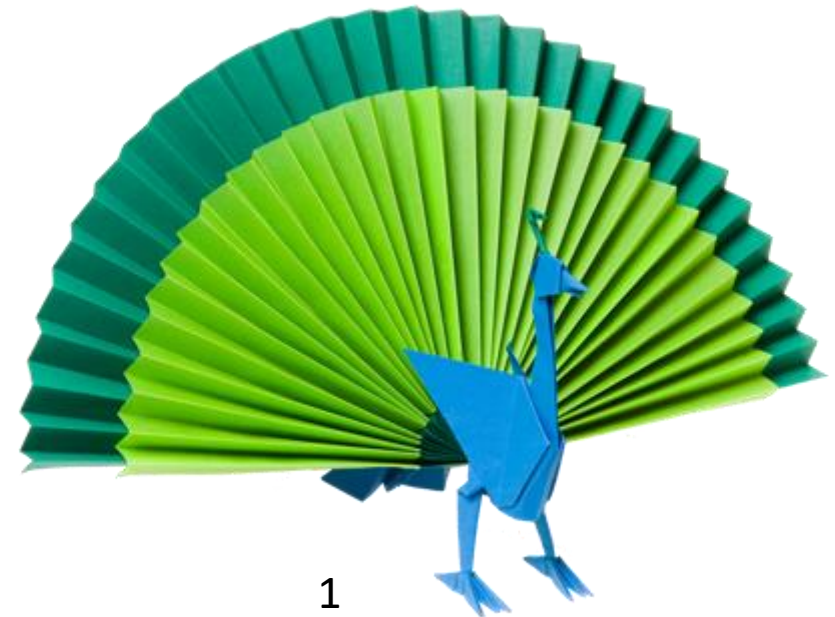


A Level Drama and Theatre

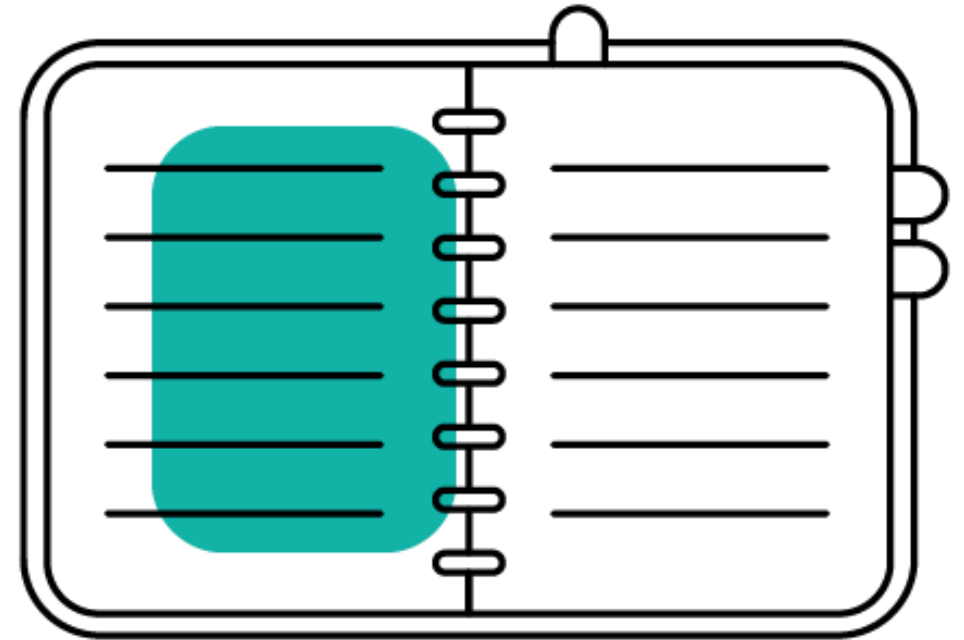
Preparing for Component 2 (9DR0/02)

NB: the exemplar used in this training is new for 2024–25



Agenda

- Welcome
- Overview of Component 2
- Candidate Identification Activity
- Activity 1 (marking exercise)
- Feedback on Activity 1 and summary
- Activity 2 (marking exercise)
- Feedback on Activity 2 and summary
- Break
- Overview of Group Performance
- Activity 3 (marking exercise)
- Feedback on Activity 3 and summary
- Opportunity to share ideas and contact information
- Summary of the session and next steps





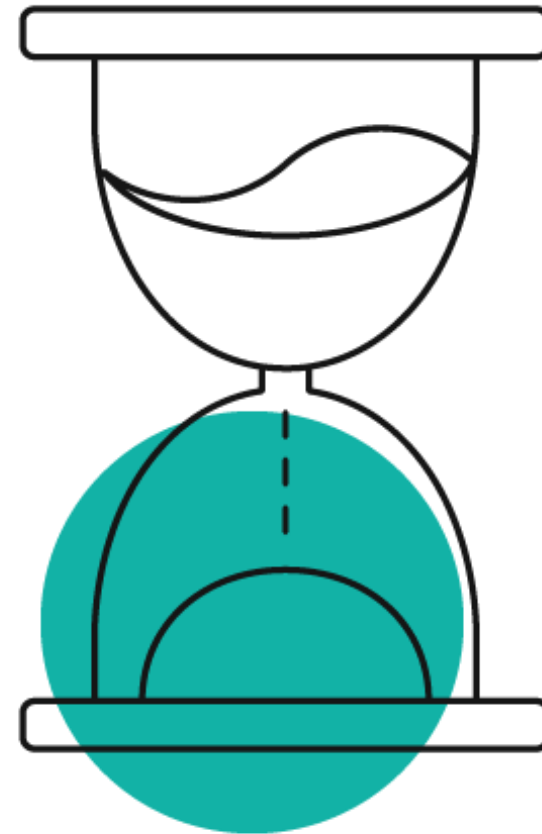
Poll

2025 Assessment: Key Extracts

- Performance students are required to perform **two key extracts**: one as part of a group performance and one as a monologue or duologue. Each extract is taken from a different performance play text.
- Design students are required to design for **two key extracts**: one as part of a group performance and one for a monologue or duologue. Each extract is taken from a different performance play text.
- The component earns up to 60 marks – up of 36 marks for group performance/design realisations and up to 24 marks for monologue or duologue performances/design realisations.

2025 Assessment: Timings

- The timings for performances are as set out in the specification – page 36/37 of issue 5 available to download on the website.
- There will be a proportional time penalty applied where work does not meet the **regulatory minimum time**.
- Details of time penalties are in the specification.
- Very few group pierces are undertime but, occasionally, monologies or duologues are.



2025 Assessment: Audience

For the performances, the audience requirement can be an 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.

Any candidates not present on the day of the examination 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.

2025 Assessment: Statement of Intention

- The Statement of Intention information is required 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 structure their Sol.
- It ensures that the examiner has all the key information to identify candidates and gives some insight into their approach to the role(s) in performance – as either a designer or performer.

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 41 of issue 5 of the specification but are essentially the same as those for performers.

Submission of Performance Work

- Centres and examiners will use the Learner Work Transfer (LWT).
- There should be no hard copy submission of a students' work and documentation, even where there is an examiner visiting a Centre.
- Information about the LWT can be found on the [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 delegate pack). These forms can be found on the 'forms and administration' part of the website. No other formats of these forms should be submitted.
- The [LWT guidance document](#) and [A Level Drama & Theatre Administrative Support Guide](#) have details on how this will work for 2025.

Assessment Process 2025

There are some changes for 2025 – but if you are new to the specification, you will not notice! There will be more about the changes as we go through the session...spoiler alert – they are to do with the examination window for 2025 and beyond!

In the Administrative Support Guide

The examination window is between 6th January and 25th April 2025.

6th January – 31st January	Digital Submission Only
31st January – 25th April	Digital Submission or Live Visit

Exam Materials

All information regarding the uploading of materials for this component are in the:

ADMINISTRATIVE SUPPORT GUIDE

This is available on the website, but we have also included a copy in your delegate pack. This document is revised for each series and there are some clear updates in the 2025 version for this component, the most important one of which is the exam window is now from the 6th January until 25th April 2025.

This slightly extended period is at the request of Centres.

Please check the ASG for procedures for Component 2 and the other two components in this qualification. This is the official Pearson source of information.

Course materials

FILTERS

CATEGORIES

- ☐ Specification and sample assessments (7)
- ☐ Exam materials (45)
- ☒ Forms and administration (9)
- ☐ Teaching and learning materials (61)

Forms and administration (9)

SORT BY Latest

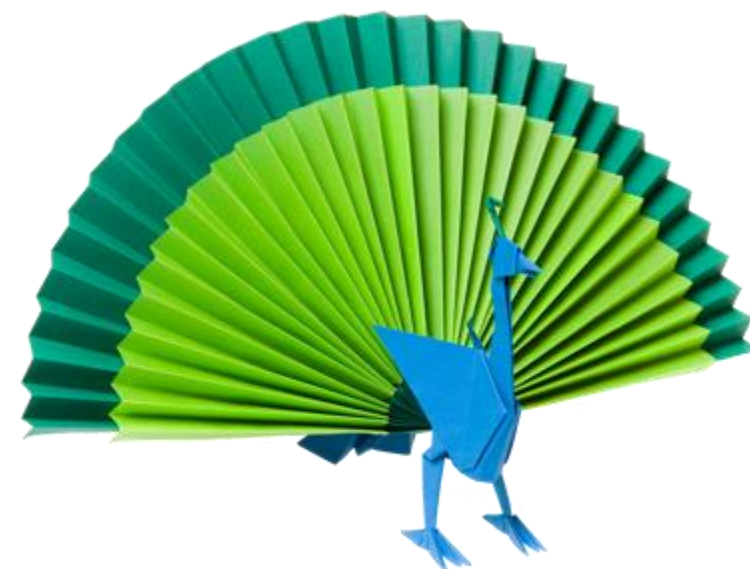
EXPAND ALL

Administrative support guide NEW

 A level Drama and Theatre Administrative Support Guide Summer 2025 Assessment NEW

PDF 5.5 MB | 27 September 2024

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

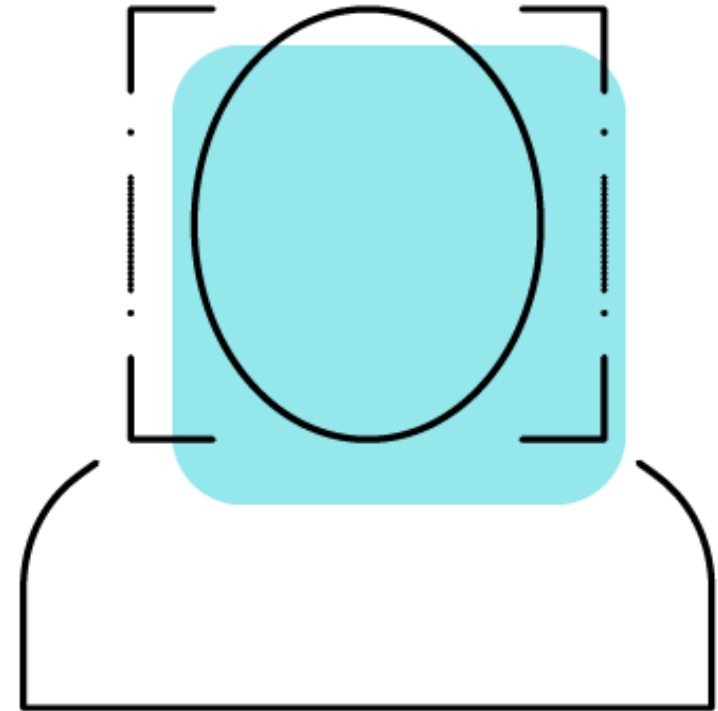
Text and extract choice

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

- 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	The House of Bernarda Alba/ Federico Lorca
Walking stick, glasses - Bernarda	Group 1	The House of Bernarda Alba/ Federico Lorca
Black then green dress - Adela	Group 1	The House of Bernarda Alba/ Federico Lorca
Grey dress, apron - Poncia	Group 1	The House of Bernarda Alba/ Federico Lorca
Scalloped hem dress - Matirio	Group 1	The House of Bernarda Alba/ Federico Lorca

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

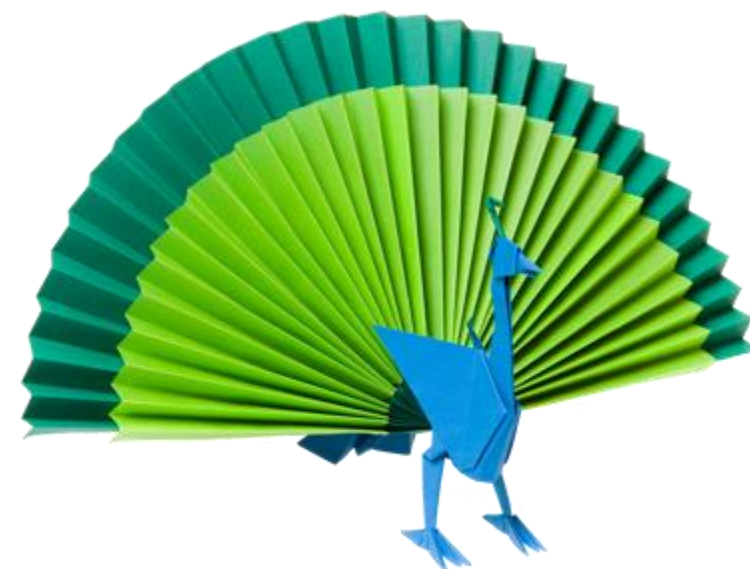
Candidate Identification Summary

Best practice seen by examiners includes:

- a photograph with the group of candidates, with name/number/role inserted underneath each candidate and uploaded and/or available on the day of the exam
- 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 that is creative with costuming to make the process simpler.

Monologue/Duologue performance



Time limits

Just a reminder – this information is in the specification and the ASG.

Mono/Duologues		
Number of performers	Regulatory minimum performance times	Maximum performance times
1 performance candidate (monologue)	2 minutes	3 minutes
2 performance candidates (duologue)	5 minutes	6 minutes

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

- 24 marks for this component.
- Assessment Criteria is in the specification and there is a copy in your delegate pack which we will use when we look at some work form the 2024 series.

Monologue – Activity 1

1. In the delegate pack, read the Statement of Intention and watch the Monologue:
Hads' Mother from Pink Mist by Owen Sheers
2. Using the poll function place the student into a level. Use the Assessment criteria provided (from pages 51–52 of issue 5 of the specification).

Monologue: Activity 1 – feedback

The level/mark for the Monologue (MONO ONE) is – Level 5 (sophisticated) with 24 marks.

This is a good example of **appropriate use of direct address**.

However, 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 – in the assessment grids it is to do with the phrases:

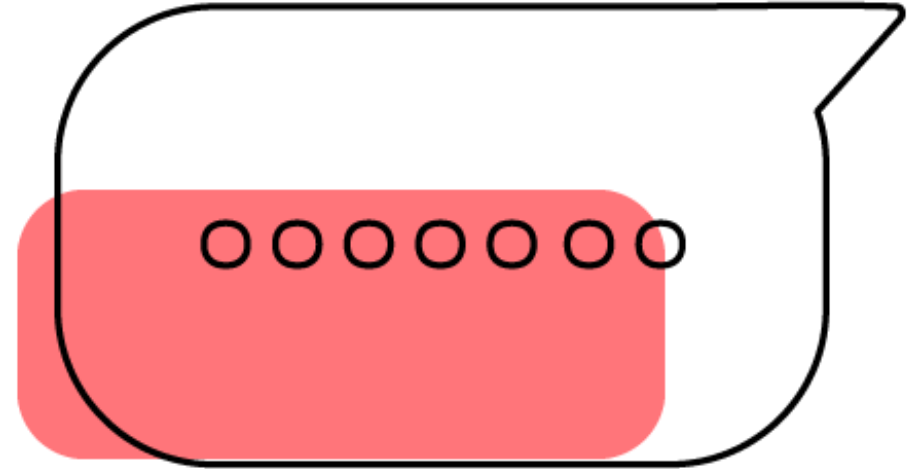
Understanding of the role and its context within the performance

and

understanding of the playwright's intentions.

Monologue – Activity 1

- The Senior Team is in complete agreement over the definition, purpose and use of direct address.
- There are plenty of performance texts where direct address is specified by the playwright.
- Direct address is rarely found in a scene when there is another character on stage, with the obvious exception of a Shakespeare aside for example, which is not direct address.



Monologue – Activity 1

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

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/Duologue – Activity 2

1. In the delegate pack there is a monologue from *Macbeth* and a duologue from *Dogs Barking*. Start with the duologue and move onto the monologue if there is time. Read the Statements of Intention first.
2. Using the poll function place the students in both pieces into a level or, if you wish, a rank order rather than a level for each of them. Use the Assessment criteria provided (from pages 51–52 of issue 5 of the specification).

Monologue/Duologue: Activity 2 – feedback

The levels/marks are as follows:

- Alex from *Dogs Barking* – assured – 19 marks (Level 4)
- Vicky from *Dogs Barking* – sophisticated – 22 marks (Level 5)
- *Macbeth* – sophisticated – 22 marks (Level 5)

Notes: two of these performances were placed in Level 5.

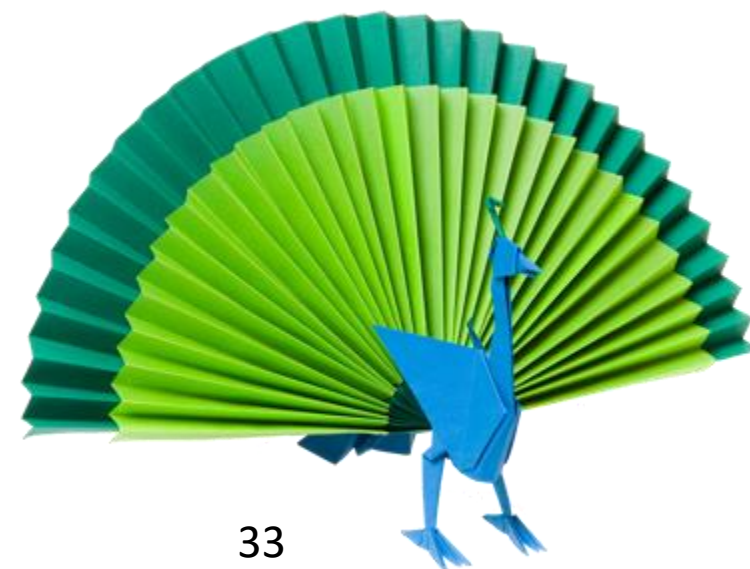
There is a clear sense of engagement with the material and an understanding of the role evident in both these performances.

Alex from *Dogs Barking* was top of assured – If not sophisticated, why not?



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

Just a reminder:

- 3 or 4 performers is 20 to 30 minutes
- 5 or 6 performers is 35 to 45 minutes

This information is in the specification and the ASG.

Both these documents are in your delegate packs and should be required reading as you prepare for this examination.

Group Performance – 3 areas of assessment

These are set out in the specification:

- Vocal and physical skills
- Characterisation and Communication
- Interpretation and realisation of artistic intentions

Group Performance – Activity 3

1. Watch the group performance which is from *Arabian Nights*. It lasts about 37 minutes (about right for a group of 5 performers).
There are 5 performers in the group in order of introduction: A, B,C, D and E.
2. Using the Assessment Criteria, read the Sols and design information and watch the performance and place performers and designers in a level for this performance and record these via the poll.

Arabian Nights

The performers are, in order from left to right:

- A – Male
- B – light coloured waistcoat
- C – green/silver striped waistcoat, brown hair
- D – silver and black striped waistcoat (Marks: 9, 10, 9 – 28)
- E – blues striped waistcoat (Marks: 10, 10, 10 – 30)

Designers are:

- Set – was awarded marks of 10, 10, 10 (30 out of 36)
- Sound – was awarded marks of 9, 10, 10 (29 out of 36)
- Lighting – was awarded marks of 9, 9, 8 (26 out of 36)

Group Performance Activity 3 Feedback

Student A:

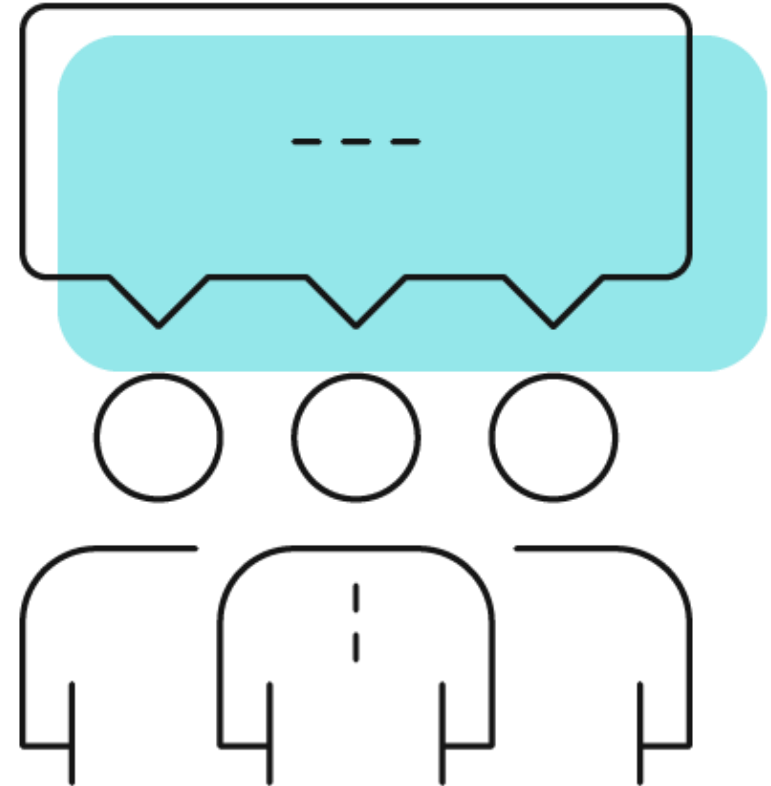
11, 11, 11 – 33 out of 36, in the sophisticated level

Student B:

10, 10 11 – 31 out of 36 on the assured/sophisticated cus

Student C:

11, 11, 12 – 34 out of 36, in the sophisticated level



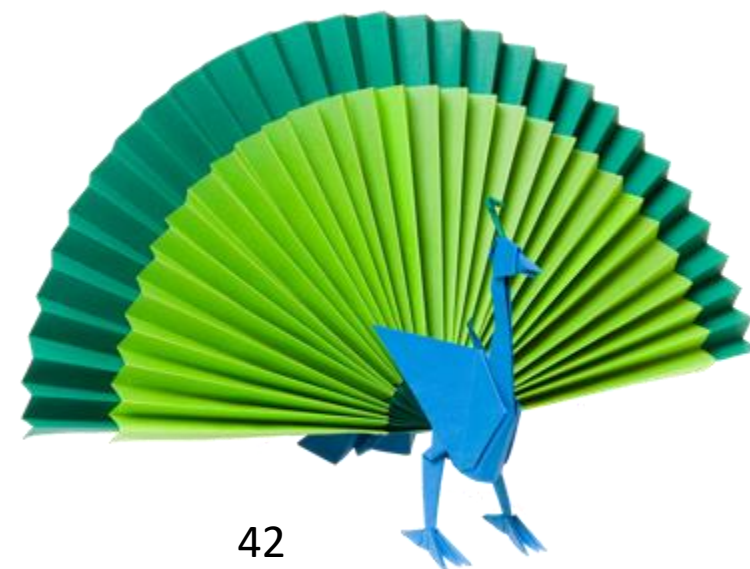
Group performance

- There is a consistency in the performance.
- The candidates are supportive of each other and look to be at ease with the material and its multi-roling style of storytelling.
- There are clear opportunities within the piece for them to explore the relationships between the characters in the broad sweep of the multi-roling style and to access the marks available against the assessment criteria.
- Set design, lighting, sound – and costume - support and enhances the work of the performance candidates.
- Filming of the piece is very supportive.

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 5), on pages 39–41 and 47–50. The examples we have seen today – but not marked – are useful.
- There is a full marks costume exemplar on the website, and we are planning to add further exemplars.
- 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 April. Exact dates are in the ASG for 2025.

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 Website

1. [Teaching and learning materials](#)
2. [Forms and administration](#)
3. [QPs, Principal examiner/moderator's reports](#)
4. [Guides](#)
5. [Non-Examined Assessment Support](#)

Specific support

- [Text suggestions](#)
- [2024–25 event pack](#)
- [Exemplar](#) – exemplars covering monologues and group performances 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 Pearson Edexcel examinations.

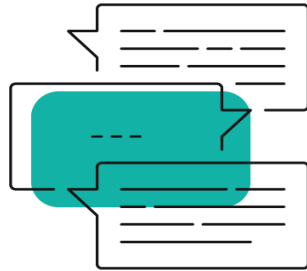
3. [ResultsPlus](#)

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.




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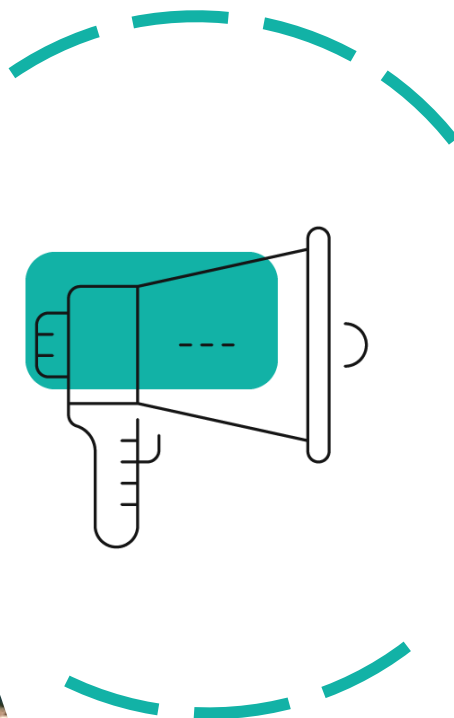
Find out more

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



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Considering delivery
strategies and sharing
contact details



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.



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