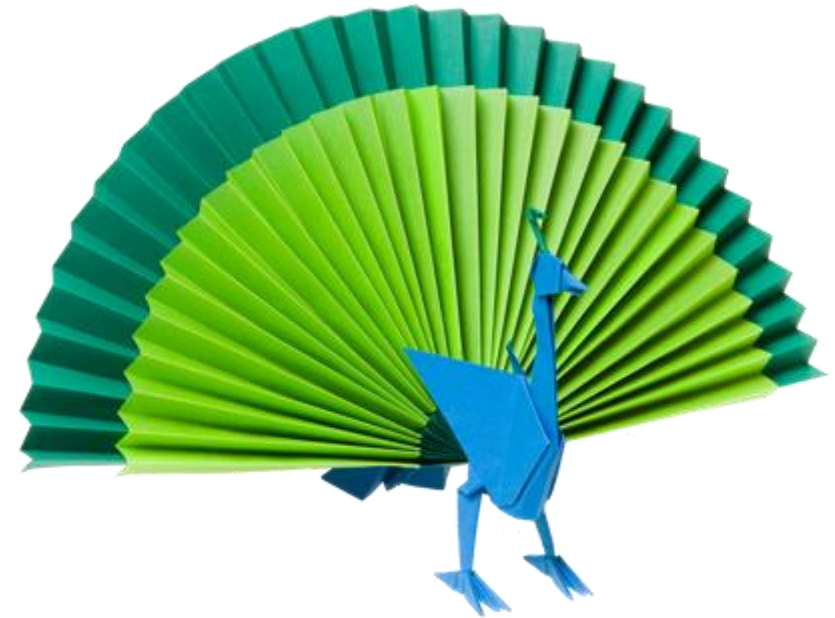


A Level Drama and Theatre

Non-Examined Assessment
Marking Training Component 1:
Devising (9DR0/01)



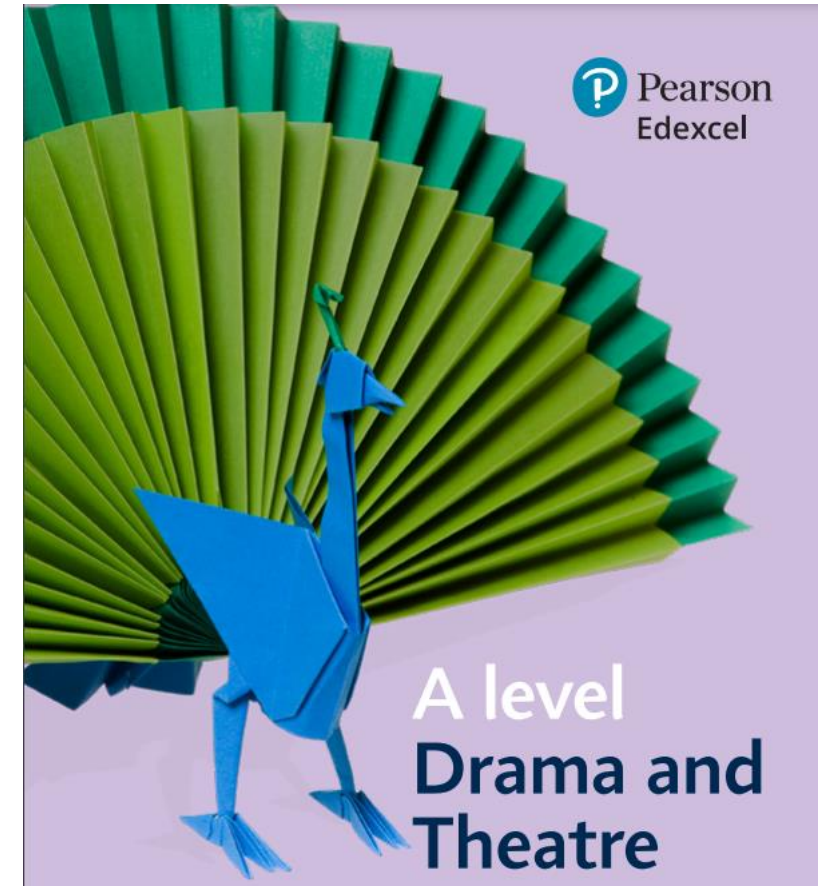
Welcome

Welcome to this training event which is designed for teachers who are delivering the A Level Drama and Theatre qualification.

This event is – 9DR0 Pearson Edexcel A Level Drama and Theatre: Non-Examined Assessment Marking Training - Component 1 Devising (9DR0 01)

Please complete the polls while waiting to start the session.

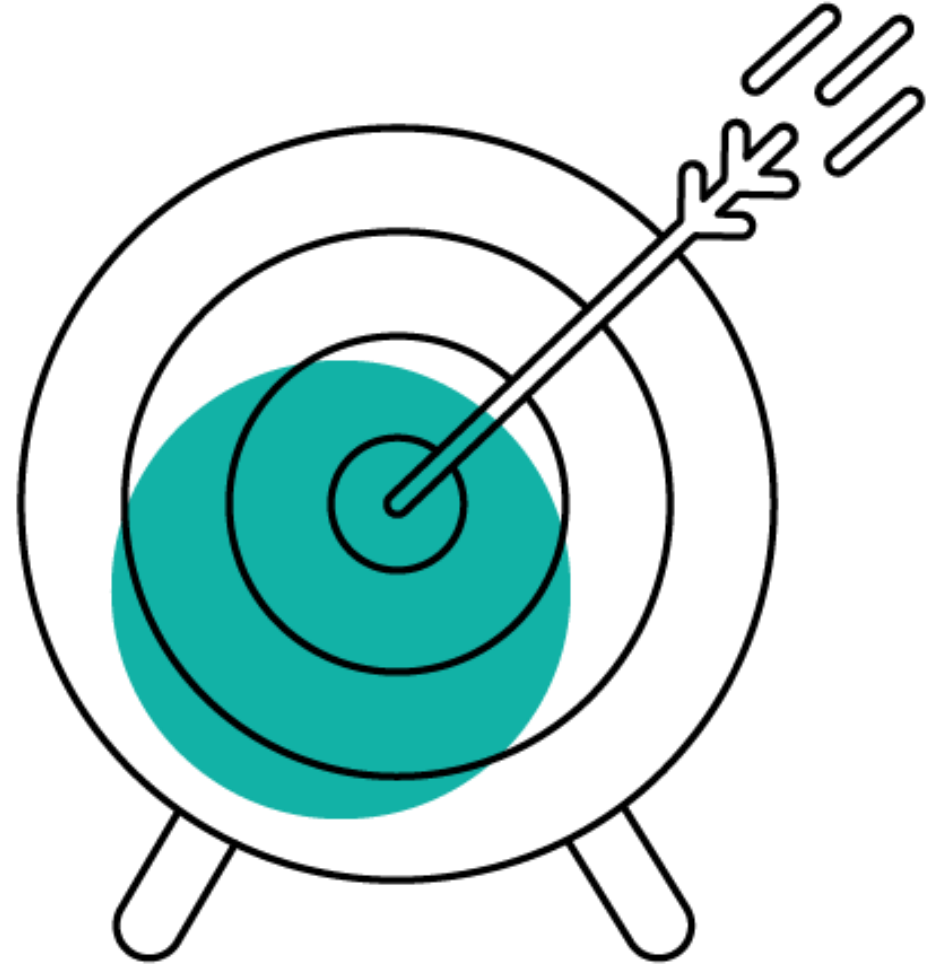
Our aims and objectives for the session follow.



Aims and Objectives

Delegates will:

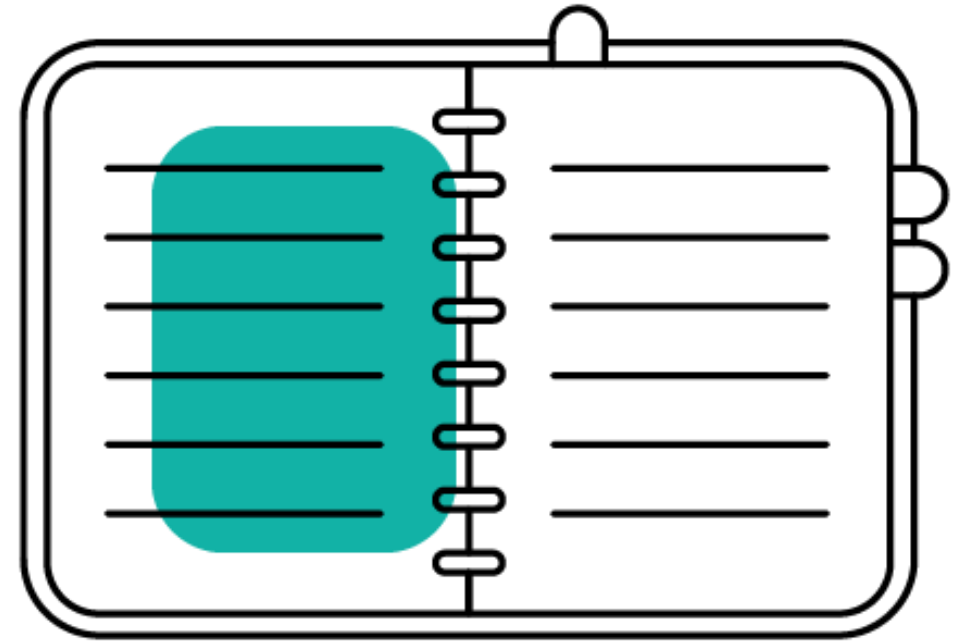
- explore the assessment criteria
- appreciate the requirements for the assessment and moderation process
- consider the different formats that students may use to complete their portfolios
- look at examples of assessment materials
- carry out some review of marks on exemplar materials
- address common issues and FAQs.



Agenda

During this 2 hour session we will:

- very briefly review the component and where it fits into the qualification
- review the 2024 series with extracts from the Principal Moderator's report
- look at exemplar materials in relation to the assessment criteria as published in the specification
- consider performance work for this component in relation to the assessment criteria
- consider portfolio work for this component in relation to the assessment criteria
- address FAQs.



Introduction to the Assessment

```
graph TD; A[Introduction to the Assessment] --> B[Content]; A --> C[Assessment Objectives/Skills Tested]; A --> D[Structure of Assessment];
```

Content

This component is called DEVISING.

It is worth 40% of the qualification and a total of 80 marks.

Devising and performance are supported by a portfolio.

Assessment Objectives/Skills Tested

For this component AO1, AO2 and AO4 are assessed.

AO1 and AO4 are assessed through the portfolio

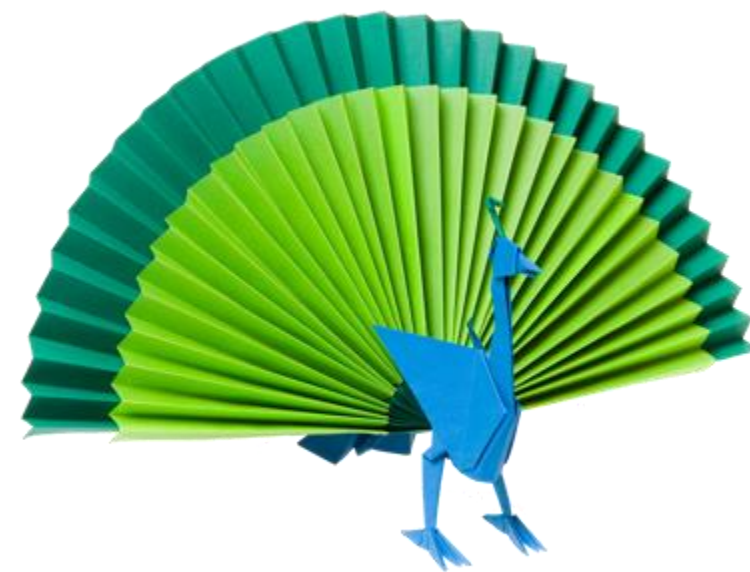
AO2 is assessed through the performance/design realisation

Structure of Assessment

There are two parts to the assessment:

- Portfolio – 40 marks (AO1) and 20 marks (AO4)
- Group performance/design realisation – 20 marks (AO2)

Devising



Content

There are three main areas of focus.

1. Interpreting, creating and developing a devised piece from **one key extract** from a performance text and applying the methods of **one** practitioner.
2. A group performance/design realisation of the devised piece.
3. Analysing and evaluating the creative process and devised performance.

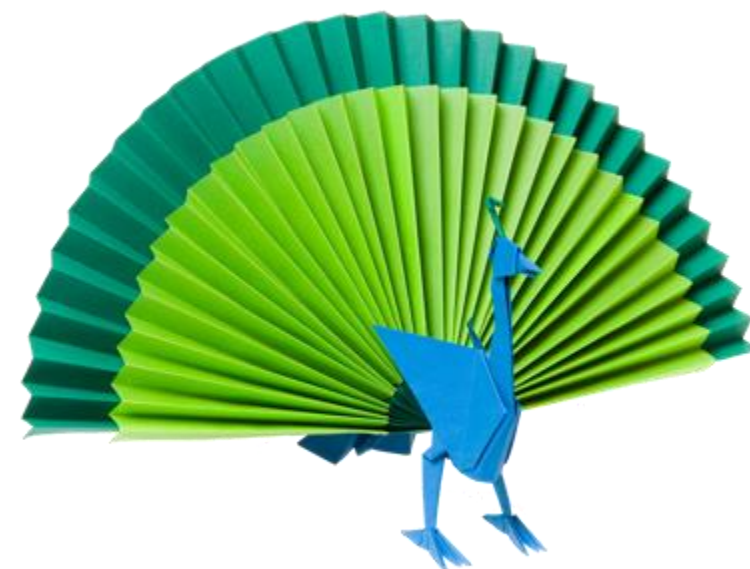
Devising!

This component is called **DEVISING** and involves students in a challenging creative process, full details of which can be found in the specification.

The breakdown of marks should be noted – **60** marks for the portfolio and **20** marks for the performance/design realisation.

It is important to get the balance right in terms of compiling the portfolio in relation to preparing the performance/design realisation.

Getting Started...
Some quick reminders before
looking at some examples of
work from 2024



Choice of text and one key extract

There is a free choice of text in this component **BUT** there are rules concerning this free choice – see page 10 of the specification.

The **one key extract** is defined in the specification (page 11) as *a scene or moment that is significant to the text as a whole* and it should be *at least 10 minutes in length when performed*.

The expectation is that there should be a *considerable preparation and rehearsal time* for this component. This is reflected in the levels in the assessment criteria.

Choice of practitioner

There is a free choice of practitioner for this component **BUT** you should consider the definition of practitioner on page 11 of the specification.

The choice of practitioner **must not** be the same as the one chosen in Component 3 – although it can be one from that list if desired.

Practitioners from the Component 3 list **not used** in that component may be used in Component 1; but texts from Component 3 **must not** be used in either of the other two components.

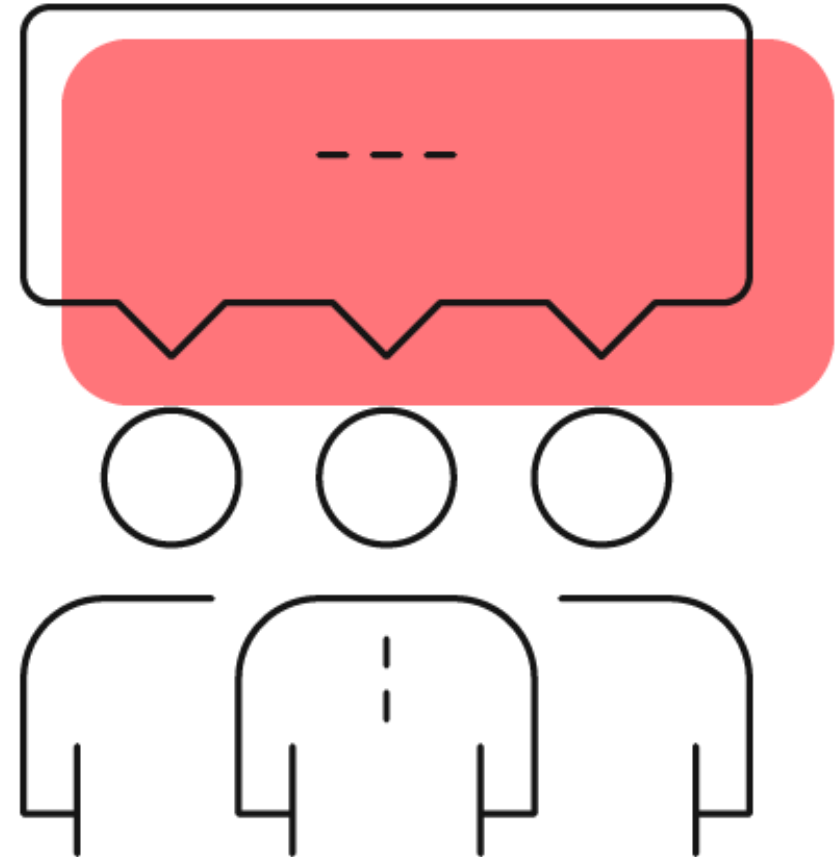
Group Sizes

Students must work in a group in this component.

Groups must have between **three** and **six** performance students.

There can also be **up to one** designer per design role, per group.

All students will be assessed as individuals in the performance and through the portfolio.



Preparation – performance and portfolio

Preparation is key and connecting the process to the portfolio is vital. All 6 statements in the specification **must** be addressed, for example.

The aim is to devise an original piece for performance to an audience.

Connections to the chosen text – and specifically the one key extract – should be evidenced in relation to the text as a whole and the chosen practitioner.

But the performance *must be a completely original work which uses the one key extract as a source for ideas only* (page 12 of the specification).

Audience

The final performance must take place in front of a 'live' audience of the Centre's choosing.

Marking – performers

AO2 Group performance:

vocal and physical skills (performers) 10 marks

AO2 Group performance:

use of characterisation and communication to realise artistic intentions (performers) 10 marks

NOTE: 20 marks in total – out of 80 for the component.

Marking – portfolio

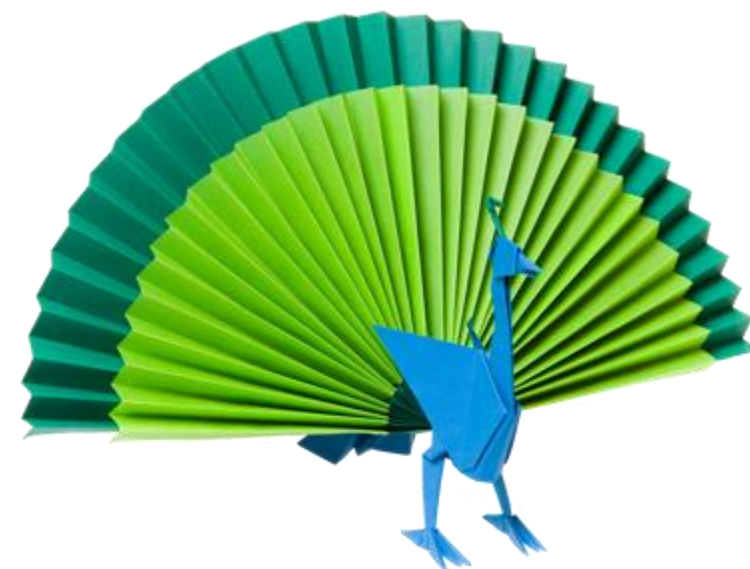
AO1 Creating and developing ideas to communicate meaning as part of theatre making process (20 marks)

AO1 Making connections between dramatic theory and practice (20 marks)

AO4 Analysing and evaluating their own work (20 marks)

Portfolios (60 marks)

Examples



Portfolio Student C

Activity 1 – Student C (Lola) Portfolio.

In the delegate pack, you will have the authentication form for this student with comments from the teacher-assessor and marks awarded for portfolio and performance.

You will need the Portfolio assessment grids to refer to during this activity.

We know what the Centre marks were, did the moderator agree and why/why not?

Two more Portfolios

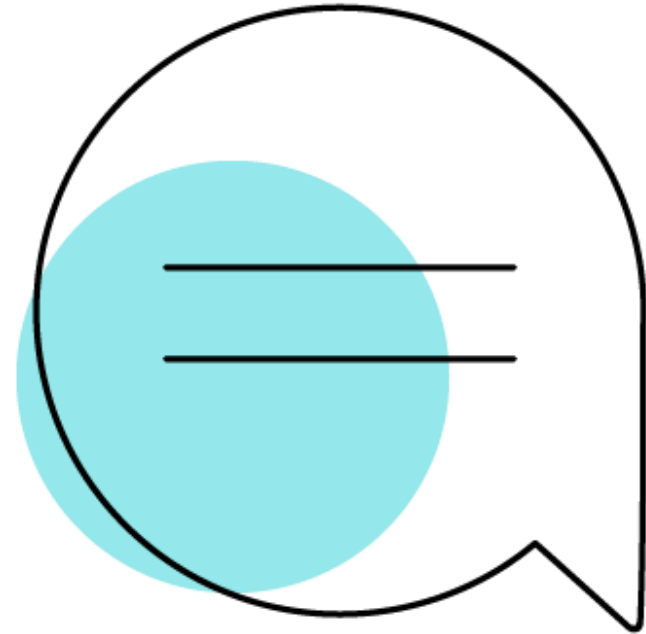
Consider the portfolios for students A (Alexander) and B (Daisy).

We can see the marks awarded by the Centre with clear annotation to support those marks.
Do you agree with the marks awarded?

So, student C's marks were **adjusted** by the moderator to 16/17/17 and the **Centre** mark for A is 17/16/16 – where **does B (Daisy) sit** in relation to Lola and Alexander, and do you agree the **Centre** marks of 16/15/16 for her portfolio? What do you think the moderator did to the marks for these two portfolios?

Activity 1 conclusions

The moderator made slight adjustments to the Centre marks for the portfolios.



Principal Moderator's Report

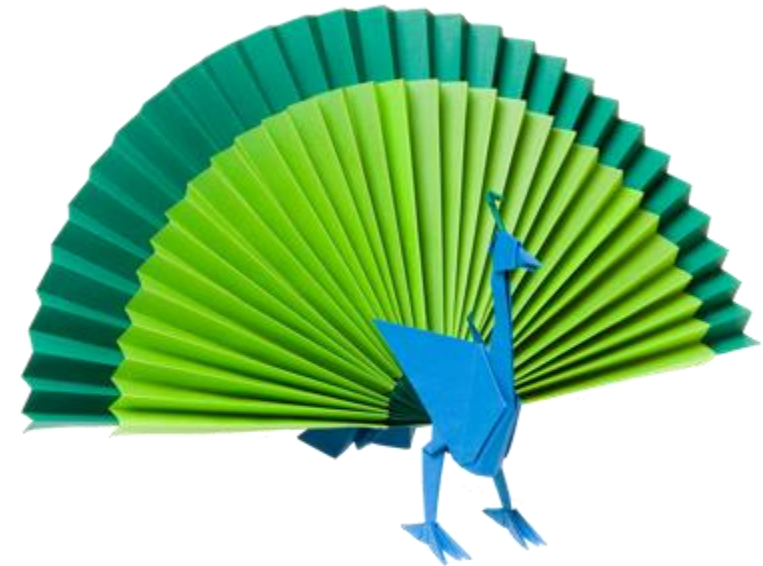
The Principal Moderator's Report from 2024 highlights some of the issues – and good practice – relating to portfolios in this series.

It highlights the importance of the chosen extract in the devising process and the need for the personal voice in the portfolio.

The introduction of the LWT (Learner Work Transfer) portal for the 2022 series is also mentioned and this will continue to be in place for 2025.

There was a lot of good work seen in 2024, but adjustments were made where it was necessary to maintain the national standard.

Connecting the portfolio and the performance – preparation and evaluation



The Portfolio (up to 60 marks)

The portfolio should document and reflect on:

- the exploratory process
- skills and techniques that have been developed in response to the text – specifically the chosen extract
- the influence of the chosen practitioner.

What is the expected format in your Centre?

The Portfolio – continued

- The portfolio is worth up to 60 marks.
 - 40 marks for AO1
 - 20 marks for AO4.
- *The portfolio is marked by the teacher using the assessment criteria published in the specification (pages 22 to 26 of issue 5).*
- The portfolio must be the student's own work.
- This component is a **group activity**; the portfolio details the student's **personal response** to that group activity.

Structuring the portfolio

- The six statements on page 18 of the specification (issue 5) **must** be addressed in the portfolio.
The statements as headings could usefully provide a structure to the portfolio that makes it easy for both teacher and moderator to see where they are being addressed. Experience from moderation to date shows that the majority of students used the statements as headings in the final version of the portfolio.
- There are three assessment grids for the portfolio – two covering AO1 and one covering AO4 – reflecting the weighting of the marks available

Presenting the portfolio for marking and moderation

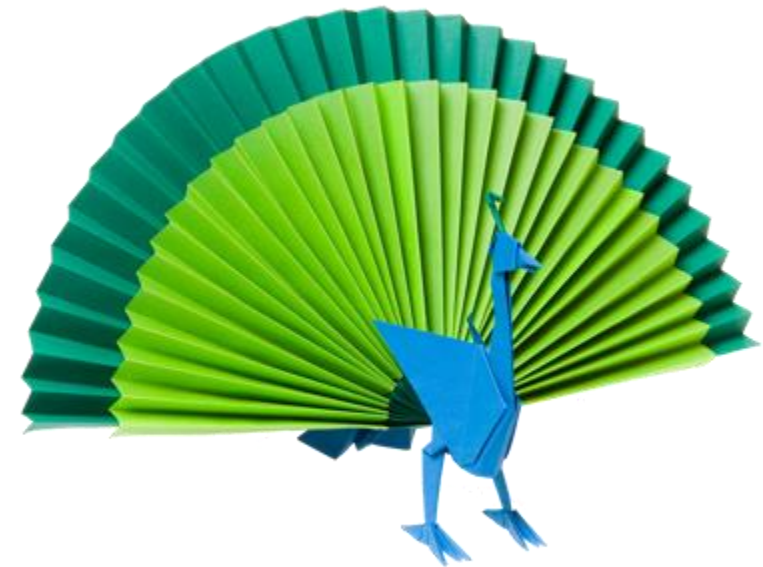
The specification details three alternative ways that a portfolio can be submitted:

- **typed/handwritten** evidence between 2500 and 3000 words
- **recorded/verbal evidence** between 12–14 minutes in its final form
- **a combination of** typed/handwritten evidence (between 1250 and 1500 words) and recorded/verbal evidence (between 6–7 minutes).

Marking the portfolio

- The three assessment grids in the specification should be used when marking the portfolios, with the weighting for each Assessment Objective taken into account in the awarding of a mark.
- Marking should be positive – rewarding what is there, not penalising what is not.
- Annotation within the body of the portfolios is supportive of the process for the moderator.

Performance – based on an
extract from ‘Five Kinds of
Silence’



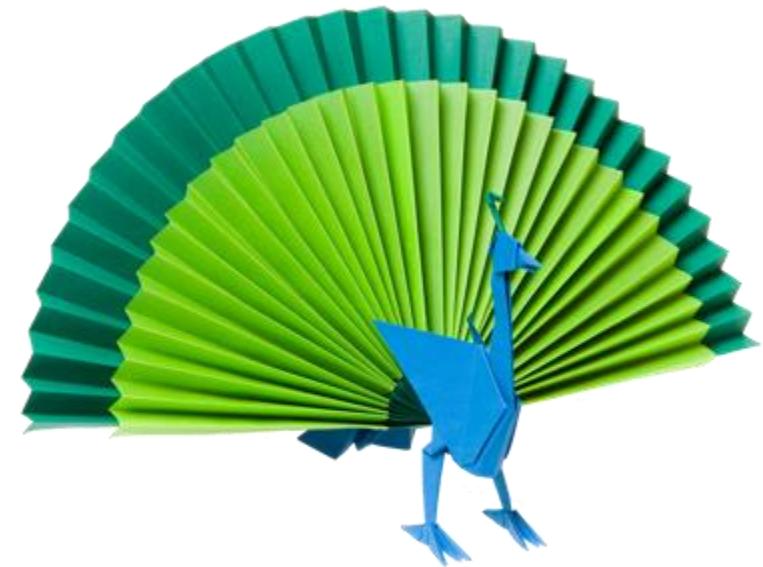
Activity 2: Performance

- The performance is devised from: Five Kinds of Silence by Shelagh Stephenson. (extract mentioned but not specific page numbers)
- The practitioner is Frantic Assembly
- *There are three performers, and the piece lasts around 20 minutes so we may have to skip a little towards the end so you can get a flavour of the whole piece.*
- *The students we are looking at are referred to on the mark grid in your pack as A, B and C and we have seen their portfolios.*
- *We have given you the agreed marks for Performer A: they are 10 and 10 – please review marks for performers B and C and decide if the Centre marks were agreed.*
- *You might just offer a level. You may submit marks and or comments in the chat box.*



Record marks/levels and/or
comments about the
performance in the chat box

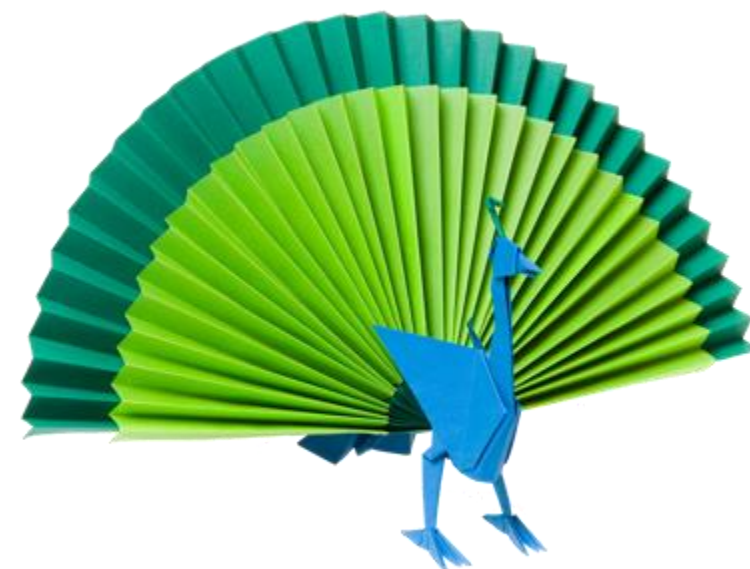
(comfort break)



Things to consider about the recording

- The camera needs to have ‘the best seat in the house’.
- Having students all in black – which is sometimes the case – is not always helpful to the moderator who needs to be able to identify them individually.
- Lighting states sometimes leads to ‘bleaching’, but this cannot be helped.
- It is permissible to pan across the space, but extreme close-ups mean that the moderator is not always seeing what the audience sees, and the recording must capture that as far as possible.
- Further information about recording performances can be found in the specification.

Design students



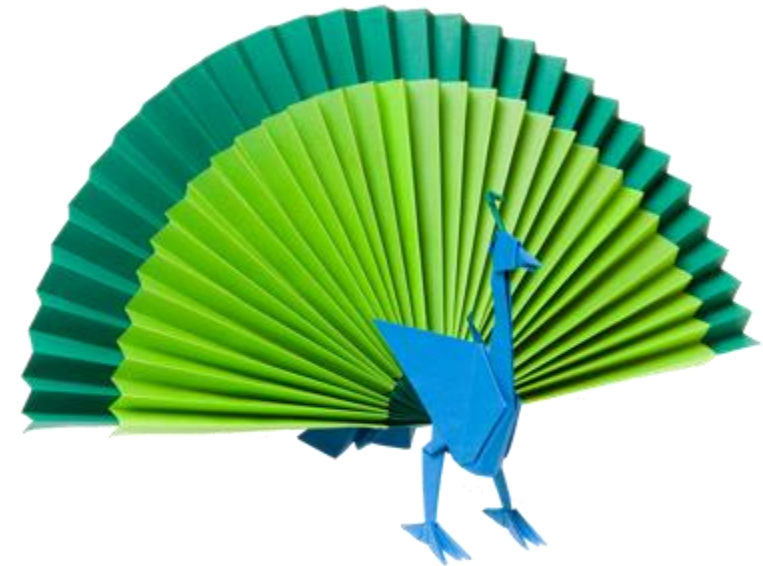
2025 Assessment

The Component 1 assessment grids in the specification should be used to assess design students.

We have very few design students but, for those students who are keen and interested, it is a useful route for them. And for Component 2 of course.

There will be a slight amendment to design options to include puppets coming shortly – but it may not be in place for this series.

Considering delivery strategies and sharing best practice



Teaching Strategies

Begin with the end in mind – work backwards from the Component 3 exam date and other important dates in the calendar in order to structure the course for you – and the students.

Engage the students early on in research activities to aid learning and understanding – in the words of Seneca: *information isn't knowledge*. Practical, hands-on activities are more likely to be remembered.

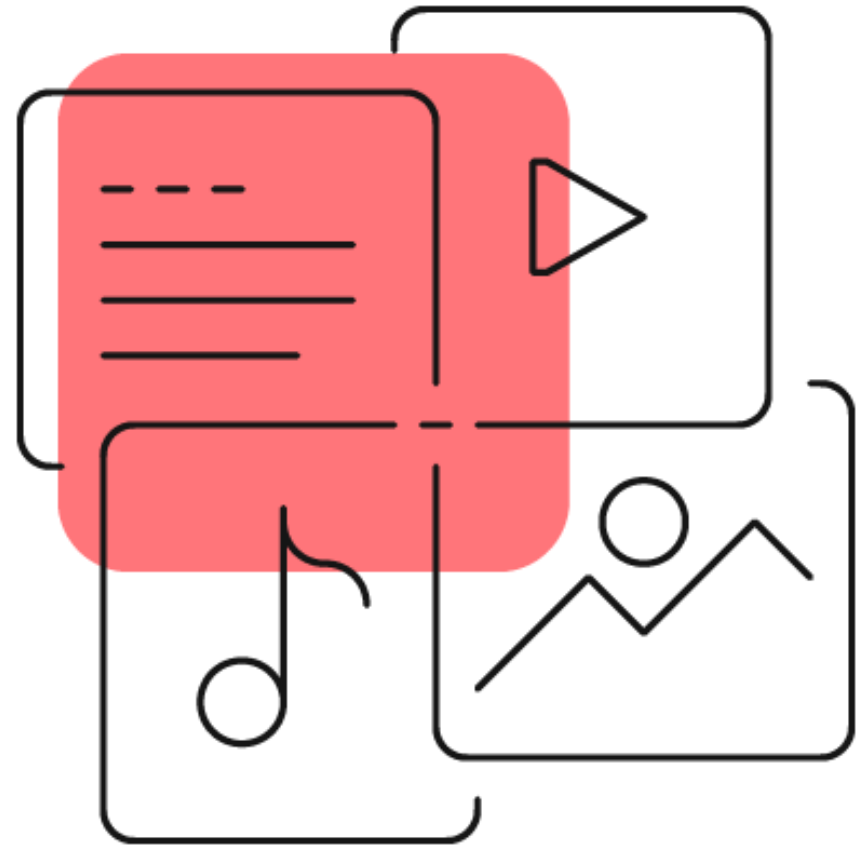
Compiling the portfolio should run alongside creating the performance – effective means of recording the journey must be in place from the start of the course.

Resources

There is a wealth of resources available on the Pearson website – including a free *Guide to Devising* – and other resources will be developed further over the life of the specification.

The resources on the website are free and there are publications available to buy but Centres should not have to spend money in order to access the specification for their students.

Drama teachers are very good at sharing resources that have worked for them through forums and platforms.



Technology

The most important use of technology is, arguably, in the recording of the performances for the moderator. Recordings must enable the moderator to identify individuals in order to look at the mark awarded in relation to the assessment criteria.

As the portfolio and performance(s) are to be submitted electronically to the LWT, then the Centre needs to ensure that facilities to do this are readily available.

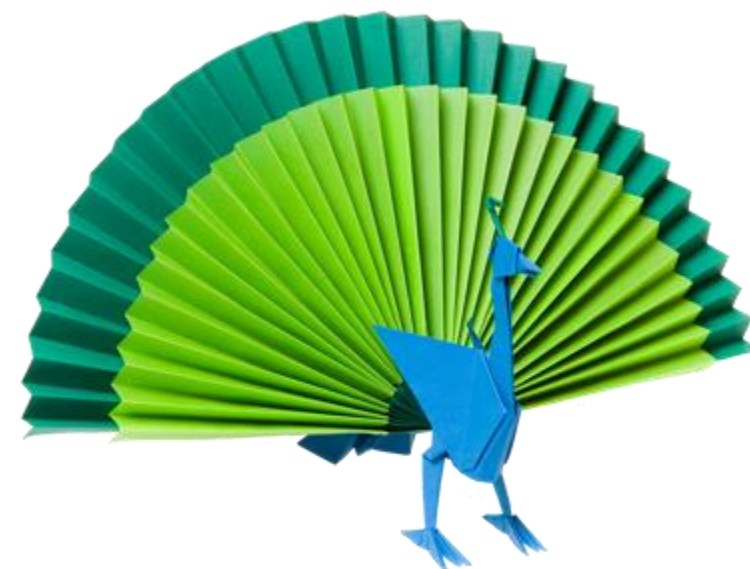
There is a guide to submitting work on the LWT on the website and in the ASG.



...and finally

Addressing any questions from
the session that have not already
been addressed.

Useful information



A Level Drama and Theatre on the 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 2024-2025 series are already available to download.

All centres, including those entirely new to Pearson A level Drama and Theatre for entry in 2025, are advised to re-visit the [specification](#) (issue 5) for further details of the requirements of this component and Components 2 and 3.

A Level Drama and Theatre on the Website

1. [Teaching and learning materials](#) (covering the specification and individual components)
2. [Exemplar materials](#) (new exemplar uploaded each series for all three components)
3. [Forms and administration](#) (including the current ASG)
4. [QPs, Principal examiner/moderator's reports](#) (and new for 2023-24, an overview of the specification by a Senior Examiner)
5. [Guides](#) (to the set texts for Component 3)
6. [Training materials](#) (for all three components)

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 Pearson Edexcel examinations.

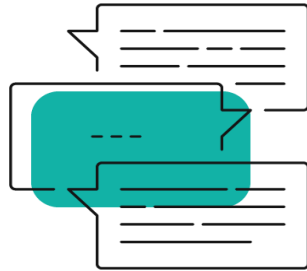
3. [ResultsPlus](#)

Pearson 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.

Subject Advisor Support

Our subject advisors are experts in their fields and are here to support you throughout the year.



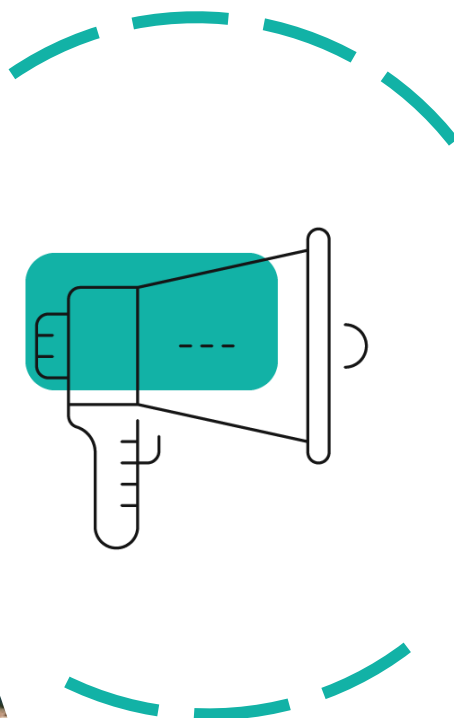
Find the Subject Advisor for your area [here](#) and sign up to receive regular updates from your Subject Advisor on qualification news and support for your subject [here](#).



Find out more

For more professional development courses please see Pearson's [Professional Development Academy](#)





Your Feedback Matters

Following this event, you will receive an invitation to share your thoughts about the session. Your feedback is invaluable to us, as it helps us tailor our professional development materials to better meet your needs. Please don't hesitate to let us know what you'd like to see more of and what areas you think could be improved.



Pearson