

A level Drama and Theatre

Preparing for
Component 2 (9DR0/02)

*NB: the exemplar used in this
training is new for 2022-23*





Your online environment

Your host will talk you through the following before the session starts:

- technical difficulties and support
- recording
- communication in an online environment
- asking questions
- using polls
- downloading documents.



Session Agenda

Timings are approximate

16:30 Welcome. Poll to get to know who is in the room.

16:35 Overview of Component 2

16:40 Candidate Identification Activity

16:50 Activity 1 (marking exercise)

16:55 Feedback on Activity 1 and summary

17:10 Activity 2 (marking exercise)

17:20 Feedback on Activity 2 and summary

17:30 Comfort Break

17:40 Overview of Group Performance

18:00 Activity 3 (marking exercise)

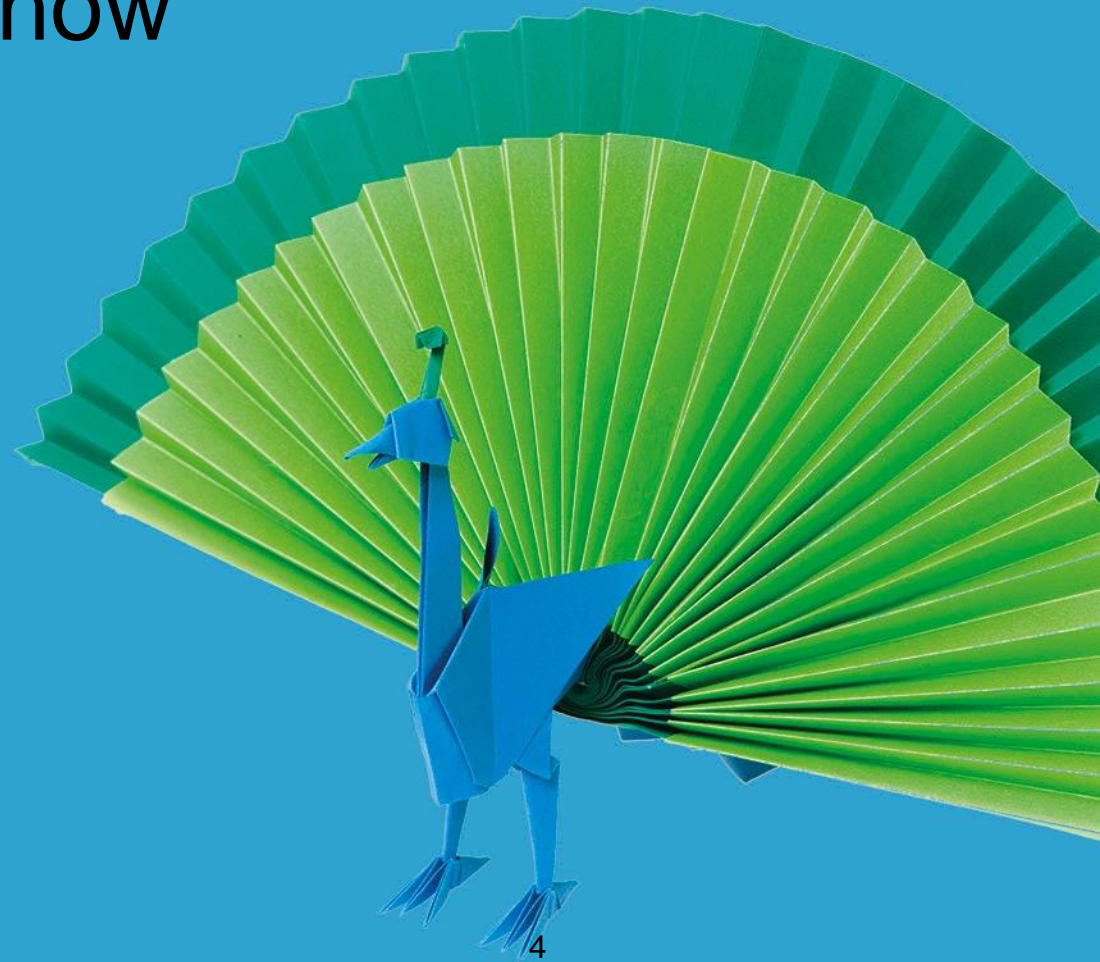
18:05 Feedback on Activity 3 and summary

18:10 Opportunity to share ideas and contact information

18:20 Summary of the session and next steps

18:30 Finish

Polls to get to know the delegates





2023 Assessment: Key Extracts

Performance students are required to perform **two key extracts** as part of group performance and in a monologue or duologue.

Design students are required to design for **two key extracts** as part of group performance and in a monologue or duologue.

The component will be marked out of 60 marks, made up of 36 marks (for group performance/design realisations) and 24 marks (for monologue and duologue performances/design realisations).



2023 Assessment: Timings

There are **regulatory minimum timings** in place for the monologue and duologue options, these are:

- monologue 2 minutes
- duologue 5 minutes

There are **revised regulatory minimum timings** in place for 2023 for groups, these are:

- group of 3–4 performers 6 minutes
- group of 5–6 performers 6 minutes

See handout in your pack for timing tables and penalty tables.



2023 Assessment: Audience

For the performances, the audience requirement can be a live invited audience, the other candidates or just the teacher. This is for the live performance with a Visiting Examiner or for the recording of a live performance for digital assessment to be uploaded for the allocated Examiner.

Remote performances are not allowed. Any candidates not present must be marked Absent. Centres may need to apply for Special Consideration in these circumstances.

N.B. This includes Design Candidates who must be present during the Candidate Introductions.



2023 Assessment: Statement of Intention

- The Statement of Intention information is required, once again, for **both** extracts and will need to be uploaded via the LWT, then linked to the specific candidate.
- There is an optional form on the Pearson website which can be used to help candidates lay this out. It also ensures that the examiner has all the key information to identify candidates.



Statement of Intention

The questions are;

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

This should be between **150–250** words and focus on the key extract for the monologue/duologue and group performance.

There are **no specific allocated marks** for this statement, **but** it will support the work of the student and inform the examiner of intentions.

The rules for **designers** are on page 40 of the issue 4 specification but are essentially the same as those for performers.



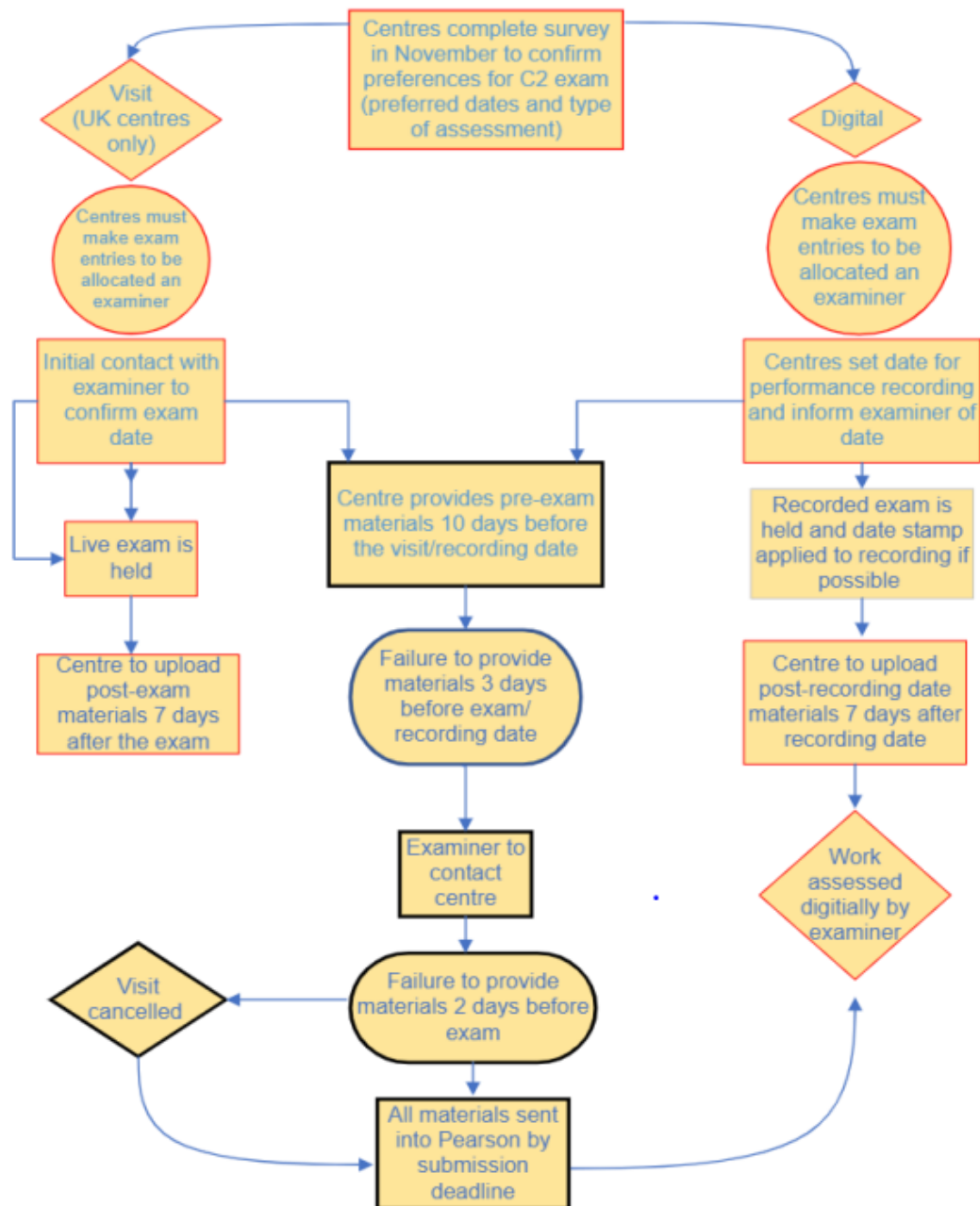
Submission of Performance Work

- Centres and examiners will use the Learner Work Transfer (LWT). Centres to upload work and documentation onto the portal.
- There should be no hard copy submission of a students' work and documentation.
- Information about the LWT can be found on [our website](#) and is accessed through Edexcel Online (EOL) and any issues should be raised through EOL.
- There will be one centre CIS form (in excel and word) and an optional checklist to use to collect information from centres to share with the examiners via the LWT (both included in your pack). These forms can be found on the 'forms and administration' part of the website. No old form formats should be submitted.
- The [LWT guidance document](#) and [Administrative Support Guide](#) have details on how this will work for 2023.



Assessment Process

The examination window is between 30 January–31 March 2023.





Exam Materials

Pre-visiting examination material to be uploaded

- Statement of intention – one per extract, two per candidate.
- One copy of each key extract with the performance extract indicated, linked to the relevant candidates.
- Centre information sheet – one per centre, do not save as a PDF.
- Permission to use non-assessed individuals – if applicable.

Post-visiting examination material to be uploaded

- Recordings of examination performances.
- Additional documentation for designers if applicable – additional documentation that the examiner saw on the night, must be recorded on the day of the exam alongside any supporting evidence
- Retrospective permission to use non-assessed individuals – if applicable.
- For centres that opt for **digital assessment**, including International Centres, all the applicable documentation listed above must be uploaded to the LWT by Friday 31st March 2023.

Overview





Component 2 Content

Component 2: Text in Performance (*Component Code: 9DR0/02)

Non-examination assessment
20% of the qualification
60 marks

Content overview

- A group performance/design realisation of **one key extract** from a performance text.
- A monologue or duologue performance/design realisation from **one key extract** from a different performance text.
- Centre choice of performance texts.

Assessment overview

- AO2 is assessed.
- Externally assessed by a visiting examiner.
- Group performance/design realisation: worth 36 marks.
- Monologue or duologue/design realisation: worth 24 marks.



Choosing the right 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, substantial and have a running time of at least 60 minutes
- be chosen so it offers students the opportunity to demonstrate exploratory range and depth
- 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, complexity of themes, deeper social, historical and cultural contexts to enable students to achieve at A Level and meet the Assessment Objective
- be different from the texts studied in Component 1 and Component 3, so students study a range of performance texts.
- **cannot be any prescribed text from the Component 3 lists.**



Candidate Identification Activity

- Candidate identification is important. Examiners will never have seen your candidates before, so quick and at a glance differentiation in costuming is always appreciated.
- Be reassured - examiners take time to identify candidates live and online, using the descriptions, photographs, IDs at the start of the video and/or the marked scripts centres provide, so they are absolutely clear on identification.



School A

Detailed candidate descriptions as appeared in recording	Performance Type/ Design Role	Play/Playwright
Ben - Male, smaller in height and slightly broader build.	Duo	The Dumb Waiter- Harold Pinter
Gus - 14Male, taller in height and slim build.	Duo	The Dumb Waiter- Harold Pinter





School B



Detailed candidate descriptions as appeared in recording	Performance Type/ Design Role	Play/Playwright
Slender, v neck dress - Angustias	Group 1	<i>The House of Bernarda Alba/</i> <i>Frederico Lorca</i>
Walking stick, glasses - Bernarda	Group 1	<i>The House of Bernarda Alba/</i> <i>Frederico Lorca</i>
Black then green dress - Adela	Group 1	<i>The House of Bernarda Alba/</i> <i>Frederico Lorca</i>
Grey dress, apron - Poncia	Group 1	<i>The House of Bernarda Alba/</i> <i>Frederico Lorca</i>
Scalloped hem dress - Matirio	Group 1	<i>The House of Bernarda Alba/</i> <i>Frederico Lorca</i>



School C



CENTRE USE ONLY

Detailed candidate descriptions as appeared in recording	Performance Type/Design Role	Play/Playwright
Candidate will have orange hair spray and an orange sash. Tall.	Group 1	Collected Grimm Tales/Duffy
Candidate will have green hair spray and a green sash. Shorter.	Group 1	Collected Grimm Tales/Duffy
Candidate will have dark red hair spray and a red sash. Shorter.	Group 1	Collected Grimm Tales/Duffy
Candidate will have blue hair spray and a blue sash. Tall.	Group 1	Collected Grimm Tales/Duffy
Candidate will have pink hair spray and a pink sash. Tall.	Group 1	Collected Grimm Tales/Duffy



Candidate Identification Activity

Best practice seen by examiners includes;

- A photograph with the group of candidates, with name/number/role inserted underneath each candidate and uploaded
- A long shot of all candidates together, before close ups of each candidate for their individual introduction, ending on a long shot once again
- Placards/Sheets of paper with candidate name/number held in front of each candidate as they introduce themselves

Please be reassured that examiners do know which candidate is which, but they appreciate a centre who is creative with costuming to make the process simpler.

Monologue/Duologue performance





Time limits

- Monologues and duologues must meet the Ofqual regulatory minimum requirements, or they will be awarded an adjusted mark by Pearson Edexcel.
- Performances that do not meet the minimum regulatory time requirements will be marked by the examiner and submitted to Pearson for a *proportional time penalty* to be applied – see page 37 of the specification (issue 4).
- Any work after the maximum time limit must be discredited by examiners. It is therefore a waste of a candidate's time to prepare an 8–15-minute performance – *although this occurs every year*.
- Digital examiners are unable to edit or fast forward through performances uploaded by centres. *Please upload the performance submission with no edits required.*



Monologue, duologue or design realisation

- The section is worth 24 marks out of 60 for this component. This key extract must come from a different performance text to the group performance, and not all students have to use the same performance text – but they might.
- Choice of text is important; this is student led, they need an understanding of the whole text from the start of the process.
- Some centres will give limited choice to students, some will give free choice, some will give no choice of text at all.
- Delegates in the room, who have taught the qualification before might like to, via the chat box, offer some ideas of texts that have worked for their students.



Monologue/Duologue

Performance Focus

- Technical control in the use of vocal and physical techniques (clarity, pace, inflection, pitch, projection/gesture, stillness, stance, contact, use of space and spatial relationships). Performance is integrated, showing variety, range and control throughout.
- Characterisation demonstrates an understanding of the role and its context within the performance.
- A rapport and communication with audience/other performer, shown through ease and awareness.
- Demonstrates an interpretation of the text in performance, showing an understanding of playwright's intentions.
- Realisation of artistic intentions in performance. Performance creates impact through energy and commitment.



Monologue – Activity 1

Watch Portia from Julius Caesar:

Using the poll function place the students into a level.

Use the Assessment Criteria provided (from pages 51–52 of the issue 4 specification).



Monologue: Activity 1 – feedback

The levels/marks for the Monologue are as follows:

Portia – 21, LEVEL 5

Note: the candidate has clearly established where Brutus is on stage, in the world of the play, so they meet the playwright's intentions as presented here.

Monologues that are written to be addressed to other characters in the world of the play must not be addressed out to the audience or, worse, directly to the examiner/camera.

Where this is the case, this will impact on the mark awarded.



Monologue/Duologue

Performance Focus

- Technical control in the use of vocal and physical techniques (clarity, pace, inflection, pitch, projection/gesture, stillness, stance, contact, use of space and spatial relationships). Performance is integrated, showing variety, range and control throughout.
- **Characterisation demonstrates an understanding of the role and its context within the performance.**
- A rapport and communication with audience/other performer, shown through ease and awareness.
- **Demonstrates an interpretation of the text in performance, showing an understanding of playwright's intentions.**
- Realisation of artistic intentions in performance. Performance creates impact through energy and commitment.



Monologue – Activity 1

- The Senior Team are in complete agreement over the definition, purpose and use of direct address. There are plenty of play texts where direct address is specified by the playwright. Direct address is rarely found in a scene when there is another character on stage, the obvious exception being a Shakespearian aside, which is not direct address.
- If you were to see a play where character A was having a conversation/argument/talking with character B but didn't engage with them at all, instead looked away from them and addressed the dialogue elsewhere e.g. to the back wall, to the floor or out to the audience, it would seem quite bizarre. It would make the scene totally absurd and disjointed, character B would find it almost impossible to communicate to character A when there was no recognition that they were even present.



Monologue – Activity 1

As a result of inappropriate direct address, 2 of the 5 bullet points within the assessment criteria would effectively get zero marks. To clarify further, using the bullet points taken from the sophisticated level, (they could just as easily be taken from any of the level descriptors as this aspect would not been met at all).

- ***Characterisation demonstrates a perceptive understanding of the role and its context within the performance.***
- ***Demonstrates a sophisticated interpretation of the text in performance, showing a perceptive understanding of playwright's intentions***

These 2 bullet points are not met at all.

- The 2022 Principal Examiners' report is clear when it says :

As previously mentioned, there were still occurrences of monologues performed in a style of 'direct address' usually performed to the audience and/or at the examiner (or camera). This can disadvantage candidates if this would not reflect an understanding of the playwright's intentions within a performance of the text as a whole. Candidates were most successful where the other character(s) being addressed were clearly indicated within the performance space by the candidate.



Monologue – Activity 1

- Clearly, no one wants to see a candidate get 0 marks and within the level descriptors there are 3 other bullet points, and it is in these areas in which examiners can then award marks.
- It is not an exact science as to the impact when a candidate has not met the demands of 2 out of 5 performance indicators, the best fit alluded to - cannot take a candidate past level 3.
- Another way of looking at it - when 2 out of 5 indicators are not met at all, it would be very hard to justify a candidate being marked as Assured.
- When a level contains 5 indicators, a candidate might be Competent at one thing and Assured at another, the marking is always going to be 'best fit'.



Monologue – Activity 2

Watch duologue from Growth:

Bess – receptionist, pale green outfit

Tobes – patient, glasses and hoodie

Then monologue from Family Planning

Gran – grey wig

Using the poll function place the students into a level.

Use the Assessment Criteria provided (from pages 51–52 of the issue 4 specification).



Monologue: Activity 2 – feedback

The levels/marks are as follows:

Bess – 16, LEVEL 4, Assured

Tobes – 22, LEVEL 5, Sophisticated

Note: Bess is initially overly aware of the audience, before settling into the performance style. Both candidates explore the opportunities for comedy. Tobes is able to do this in a less obvious, more nuanced manner

Gran – 9, LEVEL 2, General

The staging does not support the candidate as she is often in profile, compare this to Portia who we just saw. The lack of range, or development vocally and physically, make this piece general

Comfort Break



Group performance





Group Performance or design realisation

- The section is worth 36 marks out of 60 for this component.
- This key extract must come from a different performance text to the monologue or duologue.
- The teacher-director's choice of text is important, it needs to work well for the group.
- Delegates in the room, who have taught before might like to, via the chat box, offer some ideas for texts that have worked for them.
- Some centres focus purely on the M/F dynamics to select a text, however looking for a text or style that enthuses your group is often a better starting point. Creative editing of the right text works well.



Group Performance - Time limits

- Group performances must also meet the Ofqual regulatory minimum requirements, or they will be awarded a mark adjusted by Pearson Edexcel.
- A Group of 3-4 should be between 20 and 30 minutes.
- A Group of 5-6 should be between 35 and 45 minutes.
- Performances that do not meet the minimum time requirements will be marked by the examiner and then submitted to Pearson for a *proportional time penalty* to be applied – see Page 37 of the specification (issue 4).



Vocal and physical skills

- Performance is integrated, showing variety, range and control throughout, with an understanding of how creative choices communicate meaning to the audience.
- Technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection).
- Technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships).



Characterisation and Communication

- Characterisation demonstrates an understanding of the role and its context within the performance, shown by credibility and consistency.
- Characterisation is engaging, showing focus and confidence.
- Rapport and communication with audience/other performers, shown through ease and awareness.



Interpretation and realisation of artistic intentions

- Demonstrates an interpretation of the text in performance, showing an understanding of playwright's intentions.
- Performance demonstrates understanding of language, style, genre and theatrical conventions.
- Contributes to the performance as a whole and realisation of the group artistic intention.
Performance overall creates impact through highly-engaging energy and commitment.



Group Performance – Activity 1

Watch the group performance which is from *Teechers*, by John Godber. It lasts about 40 minutes, but we will edit it for the purposes of this session.

Using the Assessment Criteria, place Students A,B and C in a level for this performance and record these via the polls.

You will be given the marks for Student D, E and Student F



The students are, in order here:

- A – Short, female, long straight dark hair with top pinned back, black tie/skirt/tights – Mrs Parry
- B – Taller, female, loose blonde hair, side parting, lime green tie, black trousers – Oggy Moxon
- C – Taller, female, dark red hair, blue tie, black long sleeved top undershirt, grey skirt - Maureen
- D – Tallest blonde, long straight hair, black and white checked skirt/cream tie – Gail
- E – Only boy, red tie – Mr Bassford
- F – Female, glasses, shorter hair, navy tie, ripped jeans – Doug

All candidates also multi role and play Mr Nixon



Teechers

Insert screen shot of candidate intros here



Group Performance Activity 3

Feedback

Student A: Mrs Parry

Marks: 7, 7, 8 Total = 22 marks

Clear voice, some sense of defining roles physically with some good storytelling/narration. Generally consistent energy, supportive in the ensemble.



Group Performance Activity 3

Feedback

Student B: Oggy Moxon

Marks: 9, 9, 8

Total = 26 marks

Taking opportunities to react, consistent energy in delivery – lots of improvisation to keep energy going, which cannot be credited. Well defined roles as Nixon and Oggy, lovely Simon Pattison in queue. Opportunities missed at times.



Group Performance Activity 3

Feedback

Student C: Maureen

Marks: 5, 5, 6

Total = 16 marks

Slightly garbled delivery at times, lacked full sense of role as Mr Nixon, looked awkward at some points, eg class scene – sense of waiting for her next line.



Group Performance Activity 3

Feedback

Student D: Gail

Marks: 9, 8, 8

Total = 25 marks

Effort to stand as Gail, used some opportunities well for comedy.
Tended to default to acting 'sexy', but had effective attack and energy throughout.



Group Performance Activity 3

Feedback

Student E: Mr Bassford

Marks: 9, 8, 8 Total = 25 marks

Generally clear voice, defined roles well overall - Bassford, Nixon, in class and as 'girl'. Consistent attack and focus. Led the group at times.



Group Performance Activity 3

Feedback

Student F: Doug

Marks: 8, 7, 8 Total = 23 marks

Supportive in ensemble, reacting to action, but sometimes lacks presence. Clear vocal delivery – effort to tell jokes in delivery, with some success. Doug better physically than vocally.



Group performance

- This is a text more often seen at GCSE, and almost definitely with a smaller group size.
- Therefore we might expect to see a very slick and high level demonstration of style, which some candidates do achieve to some extent.
- An ensemble piece like this means all cast onstage all of the time, this can be exposing for weaker candidates.
- The centre could have performed 2 shorter pieces, but made the decision not to, which is absolutely their choice. They made a valid decision with a range of ability coming out of whatever Covid restrictions they had had in 2022.



Summary of Component 2

- Clearly there are Component 2 options that have not been fully covered in this training, but criteria covering the options we have looked at is essentially the same.
- Criteria for the design options, for example, is set out in the specification (issue 4), on pages 46–49 and 52–53.
- There is a full marks costume exemplar on the website and we are planning to add a sound exemplar.
- Structuring an approach with the linear structure in mind is essential.
- Assessment for Component 2 must happen in the final year of assessment, between the first school week of January and the end of March.

Useful info





A level and Theatre Drama Website

- There are **useful support documents** available to download via the A level Drama and Theatre [home page](#) which is regularly updated.

On here there is:

- essential guidance for all centres about all GCSE components in the [Administrative Support Guide \(ASG\)](#) document, which is updated for each series. Centres must download this from the Pearson website as soon as it is available in the autumn term. **You must check this each year**
- [assessment forms](#) for all three components are available as both PDF and editable Word documents on the Pearson website, and these are also regularly updated and improved; as such, amended authentication forms for the 2019-2020 series are already available to download.
- All centres, including those entirely new to Pearson the A level Drama and Theatre for entry in 2020, are advised to re-visit the [specification](#) (issue 4) for further details of the requirements of the component.



A level Drama and Theatre Website

1. [Teaching and learning materials](#)
2. [Forms and administration](#)
3. [QPs, Principal examiner/moderator's reports](#)
4. [Guides](#)
5. [Coursework support](#)



Specific Support

Text suggestions

2018–19 event pack

Exemplar – new exemplar covering a monologue and group performance and costume design



Other Useful Links

1. [Grade boundaries](#)

This page shows the minimum marks needed to achieve a certain grade for all UK and international examinations. Also refer to the examiners report which is available for download with other documents.

2. [Examination results statistics](#)

Results statistics summarise the overall grade outcomes of candidates sitting Edexcel examinations.

3. [ResultsPlus](#)

Edexcel's free online service gives instant and detailed analysis of your students' exam and mock performance.

- See your students' scores for every exam question.
- Understand how your students' performance compares with Edexcel national averages.



Your Subject Advisor

Paul Webster

Telephone: 0333 016 4141

Email: teachingperformingarts@pearson.com

Post questions, share useful resources and information, and get in touch with us informally via:

Twitter: [@PearsonPerfArts](https://twitter.com/PearsonPerfArts)

Facebook: [Pearson Edexcel GCSE Drama](https://www.facebook.com/PearsonEdexcelGCSEDrama).

Look at Paul's [subject page](#) and [sign up to his updates](#).

You can 'Ask the Expert' questions [here](#).

You can also sign up for other subject updates by completing this [online form](#)



Considering delivery strategies and sharing contact details



- **Thank you for attending this event.**
- How did we do?
- Please fill in the evaluation form that you'll receive via email soon.

