

3) Analysing and evaluating the creative process and group devised performance.

Students may complete this component either as a performer or designer.

The design roles are:

- costume design
- lighting design
- set design
- sound design.

Centres wanting to offer design roles to students should refer to *Appendix 3: Design roles minimum resource requirements for centres*.

Choice of stimuli

Centres have a free choice of stimuli, but the stimuli must ensure that students can:

- work collaboratively to create and develop the performance
- apply the necessary performance or design skills
- analyse and evaluate both the process and the performance
- meet the Assessment Objectives.

Teachers should choose between 1–3 pieces of stimuli and these may be one or a combination of the following:

- textual, for example a novel, poem, story, letter or factual material
- visual, for example a painting, photograph, film or artefact
- aural, for example a piece of music, a soundscape or a recording
- abstract, for example a word, a theme or a mood.

Stimuli material should avoid any unnecessary offence to students – also please see *Appendix 5* for further guidance on selection. Stimuli material should:

- be age appropriate
- **not** cause, racial, religious or gender offence
- **not** include performance texts or recordings of live theatre.

Group sizes and time limits

A group must contain between **three** and **six** performance students. In addition, there can be up to one designer per role, per group.

All students must be assessed as individuals.

The regulatory requirements are that groups must complete a minimum performance time of 4 minutes for this component.

The recommended minimum performance times have been provided to ensure that each student within the group has sufficient time to access all levels of the assessment criteria.

Group size	Recommended minimum performance times	Maximum performance times
3–4 performance students (group)	10 minutes	15 minutes
5–6 performance students (group)	20 minutes	25 minutes

Centres should be aware that performance times that are between the regulatory minimum (4 minutes) and the recommended minimum (10 or 20 minutes) may not allow students to evidence their skills fully in order to access all levels of the assessment criteria.

Meeting the performance timings

Students (performance and design) who do not meet the regulatory minimum performance requirement of 4 minutes will be assessed by teachers against the assessment criteria on pages 25-28; however they will not be able to achieve beyond Level 2.

Teachers will be required to stop marking after the maximum performance time has passed.

Failure to accurately record the performance times on the authentication sheet (see *Appendix 1*) may result in staff/centre malpractice. For further information about this, please see the *Administration and general information* section in this specification.

1) Creating and developing a devised piece from stimuli

Students must select stimuli and then be able to demonstrate how they have been used to create and develop a performance piece, this should include how they have rehearsed and refined their work with clear intent. This process must be recorded over the course of the development from inception to performance.

Performers and designers must work collaboratively and keep an individual record of their contribution throughout the process.

Students are required to know and understand the following:

- characteristics of dramatic work including genre, structure, character, form, style, and language
- how meaning is communicated and interpreted through:
  - o performance conventions
  - o use of space and spatial relationships on stage
  - o relationships between performer and audience.

All students must explore the processes by which devised performance is developed and demonstrate the following skills to create and communicate meaning through:

- research
- developing ideas and intentions
- rehearsing, refining and amending work in progress for performance.

Centres **may** practically explore stimuli using a variety of methods such as:

- whole class exploration
- small group improvisations
- creating tableaux, role on the wall, hot seating, etc.
- developing movement/physical sequences
- developing soundscapes
- forum theatre.

Students' research **should** include (where relevant) an investigation of:

- social, historical and cultural contexts
- theatrical conventions
- current themes and trends
- issues and controversies.

The creative process should be done practically by students. Significant time should be spent developing and rehearsing the work for an audience. Students should also be aware of any relevant health and safety considerations.

2) Group-devised performances/design realisations

All students must contribute to the realisation of artistic intentions. They will demonstrate skills as a performer and/or designer in a performance for a live audience.

All performances must be recorded and centres are free to identify their own suitable audience and venue for the performance. This could include:

- performance to the rest of the class or another class within the centre
- performance to an invited external audience.

Performers must develop skills in:

- rehearsing and learning lines; adapting work in response to rehearsals (to be done collaboratively)
- voice: use of clarity, pace, inflection, pitch and projection
- physicality: use of space, gesture, stillness and stance
- ability to combine and apply vocal and physical skills
- characterisation
- communication with other performers and with the audience
- understanding of style, genre and theatrical conventions.

For design skills, please see section below.

Teachers should adopt a facilitating role in this component. They can give support and guidance at the development stage of the performance(s) but not during the performance(s).

When in a facilitating role, teachers are **allowed** to:

- help students with interpreting information, e.g. explaining assessment criteria and the requirements of the component
- intervene if a health and safety issue arises
- intervene if a risk to security of evidence arises
- undertake a management role in relation to managing time, space, resources
- ask questions to stimulate independent thought without leading students.

When in a facilitating role, teachers are **not allowed** to:

- offer coaching
- direct students
- undertake an artistic/creative role
- give solutions to artistic/creative problems
- make artistic/creative decisions.

3) Analysing and evaluating the creative process and group-devised performance

All students must reflect on and evaluate the effectiveness of the devising process. Students must analyse and evaluate:

- ideas explored and research undertaken
- decisions made and the rationale behind them
- their collaborative involvement
- content, genre, structure, character, form, style, and language
- the final performance and the effectiveness of their contribution to it
- the realisation of their intentions.

All students must also be aware of, and be able to use, appropriate subject-specific terminology.

Design roles

Designers must work collaboratively within a group of performers within their chosen area of design to realise artistic intentions. They must be aware of any relevant health and safety considerations.

Where a student is assessed in a design role, it is their design skill that is the focus of the assessment, rather than their technical competence in the operation or use of equipment.

The devised piece should provide sufficient opportunity for designers to meet the demands of this component. Designs should take into consideration performer/audience relationships and any health and safety implications and performer usage as appropriate.

There is a maximum of one designer per role, per group.

Designers must develop skills in:

- making appropriate judgements during the development process
- creating clear and practical design (e.g. creating plans/plots/diagrams/sketches) with consideration to practical application of materials and production elements
- adapting designs in response to rehearsals (to be done collaboratively)
- using visual/aural elements to create mood and atmosphere and style
- using, applying and combining design skills to contribute and support the performance as a whole
- demonstrating the ability to apply design skills effectively within the context of the performance
- communicating intention and creating impact to an audience.

There is a list of the requirements for each design skill for this component on the next page.

Component 1 - Requirements for design skills				
Requirements	**Costume design**	**Lighting design**	**Set design**	**Sound design**
Design skill	Final costume designs for **two** characters in the production, incorporating hair, makeup and mask considerations if appropriate. All sourcing must be based wholly on the student's design(s).	Final lighting design incorporating grid plans and a lantern schedule that indicates the use of at least **four** different lighting states.	**Drawings of the final design** to be realised in the performance space and any relevant props.	Source sheet showing at least **four** sound cues – original, live or found sound effects as appropriate.
Additional documentation	A costume plot or list of costumes/accessories worn by each performer indicating any changes as appropriate.	A lighting plot or cue sheet showing at least four different lighting states as appropriate.	A ground plan of the performance space, including entrances and exits, audience positioning and stage furniture (as appropriate).	A cue sheet showing the source, order, length and output level of each cue.
Supervision	The student must supervise the construction and/or sourcing of the designed costumes as appropriate.	The student must supervise the rigging, focusing, programming (if applicable) and operating of the design as appropriate.	The student must supervise the construction, painting, hiring and /or finding of scenic elements needed to meet the requirements of their design as appropriate.	The student must supervise the production of the final sound design which they have created and recorded using live and/or sampled material as appropriate.
Performance	A realisation of the costume design in the performance.	A realisation of the lighting design in the performance.	A realisation of the set design in the performance.	A realisation of the sound design in the performance.

NB: Centres are reminded that any appropriate evidence produced in line with the requirements above should also be sent to the moderator as part of the design students' portfolio.

Assessment information

This component is internally assessed and externally moderated. It is worth 60 marks and AO1, AO2 and AO4 are assessed.

First assessment: 2018

There are **two** parts to the assessment.

1) A portfolio containing evidence of:
   - creating and developing the group devised performance/design realisation
   - analysing and evaluating this creation and development
   - analysing and evaluating the group devised performance/design realisation.

2) A recording of the group devised final performance.

The portfolio

All students must document the practical creation and development of ideas, along with the analysis and evaluation of this process and their performance of the devised work.

The portfolio is worth 45 marks. AO1 and AO4 are assessed – AO1 is worth 30 marks and AO4 is worth 15 marks.

The portfolio is marked by the teacher and sent to the moderator if requested as part of the sample, along with the accompanying performance recording(s).

The portfolio must be the student's own work.

For each student the portfolio **must** cover the following:

- their contribution to the creation, development and realisation
- consideration of genre, structure, character, form, style, and language
- successful communication of intentions
- health and safety issues.

Each student **must** include a response to the following questions.

- What was your initial response to the stimuli and what were the intentions of the piece?
- What work did your group do in order to explore the stimuli and start to create ideas for performance?
- What were some of the significant moments during the development process and when rehearsing and refining your work?
- How did you consider genre, structure, character, form, style, and language throughout the process?
- How effective was your contribution to the final performance?
- Were you successful in what you set out to achieve?

Portfolios may include any of the following elements:

- annotations and notes
- audio and/or video evidence
- annotated drawings and sketches
- annotated photographs
- extended written responses.

It is recommended that the portfolio submitted is:

- handwritten/typed evidence between 1500 and 2000 words

or

- recorded/verbal evidence between 8 and 10 minutes

or

- a combination of handwritten/typed evidence (between 750 and 1000 words) and recorded/verbal evidence (between 4 and 5 minutes).

It is strongly advisable that the upper word/time limits are adhered to by students to enable them to satisfy the requirement to produce a concise and coherently structured response.

When students are working on producing their portfolio teachers must follow these rules:

- students must be directly supervised for a sufficient portion of the creation of the portfolio to allow teachers to confidently authenticate each student's work
- teachers should not write any part of a student's portfolio
- teachers may help students to understand the assessment requirements of the task (e.g. length of the task)
- teachers can provide feedback **once on one draft version** for the portfolio before it is handed in to be marked
- the focus of this feedback must only be on the requirements of the portfolio and the Assessment Objectives
- any additional feedback must be recorded on the Non-examination assessment *authentication sheet* (see *Appendix 1*).

The group-devised performance

The recorded and unedited devised performance is marked by the teacher and moderated by Pearson. Please refer to *Appendix 4: Best practice when recording performance*.

The performance/design realisation is worth 15 marks. AO2 is assessed.

The recorded evidence must be sent to the moderator if requested as part of the sample along with the accompanying portfolios.

A realisation of design candidates' work must be seen and assessed in the performance.

Teachers should adopt a facilitating role in this component and they are not allowed to direct performance(s). They can give guidance during the practical work and the preparation for the devised performance but not during the performance itself.

When in a facilitating role, teachers are **allowed** to:

- help students with interpreting assessment information, e.g. explaining the assessment criteria and the requirements of the component
- intervene if a health and safety issue arises
- intervene if a risk to security of evidence arises
- undertake a management role in relation to managing time, space, resources
- ask questions to stimulate independent thought without leading students.

When in a facilitating role, teachers are **not allowed** to:

- offer coaching
- direct students
- undertake an artistic/creative role
- give solutions to artistic/creative problems
- make artistic/creative decisions.

Performers will be assessed on their ability to realise artistic intentions through the:

- use of vocal and physical skills
- creation of character
- communication of creative intent to an audience
- understanding of style, genre and theatrical conventions.

Designers will be assessed on their ability to realise artistic intentions through the:

- use of design skills
- use of design skills to contribute to and support the performance as a whole
- communication of creative intent to audience
- understanding of practical application and production elements.

Non-assessed individuals

Non-assessed individuals should be used **only** when:

- the total number of students in the cohort does not meet the minimum group size requirement
- a student has withdrawn from the performance near to the assessment date
- a student is absent on the day of the assessment.

Non-assessed individuals may be used to read out the lines of the absent student(s) to support the performance group. Please note that a non-assessed individual may be a class peer, student from a different year group or a member of staff. Assessed and non-assessed individuals must be clearly identified at the start of the recorded evidence to aid moderation.

Permission must be sought from Pearson in advance for the inclusion of non-assessed individuals. Please email your requests to drama.assessment@pearson.com.
A copy of the email from our Drama Assessment team must be included with the work sent to the moderator.

Resources

Students must have equal access to IT resources and other equipment, as appropriate. Students must have access to a range of resources to enable them to make choices as required for this component.

Authenticity

Students and teachers must sign the *Non-examination assessment authentication sheet* (please see *Appendix 1*). All sources must be acknowledged.

Teachers can give support and guidance in the development of the performance but not during the performance itself.

Marking, standardisation and moderation

Teachers should mark this component using the assessment criteria on the following pages. Teachers may annotate students' work but should also include any comments on the *Appendix 1: Non-examination assessment authentication sheet* to justify the marks awarded. Any annotations made by the teacher are to be left on the portfolio.

Where marking has been carried out by more than one teacher in a centre, there must be a process of internal standardisation carried out to ensure that there is a consistent application of the assessment criteria.

Marks awarded by the centre will be subject to external moderation by Pearson. Moderation will ensure consistency with national standards and will include a review of assignments to ensure that the assignment-setting rules have been correctly applied by centres. Pearson will notify centres of the students whose work has been selected for moderation. This sample will take cohort size into account. Detailed instructions will be made available for teacher-assessed non-examination assessment and this will include instructions regarding:

- internal standardisation
- materials required for submission (such as timesheets and authentication forms, or additional design skills documentation submitted as part of the design students' portfolio)
- the required sample of candidates (the highest and lowest scoring candidates and a range in between).

In addition to this, centre marking training will be organised by Pearson and will include training on the administrative requirements and best practice.

Moderators of non-examination assessment components will be trained in the administrative arrangements that are required of centres and will be instructed to inform Pearson of any maladministration or malpractice concerns during the process of moderation.

If the moderation indicates that centre assessment does not reflect national standards, an adjustment will be made to students' final marks to compensate.

For further information please refer to the Joint Council for Qualifications (JCQ) document *Instructions for Conducting Non-examination assessment* (new GCE and GCSE specifications) available on the JCQ website: www.jcq.org.uk

The assessment of this qualification must comply with these instructions.

Consortium arrangements

If you are a centre that will be part of a consortium, your students will be treated as a single group for the purposes of non-examination assessment moderation.

You need to identify a consortium coordinator who must ensure that internal standardisation is carried out by all the teachers involved in each component.

We will allocate the same moderator to every centre within the consortium for a particular component, with confirmation or adjustment of marks being applied to all centres within the consortium.

Centres must register their consortium arrangements using the JCQ centre consortium form available at www.jcq.org.uk/exams-office/forms/centre- consortium-arrangements-form which then must be sent to Pearson.

Assessment criteria

Teachers must mark students' work using the following assessment criteria. Each mark grid identifies which Assessment Objective is being targeted.

Marking guidance

- All students must receive the same treatment. Teachers must mark the last student in exactly the same way as they mark the first.
- The assessment criteria should be applied positively. Students must be rewarded for what they have shown they can do rather than be penalised for omissions.
- All the marks on the assessment criteria are designed to be awarded. Teachers should always award full marks if deserved, i.e. if the work matches the assessment criteria. Teachers should be prepared to award zero marks if the student's work is not worthy of credit according to the assessment criteria.

Placing a mark within a level

- Teachers should first decide which descriptor most closely matches the work and place it in that level. The mark awarded within the level will be decided based on the quality of the work and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Students will be placed in the level that best describes their work according to the descriptors in that level.
- If work meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.
- If work only barely meets the requirements of the level, markers should consider awarding marks at the bottom of the level. The bottom mark in the level is used for work that is the weakest that can be expected within that level.
- The middle marks of the level are used for work that is a reasonable match to the descriptor. This might represent a balance between some characteristics of the level that are fully met and others that are only barely met.

Assessment criteria for the portfolio

Level	Mark	Descriptor (AO1) Create and develop ideas to communicate meaning for theatrical performance	
	0	No rewardable material	
Level 1	1–6	**Low** (1–2 marks) Qualities of level are partially met	• Offers basic and underdeveloped explanations of the creative intentions for the performance.
		Mid (3–4 marks) Qualities of level are mostly met	• Underdeveloped practical creation, development and refinement of ideas from the stimuli to communicate meaning.
		High (5–6 marks) Qualities of level are convincingly met	• Demonstrates tentative engagement with the process of collaboration, rehearsal and refinement. • Limited and inconsistent use of drama terminology, which may not always be appropriate.
Level 2	7–12	**Low** (7–8 marks) Qualities of level are partially met	• Offers adequate explanations of the creative intentions for the performance.
		Mid (9–10 marks) Qualities of level are mostly met	• Some sound practical creation, development and refinement of ideas from the stimuli to communicate meaning. • Demonstrates some adequate engagement with the process of collaboration, rehearsal and refinement.
		High (11–12 marks) Qualities of level are convincingly met	• Generally adequate use of drama terminology which is sometimes appropriate.
Level 3	13–18	**Low** (13–14 marks) Qualities of level are partially met	• Offers coherent explanations of the creative intentions for the performance.
		Mid (15–16 marks) Qualities of level are mostly met	• Competent practical creation, development and refinement of ideas from the stimuli to communicate meaning. • Demonstrates clear engagement throughout the process of collaboration, rehearsal and refinement.
		High (17–18 marks) Qualities of level are convincingly met	• Coherent use of drama terminology, which is mostly appropriate.
Level 4	19–24	**Low** (19–20 marks) Qualities of level are partially met	• Offers sustained explanations of the creative intentions for the performance.
		Mid (21–22 marks) Qualities of level are mostly met	• Effective and sustained practical creation, development and refinement of ideas from the stimuli to communicate meaning. • Demonstrates secure engagement with the process of collaboration, rehearsal and refinement.
		High (23–24 marks) Qualities of level are convincingly met	• Secure and consistent use of appropriate drama terminology.

Level	Mark	Descriptor (AO1) Create and develop ideas to communicate meaning for theatrical performance	
Level 5	25–30	**Low** (25–26 marks) Qualities of level are partially met	• Offers comprehensive explanations of the creative intentions for the performance.
		Mid (27–28 marks) Qualities of level are mostly met	• Assured and comprehensive practical creation, development and refinement of ideas from the stimuli to communicate meaning.
		High (29-30 marks) Qualities of level are convincingly met	• Demonstrates confident engagement with the process of collaboration, rehearsal and refinement.
			• Confident and accomplished use of appropriate drama terminology.

Marking instructions

In AO4, analysis is required in order to reach evaluative judgements and conclusions in the context of the student's own work.

Evidence presented should show a *balanced consideration* between analysis and evaluation, and marks are equally distributed across these two elements.

Responses that demonstrate isolated analysis without leading to evaluation can achieve a maximum of 5 marks only.

Level	Mark	Descriptor (AO4) Analyse and evaluate own work
	0	No rewardable material
Level 1	1–3	• Limited analysis and evaluation of personal contribution to the creation, development and refinement process. • Limited analysis and evaluation of decisions made regarding content, genre, structure, character, form, style, and language. • Underdeveloped analysis and evaluation of individual performance/design skills demonstrated in the performance. • Demonstrates limited ability to analyse and evaluate personal contribution and realisation of creative intentions within the performance.
Level 2	4–6	• Generally adequate analysis with basic evaluation of personal contribution to the creation, development and refinement process. • Generally adequate analysis with basic evaluation of decisions made regarding content, genre, structure, character, form, style, and language. • Adequate analysis with basic evaluation of individual performance/design skills demonstrated in the performance. • Demonstrates adequate ability to analyse and evaluate the realisation of creative intentions within the performance, however analysis does not always lead to evaluation.
Level 3	7–9	• Coherent and generally balanced analysis and evaluation of personal contribution to the creation, development and refinement process. • Coherent and generally balanced analysis and evaluation of decisions made regarding content, genre, structure, character, form, style, and language. • Competent and generally balanced analysis and evaluation of individual performance/design skills demonstrated in the performance. • Demonstrates clear ability to analyse and evaluate the realisation of creative intentions within the performance, with a general balance between analysis and evaluation.
Level 4	10–12	• Secure and balanced analysis and evaluation of personal contribution to the creation, development and refinement process. • Secure and balanced analysis and evaluation of decisions made regarding content, genre, structure, character, form, style, and language. • Effective and balanced analysis and evaluation of individual performance/design skills demonstrated in the performance. • Demonstrates effective and sustained ability to analyse and evaluate the realisation of creative intentions within the performance, with a balance between analysis and evaluation.

Level	Mark	Descriptor (AO4) Analyse and evaluate own work
Level 5	13–15	• Assured, fully-balanced and considered analysis and evaluation of personal contribution to the creation, development and refinement process. • Assured, fully-balanced and considered analysis and evaluation of decisions made regarding content, genre, structure, character, form, style, and language. • Comprehensive, fully-balanced and considered analysis and evaluation of individual performance/design skills demonstrated in the performance. • Demonstrates accomplished comprehensive ability to analyse and evaluate the realisation of creative intentions within the performance, with fully-balanced analysis and evaluation.

Assessment criteria for the devised performance – performers

Level	Mark	Descriptor (AO2) Apply theatrical skills to realise artistic intentions in live performance (performers)
	0	No rewardable material
Level 1	1–3	• Creates a basic individual performance, demonstrating limited ability to combine and apply vocal and physical skills. Delivery is often inappropriate and inconsistent. • Inconsistent vocal control demonstrated when applying use of clarity, pace, inflection, pitch and projection. • Inconsistent physical control when applying use of space, gesture, stillness and stance. • Limited ability to create character(s)/role(s) that supports the communication of creative intent to the audience, with obvious lapses in focus, energy and confidence that detract from the overall performance. Characterisation is uneven and lacks development and range. • Individual performance demonstrates limited understanding of style, genre, and theatrical conventions.
Level 2	4–6	• Creates a generally sound individual performance, demonstrating emerging ability to combine and apply vocal and physical skills. Delivery is generally appropriate and consistent. • Adequate vocal control demonstrated when applying use of clarity, pace, inflection, pitch and projection. • Adequate physical control demonstrated when applying use of space, gesture, stillness and stance. • Sound ability to create character(s)/role(s) that supports the communication of creative intent to the audience, with adequate focus, energy and confidence that generally contributes to the overall performance. Characterisation is partially developed and shows an emerging range of mood and emotions. • Individual performance demonstrates generally sound understanding of style, genre, and theatrical conventions. **Any performance under the regulatory minimum performance time cannot progress beyond the top of Level 2.**
Level 3	7–9	• Creates a coherent individual performance, demonstrating clear ability to combine and apply vocal and physical skills. Delivery is appropriate, consistent and purposeful. • Competent vocal control demonstrated when applying use of clarity, pace, inflection, pitch and projection. • Competent physical control demonstrated when applying use of space, gesture, stillness and stance. • Clear ability to create character(s)/role(s) that supports the communication of creative intent to the audience, with coherent focus, energy and confidence that contributes to the overall performance. Characterisation is developed and shows a range of mood and emotions. • Individual performance demonstrates coherent understanding of style, genre, and theatrical conventions.

Level	Mark	Descriptor (AO2) Apply theatrical skills to realise artistic intentions in live performance (performers)
Level 4	10–12	• Creates a secure individual performance, demonstrating convincing ability to combine and apply vocal and physical skills. Delivery is engaging and effective throughout. • Secure and sustained vocal control demonstrated when applying use of clarity, pace, inflection, pitch and projection. • Secure and sustained physical control demonstrated when applying use of space, gesture, stillness and stance. • Effective ability to create character(s)/role(s) that supports the communication of creative intent to the audience, with sustained focus, energy and confidence that enhance the overall performance. In-depth characterisation shows effective refinement and a convincing range of moods and emotions. • Individual performance demonstrates secure understanding of style, genre, and theatrical conventions.
Level 5	13–15	• Creates an assured individual performance, demonstrating accomplished ability to combine and apply vocal and physical skills. Delivery is highly engaging, dynamic, and skilful throughout. • Comprehensive and skilful vocal control demonstrated when applying use of clarity, pace, inflection, pitch and projection. • Comprehensive and skilful physical control demonstrated when applying use of space, gesture, stillness and stance. • Accomplished ability to create character(s)/role(s) that supports the communication of creative intent to the audience, with comprehensive focus, energy, confidence and commitment that are integral to the overall performance. Assured characterisation shows an accomplished level of refinement and range of moods and emotions. • Individual performance demonstrates comprehensive understanding of style, genre, and theatrical conventions.

Assessment criteria for the devised design realisation: designers

Level	Mark	Descriptor (AO2) Apply theatrical skills to realise artistic intentions in live performance (designers)
	0	No rewardable material
Level 1	1–3	• Creates a basic design, demonstrating limited ability to combine and apply design skills. Design often inappropriate and inconsistent. • Inconsistent use of visual/audio elements to enhance mood, atmosphere and style and create impact. • Limited ability to design creatively within time and resource constraints. • Limited ability to create a design that supports the performers and the communication of creative intent to the audience, with obvious lapses in design considerations that detract from the production value. Design is uneven and lacks development and creativity. • Design shows basic consideration of the practical application of materials and production elements in performance.
Level 2	4–6	• Creates a generally sound design, demonstrating emerging ability to combine and apply skills. Design is generally appropriate and consistent. • Adequate use of visual/audio elements to enhance mood, atmosphere and style and create impact. • Adequate ability to design creatively within time and resource constraints. • Sound ability to create a design that supports the performers and communication of creative intent to the audience, with adequate attention to design considerations that generally contribute to the production value. Design is partially developed and shows emerging creativity. • Design shows generally sound understanding of the practical application of materials and production elements in performance. **Any design realisation under the regulatory minimum performance time cannot progress beyond the top of Level 2.**
Level 3	7–9	• Creates a coherent design, demonstrating a clear ability to combine and apply skills. Design is appropriate, consistent and purposeful. • Competent use of visual/audio elements to enhance mood, atmosphere and style and create impact. • Competent ability to design creatively within time and resource constraints. • Clear ability to create a design that supports the performers and the communication of creative intent to the audience, with consistent attention to design considerations that contribute to the production value. Design is developed and creative. • Design shows coherent understanding of the practical application of materials and production elements in performance.

Level	Mark	Descriptor (AO2) Apply theatrical skills to realise artistic intentions in live performance (designers)
Level 4	10–12	• Creates a secure design, demonstrating a convincing ability to employ and combine skills. All aspects of design are engaging and effective. • Secure and sustained use of visual/audio elements to enhance mood, atmosphere and style and create impact. • Secure and sustained ability to design creatively within time and resource constraints. • Effective ability to create a design that supports the communication of creative intent to the audience, with consistent attention to design considerations that enhance the production value. In-depth design shows effective refinement and convincing creativity. • Design shows secure understanding of the practical application of materials and production elements in performance.
Level 5	13–15	• Creates an assured design, demonstrating an accomplished ability to employ and combine skills. All aspects of design are highly engaging, dynamic and skilful. • Comprehensive and skilful use of visual/audio elements to enhance mood, atmosphere and style and create impact. • Comprehensive and skilful ability to design creatively within time and resource constraints. • Accomplished ability to create a design that supports the communication of creative intent to the audience, with comprehensive attention to design considerations that that are integral to the production value. Assured design shows an accomplished level of refinement and innovation. • Design shows a comprehensive understanding of the practical application of materials and production elements in performance.

Security and backups

It is the centre's responsibility to keep the work that students have submitted for assessment secure.

Secure storage is defined as a securely-locked cabinet or cupboard. Where students are producing artefacts, secure storage is defined as a classroom studio or workshop that is locked or supervised from the end of one session to the start of the next.

The rules on storage also apply to electronic data. For example, centres should collect memory sticks for secure storage between sessions or restrict student access to specific areas of the centre's IT network.

For materials stored electronically, centres are strongly advised to utilise firewall protection and virus-checking software, and to employ an effective backup strategy, so that an up-to-date archive of students' evidence is maintained.

Further information

For up-to-date advice on teacher involvement and administration of non-examination assessments, please refer to the Joint Council for Qualifications (JCQ) document *Instructions for conducting non-examination assessments (new GCE and GCSE specifications)* available on the JCQ website: www.jcq.org.uk

Component 2: Performance from Text

Overview

Performance texts have been at the core of drama since the inception of theatre. The need to hand down stories has been fundamental to human development and for thousands of years, people have written, performed, watched and enjoyed innumerable plays.

Understanding a performance text is fundamental to the subject, as this provides students with opportunities to explore plot, structure, narrative and stories from around the world and from different time periods. It encourages them to develop empathy skills, as they consider different characters and develop methods of communicating ideas and themes.

This component deals with developing knowledge, understanding and skills in exploring and performing from a performance text. Students will interpret this text and rehearse and refine two key extracts, leading to a final performance. They will demonstrate and use a wide range of acting and/or design skills to communicate their interpretation in performance.

Content

There are **two** areas of focus.

1) Interpreting and exploring **two key extracts** from a chosen performance text.

2) Performing or realising a design of **two key extracts** from this text.

Students may complete this component as a performer or designer or as a combination of both.

The design roles are:

- costume design
- lighting design
- set design
- sound design.

Centres wanting to offer design roles to students should refer to *Appendix 3: Design roles minimum resource requirements for centres*.

Text and extract choice

Centres can choose any performance text as long as it meets the following criteria.

- It must have been professionally commissioned or professionally produced and be at least 45 minutes in length.
- It offers students the opportunity to demonstrate exploratory range and depth.
- It offers students the opportunity to access the demands of this component as a performer and/or designer.
- It must have a degree of a challenge, in terms of appropriateness of content, themes and contexts to enable students to achieve at GCSE and access the Assessment Objective.
- It must provide a contrast to the text studied for Component 3 (see pages 6–8) and cannot be any prescribed text from the Component 3 lists.

Centres are reminded that they must complete a form regarding the text choices, please refer to page 6 for details.

Key extracts

Students must study **two key extracts** from their chosen performance text.

For the purposes of this qualification, a **key extract** is defined as a scene or a moment that is significant to the text as a whole and at least 10 minutes in length when performed.

Students may participate in the two key extracts as a performer or designer or as a combination of both.

For each extract students may perform/design in a monologue, duologue or group – the choice is open to centres. The approaches that could be followed are, for example:

Student A	Example approach
Extract 1	Performs a monologue
Extract 2	Performs in group

Student B	Example approach
Extract 1	Performs in group
Extract 2	Performs in group

Student C	Example approach
Extract 1	Designs for a monologue
Extract 2	Performs in a duologue

Students are not required to perform the same character or role in both key extracts.

Whole cohorts do not need to use the same performance texts.

Selecting a key extract

This can take the form of a continuous dialogue/scene, or edited extracts, for example abridging the extract to match the number of performers taking part.

For the monologue/duologue, the extract chosen may be edited to provide the required amount of material, but must provide a coherent monologue or duologue.

NB: Text can be edited through removal of characters/content/lines, as long as the meaning and shape/sequence of the text is maintained. Dialogue cannot be added or altered in the text.

Each selected extract will be assessed independently and it should be clear where each extract begins and ends.

Students are required to perform/realise a design for all or part of these key extracts, following the extract timings requirements below.

Centres must choose **one** of the approaches listed below when selecting the two key extracts.

Approach	Example
1. Select **two separate** key moments/scenes from the same text.	*Too Much Punch For Judy*, Mark Wheeller Extract 1: The crash and immediate aftermath. Extract 2: PC Caton informs Vi of the crash.
2. Select **two consecutive** key moments/scenes from the same text.	*Blood Brothers,* Willy Russell Extract 1: Mrs Lyon's breakdown and demand to move away to the countryside. Extract 2: Mickey and Eddie say their goodbyes; Mrs Johnstone says a private goodbye to Eddie.

Requirements per key extract

Each student needs to participate in two key extracts as a performer/designer. The timings given below are for one key extract performance/design realisation.

Monologue and duologue

The regulatory requirements for monologue and duologue performances are that they must complete a minimum monologue performance time of 2 minutes and a minimum duologue performance time of 3 minutes per key extract.

Number of performers	Minimum performance time per key extract	Maximum performance time per key extract
1 performance student (monologue)	2 minutes	3 minutes
2 performance students (duologue)	3 minutes	5 minutes

Group performance

A group must be between **three** and **six** performance students. In addition, there can be up to one designer per role, per group.

The regulatory requirements for groups are that they must complete a minimum performance time of 4 minutes per key extract.

The recommended minimum performance times have been provided to ensure that each student within the group has sufficient time to access all levels of the assessment criteria.

Group size	Recommended minimum performance time per key extract	Maximum performance time per key extract
3–4 performance students (group)	10 minutes	12 minutes
5–6 performance students (group)	13 minutes	15 minutes

Centres should be aware that performance times that are between the regulatory minimum (4 minutes) and the recommended minimum (10 or 13 minutes) may not allow students to evidence their skills fully in order to access all levels of the assessment criteria.

All students will be assessed as individuals.

Meeting the performance timings

For students (performance and design) who do not meet the regulatory minimum performance requirement of 2, 3 and/or 4 minutes, the examiner will use their professional judgement against the AO2 assessment criteria based on what the student has achieved and then the total mark will be reduced proportionally according to how many seconds the work is under length.

The proportional time penalty will be applied by Pearson Edexcel after the work has been marked by the teacher and externally moderated, using the conversion tables in *Appendix 6*.

Examiners will be required to stop marking after the maximum performance time has passed.

Requirements for performances/design realisations

All performances/design realisations should take place in front of an appropriate audience and must be recorded. Centres are free to identify their own suitable audience and venue for the performance, this could include:

- performance to the rest of the class or another class within the centre
- performance to an invited external audience.

Teachers should adopt a facilitating role and may direct. They may direct and give guidance during the practical work and the preparation for performance(s) but not during the performance(s).

When directing, teachers are allowed to:

- interpret and structure the text as written to meet the demands of the examination (time limits etc.)
- suggest solutions to artistic and creative problems referring to the assessment criteria if appropriate
- make artistic and creative decisions referring to the assessment criteria if appropriate (however, they should not make direct judgements about the assessment criteria or allocate marks).

Performance roles

Performers must gain knowledge and understanding to explore how meaning is communicated through:

- themes, issues, performance conventions
- genre, structure, form, style, language and stage directions
- character relationships
- character development.

Performers must develop skills in:

- how meaning is communicated and interpreted through:
  - o the use of voice, physical and non-verbal techniques (such as facial expression and gesture)
  - o use of space and spatial relationships
  - o the presentation of characters/roles
  - o relationships between performer and audience
  - o production elements, such as set (including props), costume, lighting and sound.

Also:

- characterisation
- voice: use of clarity, pace, inflection, pitch and projection
- physicality: use of space, gesture, facial expression, stillness and stance
- communicating creative intent to audience
- communication with other performers and/or with the audience.

Performers must understand how performance is created from a text. They should demonstrate the skills through:

- developing interpretations independently and collaboratively
- the development of specific artistic intentions
- learning lines, rehearsing, amending and refining text extracts in progress for performance
- performing to an audience.

Students should take into consideration any health and safety implications as appropriate.

Design roles

Designers must work collaboratively within a group of performers within their chosen area of design.

Where a student is assessed in a design role, it is their design skill that is the focus of the assessment, rather than their technical competence in the operation or use of equipment. The performance(s) must provide sufficient opportunity for design students to meet the demands of this component.

There is a maximum of one designer per role, per group.

Designers must gain knowledge and understanding to explore how meaning is communicated through:

- genre, structure, character, form, style, and language
- performance conventions
- use of space and spatial relationships
- relationship between performer and audience
- production elements.

Designers must understand how text-based performance is created. They should demonstrate the skills through:

- developing interpretations independently and collaboratively
- the development of specific artistic intentions
- rehearsing, amending and refining text extracts in progress for performance.

Designers must also develop skills in:

- making appropriate judgements during the development process
- interpreting content, narrative, style and form
- responding and adapting designs in response to rehearsal work (to be done collaboratively with the teacher-director)
- using and applying design skills to contribute to the performance as a whole
- demonstrating the ability to apply design skills effectively within the context of the performance
- communicating intention to an audience.

Designs should take into consideration performer/audience relationships and any health and safety implications and performer usage as appropriate.

A list of the requirements for each design skill for this component is given on the next page.

Component 2 - Requirements for design skills				
Requirements	**Costume design**	**Lighting design**	**Set design**	**Sound design**
Requirements per extract	Group: final costume designs for **one** character, incorporating hair, makeup and mask considerations if appropriate. This should take into consideration performer/ audience relationships, health and safety implications and performer usage as appropriate. All sourcing must be based wholly on the student's design(s).	Group: final lighting design incorporating grid plans and a lantern schedule that indicates the use of at least **two** different lighting states. This should take into consideration performer/ audience relationships, health and safety implications and performer usage as appropriate.	Group: **drawings of the final design** to be realised in the performance space including any relevant props. This should take into consideration performer/ audience relationships, health and safety implications and performer usage as appropriate.	Group: source sheet showing at least **two** sound cues –original, live or found sound effects as appropriate. This should take into consideration performer/ audience relationships, health and safety implications and performer usage as appropriate.
	Mono or duo: final costume design for **one** character, incorporating hair, makeup and mask considerations if appropriate. This should take into consideration performer/ audience relationships, health and safety implications and performer usage as appropriate.	Mono or duo: final lighting design incorporating grid plans and a lantern schedule that indicates the use of at least **two** different lighting states. This should take into consideration performer/ audience relationships, health and safety implications and performer usage as appropriate.	Mono or duo: **drawings of the final designs** to be realised in the performance space. This should take into consideration performer/ audience relationships, health and safety implications and performer usage as appropriate.	Mono or duo: source sheet showing the at least **two** sound cues –original, live or found sound effects as appropriate. This should take into consideration performer/ audience relationships, health and safety implications and performer usage as appropriate.
Additional documentation	For both performances: a costume plot or list of costumes/accessories worn by each performer indicating any changes as appropriate.	For both performances: a lighting plot or cue sheet showing at least four different lighting states as appropriate.	For both performances: a ground plan of the performance space, including entrances and exits, audience positioning and stage furniture (as appropriate).	For both performances: a cue sheet showing the source, order, length and output level of each cue.

Component 2 - Requirements for design skills *continued*				
Requirements	**Costume design**	**Lighting design**	**Set design**	**Sound design**
Supervision	The student must supervise the construction and/or sourcing of the designed costumes as appropriate.	The student must supervise the rigging, focusing, programming (if applicable) and operating of the design as appropriate.	The student must supervise the construction, painting, hiring and/or finding of scenic elements required to meet the requirements of their design as appropriate.	The student must supervise the production of the final sound design which they have created and recorded using live and/or sampled material as appropriate.
Performance	A realisation of the costume design in both performances.	A realisation of the lighting design in both performances.	A realisation of the set design in both performances.	A realisation of the sound design in both performances.

NB: Centres are reminded that any appropriate evidence produced in line with the requirements above should also be made available to the visiting examiner when they make their visit.

Assessment information

This component is externally assessed by a visiting examiner or by an examiner assessing the recorded live performance (the option is for UK centres only. International centres do not have visiting examiner option).. It is worth 48 marks and AO2 is assessed.

First assessment: 2018

The performance(s) **must** be recorded by the centre and unedited. Please refer to *Appendix 4: Best practice when recording performance*. This recorded evidence is to be given or sent to the examiner.

Centres must select **two key extracts** and each extract is worth 24 marks each. Each selected extract will be assessed independently and it should be clear where each extract begins and ends.

Teachers can give support and guidance at the development stage but not during the performance(s).

All centres must provide their examiner, before the visit/date of recording, with the following information:

- a declaration that all key extracts studied by students meet the requirements to be from a scene or a moment that is significant to the text as a whole and at least 10 minutes in length when performed.
- indication of group numbers and performance lengths
- character/design role information for each student to be assessed
- the performance text(s) chosen for Component 3 (in order for the contrasting text requirement to be checked)
- a brief written explanation by each student of the intention for each performance or design.

For guidance, the explanation must include the following:

for performance students (100–200 words per character played)

- what role(s) are you playing?
- what is happening to your character(s) in the key extract?
- what are your character's objectives/motivations/feelings?
- how are you interpreting this character(s) in performance? (i.e. vocal, physical, communication of intent).

For design students (100–200 words per extract designed for)

- what design role are you fulfilling?
- what is your central design concept in the key extract?
- how have you interpreted this key extract through your design?
- what are you hoping to communicate to the audience?

Non-assessed individuals

Non-assessed individuals should be used **only** when:

- the total number of students in the cohort does not meet the minimum group size requirement
- a student has withdrawn from the performance near to the assessment date
- a student is absent on the day of the assessment.

Non-assessed individuals may be used to read out the lines of the absent student(s) to support the performance group. Please note that a non-assessed individual may be a class peer, student from a different year group or a member of staff. Assessed and non-assessed individuals must be clearly identified at the start of the recorded evidence to aid moderation.

Assessment criteria

Visiting examiners will use the following assessment criteria to mark students' work. Each mark grid identifies which Assessment Objective is being targeted.

The visiting examiner will mark each extract out of 24, using the following criteria and add these marks together to give a total out of 48.

Assessment criteria for performers

Level	Mark	Descriptor (AO2) Apply theatrical skills to realise artistic intentions in live performance (performers) **Vocal and physical skills**
	0	No rewardable material or performances below the regulatory minimum time
Level 1	1–2	• Vocal skills are underdeveloped, demonstrating limited understanding of how creative choices communicate meaning to the audience. Vocal delivery is often inappropriate and inconsistent. • Basic technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection). Vocal performance lacks variation and range. • Physical skills are underdeveloped, demonstrating limited understanding of how creative choices communicate meaning to the audience. Physical delivery is often inappropriate and inconsistent. • Basic technical control in the use of physical techniques (gesture, facial expression, stillness, stance, contact, use of space and spatial relationships). Physical performance lacks variation and range.
Level 2	3–4	• Vocal skills are sound, demonstrating an adequate understanding of how creative choices communicate meaning to the audience. Vocal delivery is generally appropriate and consistent. • Sound technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection). Vocal performance shows general variation and range. • Physical skills are sound, demonstrating an adequate understanding of how creative choices communicate meaning to the audience. Physical delivery is generally appropriate and consistent. • Sound technical control in the use of physical techniques (gesture, facial expression, stillness, stance, contact, use of space and spatial relationships). Physical performance shows general variation and range.

Level	Mark	Descriptor (AO2) Apply theatrical skills to realise artistic intentions in live performance (performers) **Vocal and physical skills**
Level 3	5–6	• Vocal skills are secure, demonstrating an effective understanding of how creative choices communicate meaning to the audience. Vocal delivery is appropriate and consistent throughout. • Secure technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection). Vocal performance shows competent variation and range. • Physical skills are secure, demonstrating an effective understanding of how creative choices communicate meaning to the audience. Physical delivery is appropriate and consistent throughout. • Secure technical control in the use of physical techniques (gesture, facial expression, stillness, stance, contact, use of space and spatial relationships). Physical performance shows competent variation and range.
Level 4	7–8	• Vocal skills are assured, demonstrating a comprehensive understanding of how creative choices communicate meaning to the audience. Vocal delivery is engaging and dynamic throughout. • Accomplished technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection). Vocal performance shows comprehensive variation and range. • Physical skills are assured, demonstrating a comprehensive understanding of how creative choices communicate meaning to the audience. Physical delivery is engaging and dynamic throughout. • Accomplished technical control in the use of physical techniques (gesture, facial expression, stillness, stance, contact, use of space and spatial relationships). Physical performance shows comprehensive variation and range.

Level	Mark	Descriptor (AO2) Apply theatrical skills to realise artistic intentions in live performance (performers)
		Characterisation and communication
	0	No rewardable material or performances below the regulatory minimum time
Level 1	1–2	• Characterisation demonstrates basic understanding of the role and its context within the performance.
		• Characterisation is uneven and lacks clarity, with obvious lapses in focus and confidence.
		• Limited rapport and communication with audience/other performers.
Level 2	3–4	• Characterisation demonstrates a sound understanding of the role and its context within the performance.
		• Characterisation is generally consistent and sound, demonstrating adequate focus and confidence.
		• Sound rapport and communication with audience/other performers.
Level 3	5–6	• Characterisation demonstrates a secure understanding of the role and its context within the performance.
		• Characterisation is consistent and secure, demonstrating effective focus and confidence.
		• Effective rapport and communication with audience/other performers.
Level 4	7–8	• Characterisation demonstrates a comprehensive understanding of the role and its context within the performance.
		• Characterisation is accomplished, skilful and highly engaging, demonstrating comprehensive and assured focus, confidence and commitment.
		• Assured rapport and communication with audience/other performers.

Level	Mark	Descriptor (AO2) Apply theatrical skills to realise artistic intentions in live performance (performers) Artistic intention and style/genre/theatrical conventions
	0	No rewardable material or performances below the regulatory minimum time
Level 1	1–2	• Basic contribution to the realisation of the artistic intention in performance. • Performance demonstrates limited control and understanding in relation to style, genre and theatrical conventions. • Demonstrates a basic interpretation of the text in performance. • Individual performance is undeveloped and has limited impact, lacking energy and ease.
Level 2	3–4	• Clear contribution to the realisation of the artistic intention in performance. • Performance demonstrates clear control and understanding in relation to style, genre and theatrical conventions. • Demonstrates a coherent interpretation of the text in performance. • Individual performance is generally developed and has clear impact, showing emerging energy and ease.
Level 3	5–6	• Effective contribution to the realisation of the artistic intention in performance. • Performance demonstrates secure control and understanding in relation to style, genre and theatrical conventions. • Demonstrates a convincing and sustained interpretation of the text in performance. • Individual performance is developed, thoughtful and sympathetic, creating effective impact and showing sustained energy and ease.
Level 4	7–8	• Assured contribution to the realisation of the artistic intention in performance. • Performance demonstrates assured and sustained control and understanding in relation to style, genre and theatrical conventions. • Demonstrates an accomplished and comprehensive interpretation of the text in performance. • Individual performance is refined, articulate and dynamic, creating significant impact with ability to drive the piece, showing accomplished energy and ease.

Assessment criteria for designers

Level	Mark	Descriptor (AO2) Apply theatrical skills to realise artistic intentions in live performance (designers) **Design skills**
	0	No rewardable material or designs below the regulatory minimum time
Level 1	1–2	• Creates an underdeveloped and often inappropriate and inconsistent design, demonstrating limited understanding of how creative choices communicate meaning to the audience. • Basic use of visual/audio elements to enhance mood, atmosphere and style and create impact. • Basic ability to combine and apply design skills to design creatively within time and resource constraints. • Design shows limited understanding of the practical application of materials and production elements in performance.
Level 2	3–4	• Creates a sound and generally appropriate and consistent design, demonstrating adequate understanding of how creative choices communicate meaning to the audience. • Sound use of visual/audio elements to enhance mood, atmosphere and style and create impact. • Sound ability to combine and apply design skills to design creatively within time and resource constraints. • Design shows adequate understanding of the practical application of materials and production elements in performance.
Level 3	5–6	• Creates a secure, appropriate and consistent design, demonstrating effective understanding of how creative choices communicate meaning to the audience. • Secure use of visual/audio elements to enhance mood, atmosphere and style and create impact. • Secure ability to combine and apply design skills to design creatively within time and resource constraints. • Design shows effective understanding of the practical application of materials and production elements in performance.
Level 4	7–8	• Creates an assured, engaging and dynamic design, demonstrating comprehensive understanding of how creative choices communicate meaning to the audience. • Accomplished use of visual/audio elements to enhance mood, atmosphere and style and create impact. • Assured ability to combine and apply design skills to design creatively within time and resource constraints. • Design shows comprehensive understanding of the practical application of materials and production elements in performance.

Level	Mark	Descriptor (AO2) Apply theatrical skills to realise artistic intentions in live performance (designers) Communication and contribution to performance as whole
	0	No rewardable material or designs below the regulatory minimum time
Level 1	1–2	• Design shows a basic understanding of its context and purpose within the performance. • Design concept is uneven and lacks clarity, demonstrating inappropriate connections and choices made in relation to content of performance. • Design lacks cohesion with content of performance, demonstrating limited communication and collaboration with performers.
Level 2	3–4	• Design shows a sound understanding of its context and purpose within the performance. • Design concept is generally consistent, demonstrating sound connections and choices made in relation to content of performance. • Design has adequate cohesion with content of performance, demonstrating sound communication and collaboration with performers.
Level 3	5–6	• Design shows a secure understanding of its context and purpose within the performance. • Design concept is consistent and secure demonstrating effective connections and choices made in relation to content of performance. • Design has sustained cohesion with content of performance, demonstrating effective communication and collaboration with performers.
Level 4	7–8	• Design shows a comprehensive understanding of its context and purpose within the performance. • Design concept is accomplished, skilful and highly engaging, demonstrating comprehensive connections and assured choices made in relation to content of performance. • Design has comprehensive cohesion with content of performance, demonstrating assured communication and collaboration with performers.

Level	Mark	Descriptor (AO2) Apply theatrical skills to realise artistic intentions in live performance (designers) Artistic intentions and style/genre/theatrical conventions
	0	No rewardable material or designs below the regulatory minimum time
Level 1	1–2	• Design makes a basic contribution to the realisation of artistic intentions. • Design demonstrates limited control and understanding in relation to style, genre and theatrical conventions. • Design demonstrates basic interpretation of the text, inconsistently supporting the performance of the extract. • Design is underdeveloped with obvious lapses in design considerations that detract from the overall production value.
Level 2	3–4	• Design makes a clear contribution to the realisation of artistic intentions. • Design shows clear control and understanding in relation to style, genre and theatrical conventions. • Design demonstrates coherent interpretation of the text, and is generally consistent in supporting the performance of the extract. • Design is generally developed with coherent design considerations that have clear impact on the overall production value.
Level 3	5–6	• Design makes an effective contribution to the realisation of artistic intentions. • Design shows secure control and understanding in relation to style, genre and theatrical conventions. • Design demonstrates convincing and sustained interpretation of the text, consistently supporting the performance of the extract. • Design is developed and thoughtful with secure design considerations that have an effective impact on the overall production value.
Level 4	7–8	• Design makes an assured and sustained contribution to the realisation of artistic intentions. • Design shows assured control and understanding in relation to style, genre and theatrical conventions. • Design demonstrates an accomplished and comprehensive interpretation of the text, showing sustained and assured support for the performance of the extract. • Design is refined and dynamic with design considerations that have a significant impact and enhance the overall production value.

Component 3: Theatre Makers in Practice

Overview

This component focuses on the work of theatre makers and the theatrical choices that are made by crucial members of the creative and production team in order to communicate ideas to an audience. As theatre makers, students will develop their knowledge and understanding of the ways in which drama can create meaning for an audience through performance.

Students will explore practically how a complete performance text might be interpreted and realised from 'page to stage'. This exploration will give students an insight into how texts may be brought to life for an audience and the creative roles within this process.

Students will also analyse and evaluate their experience of a live theatre performance as informed members of the audience. They will develop skills to recognise the meaning created in the theatre space in order to communicate ideas to an audience. This will give them a more critical and varied approach to their own work as theatre makers.

Content

There are **two** areas of focus.

1. Study of one complete performance text.
2. A live theatre evaluation.

Text choice

Centres have a choice when selecting what live theatre visits to make. However, for Section A they must select **one** performance text. The texts have been grouped into two time periods and categorised by genre and playwright. List A consists of pre-1954 texts and List B represents post-2000 texts.

List A (pre-1954)

Performance text	Genre	Prescribed edition*
A Doll's House, Henrik Ibsen (adapted by Tanika Gupta)	Historical drama	Methuen Drama (Bloomsbury) ISBN 9781350261075
An Inspector Calls, J B Priestley	Social thriller/mystery	Heinemann ISBN 9780435232825
Antigone, Sophocles (adapted by Roy Williams)	Tragedy	Methuen Drama (Bloomsbury) ISBN 9781350260849
Government Inspector, Nikolai Gogol (adapted by David Harrower)	Black comedy	Faber & Faber ISBN 9780571280490
The Crucible, Arthur Miller	Historical drama	Methuen Drama Student Edition ISBN 9781350245778
Twelfth Night, William Shakespeare	Romantic comedy	New Longman Shakespeare ISBN 9780582365780

List B (post-2000)

Performance text	Genre	Prescribed edition*
100, Diene Petterle, Neil Monaghan and Christopher Heimann	Ensemble story-telling	Nick Hern Books ISBN 9781854597373
1984, George Orwell, Robert Icke and Duncan Macmillan	Political satire	Oberon Plays ISBN 9781783190614
Blue Stockings, Jessica Swale	Historical drama	Nick Hern Books ISBN 9781848423299
DNA, Dennis Kelly	Black comedy	Oberon Plays ISBN 9781840029529 (school edition)/ 9781350188044 (student edition)[†]
The Free9, In-Sook Chappell	Tragedy/ensemble story-telling	Methuen Drama (Bloomsbury) ISBN 9781350261037
Gone Too Far!, Bola Agbaje	Social drama	Methuen Drama (Bloomsbury) ISBN 9781350258433

*The prescribed editions will be used to reproduce extracts for examination purposes. Centres are free to choose a different edition for teaching purposes.

[†] The 9781350188044 student edition will replace the current 9781840029529 school edition in terms of reproduction of extracts for examination purposes.

Contrast requirement

The performance text chosen for this component must be in contrast with the text used for performance in Component 2 and centres must inform Pearson of their choices, please see pages 6–8 for more details.

The study of one performance text

Students must study **a complete performance text** and then will respond to an **unseen extract** from their chosen performance text in the exanimation. The unseen extract will be from a scene or moment that is significant to the text as whole. Extracts will be between 80–100 lines long (this includes spoken dialogue and stage directions). Please note performance texts are not permitted in the examination.

Students must practically consider the ways and develop ideas in which performers, directors and designers create impact and meaning through the elements of performance, including:

- acting style and purpose, including vocal and physical skills
- set and props, including stage furniture and personal props
- lighting and sound, including colour and music
- costume, makeup and masks as appropriate
- use of stage space and spatial relationships, including levels and entrance points
- intended impact and meaning for the audience.

Students must contribute to exploration of the performance text, so that they are able to offer possible interpretations from the perspective of performer, director or designer.

Students should consider the potential for staging the text. They must explore and develop an understanding of how performers, directors and designers influence performance style, design elements and staging, to communicate meaning to an audience.

Practical work should involve gaining knowledge and understanding to explore:

- the playwright's use of meaning, genre, structure, character, form, style, language and stage directions for communication between performer and audience
- vocal and physical interpretation of character
- design elements, including staging and visual communication, costume, lighting, set and sound
- sketches and drawings to represent stage space
- performance style and theatrical devices.

Knowledge and understanding

Students are required to:

- understand the practices used in twenty-first century theatre-making
- understand production elements and theatrical conventions
- understand the role of theatre makers in contemporary practice including performers, directors and designers
- understand how the meaning of a text might be interpreted and communicated to an audience
- understand social, historical and/or cultural contexts including the theatre conventions of the period which the text was created and performed*
- use appropriate vocabulary and subject-specific terminology.

Skills

Students must develop the ability to:

- analyse and evaluate the work of theatre-makers
- recognise specific challenges for performers, directors and designers based on their own experiences in exploring the chosen text
- analyse and evaluate the ways in which different performance and production elements are brought together to create theatre
- use subject-specific terminology in discussing their work as theatre makers.

Students must also be aware of, and be able to use appropriate subject-specific terminology.

Live theatre evaluation

Students will reflect on their experience as an informed member watching a live theatre performance, enabling them to demonstrate knowledge and understanding of performance through analysis and evaluation.

When choosing a performance the following should be taken into consideration:

- it must not be a prescribed text from Component 3
- it should ideally demonstrate a range of production elements, for example costume, set, sound, lighting
- it should present opportunities for students to analyse and evaluate the work of key theatre makers, performers, directors and designers
- it must provide opportunities for students to use subject-specific terminology.

For the purposes of this component live theatre means being a member of the audience in the same performance, or watching a recorded live performance or live stream of a performance. space as the performers. It does **not** include any performance that is sung-through in its entirety.

For those List A texts that have been adapted, namely: A Doll's House, Antigone, and Government Inspector we require students to consider the theatrical conventions of the period in relation to the original text.

The performance can be an amateur or professional production as long as the choice enables students to access the demands of this component.

It is desirable for students to see as much live theatre as possible throughout the course, although only **one** performance will be written about in the examination.

Notes

Students are allowed to bring in theatre evaluation notes of up to a maximum of 500 words. These notes must be focused on **one** performance only and include the details of the title, venue and date seen. These notes should help them to demonstrate knowledge and understanding as an informed member of the audience.

These notes may include reference to:

- performers, including performers in specific roles
- design considerations, including the use of costume, set, lighting and sound
- the director's concept/interpretation and the chosen performance style
- impact on the audience, including, specifically, on the student, and how this was achieved
- the use of the theatre space
- how ideas were communicated during the performance.

Sketches, drawings and diagrams may also be included in the notes and used to support the response to the question if required.

No pre-published material, including programmes and photographs, may be taken into the examination or form part of the notes.

Notes may be handwritten or word processed but the total word limit must not be exceeded. Notes must not be submitted with the examination paper, but retained by the centre and kept until after post-results services deadline.

The notes must be attached to the form provided in *Appendix 2.*

Knowledge and understanding

Students are required to:

- recognise and understand how theatrical choices are used by theatre makers to create impact
- understand how the meaning of a text can be interpreted and communicated to an audience
- use appropriate vocabulary and subject-specific terminology.

Skills

Students must develop the ability to:

- analyse and evaluate the work of theatre makers
- form critical judgements about live theatre based on their understanding of drama and theatre
- analyse and evaluate the ways in which different performance and production elements are brought together to create theatre
- analyse and evaluate the work of others.

Assessment information

- First assessment: May/June 2018.
- The written examination is 1 hour and 45 minutes.
- The assessment is out of 60 marks.
- Students must answer all questions related to the performance text they have studied for Section A. For Section B they answer both questions on the performance they have seen either in person or via recorded or streamed live theatre.
- Section A: Bringing Texts to Life
  - Consists of **one** question in **five parts** that students must answer based on **an unseen extract** from the chosen performance text. Students answer from the perspective of performer, director and designer.
  - Worth 45 marks.
  - AO3 is assessed.
  - All extracts will be provided in a source booklet.
  - Performance texts are not allowed in the examination as extracts will be provided.
- Section B: Live Theatre Evaluation
  - Consists of **two** questions that students must answer on the live theatre performance they have seen.
  - Worth 15 marks.
  - AO4 is assessed.
  - Students may take in notes, however these notes must be attached to the form provided in *Appendix 2.*
- Option 3A covers the List A performance texts and option 3B covers the List B performance texts.
- These optional codes will be operational in 2022 to cover the new performance text additions. Centres will need to use the correct entry code to ensure that they receive the correct Question Paper.

Synoptic assessment

Synoptic assessment requires students to work across different parts of a qualification and to show their accumulated knowledge and understanding of a topic or subject area.

Synoptic assessment enables students to show their ability to combine their skills, knowledge and understanding with breadth and depth of the subject.

This component assesses synopticity, drawing on the knowledge, understanding and skills learnt from the Components 1 and 2.

Sample assessment materials

A sample paper and mark scheme for this component can be found in the *Pearson Edexcel Level 1/Level 2 GCSE (9–1) in Drama Sample Assessment Materials* (SAMs) document.

Assessment Objectives

Students must:		% in GCSE
AO1	Create and develop ideas to communicate meaning for theatrical performance.	20
AO2	Apply theatrical skills to realise artistic intentions in live performance.	30
AO3	Demonstrate knowledge and understanding of how drama and theatre is developed and performed.	30
AO4	Analyse and evaluate their own work and the work of others.	20
	Total	**100**

Breakdown of Assessment Objectives

Component	Assessment Objectives				Total for all Assessment Objectives
	AO1%	AO2%	AO3%	AO4%	
Component 1: Devising	20	10	0	10	40%
Component 2: Performance from Text	0	20	0	0	20%
Component 3: Theatre Makers in Practice	0	0	30	10	40%
Total for GCSE	**20**	**30**	**30**	**20**	**100%**

3 Administration and general information

Entries

Details of how to enter students for the examinations for this qualification can be found in our *UK Information Manual*. A copy is made available to all examinations officers and is available on our website: qualifications.pearson.com

Discount code and performance tables

Centres should be aware that students who enter for more than one GCSE, or other Level 2 qualifications with the same discount code, will have only the grade for their 'first entry' counted for the purpose of the school and college performance tables (please see *Appendix 10: Codes*). For further information about what constitutes 'first entry' and full details of how this policy is applied, please refer to the DfE website: www.gov.uk/government/organisations/department-for-education

Students should be advised that if they take two GCSEs with the same discount code, schools and colleges they wish to progress to are likely to take the view that this achievement is equivalent to only one GCSE. The same view may be taken if students take two GCSEs or other Level 2 qualifications that have different discount codes but have significant overlap of content. Students or their advisers who have any doubts about their subject combinations should check with the institution they wish to progress to before embarking on their programmes.

Access arrangements, reasonable adjustments, special consideration and malpractice

Equality and fairness are central to our work. Our equality policy requires all students to have equal opportunity to access our qualifications and assessments, and our qualifications to be awarded in a way that is fair to every student.

We are committed to making sure that:

- students with a protected characteristic (as defined by the Equality Act 2010) are not, when they are undertaking one of our qualifications, disadvantaged in comparison to students who do not share that characteristic
- all students achieve the recognition they deserve for undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

Language of assessment

Assessment of this qualification will be available in English. All student work must be in English.

Access arrangements

Access arrangements are agreed before an assessment. They allow students with special educational needs, disabilities or temporary injuries to:

- access the assessment
- show what they know and can do without changing the demands of the assessment.

The intention behind an access arrangement is to meet the particular needs of an individual student with a disability, without affecting the integrity of the assessment. Access arrangements are the principal way in which awarding bodies comply with the duty under the Equality Act 2010 to make 'reasonable adjustments'.

Access arrangements should always be processed at the start of the course. Students will then know what is available and have the access arrangement(s) in place for assessment.

Reasonable adjustments

The Equality Act 2010 requires an awarding organisation to make reasonable adjustments where a person with a disability would be at a substantial disadvantage in undertaking an assessment. The awarding organisation is required to take reasonable steps to overcome that disadvantage.

A reasonable adjustment for a particular person may be unique to that individual and therefore might not be in the list of available access arrangements.

Whether an adjustment will be considered reasonable will depend on a number of factors, which will include:

● the needs of the student with the disability

● the effectiveness of the adjustment

● the cost of the adjustment; and

● the likely impact of the adjustment on the student with the disability and other students.

An adjustment will not be approved if it involves unreasonable costs to the awarding organisation, timeframes or affects the security or integrity of the assessment. This is because the adjustment is not 'reasonable'.

Special consideration

Special consideration is a post-examination adjustment to a student's mark or grade to reflect temporary injury, illness or other indisposition at the time of the examination/ assessment, which has had, or is reasonably likely to have had, a material effect on a candidate's ability to take an assessment or demonstrate their level of attainment in an assessment.

In relation to live theatre access for Component 3, any extenuating circumstances requests which come through via special arrangement, will be dealt with on a case by case basis.

Further information

For up-to-date advice on teacher involvement and administration of non-examination assessments, please refer to the Joint Council for Qualifications (JCQ) document *Instructions for conducting non-examination assessments (new GCE and GCSE specifications)* available on the JCQ website: www.jcq.org.uk

Malpractice

Candidate malpractice

Candidate malpractice refers to any act by a candidate that compromises or seeks to compromise the process of assessment or which undermines the integrity of the qualifications or the validity of results/certificates.

Candidate malpractice in controlled assessments discovered before the candidate has signed the declaration of authentication form does not need to be reported to Pearson.

Candidate malpractice found in non-examined assessment after the declaration of authenticity has been signed, and in examinations **must** be reported to Pearson on a *JCQ Form M1* (available at www.jcq.org.uk/exams-office/malpractice). The form should be emailed to candidatemalpractice@pearson.com. Please provide as much information and supporting documentation as possible. Note that the final decision regarding appropriate sanctions lies with Pearson.

Failure to report candidate malpractice constitutes staff or centre malpractice.

Staff/centre malpractice

Staff and centre malpractice includes both deliberate malpractice and maladministration of our qualifications. As with candidate malpractice, staff and centre malpractice is any act that compromises or seeks to compromise the process of assessment or undermines the integrity of the qualifications or the validity of results/certificates. Centres should be aware that if they do not submit the online forms relating to contrasting text requirements or the live performance statement, then this may result in centre malpractice/maladministration. If there are extenuating circumstances that prevent students from seeing live theatre performance, centres need to apply for special arrangements and if centres fail to do this, it may result in centre malpractice/maladministration.

All cases of suspected staff malpractice and maladministration must be reported immediately, before any investigation is undertaken by the centre, to Pearson on a *JCQ Form M2(a)* (available at www.jcq.org.uk/exams-office/malpractice). The form, supporting documentation and as much information as possible should be emailed to pqsmalpractice@pearson.com. Note that the final decision regarding appropriate sanctions lies with Pearson.

Failure to report malpractice itself constitutes malpractice.

More detailed guidance on malpractice can be found in the latest version of the document *General and Vocational Qualifications Suspected Malpractice in Examinations and Assessments Policies and Procedures*, available at www.jcq.org.uk/exams-office/malpractice.

Centre marking training will be organised by Pearson and will include training on the administrative requirements and best practice so as to avoid potential maladministration and/or malpractice.

Examiners and moderators for the non-examination assessment components will be trained in the administrative arrangements that are required of centres. The following examples of possible centre maladministration or malpractice should be brought to the attention of Pearson:

- incorrect group sizes
- incorrect times allocated to groups
- recordings not being made
- recordings not sent to examiner
- recordings sent in unusable format
- candidate costume making candidates hard to identify
- candidates not identified on recordings
- inappropriate use of non-assessed candidates
- extremely small roles allocated to candidates.

Awarding and reporting

This qualification will be graded, awarded and certificated to comply with the requirements of Ofqual's General Conditions of Recognition.

The raw marks for Components 1, 2 and 3 in this qualification will be scaled by Pearson to represent the relative weighting of 40% for Component 1, 20% for Component 2 and 40% for Component 3. Any marks submitted by the centre should be in raw marks based on the assessment grids for Component 1.

Component	Weighting	Raw marks	Scaling factor	Scaling mark
Component 1	40%	60	1.6	96
Component 2	20%	48	1.0	48
Component 3	40%	60	1.6	96

This GCSE qualification will be graded and certificated on a nine-grade scale from 9 to 1 using the total subject mark where 9 is the highest grade. Individual components are not graded.

Students whose level of achievement is below the minimum judged by Pearson to be of sufficient standard to be recorded on a certificate will receive an unclassified U result.

The first certification opportunity for this qualification will be 2018.

Student recruitment and progression

Pearson follows the JCQ policy concerning recruitment to our qualifications in that:

- they must be available to anyone who is capable of reaching the required standard
- they must be free from barriers that restrict access and progression
- equal opportunities exist for all students.

Prior learning and other requirements

There are no prior learning or other requirements for this qualification.

Progression

Students can progress from this qualification to:

- AS and A level in Drama and Theatre
- related vocational qualifications such as BTEC Level 3 Performing Arts
- Extended Project Level 3 Unit 3 Performance.

Appendices

Appendix 1: Non-examination assessment authentication sheet (Component 1)

The authentication form must be completed and submitted digitally along with the portfolio. Please scan it and then insert at the front of each candidate's portfolio. The form requires information on the portfolio produced by each candidate and the performance/design realisation undertaken for Component 1. The form also requires the marks awarded for the portfolio and for the performance/design realisation. There is a section for teacher and candidate declarations in relation to the work submitted.

Please see our website for the most up-to-date version of this form.

https://qualifications.pearson.com/en/qualifications/edexcel-gcses/drama-2016.coursematerials.html#filterQuery=Pearson-UK:Category%2FForms-and-administration

Appendix 2: Live theatre evaluation notes form (Component 3)

This form must be completed and attached to the live theatre evaluation notes produced by each candidate. The form provides instructions on how to complete the notes and what happens after the notes are completed and what to do with them on the day of the examination. There is a section for teacher and candidate declarations in relation to the notes submitted.

Please see our website for the most up-to-date version of this form:

https://qualifications.pearson.com/en/qualifications/edexcel-gcses/drama-2016.html

Appendix 3: Design roles minimum resource guidance for centres

Centres intending to offer design routes to students need to ensure they have the resources and appropriate equipment to support these students, so that they can meet the demands of this qualification.

Centres must provide a performance space appropriate to the performance which has adequate space for technicians and well as performers and audience.

The student is in the role of the designer – not the technician, wardrobe manager, costume maker, carpenter or craftsperson – though they will have to be involved in the execution of the design.

To ensure compliance with safety standards, health and safety risk assessments should be completed.

Design role	Resource guidance
Costume design	• Students will have to work within specified budget constraints to realise their design. • Students should have access to an appropriate range of construction materials and, if required, the equipment needed to manufacture the costumes. The ability to manufacture the costume is not a specification requirement but students need to be involved in the execution of the design. • Students may source individual elements for their costume design(s), however no complete costume can be sourced.
Lighting design	Students need access to: • a minimum of three different types of lantern • lighting bars or stands with T bars from which to hang lanterns • a minimum of 12 independently controllable channels • a lighting console – this may be manual or programmable but should allow for cross fading and facilitate two pre-set operations.
Set design	• Students will have to work within specified budget constraints to realise their design. • They should have access to an appropriate range of construction materials and, if required, the equipment needed to manufacture the set. The ability to manufacture the set is not a specification requirement, although students need to be involved in the execution of the design. • Set and construction materials may come from the centre's stock or can be hired or purchased.
Sound design	Students need access to: • a sound reproduction system • sound-processing devices • at least two different types of microphone • access to pre-recorded sound sources.

Appendix 4: Best practice when recording performance

The following guidance applies for the non-examination assessment component when recorded evidence is required for assessment purposes.

The purpose of the recording is to evidence all marks awarded, therefore all recordings must be made under examination conditions.

It must be understood that the performances and the recording of these are for examination purposes only. Any performances or recordings of performances undertaken by centres outside of the context of the examination must seek copyright permission for works in copyright.

1. All recordings must be complete and unedited for each performance.

2. The camera must be positioned to ensure the best possible and unobstructed recording is made of the performance, as it would be seen by the marker/examiner.

3. Each student should introduce themselves at the start of each recording. They should provide the following information:

   - name and candidate number

   - details of the performance or design role.

Before the assessment:

4. Check resources for the recording.

   - ensure that the camera being used has appropriate facilities for adjusting recorded sound levels – particularly if the camera is to be positioned some distance from the students.

   - check that the picture recorded by the camera is clear enough to identify individual students.

   - ensure that memory cards have sufficient space for each recording.

   - check the camera battery is charged and a power lead is plugged in/available if needed.

5. Clear student identification.

   - plan with students costumes that will support identification on the recording, for example, different coloured t-shirts or jackets; distinct costume or prop items.

   - test how these costumes look on camera from an identification point of view, particularly for students in large groups.

   - when watching work prior to the marking, check that students' use of stage space can be captured by the camera.

   - make any preparation for identification needed, for example:
     – A4 sheets stating student name and number in a large font for students to hold up to camera as part of the introduction
     – full length group photographs or static shot of students in costume (for visiting examiner assessment)
     – labelled screen shots of students in performance (for moderator assessment)

   - ensure that students have had an opportunity to practice giving clear, well-paced introductions stating both name and candidate number.

   - make a note on the appropriate paperwork of costume/costume changes for each candidate.

NB: Centres must not allow students to be costumed very similarly for example, all in black, as this is not supportive of the assessment process.

Students are assessed as individuals and as such, it is vital that they can be identified individually throughout all assessed performances.

6.   Test the camera.

- record a small section of work (perhaps a dress rehearsal) using the actual camera needed for the performance with students speaking in the performance space.
- check that an audio signal has been recorded and that students can be seen without obstruction and heard clearly.
- adjust camera position and/or recording levels as needed.

At the beginning of the assessment:

7.   Position the camera as practised.

8.   Recording must begin with all students in a full length group shot, as they appear in performance.

9.   Film each performance, beginning with the student introductions. Each student must then introduce themselves, with a clear pace and at audible volume, stating name, student number and role(s). Students must also describe and/or show any costume changes.

NB: The performance for that group must follow the introductions in a single recording.

During the performance:

10.   Check that recording is taking place for each group and that students are fully visible on screen.

11.   Check available power/battery/memory as needed in between the examination performances.

After the examination:

12.   Check the recordings, ensuring that each group has been recorded with audio.

13.   Ensure that all recordings are backed up as well as transferred to the appropriate format for assessment.

14.   Recording should be saved with the centre number, qualification title and the relevant component number.

15.   Ensure that the recordings are kept secure until sent to Pearson and any backups kept safely until after EARs (enquiries about results).

Appendix 5: Guidance on selecting suitable material for students

The following guidance is to be taken into consideration when selecting stimuli material(s) for Component 1: Devising, and performance text(s) for Component 2: Performance from Text.

In selecting material, centres are advised that the following is deemed inappropriate for this age group:

- violence acted out against another character that dwells on the infliction of pain or injury
- gratuitous violence
- frequent use of strong language and swearing
- explicit portrayals of sexual activity
- scenes of sexual violence
- nudity
- scenes promoting drug taking
- material that could be considered offensive on the grounds of race, religion or gender.

Appendix 6: Mark penalty tables for performances/design realisations not meeting the minimum assessment time – Component 2

The proportional time penalty will be applied, by Pearson Edexcel, after the work has been marked by the examiner, using the conversion tables below.

Examiners will be required to only apply the assessment criteria as presented on pages 40–46.

The penalty is proportional to the performance length.

2-minute minimum for monologue	
Total time (minutes and seconds)	Percentage applied to final mark
1:45 to 1:59	87.50%
1:30 to 1:44	75.00%
1:15 to 1:29	62.50%
1:00 to 1:14	50.00%
0:45 to 0:59	37.50%
0:30 to 0:44	25.00%
0:15 to 0:29	12.50%
0:00 to 0:14	0.00%

3-minute minimum for duologue	
Total time (minutes and seconds)	Percentage applied to final mark
2:45 to 2:59	91.67%
2:30 to 2:44	83.33%
2:15 to 2:29	75.00%
2:00 to 2:14	66.67%
1:45 to 1:59	58.33%
1:30 to 1:44	50.00%
1:15 to 1:29	41.67%
1:00 to 1:14	33.33%
0:45 to 0:59	25.00%
0:30 to 0:44	16.67%
0:15 to 0:29	8.33%
0:00 to 0:14	0.00%

| 4-minute minimum for group performance ||
Total time (minutes and seconds)	Percentage applied to final mark
3:45 to 3:59	93.75%
3:30 to 3:44	87.50%
3:15 to 3:29	81.25%
3:00 to 3:14	75.00%
2:45 to 2:59	68.75%
2:30 to 2:44	62.50%
2:15 to 2:29	56.25%
2:00 to 2:14	50.00%
1:45 to 1:59	43.75%
1:30 to 1:44	37.50%
1:15 to 1:29	31.25%
1:00 to 1:14	25.00%
0:45 to 0:59	18.75%
0:30 to 0:44	12.50%
0:15 to 0:29	6.25%
0:00 to 0:14	0.00%

Appendix 7: Diversity and Inclusion statement

We are committed to listening, learning and working together with all of you to support the delivery of a broad and inclusive drama curriculum. We are proud to work with students, teachers and the drama community to help drive change. To join the conversation and share your feedback, please get in touch with our subject advisor via TeachingPerformingArts@pearson.com.

The following external partners have helped shape our qualification content and support our commitment to ensuring students have the opportunity to study a representative and inclusive drama curriculum.

Bola Agbaje

Playwright and screenwriter

Carolyn Bradley

Head of Drama and education consultant

In-Sook Chappell

Playwright

Sam Cairns and Lizzie Crump

Co-Directors, Cultural Learning Alliance

Clint Dyer

Deputy Artistic Director, National Theatre

mezze eade

Drama consultant

Nadia Fall

Artistic Director, Theatre Royal Stratford East

Romana Flello

Participation Manager, Royal Court Theatre

Tanika Gupta MBE

Playwright and screenwriter

Simeilia Hodge-Dallaway

Founder and CEO at Beyond The Canon
Founder and Former Artistic Director at Artistic Directors of the Future

Co-Founder at Black Lives Black Words International Project and Curatorial Consultant at Manchester International Festival.

Chris Lawson

Artistic Director, Oldham Coliseum Theatre

Karen Latto

Co-Founder, Open Drama UK

Rufus Norris

Artistic Director, National Theatre

Chris Lawson

Artistic Director, Oldham Coliseum Theatre

Rachel O'Riordan

Artistic Director and CEO, Lyric Hammersmith Theatre

Matthew Nichols

Drama education consultant and author

Roy Williams

Playwright

National Drama

Subject association for Drama teachers and theatre educators.

London Theatre Consortium

This is a partnership of 14 of following London's not-for-profit producing theatres:

- Almeida Theatre
- Battersea Arts Centre
- Bush Theatre
- Donmar Warehouse
- Gate Theatre
- Hampstead Theatre
- Kiln Theatre

- Lyric Hammersmith Theatre
- Royal Court Theatre
- Soho Theatre
- Stratford East
- Unicorn Theatre
- The Yard
- Young Vic

Appendix 8: The context for the development of this qualification

All our qualifications are designed to meet our World Class Qualification Principles[1] and our ambition to put the student at the heart of everything we do.

We have developed and designed this qualification by:

- reviewing other curricula and qualifications to ensure that it is comparable with those taken in high-performing jurisdictions overseas
- consulting with key stakeholders on content and assessment, including subject associations, higher-education academics and teachers to ensure this qualification is suitable for a UK context
- reviewing the legacy qualification and building on its positive attributes.

This qualification has also been developed to meet criteria stipulated by Ofqual in their documents *GCSE (9 to 1) Qualification Level Conditions and Requirements* and *GCSE Subject Level Conditions and Requirements for* Drama, published in May 2015.

---

[1] Pearson's World Class Qualification Principles ensure that our qualifications are:

- **demanding**, through internationally benchmarked standards, encouraging deep learning and measuring higher-order skills
- **rigorous**, through setting and maintaining standards over time, developing reliable and valid assessment tasks and processes, and generating confidence in end users of the knowledge, skills and competencies of certified students
- **inclusive**, through conceptualising learning as continuous, recognising that students develop at different rates and have different learning needs, and focusing on progression
- **empowering**, through promoting the development of transferable skills, see *Appendix 9*.

From Pearson's Expert Panel for World Class Qualifications

May 2014

" The reform of the qualifications system in England is a profoundly important change to the education system. Teachers need to know that the new qualifications will assist them in helping their learners make progress in their lives.

When these changes were first proposed we were approached by Pearson to join an 'Expert Panel' that would advise them on the development of the new qualifications.

We were chosen, either because of our expertise in the UK education system, or because of our experience in reforming qualifications in other systems around the world as diverse as Singapore, Hong Kong, Australia and a number of countries across Europe.

We have guided Pearson through what we judge to be a rigorous qualification development process that has included:

- extensive international comparability of subject content against the highest-performing jurisdictions in the world
- benchmarking assessments against UK and overseas providers to ensure that they are at the right level of demand
- establishing External Subject Advisory Groups, drawing on independent subject-specific expertise to challenge and validate our qualifications
- subjecting the final qualifications to scrutiny against the DfE content and Ofqual accreditation criteria in advance of submission.

Importantly, we have worked to ensure that the content and learning is future oriented. The design has been guided by what is called an 'Efficacy Framework', meaning learner outcomes have been at the heart of this development throughout.

We understand that ultimately it is excellent teaching that is the key factor to a learner's success in education. As a result of our work as a panel we are confident that we have supported the development of qualifications that are outstanding for their coherence, thoroughness and attention to detail and can be regarded as representing world-class best practice. **"**

Sir Michael Barber (Chair)

Chief Education Advisor, Pearson plc

Professor Lee Sing Kong

Director, National Institute of Education, Singapore

Bahram Bekhradnia

President, Higher Education Policy Institute

Professor Jonathan Osborne

Stanford University

Dame Sally Coates

Principal, Burlington Danes Academy

Professor Dr Ursula Renold

Federal Institute of Technology, Switzerland

Professor Robin Coningham

Pro-Vice Chancellor, University of Durham

Professor Bob Schwartz

Harvard Graduate School of Education

Dr Peter Hill

Former Chief Executive ACARA

All titles correct as of May 2014

Appendix9: Transferable skills

The need for transferable skills

In recent years, higher education institutions and employers have consistently flagged the need for students to develop a range of transferable skills to enable them to respond with confidence to the demands of undergraduate study and the world of work.

The Organisation for Economic Co-operation and Development (OECD) defines skills, or competencies, as 'the bundle of knowledge, attributes and capacities that can be learned and that enable individuals to successfully and consistently perform an activity or task and can be built upon and extended through learning.' [1]

To support the design of our qualifications, the Pearson Research Team selected and evaluated seven global 21st-century skills frameworks. Following on from this process, we identified the National Research Council's (NRC) framework as the most evidence-based and robust skills framework. We adapted the framework slightly to include the Program for International Student Assessment (PISA) ICT Literacy and Collaborative Problem Solving (CPS) Skills.

The adapted National Research Council's framework of skills involves: [2]

Cognitive skills

- **Non-routine problem solving** – expert thinking, metacognition, creativity.
- **Systems thinking** – decision making and reasoning.
- **Critical thinking** – definitions of critical thinking are broad and usually involve general cognitive skills such as analysing, synthesising and reasoning skills.
- **ICT literacy** – access, manage, integrate, evaluate, construct and communicate. [3]

Interpersonal skills

- **Communication** – active listening, oral communication, written communication, assertive communication and non-verbal communication.
- **Relationship-building skills** – teamwork, trust, intercultural sensitivity, service orientation, self-presentation, social influence, conflict resolution and negotiation.
- **Collaborative problem solving** – establishing and maintaining shared understanding, taking appropriate action, establishing and maintaining team organisation.

Intrapersonal skills

- **Adaptability** – ability and willingness to cope with the uncertain, handling work stress, adapting to different personalities, communication styles and cultures, and physical adaptability to various indoor and outdoor work environments.
- **Self-management and self-development** – ability to work remotely in virtual teams, work autonomously, be self-motivating and self-monitoring, willing and able to acquire new information and skills related to work.

Transferable skills enable young people to face the demands of further and higher education, as well as the demands of the workplace, and are important in the teaching and learning of this qualification. We will provide teaching and learning materials, developed with stakeholders, to support our qualifications.

---

[1] OECD – *Better Skills, Better Jobs, Better Lives* (OECD Publishing, 2012)

[2] Koenig, J. A, National Research Council – *Assessing 21st Century Skills: Summary of a Workshop* (National Academies Press, 2011)

[3] PISA – *The PISA Framework for Assessment of ICT Literacy* (2011)

Appendix 10: Codes

Type of code	Use of code	Code
Discount codes	Every qualification eligible for performance tables is assigned a discount code indicating the subject area to which it belongs. Discount codes are published by the DfE.	Please see the GOV.UK website*
Regulated Qualifications Framework (RQF) codes	Each qualification title is allocated an Ofqual Regulated Qualifications Framework (RQF) code. The RQF code is known as a Qualification Number (QN). This is the code that features in the DfE Section 96 and on the LARA as being eligible for 16–18 and 19+ funding, and is to be used for all qualification funding purposes. The QN will appear on students' final certification documentation.	The QN for this qualification is: 601/8491/7
Subject codes	The subject code is used by centres to enter students for a qualification. Centres will need to use the entry codes only when claiming students' qualifications.	GCSE – 1DR0
Component codes	These codes are provided for reference purposes. Students do not need to be entered for individual components.	Component 1: 1DR0/01 Component 2: 1DR0/02 Component 3: 1DR0/3A 1DR0/3B

* GOV.UK website

About Pearson

We are the world's leading learning company operating in countries all around the world. We provide content, assessment and digital services to learners, educational institutions, employers, governments and other partners globally. We are committed to helping equip learners with the skills they need to enhance their employability prospects and to succeed in the changing world of work. We believe that wherever learning flourishes so do people.

Pearson
Edexcel