



AS Drama and Theatre

Specification

Pearson Edexcel Level 3 Advanced Subsidiary GCE in Drama and Theatre (8DR0)

First teaching from September 2016

First certification from 2017

Issue 4

Summary of Pearson Edexcel Level 3 Advanced Subsidiary GCE in Drama and Theatre

Issue 4 changes

| Summary of changes made between previous issue and this current issue | Page number |
|---|-------------|
| <p>Live performance statement</p> <p>The information relating to the online form has been updated to reflect the change to submitting this information.</p> <p>The statement will now be submitted via the online form centres use to submit text choices done at the beginning of the year of certification.</p> | 6 |
| <p>Component 1: Exploration and Performance</p> <p>A new section headed 'Meeting the performance timings' has been added. There is no longer a requirement to award 0 marks for performances under the minimum time requirement. The information has been amended to read:</p> <p>'For students (performance and design) who do not meet the regulatory minimum performance requirement of 2, 4 or 5 minutes, the teacher will use their professional judgement against the AO2 assessment criteria based on what the student has achieved and then the total performance/design realisation mark will be reduced proportionally according to how many seconds the work is under length (please see <i>Appendix 5</i>).'</p> | 10 |
| <p>Appendix 5: Mark penalty tables for performances/design realisations not meeting the minimum assessment time – Component 1 has been added.</p> | 59–60 |

If you need further information on these changes or what they mean, contact us via our website at: qualifications.pearson.com/en/support/contact-us.html.

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1 Introduction

Why choose Edexcel AS Level Drama and Theatre?

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 21st-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 two components, one that focuses on performance and design skills and one that focuses on practical understanding of a text.

Practical focus – the new specification focuses on the practical exploration of performance texts, including exploring them in light of the work of theatre practitioners. The performance text that will be studied for the examination will require students to articulate how they would perform in certain roles and design for certain scenes, putting practical work at the heart of the specification.

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

Free choice of performance texts – the new specification 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 by making the requirements clear.

Supports progression from Key Stage 4 – we have developed this AS qualification at the same time as our GCSE and A Level qualifications. This ensures sensible progression of knowledge, understanding and skills from GCSE to AS to A Level and similar approaches to assessment. This means that students will have a coherent experience of drama if they take both Edexcel GCSE in Drama and the A Level in Drama and Theatre.

Develops transferable skills for progression to A Level and the performing arts industry – 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 their next level of study or employment.

AS and A Level qualifications that are co-teachable – co-teaching AS and A Level provides flexibility for you and your students.

Supporting you in planning and implementing this qualification

Planning

- Our **Getting Started Guide** gives you an overview of the new GCE qualification to help you to 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 the new and the 2008 qualifications.

Teaching and learning

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

- 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 the assessments, including 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 that 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, product and service news.

Learn more at qualifications.pearson.com

Qualification at a glance

Content and assessment overview

The Pearson Edexcel Level 3 Advanced Subsidiary GCE in Drama and Theatre consists of one non-examination assessment component 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 45.

| Component 1: Exploration and Performance (*Component Code: 8DR0/01) |
|--|
| <p>Non-examination assessment</p> <p>60% of the qualification</p> <p>96 marks</p> |
| <p>Content overview</p> <ul style="list-style-type: none">• A group performance/design realisation of one key extract from a performance text and informed by the methodology of one influential practitioner.• A monologue or duologue performance/design realisation from one key extract from a different performance text.• Centre choice of performance texts and extracts.• Performer and designer routes available. |
| <p>Assessment overview</p> <ul style="list-style-type: none">• AO1, AO2 and AO4 are assessed.• Internally assessed and externally moderated.• There are three parts to the assessment:<ol style="list-style-type: none">1) a portfolio (48 marks, 32 marks assessing AO1 and 16 marks assessing AO4)<ul style="list-style-type: none">o the portfolio submission recommendations are:<ul style="list-style-type: none">- it can be handwritten/typed evidence between 2000–2500 words<i>or</i>- it can be recorded/verbal evidence between 10–12 minutes<i>or</i>- it can be a combination of handwritten/typed evidence (between 1000–1250 words) and recorded/verbal evidence (between 5–6 minutes).2) the group performance/design realisation (32 marks, assessing AO2).3) a monologue or duologue performance/design realisation (16 marks, assessing AO2). |

| |
|---|
| Component 2: Theatre Makers in Practice (*Paper Code: 8DR0/02) |
| <p>Written examination: 1 hour 45 minutes</p> <p>40% of the qualification</p> <p>48 marks</p> |
| <p>Content overview</p> <ul style="list-style-type: none"> • Practical exploration and study of a complete performance text. • Choice of six performance texts. • Live theatre evaluation – choice of performance. |
| <p>Assessment overview</p> <p>Section A: Live Theatre Evaluation</p> <ul style="list-style-type: none"> • 16 marks, assessing AO4. • Students answer one extended response question from a choice of two requiring them 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. <p>Section B: Page to Stage: Realising a Performance Text</p> <ul style="list-style-type: none"> • 32 marks, assessing AO3. • Students answer two extended response questions on how they might interpret and realise an extract in performance. It will be an unseen extract from their chosen text. • Students answer from the perspective of a performer and a designer. • Performance texts are not allowed in the examination as extracts will be provided. |

*See *Appendix 9: Codes* for a description of this code and all other codes relevant to this qualification.

Prescribed texts at a glance

This qualification requires students to study **one** complete and substantial performance text (Component 2) and a minimum of **two key extracts** from **two different** texts, placed in the context of the whole text (Component 1).

The texts must have been professionally commissioned or professionally produced.

Students are required to study a range of texts, in order to ensure that this 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.

For Component 1, centres have a choice regarding performance texts they use for performance.

In Component 2, centres must choose **one** performance text from the following list:

| Performance text |
|--|
| <i>Accidental Death Of An Anarchist</i> , Dario Fo (adapted by Gavin Richards) |
| <i>Colder Than Here</i> , Laura Wade |
| <i>Equus</i> , Peter Shaffer |
| <i>Fences</i> , August Wilson |
| <i>Machinal</i> , Sophie Treadwell |
| <i>That Face</i> , Polly Stenham |

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 a year in advance (qualifications.pearson.com).

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 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. Centres must make every effort possible for students to see live performance and confirm that they have done so to Pearson. Centres are free to make live theatre arrangements at any time during the delivery of the qualification before the external assessment. As the examination is at the end of the course, it would be more beneficial for students to see a live performance later on in the course. Please see pages 40–41 for more details regarding live performance requirements.

To ensure that this requirement is met, centres are required to submit a live performance statement via an online form. This form **must be submitted to Pearson at the beginning of the year of certification as part of the online form submitted to inform us of text choices** (see above). Details are on our website: qualifications.pearson.com

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

2 Subject content and assessment information

Qualification aims and objectives

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

- develop and apply an informed, analytical framework for making, performing, interpreting and understanding drama and theatre
- understand the place of relevant theoretical research in informing the processes and practices involved in creating theatre and the place of practical exploration in informing theoretical knowledge of drama and theatre
- develop an understanding and appreciation of how the social, cultural and historical contexts of performance texts have influenced the development of drama and theatre
- understand the practices used in 21st-century theatre making
- experience a range of opportunities to create theatre, both published text-based and devised work
- participate as a theatre maker and as an audience member in live theatre
- understand and experience the collaborative relationship between various roles within theatre
- develop and demonstrate a range of theatre-making skills
- develop the creativity and independence to become effective theatre makers
- adopt safe working practices as a theatre maker
- analyse and evaluate their own work and the work of others.

Core skills

The core skills being developed in this qualification are:

- the ability to recognise and understand the interrelationship between performer, designer and director
- the understanding that texts and extracts studied may represent a range of 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.

Performer and designer routes

Students may complete Component 1 as a performer or designer or combine these roles.

Option 1

| Component 1 |
|--|
| Student completes group performance and monologue/duologue as a performer or designer. |

Option 2

| Component 1 |
|--|
| Student completes group performance as a designer and monologue/duologue as a performer (or vice versa). |

Component 1: Exploration and Performance

Overview

Theatre is an ever evolving collaborative art form which has been, and continues to be moulded by playwrights and theatrical practitioners who challenge accepted conventions and methodologies.

This component requires students to explore the interrelationship between performance text and influential theatre practitioner(s).

Students will be required to practically and theoretically explore a text, examining original performance contexts and applying practitioner methodology and associated theatrical conventions. They will explore in workshops and performances, and subsequently analyse and evaluate this theatre-making process. The knowledge and understanding acquired through the practical exploration of performance text and practitioner will be applied to the rehearsal, interpretation and performance.

Students will develop exploratory and performance skills and gain knowledge and understanding of text and theatre practice. This is crucial to their engagement with professional artistic work and an understanding of drama and theatre.

Content

There are two sections in this component.

Section A has **three** areas of focus.

- 1) Exploring and interpreting **one key extract** from a performance text and applying the methods of a practitioner.
- 2) A group performance/design realisation of this key extract.
- 3) Analysing and evaluating the exploration process and the key extract performance.

Section B has **one** area of focus.

- 1) A monologue or a duologue performance/design realisation from **one key extract** from a **different** performance text.

Students can study this component either as a performer or as a designer or combine these roles.

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 guidance for centres*.

Choice of text

Centres have a choice when selecting texts. However, the **two key extracts** must be from **two different** performance texts. These texts must meet the following criteria.

- Be professionally published and substantial and have a running time of at least 60 minutes.
- Be chosen so they offer students the opportunity to demonstrate exploratory range and depth that is appropriate to the level of demand for AS Level study.
- Offer students the opportunity to access the demands of this component as a performer and/or designer.
- Have the degree of challenge, in terms of appropriateness of content, language, complexity of themes, access to deeper social, historical and cultural contexts to enable students to achieve at AS Level and meet the Assessment Objectives.
- Cannot be any prescribed text from the Component 2 list.
- Must be different from the text studied in Component 2 so that students study a range of performance texts. This means it must differ in at least one of the following ways:
 - o time period
 - o theatrical convention
 - o thematic content, form or structure
 - o playwright
 - o social, historical and cultural contexts.

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

Students are required to perform/realise a design for all or part of these key extracts, following the time limit requirements on the following page. Centres can choose different performance texts, all students are not required to study the same texts.

Centres should consider the skills, experience and prior learning of students in choosing texts that will engage their interest throughout the considerable preparation and rehearsal time needed for this component.

Centres are reminded that they must complete an online form regarding text choice, please refer to page 6 for details.

Choice of practitioner

Centres have a choice when selecting a practitioner. For the purposes of this qualification, a practitioner is an individual or a company who has an established and defined approach to the creation of the performance and who creates both theatrical performances and who produces theory that informs this practical work. As with the text choice, the choice of practitioner must:

- be chosen so it offers students the opportunity to demonstrate exploratory range and depth to is appropriate to the level of demand for AS Level study
- offer students the opportunity to access the demands of this component as a performer and/or designer
- have the degree of challenge, in terms of appropriateness of content, language, complexity of themes, access to deeper social, historical and cultural contexts to enable students to achieve at AS Level.

Group sizes and time limits

Section A: group performance

The groups must contain between **three** and **six** performance students. In addition, there can be one design student per role, per group.

All students must be assessed as individuals.

The regulatory requirements are that groups must complete a minimum performance time of 5 minutes for this component.

The recommended minimum performance times have been provided to ensure that each student within the group has sufficient time to evidence their skills for this component.

| Group size | Recommended minimum performance times | Maximum performance times |
|--------------------------|---------------------------------------|---------------------------|
| 3–4 performance students | 15 minutes | 20 minutes |
| 5–6 performance students | 20 minutes | 30 minutes |

Centres should be aware that performance times that are between the regulatory minimum (5 minutes) and the recommended minimum (15 or 20 minutes) may not allow students to evidence their skills fully in order to access all levels of the assessment criteria.

Section B: monologue/duologue performance

The regulatory requirements are that students must meet the minimum performance times below.

| Number of performers | Minimum performance times | Maximum performance times |
|-------------------------|---------------------------|---------------------------|
| Monologue (1 performer) | 2 minutes | 3 minutes |
| Duologue (2 performers) | 4 minutes | 6 minutes |

Meeting the performance timings

For students (performance and design) who do not meet the regulatory minimum performance requirement of 2, 4 or 5 minutes, the teacher will use their professional judgement against the AO2 assessment criteria based on what the student has achieved and then the total performance/design realisation 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 5*.

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.

Section A

Exploring and interpreting one key extract from a performance text and applying the methods of a practitioner

Students must study **one key extract** and perform the extract as a group (meeting the time requirements on the previous page). Before this performance, students must undertake practical and theoretical interpretive explorations of their chosen performance text, making connections with their chosen practitioner and placing the key extract in the context of the whole text. They must create and develop ideas in a practical context as part of this theatre-making process.

Key to this exploration and interpretation is the student's ability to understand the relationship between theory and practice. They must also develop the ability to synthesise ideas discovered through research and the methods they use in practical workshops.

The aim is to explore and interpret the text to create a performance in which they realise their artistic intentions.

Students must acquire knowledge and understanding of how performance texts are constructed to convey meaning and how meaning is conveyed through the following:

- narrative, themes, ideas
- the style, structure and genre and use of language
- the writer's intentions, including stage directions where appropriate
- characterisation, use of stage space and spatial relationships
- any relevant social, historical, cultural contexts
- previous interpretations and performances
- the nature and quality of directorial interpretation
- aspects of design.

They must acquire a knowledge and understanding of how their chosen practitioner has used the following to convey meaning:

- the social and historical contexts that shaped the theatre practice
- the ideas, theatrical purpose, practice and working methodologies underpinning their work
- the use of theatrical style and use of conventions
- collaboration and influence with and on other practitioners
- the realisation of their artistic intention
- how the relationship with audiences is defined in theory and then carried out in practice.

Students must acquire and apply the skills to:

- research to inform practical work
- interpret and deconstruct the dramatic elements that make up a performance text
- recognise and apply practitioner methodology to their own work
- convey meaning through the relationship between performer and audience.

Students can develop their exploratory skills through:

- workshops
- rehearsal
- taught classes
- individual research
- watching live theatre.

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.

Group performance of one key extract

At the culmination of the exploring and interpreting process, students must perform **one key extract** from their chosen text. This might be the journey of a particular character(s), the development of a theme/issue, the opening or closing scene, or the focus on a particular setting or location.

Teachers should adopt a facilitating role during the rehearsal process for the group performance and may direct. They can 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).

Performers must acquire, develop and apply the following performance skills:

- refining and amending work in progress with the aim to realising their artistic intentions
- responding and adapting work from rehearsals (to be done collaboratively)
- characterisation through:
 - o vocal expression – use of clarity, pace, inflection, pitch and projection
 - o physicality – use of space, gesture, stillness and stance
- contact, relationships and communication with other performers on stage (proxemics)
- communication and engagement with the audience.

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

Analysing and evaluating the exploration process and performances

All students must acquire and apply the skills to be able to analyse and evaluate the process of creating and developing their own live theatrical work and the effectiveness of the outcome.

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 know and understand, and be able to use appropriate subject-specific terminology in their analysis and evaluation.

Section B: monologue or duologue performance from one key extract from a different performance text.

Centres must choose a performance text, which is different to the one chosen for the group performance. Students must study **a key extract** and, after exploration and rehearsal, they must perform either a monologue or duologue from part of this key extract.

This is a student-led activity. Teachers should adopt a facilitating role for the monologue/duologue performance(s) but they are **not** allowed to direct performance(s). They can give guidance during the practical work and the preparation for the performance(s) but not during the performance(s).

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.

Each performer must provide a brief explanation of the intention for their monologue/duologue performance (150–250 words to cover the key extract). This should be attached to the Non-examined assessment authentication sheet for each candidate (see page 53). The explanation must be done before the performance and include the following:

- 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)

Design roles

Designers cover the two sections of the component in the following way.

Section A has **three** main areas of focus.

- 1) Exploring and interpreting one key extract from a performance text and applying the methods of a practitioner.
- 2) Design realisation for one group performance of this key extract.
- 3) Analysing and evaluating the exploration process and their design realisation of the key extract.

Section B has **one** main area of focus.

- 1) Design realisation for either a monologue or duologue performance from **one key extract** from a **different** performance text.

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

Designers are expected to work collaboratively with performers and with the teacher/director where applicable.

Designers must also acquire, develop and apply the following skills:

- make appropriate judgements during the development process
- respond and adapt designs in response to rehearsal work
- develop and articulate a design concept
- make appropriate design choices within the context of a performance to an audience
- use and apply design skills to contribute to the performance as a whole
- demonstrate the ability to apply design skills and materials effectively in the context of a performance to an audience.

All final designs should take into consideration actor/audience relationships and health and safety implications as appropriate.

Section A

Teachers should adopt a facilitating role during the rehearsal process for the group performance and may direct. They can 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).

Section B

Each designer must provide a brief written explanation of the intention for their monologue/duologue design (150–250 words to cover the key extract). This should be attached to the Non-examined assessment authentication sheet for each candidate (see page 53). The explanation must be done before the performance and include the following:

- 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?

This is a student-led activity. Teachers should adopt a facilitating role for the monologue/duologue design realisation(s) but they are **not** allowed to direct. They can give guidance during the practical work and the preparation for the design realisation(s) but not during the performance(s).

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

- help students with interpreting assessment information, e.g. explaining the assessment criteria and 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.

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

| Component 1 – requirements for design skills | | | | |
|---|---|--|---|---|
| Requirements | Costume design | Lighting design | Set design | Sound design |
| Design skills | <p>Section A: Group</p> <p>Final costume designs for two different characters, incorporating hair, makeup and mask considerations as appropriate.</p> <p>All sourcing must be based wholly on the student’s design(s).</p> | <p>Section A: Group</p> <p>Final lighting design incorporating grid plans and a lantern schedule that indicates the use of three different lighting states.</p> | <p>Section A: Group</p> <p>1:25 scale model of the final design to be realised in the performance space and any props as appropriate.</p> | <p>Section A: Group</p> <p>Source sheet showing three sound effects – original, live or found sound effects as appropriate.</p> |
| | <p>Section B: Mono or duo</p> <p>Final costume designs for one character, incorporating hair, makeup and mask considerations as appropriate.</p> <p>All sourcing must be based wholly on the student’s design(s).</p> | <p>Section B: Mono or duo</p> <p>Final lighting design incorporating grid plans and a lantern schedule that indicates the use of two different lighting states.</p> | <p>Section B: Mono or duo</p> <p>Drawings of the final design to be realised in the performance space and any relevant props.</p> | <p>Section B: Mono or duo</p> <p>Source sheet showing two sound cues – original, live or found sound effects as appropriate.</p> |
| Additional documentation | For both performances: a costume plot or list of costumes/accessories worn by each actor indicating any changes as appropriate. | For both performances: a lighting plot or cue sheet incorporating a range of transitional devices as appropriate. | For both performances: a ground plan of the performance space to scale, 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. |
| Supervision | The student must supervise the construction, buying, dyeing altering, hiring and/or finding 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 operation of the sound as appropriate but need not operate the sound themselves. |
| 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. |
| <p><i>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.</i></p> | | | | |

Assessment information

This component is internally assessed and externally moderated. It is worth 96 marks and AO1, AO2 and AO4 are assessed.

First assessment: 2017

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

- 1) A portfolio containing evidence of:
 - o creating and developing a group performance/design realisation of one key extract, applying the methods of a practitioner (AO1)
 - o analysing and evaluating the creation and development process (AO4)
 - o analysing and evaluating the group performance/design realisation (AO4).
- 2) A group performance/design realisation of this key extract (AO2).
- 3) A monologue or duologue performance from one key extract from a different performance text with a 150–250 word explanation of their intention (AO2).

The portfolio

All students 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.

The portfolio is worth 48 marks. AO1 and AO4 are assessed – AO1 is worth 32 marks and AO4 is worth 16 marks.

The portfolio must be marked by the teacher and sent to the moderator if requested as part of the sample, along with the accompanying performance recordings.

The portfolio must be the student's own work.

Each portfolio **must** cover the following:

- the creation and development of ideas
- research findings and an understanding of social, historical and cultural contexts
- exploration of the chosen text and practitioner and connections made between theory and practice
- an analysis of their ability to apply theatrical skills to realise artistic intentions
- an analysis and evaluation of their contribution to the rehearsal process through their ability to create and develop ideas as theatre makers.

Each student **must** include responses to the following statements:

- outline your initial response to the key extract from the performance text and track your contribution to the rehearsal process
- discuss how the chosen practitioner influenced your contribution to the rehearsal and to the performance
- connect your research material/s to key moments in the rehearsal and state the impact on the performance
- analyse and evaluate the contribution your own theatrical skill/s and ideas made to the performance
- discuss the impact of social, historical and cultural contexts on your work.

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 responses to these statements be:

- submitted as handwritten/typed evidence between 2000 and 2500 words

or

- submitted as recorded/verbal evidence between 10 and 12 minutes

or

- submitted as a combination of handwritten/typed words (between 1000 and 1250 words) and recorded/verbal evidence (between 5 and 6 minutes).

It is strongly advised 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 portfolio.

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 and the assessment criteria
- 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* (please see *Appendix 1*).

The final performances/realisation of designs

The teacher must mark both the group and monologue or duologue performances/design realisations. Both performances must be recorded unedited. Please refer to *Appendix 4: Best practice when recording performance*. The recorded evidence must be sent to the moderator if requested as part of the sample, along with the accompanying portfolios.

The group performance/design realisation of one key extract is worth 32 marks. AO2 is assessed.

The monologue or duologue performance/design realisation from one key extract (from a different performance text) is worth 16 marks. AO2 is assessed.

Where applicable, a realisation of each design candidate's work must be seen and assessed during performance.

Teachers must not give support or guidance during the performances.

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

- use of vocal and physical skills
- use of characterisation and communication
- interpretation of text.

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

- use of design skills and communication
- overall design concept
- interpretation of text and understanding of context.

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 students 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 Drama Assessment 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 should have access to a range of resources to enable them to make choices as required for their tasks.

Authenticity

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

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 assessments (new GCE and GCSE specifications)* 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 co-ordinator 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 assessment criteria on the following pages.

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): Creating and developing ideas to communicate meaning as part of the theatre-making process (portfolio) |
|----------------|-------|--|
| | 0 | No rewardable material |
| Level 1 | 1–3 | <p>Limited</p> <ul style="list-style-type: none"> • Limited reference to relevant research and contexts, resulting in superficial decision making. • Superficial understanding of how aims and intentions are created and developed in the theatre-making process. • Limited development of independent ideas, shown through lack of individual approach and clear reasoning that has an over-reliance on other people’s ideas. Basic understanding of the key extract placed in the context of the whole performance text. |
| Level 2 | 4–6 | <p>General</p> <ul style="list-style-type: none"> • Generally sound reference to relevant research and used to inform appropriate decision making. • Generally sound understanding of how aims and intentions are created and developed in the theatre-making process. • Emerging development of independent ideas, shown through an individual approach with general reasoning, though maybe some reliance on other people’s ideas. Clear understanding of the key extract placed in the context of the whole performance text. |
| Level 3 | 7–10 | <p>Competent</p> <ul style="list-style-type: none"> • Secure reference to relevant research and contexts used to inform competent decision making. • Competent understanding of how aims and intentions are created and developed in the theatre-making process. • Consistent engagement and development of independent ideas, shown through a clear individual contribution with competent reasoning. Secure understanding of the key extract placed in the context of the whole performance text. |
| Level 4 | 11–13 | <p>Assured</p> <ul style="list-style-type: none"> • Confident depth and range of relevant research and contexts used to inform effective decision making. • Confident understanding of how aims and intentions are created and developed in the theatre-making process. • Assured development of independent ideas, shown through confident sense of individual ownership and comprehensive rationales and reasoning. Assured understanding of the key extract placed in the context of the whole performance text. |

| Level | Mark | Descriptor (AO1): Creating and developing ideas to communicate meaning as part of the theatre-making process (portfolio) |
|----------------|-------|--|
| Level 5 | 14–16 | <p>Sophisticated</p> <ul style="list-style-type: none"> • Accomplished reference to relevant research and contexts used to inform perceptive decision making. • Perceptive understanding of how aims and intentions are created and developed in the theatre-making process. • Sophisticated development of independent ideas, shown through a highly individualised and reasoned approach. Perceptive understanding of the key extract placed in the context of the whole performance text. |

| Level | Mark | Descriptor (AO1): Making connections between dramatic theory and practice (portfolio) |
|----------------|-------------|---|
| | 0 | No rewardable material |
| Level 1 | 1–3 | <p>Limited</p> <ul style="list-style-type: none"> • Superficial knowledge and understanding of the work and methodologies of the chosen practitioner. Makes superficial connections when applying practitioner’s methodologies to own practice. • Basic ability to refine and amend work through the development process in order to realise creative intentions. • Use of subject terminology is limited and/or inaccurate. |
| Level 2 | 4–6 | <p>General</p> <ul style="list-style-type: none"> • Reasonably sound knowledge and understanding of the work and methodologies of the chosen practitioner. Makes generally appropriate connections when applying practitioner’s methodologies to own practice. • Emerging ability to refine and amend work through the development process in order to realise creative intentions. • Use of subject terminology is generally accurate. |
| Level 3 | 7–10 | <p>Competent</p> <ul style="list-style-type: none"> • Secure knowledge and understanding of the work and methodologies of the chosen practitioner. Competent connections made when applying practitioner’s methodologies to own practice. • Consistent ability to refine and amend work through the development process in order to realise creative intentions. • Use of subject terminology is competent and accurate. |
| Level 4 | 11–13 | <p>Assured</p> <ul style="list-style-type: none"> • Confident knowledge and understanding of the work and methodologies of the chosen practitioner. Makes assured connections when applying practitioner’s methodologies to own practice. • Comprehensive ability to refine and amend work through the development process in order to realise creative intentions. • Use of subject terminology is assured. |
| Level 5 | 14–16 | <p>Sophisticated</p> <ul style="list-style-type: none"> • Sophisticated knowledge and understanding of the work and methodologies of the chosen practitioner. Makes perceptive connections when applying practitioner’s methodologies to own practice. • Perceptive ability to refine and amend work through the development process in order to realise creative intentions. • Use of subject terminology is accomplished. |

Marking instructions:

In AO4, analysis is required in order to reach evaluative judgements and conclusions in the context of 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 4 marks.

| Level | Mark | Descriptor (AO4): Analysing and evaluating own work (portfolio) |
|----------------|------|--|
| | 0 | No rewardable material |
| Level 1 | 1–3 | <p>Limited</p> <ul style="list-style-type: none"> • Superficial analysis of their personal contribution to the process of exploring and realising artistic intentions, application of performance/design skills to create impact on an audience and collaboration with other theatre makers. • Struggles to offer evaluation demonstrating limited ability to formulate and justify personal judgements of how ideas, meaning and impact are created through application of skills and collaboration. • Uneven treatment of analysis and evaluation resulting in a limited overall response. |
| Level 2 | 4–6 | <p>General</p> <ul style="list-style-type: none"> • Clear analysis of their personal contribution to the process of exploring and realising artistic intentions, application of performance/design skills to create impact on an audience and collaboration with other theatre makers. • Offers partial evaluation demonstrating emerging ability to formulate and justify personal judgements of how ideas, meaning and impact are created through application of skills and collaboration. • Partially balanced treatment of analysis and evaluation resulting in a generally sound overall response. |
| Level 3 | 7–10 | <p>Competent</p> <ul style="list-style-type: none"> • Competent analysis of their personal contribution to the process of exploring and realising artistic intentions, application of performance/design skills to create impact on an audience and collaboration with other theatre makers. • Offers consistent evaluation demonstrating competent ability to formulate and justify personal judgements of how ideas, meaning and impact are created through application of skills and collaboration. • Mostly balanced treatment of analysis and evaluation resulting in a competent overall response. |

| Level | Mark | Descriptor (AO4): Analysing and evaluating own work (portfolio) |
|----------------|-------|--|
| Level 4 | 11–13 | <p>Assured</p> <ul style="list-style-type: none"> • Assured analysis of their personal contribution to the process of exploring and realising artistic intentions, application of performance/design skills to create impact on an audience and collaboration with other theatre makers. • Comprehensive evaluation demonstrating assured ability to formulate and justify personal judgements of how ideas, meaning and impact are created through application of skills and collaboration. • Balanced treatment of analysis and evaluation resulting in an effective overall response. |
| Level 5 | 14–16 | <p>Sophisticated</p> <ul style="list-style-type: none"> • Accomplished analysis of their personal contribution to the process of exploring and realising artistic intentions, application of performance/design skills to create impact on an audience and collaboration with other theatre makers. • Perceptive evaluation demonstrating sophisticated ability to formulate and justify personal judgements of how ideas, meaning and impact are created through application of skills and collaboration. • Fully balanced treatment of analysis and evaluation resulting in a secure overall response. |

Assessment criteria for the group performance – performers

| Level | Mark | Descriptor (AO2): Group performance – vocal skills (performers) |
|----------------|------|--|
| | 0 | No rewardable material |
| Level 1 | 1–2 | <p>Limited</p> <ul style="list-style-type: none"> • Vocal performance overall is often inappropriate or inconsistent, shown through lack of range and sense of security. • Vocal skills are limited, showing a lack of control, with some understanding of how creative choices communicate meaning to the audience. • Emerging technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection). |
| Level 2 | 3–4 | <p>Competent</p> <ul style="list-style-type: none"> • Vocal performance overall is appropriate, shown through some clear examples of range and sense of security. • Vocal skills are consistent, showing clear control, with competent understanding of how creative choices communicate meaning to the audience. • Competent technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection). |
| Level 3 | 5–6 | <p>Assured</p> <ul style="list-style-type: none"> • Vocal performance overall is sustained, shown through an effective range and sense of security. • Vocal skills are comprehensive, showing effective control throughout, with confident understanding of how creative choices communicate meaning to the audience. • Assured technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection). |
| Level 4 | 7–8 | <p>Sophisticated</p> <ul style="list-style-type: none"> • Vocal performance overall is skilful, shown through a highly-effective and dynamic range and sense of security. • Vocal skills are perceptively integrated, sophisticated and dynamic, showing skilful range and control throughout, with an accomplished understanding of how creative choices communicate meaning to the audience. • Accomplished technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection). |

| Level | Mark | Descriptor (AO2): Group performance – physical skills (performers) |
|----------------|-------------|---|
| | 0 | No rewardable material |
| Level 1 | 1–2 | <p>Limited</p> <ul style="list-style-type: none"> • Physical performance overall is often inappropriate or inconsistent, shown through lack of range and sense of security. • Physical skills are basic and/or uneven, showing some control, with superficial understanding of how creative choices communicate meaning to the audience. • Limited technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships). |
| Level 2 | 3–4 | <p>Competent</p> <ul style="list-style-type: none"> • Physical performance overall is appropriate, shown through some moments with clear range and sense of security. • Physical skills are consistent, showing clear control, with competent understanding of how creative choices communicate meaning to the audience. • Competent technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships). |
| Level 3 | 5–6 | <p>Assured</p> <ul style="list-style-type: none"> • Physical performance overall is sustained, shown through approach that has comprehensive range and sense of security. • Physical skills are comprehensive, showing effective control throughout, with confident understanding of how creative choices communicate meaning to the audience. • Assured technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships). |
| Level 4 | 7–8 | <p>Sophisticated</p> <ul style="list-style-type: none"> • Physical performance overall is skilful, shown through a highly-effective approach with dynamic range and sense of security. • Physical skills perceptively integrated, sophisticated and dynamic, showing skilful control throughout, with an accomplished understanding of how creative choices communicate meaning to the audience. • Sophisticated technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships). |

| Level | Mark | Descriptor (AO2): Group performance – characterisation and communication (performers) |
|----------------|-------------|---|
| | 0 | No rewardable material |
| Level 1 | 1–2 | <p>Limited</p> <ul style="list-style-type: none"> • Characterisation demonstrates some understanding of the role(s). Performance has some credibility and consistency. • Emerging rapport and communication with audience/other performers shown through lack of ease and awareness. • Limited ability to apply methodologies of practitioner and realise creative intention for character(s)/roles(s). |
| Level 2 | 3–4 | <p>Competent</p> <ul style="list-style-type: none"> • Characterisation demonstrates a competent understanding of the role(s). Performance has clear credibility and consistency. • Clear rapport and communication with audience/other performers, shown through secure ease and awareness. • Competent ability to apply methodologies of practitioner and realise creative intention for character(s)/roles(s). |
| Level 3 | 5–6 | <p>Assured</p> <ul style="list-style-type: none"> • Characterisation demonstrates an assured understanding of the role(s). Performance has secure credibility and consistency. • Effective rapport and communication with audience/other performers, shown through assured ease and awareness throughout. • Assured ability to apply methodologies of practitioner and realise creative intention for character(s)/roles(s). |
| Level 4 | 7–8 | <p>Sophisticated</p> <ul style="list-style-type: none"> • Characterisation demonstrates a perceptive understanding of the role(s). Performance has accomplished credibility and consistency. • Accomplished rapport and communication with audience/other performers, shown through highly-effective ease and awareness. • Sophisticated ability to apply methodologies of practitioner and realise creative intention for character(s)/roles(s). |

| Level | Mark | Descriptor (AO2): Group performance – interpretation and realisation of artistic intention (performers) |
|----------------|-------------|--|
| | 0 | No rewardable material |
| Level 1 | 1–2 | <p>Limited</p> <ul style="list-style-type: none"> • Demonstrates a superficial interpretation of the text in performance, showing a limited understanding of playwright’s intentions. • Performance demonstrates inconsistent understanding of language, style, genre and theatrical conventions. • Basic contribution to the performance as a whole and the realisation of the group’s artistic intentions. Performance overall has limited impact and lacks energy. |
| Level 2 | 3–4 | <p>Competent</p> <ul style="list-style-type: none"> • Demonstrates a clear interpretation of the text in performance, showing competent understanding of playwright’s intentions. • Performance demonstrates competent understanding of language, style, genre and theatrical conventions. • Clear contribution to the performance as a whole and the realisation of the group’s artistic intention. Performance overall has clear impact through consistent energy and commitment. |
| Level 3 | 5–6 | <p>Assured</p> <ul style="list-style-type: none"> • Demonstrates an effective interpretation of the text in performance, showing an assured understanding of playwright’s intentions. • Performance demonstrates a comprehensive understanding of language, style, genre and theatrical conventions. • Assured contribution to the performance as a whole and the realisation of the group’s artistic intention. Performance overall has effective impact through comprehensive energy and commitment. |
| Level 4 | 7–8 | <p>Sophisticated</p> <ul style="list-style-type: none"> • Demonstrates a sophisticated interpretation of the text in performance, showing a perceptive understanding of playwright’s intentions. • Performance demonstrates perceptive understanding of language, style, genre and theatrical conventions. • Accomplished contribution to the performance as a whole and the realisation of the group’s artistic intention. Performance overall is dynamic and skilfully creates impact through highly-engaging energy and commitment. |

Assessment criteria for the group performance – designers

| Level | Mark | Descriptor (AO2): Group performance – design skills (designers) |
|----------------|------|---|
| | 0 | No rewardable material |
| Level 1 | 1–2 | <p>Limited</p> <ul style="list-style-type: none"> • Creates a basic and/or uneven design, demonstrating limited ability to apply design skills. • Design shows some consideration of the practical application of materials and production elements in performance. • Emerging ability to design effectively within time and resource constraints. |
| Level 2 | 3–4 | <p>Competent</p> <ul style="list-style-type: none"> • Creates a cohesive design, demonstrating secure ability to apply design skills. • Design shows consistent consideration of the practical application of materials and production elements in performance. • Competent ability to design effectively within time and resource constraints. |
| Level 3 | 5–6 | <p>Assured</p> <ul style="list-style-type: none"> • Creates an effective design, demonstrating secure ability to apply design skills. • Design shows assured consideration of the practical application of materials and production elements in performance. • Comprehensive ability to design effectively within time and resource constraints. |
| Level 4 | 7–8 | <p>Sophisticated</p> <ul style="list-style-type: none"> • Creates an engaging design, demonstrating accomplished ability to apply design skills. • Design shows perceptive consideration of the practical application of materials and production elements in performance. • Accomplished ability to design effectively within time and resource constraints. |

| Level | Mark | Descriptor (AO2): Group performance – concept and interpretation (designers) |
|----------------|-------------|---|
| | 0 | No rewardable material |
| Level 1 | 1–2 | <p>Limited</p> <ul style="list-style-type: none"> • Concept shows some ability to design visual/audio elements that enhance mood and atmosphere. • Concept demonstrates a superficial interpretation of the text in performance, shown by limited understanding of playwright’s intentions. • Emerging ability to develop a design that supports the creative intent of the performance as a whole. Design overall has limited impact, showing a lack of engagement and commitment to the performance. |
| Level 2 | 3–4 | <p>Competent</p> <ul style="list-style-type: none"> • Concept shows consistent ability to design visual/audio elements that enhance mood and atmosphere. • Concept demonstrates a clear interpretation of the text in performance, shown by consistent understanding of playwright’s intentions. • Consistent ability to develop a design that supports the creative intent of the performance as a whole. Design overall has clear impact, showing consistent engagement and commitment to the performance. |
| Level 3 | 5–6 | <p>Assured</p> <ul style="list-style-type: none"> • Concept shows assured ability to design visual/audio elements that enhance mood and atmosphere. • Concept demonstrates an effective interpretation of the text in performance, shown by secure understanding of playwright’s intentions. • Assured ability to develop a design that supports the creative intent of the performance as a whole. Design overall has effective impact, showing comprehensive engagement and commitment to the performance. |
| Level 4 | 7–8 | <p>Sophisticated</p> <ul style="list-style-type: none"> • Concept shows accomplished ability to design visual/audio elements that enhance mood and atmosphere. • Concept demonstrates a sophisticated interpretation of the text in performance, shown by perceptive understanding of playwright’s intentions. • Accomplished ability to develop a design that supports the creative intent of the performance as a whole. Design overall is dynamic and skilfully creates impact, showing full engagement and commitment to the performance. |

| Level | Mark | Descriptor (AO2): Group performance – context and communication (designers) |
|----------------|-------------|---|
| | 0 | No rewardable material |
| Level 1 | 1–2 | <p>Limited</p> <ul style="list-style-type: none"> • Design shows some understanding of its context and purpose within the production. • Limited ability to develop a cohesive design that is appropriate for the content of the production. • Design shows emerging ability to create impact and communicate meaning for the audience. |
| Level 2 | 3–4 | <p>Competent</p> <ul style="list-style-type: none"> • Design shows consistent understanding of its context and purpose within the production. • Competent ability to develop a cohesive design that is appropriate for the content of the production. • Design shows a secure ability to create impact and communicate meaning for the audience. |
| Level 3 | 5–6 | <p>Assured</p> <ul style="list-style-type: none"> • Design shows an assured understanding of its context and purpose within the production. • Comprehensive ability to develop a cohesive design that is appropriate for the content of the production. • Design shows a secure ability to create impact and communicate meaning for the audience. |
| Level 4 | 7–8 | <p>Sophisticated</p> <ul style="list-style-type: none"> • Design shows an accomplished understanding of its context and purpose within the production. • Perceptive ability to develop a cohesive design that is appropriate for the content of the production. • Design shows a sophisticated ability to create impact and communicate meaning for the audience. |

| Level | Mark | Descriptor (AO2): Group performance – realisation of artistic intention (designers) |
|----------------|-------------|--|
| | 0 | No rewardable material |
| Level 1 | 1–2 | <p>Limited</p> <ul style="list-style-type: none"> • Some ability to develop a design that supports the creative intent of the performance as a whole. Design overall has limited impact, showing a lack of engagement and commitment to the performance. • Design demonstrates some understanding of structure, style, genre and theatrical conventions. • Emerging understanding of practitioner’s methodologies, demonstrated through application in the design. |
| Level 2 | 3–4 | <p>Competent</p> <ul style="list-style-type: none"> • Consistent ability to develop a design that supports the creative intent of the performance as a whole. Design overall has clear impact, showing consistent engagement and commitment to the performance. • Design demonstrates competent understanding of structure, style, genre and theatrical conventions. • Secure understanding of practitioner’s methodologies, demonstrated through application in the design. |
| Level 3 | 5–6 | <p>Assured</p> <ul style="list-style-type: none"> • Assured ability to develop a design that supports the creative intent of the performance as a whole. Design overall has effective impact, showing comprehensive engagement and commitment to the performance. • Design demonstrates comprehensive understanding of structure, style, genre and theatrical conventions. • Secure understanding of practitioner’s methodologies, demonstrated through application in the design. |
| Level 4 | 7–8 | <p>Sophisticated</p> <ul style="list-style-type: none"> • Accomplished ability to develop a design that supports the creative intent of the performance as a whole. Design overall is dynamic and skilfully creates impact, showing full engagement and commitment to the performance. • Design demonstrates perceptive understanding of structure, style, genre and theatrical conventions. • Accomplished understanding of practitioner’s methodologies, demonstrated through application in the design. |

Assessment criteria for the monologue or duologue – performers

| Level | Mark | Descriptor (AO2): Mono/duo – technical ability and characterisation (performers) |
|----------------|------|---|
| | 0 | No rewardable material |
| Level 1 | 1–2 | <p>Limited</p> <ul style="list-style-type: none"> Emerging technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection). Emerging technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships). Characterisation demonstrates a limited understanding of the role and its context within the performance. |
| Level 2 | 3–4 | <p>Competent</p> <ul style="list-style-type: none"> Competent technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection). Competent technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships). Characterisation demonstrates a secure understanding of the role and its context within the performance. |
| Level 3 | 5–6 | <p>Assured</p> <ul style="list-style-type: none"> Assured technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection). Assured technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships). Characterisation demonstrates a comprehensive understanding of the role and its context within the performance. |
| Level 4 | 7–8 | <p>Sophisticated</p> <ul style="list-style-type: none"> Accomplished technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection). Accomplished technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships). Characterisation demonstrates a sophisticated understanding of the role and its context within the performance. |

| Level | Mark | Descriptor (AO2): Mono/duo –interpretation, communication and creative intention (performers) |
|----------------|-------------|--|
| | 0 | No rewardable material |
| Level 1 | 1–2 | <p>Limited</p> <ul style="list-style-type: none"> • Demonstrates a limited interpretation of the text in performance, showing some understanding of playwright’s intentions. • Emerging rapport and communication with audience/other performers, shown through lack of ease and awareness. • Limited contribution to the performance as a whole and to the realisation of artistic intentions. Performance overall has limited impact and lacks energy and commitment. |
| Level 2 | 3–4 | <p>Competent</p> <ul style="list-style-type: none"> • Demonstrates a clear interpretation of the text in performance, showing a competent understanding of playwright’s intentions. • Clear rapport and communication with audience/other performers, shown through secure ease and awareness. • Clear contribution to the performance as a whole and to the realisation of artistic intentions. Performance overall has clear impact through consistent energy and commitment. |
| Level 3 | 5–6 | <p>Assured</p> <ul style="list-style-type: none"> • Demonstrates an effective interpretation of the text in performance, showing an assured understanding of playwright’s intentions. • Effective rapport and assured communication with audience/other performers, shown through assured ease and awareness throughout. • Assured contribution to the performance as a whole and to the realisation of artistic intentions. Performance overall has effective impact through comprehensive energy and commitment. |
| Level 4 | 7–8 | <p>Sophisticated</p> <ul style="list-style-type: none"> • Demonstrates a perceptive interpretation of the text in performance, showing a perceptive understanding of playwright’s intentions. • Sophisticated rapport and sophisticated communication with audience/other performers, shown through highly-effective ease and awareness. • Accomplished contribution to the performance as a whole and to the realisation of artistic intentions. Performance overall is dynamic and skilfully creates impact through highly-engaging energy and commitment. |

Assessment criteria for the monologue or duologue – designers

| Level | Mark | Descriptor (AO2): Mono/duo) – design skills and design concept (designers) |
|----------------|------|---|
| | 0 | No rewardable material |
| Level 1 | 1–2 | <p>Limited</p> <ul style="list-style-type: none"> • Creates a limited design, demonstrating emerging ability to apply design skills. Design is inappropriate and/or unsympathetic to the text. • Design shows some consideration of the practical application of materials and production elements in performance. • Overall design concept shows emerging ability to design visual/audio elements that enhance mood and atmosphere. |
| Level 2 | 3–4 | <p>Competent</p> <ul style="list-style-type: none"> • Creates a generally appropriate design, demonstrating emerging ability to apply design skills. Design is generally appropriate and/or sympathetic to the text. • Design shows generally sound consideration of the practical application of materials and production elements in performance. • Overall design concept shows consistent ability to design visual/audio elements that enhance mood and atmosphere. |
| Level 3 | 5–6 | <p>Assured</p> <ul style="list-style-type: none"> • Creates an effective design, demonstrating secure ability to apply design skills. Design is pertinent and fully sympathetic to the text. • Design shows assured consideration of the practical application of materials and production elements in performance. • Overall design concept shows assured ability to design visual/audio elements that enhance mood and atmosphere. |
| Level 4 | 7–8 | <p>Sophisticated</p> <ul style="list-style-type: none"> • Creates an engaging design, demonstrating accomplished ability to apply design skills. Design perceptively integrates with text in an innovative way. • Design shows perceptive consideration of the practical application of materials and production elements in performance. • Overall design concept shows accomplished ability to design visual/audio elements that enhance mood and atmosphere. |

| Level | Mark | Descriptor (AO2): Mono/duo – communication, context and realisation of artistic intention (designers) |
|----------------|-------------|--|
| | 0 | No rewardable material |
| Level 1 | 1–2 | <p>Limited</p> <ul style="list-style-type: none"> • Design shows some understanding of how creative choices create impact and communicate meaning to the audience. • Design shows a limited understanding of its function and purpose within the production. • Emerging ability to develop a design that supports the creative intent of the performance as a whole. Design overall has limited impact, showing a lack of engagement and commitment to the performance. |
| Level 2 | 3–4 | <p>Competent</p> <ul style="list-style-type: none"> • Design shows a secure understanding of how creative choices create impact and communicate meaning to the audience. • Design shows competent understanding of its function and purpose within the performance. • Consistent ability to develop a design that supports the creative intent of the production as a whole. Design overall has clear impact, showing consistent engagement and commitment to the performance. |
| Level 3 | 5–6 | <p>Assured</p> <ul style="list-style-type: none"> • Design shows an effective understanding of how creative choices create impact and communicate meaning to the audience. • Design shows an assured understanding of its function and purpose within the performance. • Assured ability to develop a design that supports the creative intent of the performance as a whole. Design overall has effective impact, showing comprehensive engagement and commitment to the performance. |
| Level 4 | 7–8 | <p>Sophisticated</p> <ul style="list-style-type: none"> • Design shows a sophisticated understanding of how creative choices create impact and communicate meaning to the audience. • Design shows a perceptive understanding of its function and purpose within the performance. • Accomplished ability to develop a design that supports the creative intent of the performance as a whole. Design overall is dynamic and skilfully creates impact, showing full engagement and commitment to the 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 assessment* (new GCE and GCSE specifications) available on the JCQ website: www.jcq.org.uk

Component 2: Theatre Makers in Practice

Overview

Theatre is a collaborative art form and it is important that students have a clear understanding of how different creative ideas are put into practice. This component focuses on the work of theatre makers and the various theatrical choices that are made by key members of the creative and production team in order to communicate ideas to an audience.

Students will interpret, analyse and evaluate their experience of a live theatre performance and the skills they use to deconstruct specific elements will help inform their own choices as theatre makers. Students will analyse and evaluate the ways directors, performers and designers create impact and meaning through dramatic and theatrical elements.

Students will practically explore a complete performance text as theatre makers and consider how it might be interpreted and realised from 'page to stage'.

Content

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

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

1) Live theatre evaluation

Students will reflect on their experience as an informed member of an audience at 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:

- whilst both amateur and professional productions are acceptable, it is not possible to evaluate the work of other students for this assessment
- the live theatre performance cannot be a performance text that is on the prescribed list of this specification
- it should ideally demonstrate a range of production elements, for example costume, set, sound, lighting
- the production should present opportunities for students to discuss the work of key theatre makers, for example directors, performers and designers
- the production must provide opportunities for students to use a subject-specific vocabulary.

For the purposes of this qualification live theatre means being in the same performance space as the performers. It does **not** include any performance that is sung-through in its entirety.

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.

Centres are reminded that they must provide a live performance statement to Pearson, please see page 6. If there are extreme extenuating circumstances regarding the access of live theatre, for example the occurrence of natural disasters or students are hospitalised, then centres need to apply for special arrangements to allow for a suitable live theatre alternative such as National Theatre Live or other live theatre broadcast. Applications should be made via the email drama.assessment@pearson.com.

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:

- understand the processes and practices used in 21st-century theatre making
- participate as an informed audience member while watching live theatre
- understand and experience the collaborative relationship between various roles within theatre
- understand how performers, designers and directors use production values to communicate ideas and meaning to an audience
- understand how conventions, forms and techniques are used to create meaning, including the:
 - use of performance space and spatial relationships on stage
 - relationships between performers and audience
 - performer's vocal and physical interpretation of character
- know and understand appropriate vocabulary and specialist terminology for the subject.

Skills

Students must acquire, develop and apply skills in:

- interpreting, analysing and evaluating the work of various theatre makers
- forming critical judgements about live theatre based on their understanding of drama and theatre
- analysing the ways in which different performance and production elements are brought together to create theatre
- using subject-specific terminology in a range of contexts.

2) Page to Stage: Realising a Performance Text

Students will practically explore a **complete performance text** to consider how theatrical ideas might be realised in performance and communicated to create impact on the audience. They will need to consider how both performers and designers use theatrical conventions and dramatic elements to realise ideas from the page to the stage.

Students will respond to an unseen extract from their chosen performance text in the examination. The unseen extract will be from a scene or moment that is significant to the text as whole. Extracts will be between 80–110 lines long (this includes spoken dialogue and stage directions). Please note performance texts are not permitted in the examination.

Centres must choose **one** of the following performance texts.

| 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, please refer to page 6 for details.

Practical work should include, as appropriate, the exploration of:

- characterisation of key roles including the use of physicality and voice
- staging, levels and proxemics
- stage space
- entrances and exits
- visual and non-verbal forms of communication
- design elements
- relationship between performer and audience
- ways in which the playwright has structured the text and uses elements such as plot, language, form, genre, structure, style, characterisation and stage directions to communicate ideas
- mood and atmosphere
- performance style and use of theatrical devices
- relevant subject-specific vocabulary.

Knowledge and understanding

Students are required to:

- understand the processes and practices used in 21st-century theatre making
- understand how playwrights, performers and designers communicate ideas and meaning to an audience
- have a knowledge of production values and be able to make clear choices about how a dramatic text might be interpreted and realised in a performance context to an audience
- consider how the use of language, form, style, genre, structure and characterisation might be explored in performance
- consider how the use of set, space, stage directions, lighting, sound, masks, costume and props might be used in performance to communicate ideas and meaning to an audience
- know and understand the appropriate vocabulary and specialist terminology for the subject
- be aware of how performance texts are informed by their social, cultural and historical contexts
- experience a range of opportunities to develop a variety of dramatic and theatrical skills, enabling them to grow creatively, critically and imaginatively.

Skills

Students must acquire, develop and apply skills in:

- forming critical judgements about the practice of theatre makers based on their understanding of drama and theatre
- responding to texts imaginatively; conveying ideas clearly and coherently
- practically exploring the use of voice, movement, staging and characterisation
- exploring ways in which the ideas of key theatre makers are realised in performance
- the use of subject-specific terminology in a range of contexts
- analysing the ways in which different performance and production elements are brought together to create theatre.

Assessment information

- First assessment: May/June 2017.
- The written examination is 1 hour and 45 minutes.
- The assessment is out of 48 marks.
- Students must answer one question on the performance they have seen in Section A and for Section B they answer two questions related to the performance text they have studied.
- Section A: Live Theatre Evaluation
 - Consists of a **choice of two** extended response questions that students must answer on the live theatre performance they have seen.
 - The questions focus on analysing and evaluating the contribution made by one key theatre maker or how a particular dramatic element was used in production.
 - Worth 16 marks. AO4 is assessed.
 - Students may take in notes, however these notes must be attached to the form provided in *Appendix 2*.
- Section B: Page to Stage: Realising a Performance Text
 - Consists of **two** extended response questions that students must answer based on an **unseen extract** from the chosen performance text.
 - The questions must be answered from the point of view of a performer and a designer and students will need to demonstrate an understanding of the extract within the context of the whole text.
 - Worth 32 marks. AO3 is assessed.
 - Performance texts are not allowed in the examination as extracts will be provided.

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 Component 1.

Sample assessment materials

A sample paper and mark scheme for this component can be found in the *Pearson Edexcel Level 3 Advanced Subsidiary GCE in Drama and Theatre Sample Assessment Materials (SAMs)* document.

Assessment Objectives

| Students must: | | % in GCE AS |
|----------------|--|-------------|
| AO1 | Create and develop ideas to communicate meaning as part of the theatre-making process, making connections between dramatic theory and practice | 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 | 27 |
| AO4 | Analyse and evaluate their own work and the work of others | 23 |
| Total | | 100% |

Breakdown of Assessment Objectives

| Component | Assessment Objectives | | | | Total for all Assessment Objectives |
|--|-----------------------|-----------|-----------|-----------|-------------------------------------|
| | AO1 % | AO2 % | AO3 % | AO4 % | |
| Component 1: Exploration and Performance | 20 | 30 | 0 | 10 | 60% |
| Component 2: Theatre Makers in Practice | 0 | 0 | 27 | 13 | 40% |
| Total for GCE AS | 20 | 30 | 27 | 23 | 100% |

NB: some totals have been rounded either up or down

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 GCE qualification with the same discount code will have only one of the grades they achieve counted for the purpose of the School and College Performance Tables. This will be the grade for the larger qualification (i.e. the A Level grade rather than the AS grade). If the qualifications are the same size, then the better grade will be counted (please see *Appendix 9: Codes*).

Please note that there are two codes for AS GCE qualifications; one for Key Stage 4 (KS4) performance tables and one for 16-19 performance tables. If a KS4 student achieves both a GCSE and an AS with the same discount code, the AS result will be counted over the GCSE result.

Students should be advised that, if they take two GCE qualifications with the same discount code, colleges, universities and employers they wish to progress to are likely to take the view that this achievement is equivalent to only one GCE. The same view may be taken if students take two GCE 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 which they wish to progress 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 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.

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 non-examination assessment discovered before the candidate has signed the declaration of authentication form does not need to be reported to Pearson.

Candidate malpractice found in non-examination assessment 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. 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 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. 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 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 and 2 in this qualification will be scaled by Pearson to represent the relative weighting of 60% for Component 1 and 40% for Component 2. 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 |
|-----------|-----------|-----------|----------------|--------------|
| 1 | 60% | 96 | 1 | 96 |
| 2 | 40% | 48 | 1.333 | 64 |

This AS Level qualification will be graded and certificated on a five-grade scale from A to E using the total subject mark. 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 2017.

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.

Students who would benefit most from studying this qualification are likely to have a Level 2 qualification such as a GCSE in Drama.

Progression

Students can progress from this qualification to:

- the Pearson Edexcel A Level Drama and Theatre
- drama schools and university courses that relate directly to drama and theatre
- university courses that will benefit from the skills acquired from this GCE, for example law, human resources, people management
- employment where people skills are essential for example, management, retail, nursing, industry and business environments
- employment where time management, confidence, the ability to work collaboratively and meet deadlines are desirable.

Appendices

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

The authentication form must be completed and attached to 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:

qualifications.pearson.com/en/qualifications/edexcel-a-levels/drama-and-theatre-2016.coursematerials.html

You will need to click on the 'forms and administration' tab.

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

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:

qualifications.pearson.com/en/qualifications/edexcel-a-levels/drama-and-theatre-2016.coursematerials.html

You will need to click on the 'forms and administration' tab.

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 the students, so that they can meet the demands of this qualification.

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

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

| Design role | Resource guidance |
|-----------------|---|
| Costume design | <ul style="list-style-type: none"> • 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 costumes. The ability to manufacture the costume is not a specification requirement though candidates 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. • Health and safety risk assessments should be completed to ensure compliance with safety standards. |
| Lighting design | <p>Students need access to:</p> <ul style="list-style-type: none"> • 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-preset operation • health and safety risk assessments should be completed to ensure compliance with safety standards. |
| Set design | <ul style="list-style-type: none"> • 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 required to manufacture the set. The ability to manufacture the set is not a specification requirement though 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/purchased. • Health and safety risk assessments should be completed to ensure compliance with safety standards. |

| Design role | Resource guidance |
|--------------|---|
| Sound design | <p>Students need access to:</p> <ul style="list-style-type: none">• a sound reproduction system• sound processing devices• at least two different types of microphone• access to pre-recorded sound sources• health and safety risk assessments should be completed to ensure compliance with safety standards. |

Appendix 4: Best practice when recording performance

The following guidance applies for the non-examination assessment 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, 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:
 - o A4 sheets stating student name and number in a large font for students to hold up to camera as part of the introduction
 - o 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: Mark penalty tables for performances/design realisations not meeting the minimum assessment time – Component 1

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 below.

Teachers will be required to only apply the assessment criteria as presented on pages 27–38.

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% |

| 4-minute minimum duologue | |
|---|---|
| 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% |

| 5-minute minimum for group | |
|---|---|
| Total time (minutes and seconds) | Percentage applied to final mark |
| 4:45 to 4:59 | 95.00% |
| 4:30 to 4:44 | 90.00% |
| 4:15 to 4:29 | 85.00% |
| 4:00 to 4:14 | 80.00% |
| 3:45 to 3:59 | 75.00% |
| 3:30 to 3:44 | 70.00% |
| 3:15 to 3:29 | 65.00% |
| 3:00 to 3:14 | 60.00% |
| 2:45 to 2:59 | 55.00% |
| 2:30 to 2:44 | 50.00% |
| 2:15 to 2:29 | 45.00% |
| 2:00 to 2:14 | 40.00% |
| 1:45 to 1:59 | 35.00% |
| 1:30 to 1:44 | 30.00% |
| 1:15 to 1:29 | 25.00% |
| 1:00 to 1:14 | 20.00% |
| 0:45 to 0:59 | 15.00% |
| 0:30 to 0:44 | 10.00% |
| 0:15 to 0:29 | 5.00% |
| 0:00 to 0:14 | 0.00% |

Appendix 6: 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 learned bodies, 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 *GCE Qualification Level Conditions and Requirements* and *GCE Subject Level Conditions and Requirements for Drama and Theatre* 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 7*.

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 are correct as of May 2014.

Appendix 7: 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 8: Level 3 Extended Project qualification

What is the Extended Project?

The Extended Project is a standalone qualification that can be taken alongside GCEs. It supports the development of independent learning skills and helps to prepare students for their next step – whether that be higher education study or employment. The qualification:

- is recognised by higher education for the skills it develops
- is worth half of an Advanced GCE qualification at grades A*–E
- carries UCAS points for university entry.

The Extended Project encourages students to develop skills in the following areas: project management, research, the development and realisation of a performance project and evaluation, critical thinking, extended writing and project management. Students identify and agree a topic area of their choice for in-depth study (which may or may not be related to a GCE subject they are already studying), guided by their teacher.

Students can choose from one of four approaches to produce:

- a dissertation (for example an investigation based on secondary research)
- an investigation/field study (for example a practical experiment)
- a performance (for example in theatre or drama)
- an artefact (for example creating a sculpture in response to a client brief or solving an engineering problem).

The qualification is non-examination assessment based and students are assessed on the skills of managing, planning and evaluating their project. Students will research their topic, develop skills to review and evaluate the information, and then present the final outcome of their project.

The Extended Project has 120 guided learning hours (GLH) consisting of a 40-GLH taught element that includes teaching the technical skills (for example research skills) and an 80-GLH guided element that includes mentoring students through the project work. The qualification is 100% internally assessed and externally moderated.

How to link the Extended Project with Drama and Theatre

The Extended Project creates the opportunity to develop transferable skills for progression to higher education and to the workplace, through the exploration of either an area of personal interest or a topic of interest from within the drama and theatre qualification content.

Through the Extended Project students will develop skills that support their study of Drama and Theatre, including:

- conducting, organising and using research
- independent research in the subject area
- planning, project management and time management
- consideration of alternative methods and techniques
- evaluating arguments and processes
- critical thinking.

In the context of the Extended Project, critical thinking refers to the ability to identify and develop arguments for a point of view or hypothesis and to consider and respond to alternative arguments and methods.

Types of Extended Project related to Drama and Theatre

Students may produce a performance on any topic, theme or issue that can be researched and argued, for example, corruption, rights and responsibilities or women in society.

The performance can use primary and/or secondary research sources to provide a reasoned defence or a point of view, with consideration of counter-arguments, to raise awareness, and to consider alternatives.

An alternative might be, for example:

- the impact of unemployment on a community
- child poverty.

A project might consider an issue that lends itself to experiential research, for example, a visit to the theatre or taking part in a workshop.

Using the Extended Project to support breadth and depth

In the Extended Project, students are assessed on the quality of the work they produce and the skills they develop and demonstrate through completing this work. Students should demonstrate that they have extended themselves in some significant way beyond what they have been studying in drama and theatre. Students can demonstrate extension in one or more dimensions:

- **deepening understanding** – where a student explores a topic in greater depth than in the specification content. This could be an in-depth exploration of one aspect of the broad pre-release context
- **broadening skills** – where a student learns a new skill or acting style
- **widening perspectives** – where the student's project spans different subjects. A student studying drama with geography may wish to research the impact of tourism on a particular region or locality.

A wide range of information to support the delivery and assessment of the Extended Project, including the specification, teacher guidance for all aspects, an editable scheme of work and exemplars for all four approaches, can be found on our website.

Appendix 9: 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: 601/8303/2 |
| 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. | AS – 8DR0 |
| Component codes | These codes are provided for reference purposes. Students do not need to be entered for individual components. | Component 1: 8DR0/01 Component 2: 8DR0/02 |

*www.gov.uk/government/publications/2018-performance-tables-discount-code

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