



Pearson

**Administrative Support Guide
(Instructions for the Conduct of
the Examination)**

June 2018

AS Drama and Theatre (8DR0)

Edexcel qualifications come from Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers.

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If you have any subject specific questions about the content of this Administrative Support Guide that require the help of a subject specialist, you may find our **Ask the Expert** email service helpful.

For further information, please call our Subject Advisor 0207 010 2189, or visit <http://qualifications.pearson.com/en/home.html>

The GCE Drama & Theatre homepage link is [here](#).

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Introduction

The Administrative Support Guide (ASG) must be used in conjunction with the following documents:

- [AS Drama and Theatre Specification](#)
- Joint Council for Qualifications (JCQ) [Instructions for conducting non-examination assessments](#)
- JCQ Instructions for Conducting Examinations [2016-2017](#).

Teachers should also share the following document with their candidates:

- JCQ Information for candidates: Non-examination Assessments [2016-2017](#)

The ASG is to help teachers to ensure that the requirements and regulations of the assessment process have been met and that all assessment evidence is produced accordingly for the examined and NEA (non-examination assessment) components.

Key Dates

First Teaching	September 2016
Coursework Submission	May 15 th of each year of assessment.
8DR0/02 Examination	Time table available on the Pearson website .

Component 1 (8DR0/01): Exploration and Performance (60%) 96 marks

This component is internally assessed and externally moderated. There are **three parts** to the assessment.

1) A portfolio

2) A group performance or design realisation

3) A monologue or duologue performance or design realisation

In the non examination assessment (NEA) component, optional routes of **performer** or **designer** are available.

The portfolio

All candidates must produce a portfolio of evidence documenting the practical exploration of the one key extract and practitioner, along with the analysis and evaluation of this process and the group performance/design realisation.

It is important to remember that the portfolio is for **assessment purposes**, and that the work must be **clearly evidenced** and **accessible** for the teacher and moderator to check the assessment of the work.

Centres are reminded that there are three possible options for portfolio evidence.

Option 1: handwritten/typed evidence between 2000 and 2500 words

Option 2: recorded/verbal evidence between 10 - 12 minutes

Option 3: a combination of handwritten/typed evidence (between 1000 and 1250 words) and recorded/verbal evidence (between 5 and 6 minutes)

Centres are reminded that they must complete a [form](#) regarding text choice and should refer to page 6 of the specification for further details.

The content of the portfolio should directly respond to the five statements on page 17 of the specification.

Portfolios may include any of the following elements:

- annotations and notes - script extracts and research material from additional sources (including published work) will not contribute towards the word count, but candidate annotations will contribute towards the final word count
- audio and/or video evidence - centres are reminded that the total running time of recorded evidence is 10-12 minutes, including any hyperlinked/ externally sourced clips or internal footage of rehearsal process, digital presentations etc.
- annotated photographs, drawings and sketches - (no larger than A3 paper).

N.B. Materials that are not the candidates' own work (e.g. copied or printed factual material downloaded from the internet, or which has been edited/ altered by anyone other than the candidate at any time) **must not be submitted** for moderation.

Presentation of work

In line with the Joint Council for Qualifications (JCQ) [Instructions for conducting nonexamination assessments](#)

Candidates should insert the following details on each page as a header or footer:

- Centre name and 5 digit centre number
- Full name and candidate number
- Component code (8DR0 01)

Candidates submitting handwritten work must use permanent ink and write legibly.

It is the centre's responsibility to ensure that consent has been obtained if videos or photographs/images of candidates are being included as evidence of participation or contribution.

Written portfolios must be submitted on A4 or A3 paper; card is not acceptable.

Remove bulky covers. Documents sent for moderation purposes must be secured with treasury tags, or stapled - plastic wallets, folders, envelopes, hardbound book format, ring binders, card etc., must not be used and will not be returned to centres.

It is the responsibility of each centre to keep all materials for this unit in a secure place until requested for moderation.

Ensure that each candidate's work is securely fastened and that the awarding body's cover sheet is fully completed and attached to the work.

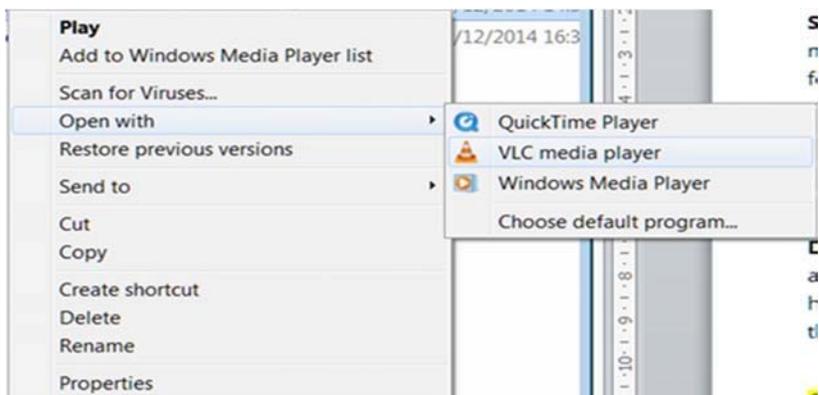
Submission of audio/video evidence

1. Refer to your centre's Data Protection Policy.
2. Ensure that the media is playable on VLC media player, QuickTime player and/or Windows media player
3. Ensure the data on the removable storage device is encrypted.
4. Place the removable storage device in a protective envelope, and complete the form below.
5. Enclose this form with the removable storage device.

Centre Name:	
Centre Number:	
Contact Name:	
Please provide the contact details for the person who will have the password to access the data.	
Please sign to confirm that the data is encrypted accordingly, that the media is playable on VLC media player, QuickTime player and/or Windows media player and that you have provided a contact name and method of contact for the moderator to obtain the encryption password.	Signed:
Print Name:	
Date:	

Centres can submit video media evidence of the performances on USBs, External Hard Drives and DVDs. Please ensure that the hardware is new and free of viruses and the files are encrypted. A copy of the evidence must be retained in the centre.

The file types must be compatible for **both Windows and/or Mac devices**, therefore files types that can be played on VLC media player, QuickTime player and/or Windows media player must be used.



Files formatted in any other format cannot be used for moderation, and the correct format will be requested by Pearson.

Centres must also retain copies of the work sent for moderation and assessment. Awarding Bodies are not liable for the loss of work or damage that occurs during moderation or in transit.

Before the DVD(s) are sent for moderation, the teacher should check that: - the DVD(s) play in other computers. For instance, if the DVD was created on an Apple Mac computer, you must check that the DVD files can be opened on a Microsoft Windows computer. - an audio signal has been successfully recorded on the DVD. You should ensure that the camera being used has appropriate facilities for adjusting recorded sound levels, - all introductions, auditions and/or presentations are captured on the recording(s).

The DVD(s) and hard protective case should be clearly labelled with centre number and name, and DVD number (if more than one is being provided e.g. 1 of 2).

Each audio and/or visual file should be named according to the following naming convention: [centre #]_[candidate number #]_[surname]_[first letter of first name]

For example, the file name for Joshua Smith with candidate number 1234 at centre 12345 should be named: "12345_1234_Smith_J".

How to encrypt the USB:

Windows – BitLocker on Windows. BitLocker will **encrypt** your **USB drive** and then require a password to be entered whenever it is connected to a PC. To get started using BitLocker, go ahead and connect your **USB drive** to your computer. Right-click on the **drive** and click on Turn on BitLocker.

Mac - When your **USB stick** is connected to your **Mac**, right-click the **disk**, and select the "**Encrypt**" option. Enter in a password, and Finder will **encrypt** the **disk**.

Please ensure that encryption details are sent ahead of postage.

What constitutes secure storage of digital content?

It is the centre's responsibility to keep the work that candidates have submitted securely. Where work is stored electronically centres are required to restrict access to this material and to utilise appropriate security safeguards such as firewall protection and virus scanning software. An effective back-up strategy must be employed so that an up to date archive of candidates' evidence is maintained.

Data Protection

It is the centre's responsibility to ensure that their Data Protection Policy is adhered to. In order to support this process you must ensure that all media evidence is encrypted and the password to open the media must be sent to the moderator separately, via email.

Submission of practical evidence

The following information applies to the submission of practical evidence for AS component 1:

Section A: Group performance/design realisation Section B: Monologue or duologue/design realisation

All performance work must be live and in front of a suitable audience and in the presence of the teacher-examiner.

Centres must record **all** performance work.

Centres must adhere to the group size and time limits as outlined on page 10 of the [AS specification](#).

Candidates must provide a brief explanation of their artistic intentions for Section B. This should be between 150 and 250 words, see page 13 of the specification. The brief explanation should be attached to [Appendix 1](#): Non-examination assessment authentication sheet.

Best practice when recording performance

The following guidance applies for the coursework components 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.
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.

Recording Procedures

Camera position - the recording should be made from a fixed point in the space and must not be cut or edited. Centres may zoom and pan when appropriate.

Quality of recording - ensure audio/visual is clear for the moderator to see the work of the candidates.

Battery power and backup - ensure there is sufficient battery power for the recording equipment before use.

Ensuring adequate storage space - make sure that your recording device has enough storage before filming.

Backing-up files - you must ensure all files are backed-up and saved on the centre's system. It is the centre's responsibility to ensure that a copy is made and retained by the centre until after post results.

Candidates will be required to introduce themselves by name and candidate number. The recording must show a long shot of all candidates in each group in costume. The recording camera must capture the performance, as closely as possible, from the point of view of the audience. The recording must be clearly labelled with the centre number, name, component code and the name of the text and practitioner studied (Section A) and text extract studied (Section B) of Component 1.

Teachers will be required to sign a time-sheet to authenticate the work and to state that the candidates shown in the recording are those submitted for assessment / moderation purposes.

Centres are strongly advised to keep a copy. It is the responsibility of the centre to ensure that the recording has recorded correctly before submission and that all performances are chaptered.

Sampled Candidates

The sampled candidates will be indicated on the optems with an asterisk (*).

Centres will be required to submit the chosen sample plus the candidates with the highest and lowest overall mark out of 96.

Centres with a cohort of 10 or less candidates **must** send all work for moderation.

Pearson will ask for a sample of the cohort, however your moderator reserves the right to request the work of all candidates.

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.

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 Considerations

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 2, any extenuating circumstances requests, which come through via special arrangement, will be dealt with on a case by case basis.

Further information

Please see our website for further information about how to apply for access arrangements and special consideration. For further information about access arrangements, reasonable adjustments and special consideration, please refer to the JCQ website: www.jcq.org.uk.

Applications for special consideration along with the appropriate documentation, such as a medical certificate, should be sent to:

The Special Requirements Department

Pearson
190 High Holborn
London
WC1V 7BH

E-mail: uk.special.requirements@pearson.com

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 coursework discovered before the candidate has signed the declaration of authentication form does not need to be reported to Pearson.

Candidate malpractice found in coursework after the declaration of authenticity has been signed, and in examinations must be reported to Pearson on a JCQ M1 Form (available at www.jcq.org.uk/exams-office/malpractice). The completed form can be emailed to pqsmalpractice@pearson.com or posted to Investigations Team, Pearson, 190 High Holborn, London WC1V 7BH. Please provide as much information and supporting documentation as possible. Note that the final decision regarding appropriate sanctions lies with Pearson and will be dealt with on a case-by-case basis. 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.

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 M2 (a) Form (available at www.jcq.org.uk/exams-office/malpractice). The form, supporting documentation and as much information as possible can be emailed to pqsmalpractice@pearson.com or posted to Investigations Team, Pearson, 190 High Holborn, London WC1V 7BH. Note that the final decision regarding appropriate sanctions lies with Pearson and will be dealt with on a case-by-case basis. Failure to report malpractice itself constitutes malpractice.

More-detailed guidance on malpractice can be found in the latest version of the document JCQ General and Vocational Qualifications Suspected Malpractice in Examinations and Assessments, 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 coursework 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 moderator
- 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.

Component 2 (8DR0/02): Theatre Makers in Practice. (40%) 48 marks

Component 2 (8DR0/02): Theatre Makers in Practice. (40%) 48 marks

Written examination: 1 hour 45 minutes.

This component will be marked by an external examiner.

There are **two** areas to be covered:

- 1) A live theatre evaluation.
- 2) Page to stage: realisation of a complete performance text.

Section A - Live theatre evaluation

Candidates are allowed to use theatre evaluation notes of up to a maximum of 500 words. Theatre evaluation notes must be kept in a secure place by the centre until the day of the exam, and placed on desks with the answer booklet.

These notes must be focused on one live performance only.

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.

[Appendix 2](#) must be attached to the front of the notes.

Centres are reminded that the choice of live theatre performance cannot be a performance text that is on the prescribed list of this specification.

Section B - Page to stage: Realising a performance text

For this section of the examination, candidates will write about the complete performance text they have studied from the prescribed set text list.

Performance text	Prescribed edition*
<i>Accidental Death Of An Anarchist</i> , Dario Fo (adapted by Gavin Richards)	Methuen Drama ISBN 9780413156105
<i>Colder Than Here</i> , Laura Wade	Oberon Modern Plays ISBN 9781840024715
<i>Equus</i> , Peter Shaffer	Penguin Classics ISBN 9780141188904
<i>Fences</i> , August Wilson	Penguin Books (reissue edition 1991) ISBN 9780452264014
<i>Machinal</i> , Sophie Treadwell	Nick Hern Books ISBN 9781854592118
<i>That Face</i> , Polly Stenham	Faber & Faber ISBN 9780571244218

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

Centres are reminded that they must complete a [form](#) regarding text choice and should refer to page 6 of the specification for further details.

Candidates will respond to an unseen extract from their chosen performance text from their examination.

Please note that performance texts are not allowed in the examination.

Centre guidance

Paul Webster is the Performing Arts and Drama Subject Advisor at Pearson.

For any subject specific queries, please contact Paul on 0207 010 2189 or at TeachingPerformingArts@pearson.com

The primary purpose of the Subject Advisor team is supporting teachers in the delivery of our qualifications:

- Subject advisors act as the public face and a focus of expertise for their subject both to customers and within the business
- They offer an excellent responsive service for teachers providing subject expertise through emails, the telephone and other channels
- The subject advisor will bring the customer view into the business and be responsible for creating or contributing to solutions

They lead virtual teams across the business of those involved with the sectors; this includes managing the “Ask the Expert” examiner email service.

[Support resources.](#)