Pearson Edexcel A level in Drama and Theatre (9DR0) Summer 2022 assessment arrangements

Ofqual announced changes to the 2022 Summer examination series. The changes are an interim measure to address any impact COVID-19 has had on students in 2021 and 2022.

The changes announced have had an impact on this qualification. The information below details what changes have been made to our specification for students being graded in Summer 2022.

Changes from Issue 3 are highlighted in <mark>yellow</mark>

Summary of the usual assessment/content arrangements

The qualification consists of three components. Components 1 and 2 are non-examined assessments and Component 3 is the written examination.

Component 1: Devising, has 80 marks and is weighted at 40%. Students must devise an original performance piece. There are two parts to the assessment, 1) a portfolio and 2) the devised performance/design realisation.

Group sizes should be 3–6 performers and a maximum of 1 designer per group. Each performance must last a minimum of six minutes, with a recommended minimum of 15 or 20 minutes (dependent on group size).

This component is internally assessed by the teacher and externally moderated by Pearson.

Component 2: Text in Performance, has 60 marks and is weighted at 20%. Students must complete a group performance/design realisation of one key extract from a performance text **and** a monologue/duologue/design realisation of one key extract from a different performance text.

This component is externally assessed by a visiting examiner.

Minimum performance timings for the two extracts are: monologue 2 minutes, duologue 5 minutes and group (3–6 performers) 6 minutes.

Component 3: Theatre Makers in Practice, has 80 marks and is weighted at 40%. Students sit a 2 hour and 30 minutes examination.

Adaptation summary

The qualification consists of three components. Component 1 and 2 are non-examined assessments and Component 3 is the written examination.

Component 1: We will offer a monologue and duologue option for 2022.

The minimum performance timings have changed to: monologue 1.5 minutes, duologue 3 minutes and group performance 3 minutes.

Component 2: Text in Performance, will be 24 marks (mono/duo) or 36 marks (group) and is weighted at 20%. Students must complete one key extract from a performance text.

The minimum performance times have changed to: monologue 1.5 minutes, duologue 3 minutes and group performance 3 minutes.

For the non-examined assessment components, we have made alternative provision for any design students that cannot realise their design in performance.

Component 3: We are allowing Section A Live Theatre Evaluation to be done on a lived streamed, digital or recorded performance and have made changes to the Live Theatre Statement that centres complete in line with these changes.

Changes to the specification ([Issue 4](#))

Page reference(s)	Information in the specification	Changes made for Summer 2022 assessments only
Component 1 – performance		
11	Component 1 – Group sizes A group must contain between three and six performance students. In addition, there can be up to one designer per role, per group.	Both performers and designers now have the **option** to complete this component working on a monologue or a duologue or as part of a group. The assessment criteria on pages 27–30 should be used to assess monologue/duologue performance. Monologue performers will not be required to work collaboratively, and for the duologue option this will be deemed to be collaborative work.
11-12	Time limits – group The regulatory requirements are that groups must complete a minimum performance time of 6 minutes for this component.	There are **revised regulatory minimum timings** in place for 2022 for groups, these are: • group of 3–4 performers 3 minutes • group of 5–6 performers 3 minutes. We have also added **new regulatory and maximum timings** for the monologue and duologue options, these are: monologue 1.5–3 minutes duologue 2–6 minutes. There is still be a cap at Level 2 for any students that do not meet the regulatory minimum requirements. Please see Appendix 1 for updated timing tables.
14	At the culmination of their interpreting, creating and developing process, students must perform their devised piece or realise a design during the performance. Centres are free to identify the 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.	For the final performance the audience requirement can be a small live audience or a remote one (both to include the teacher) or just to the teacher.
29–30	Assessment Criteria AO2 Group performance: use of characterisation and communication to realise artistic intentions (performers)	Please ignore this reference to 'other performers' for monologue performances and focus on the audience part in this bullet.

Page reference(s)	Information in the specification	Changes made for Summer 2022 assessments only
	There are references in the second bullet point in all levels to 'communication with audience/other performers'.	
Component 1 – portfolio		
18	Each student must include responses to the following statements: 1. outline your initial response to the key extract and practitioner and track how it was developed throughout the devising process 2. connect your research material/s to key stages in the development process and to performance outcomes 3. evaluate how your chosen role/s emerged and developed from initial ideas through to the final performance 4. analyse how your contribution was influenced by the selected theatre practitioner and/or theatre makers, and the impact live theatre has had on your own practical work 5. discuss how social, historical and cultural context has impacted on your work 6. evaluate the creative choices you made and whether or not they were successful in performance.	Final outcomes can differ from intended pre-Covid outcomes in the portfolio. Students can discuss intended final outcomes in response to the six statements, as well as actual final outcomes. Therefore, the following amendments have been made: Q2: Connect your research material/s to key stages in the development process and to performance outcomes/intended outcomes Q3: Evaluate how your chosen role/s emerged and developed from initial ideas through to the final performance/intended outcomes.
19	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 following authentication changes have been made for 2022: • students **must** be supported, either in class or remotely, during the creation of the portfolio to allow teachers to authenticate each student's work • if any of this work is completed remotely then the teacher **must** have supervised enough of this process in order to authenticate the work.

Page reference(s)	Information in the specification	Changes made for Summer 2022 assessments only
25–26	Assessment Criteria AO4: Analysing and evaluating their own work There are references in the first bullet point in all levels to 'collaboration with other theatre makers' and in second bullet point in all levels to 'application of skills and collaboration'.	Please focus on the student's solo contribution and ignore the word 'collaboration' in the assessment criteria if a monologue is performed.
Component 1 – design roles		
17	Designers – requirements Costume: Final costume designs for three different characters, incorporating hair, makeup and mask considerations as appropriate. All sourcing must be based wholly on the student's design(s). Lighting: Final lighting design incorporating grid plans and a lantern schedule that indicates the use of five different lighting states. Set: A 1:25 scale model of the final design to be realised in the performance space and any props as appropriate. Sound: A source sheet showing five sound effects – original, live or found sound effects as appropriate.	We have suspended the designer requirements on page 17. For 2022 designers are to follow the Component 2 requirements on page 40. The Component 1 assessment criteria for the devised design realisation on pages 31–33 should still be used to assess design students.
19	Requirement to realise a design in performance.	If a design student is not able to realise their design in performance, then rehearsal recordings or any other evidence that the student feels can help to determine how their design would have worked in performance. This may be in the form of a recorded or written presentation explaining the intended design and what has been realised, which would include visual evidence such as photographs or visual recordings. Teacher-assessors should use their professional judgement looking at the design requirements and evidence provided of the realisation to give the design student a mark. Here are some examples of the evidence: • costume design (and make up/hair/mask if applicable): could be displayed on another person and evidenced through photographs or visual recordings • lighting design: a visual recording of the cue to cue lighting states • set design: an indication of performers' entrances and exits, as well as the intended

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		positions of the performers/props during the performance. This could be displayed using a model box or a floor plan • sound design: a soundscape or a recording of the sound effects.
Component 2 – performance		
4, 35–42	In this component students undertake: 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. Assessment overview Externally assessed by a visiting examiner. Group performance/design realisation: worth 36 marks. Monologue or duologue/design realisation: worth 24 marks.	Performance students are only required to perform **one key extract** either in as part of group performance or in a monologue or duologue. Design students are only required to design for **one key extract** either in as part of group performance or in a monologue or duologue. The component will be marked out of either 36 marks (for group performance/design realisations) or 24 marks (for monologue and duologue performances/design realisations). There will be two entry codes to allow for the differing marks: 9DR0 02A will be for the monologue/duologue option and 9DR0 02B will be for the group option. Marks will be scaled up to ensure this component remains out of 60. The decision has been made to allow UK centres a choice of assessment in 2022 by either a visiting examiner attending their centre, or digitally via recorded performances). International centres will not be offered this choice and work will be assessed digitally. For more information, please refer to 2022 Assessment Process document. Please also refer the LWT guidance we have produced which details the new digital platform to upload documentation and recorded performances.

Page reference(s)	Information in the specification	Changes made for Summer 2022 assessments only
36–37	Time limits Monologue and duologue The regulatory requirements for are that students must complete a minimum monologue performance time of 2 minutes and a duologue performance of 5 minutes. Group The regulatory requirements are that groups must complete a minimum performance time of 6 minutes.	There are revised **regulatory minimum timings** in place for 2022 for the monologue and duologue options, these are: monologue 1.5 minutes duologue 3 minutes. There are **revised regulatory minimum timings** in place for 2022 for groups, these are: • group of 3–4 performers 3 minutes • group of 5–6 performers 3 minutes. Please see Appendix 2 for updated timing tables.
37, Appendix 5	Meeting the performance timings For students (performance and design) who do not meet the regulatory minimum performance requirement of 2, 5 and/or 6 minutes the examiner will use their professional judgement against the AO2 assessment criteria based on what the student has achieved and then the total 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*.	We have amended the time penalty conversion tables in line with the revised regulatory minimum timings. Please see Appendix 3 below for these updated tables.
38	Requirement for audience 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.	For the performance the audience requirement can now be a front of a small live audience e.g., other students/bubble or a remote one (both to include the teacher) or just to the teacher.

Page reference(s)	Information in the specification	Changes made for Summer 2022 assessments only
Component 2 – design roles		
40	Requirement to realise a design in performance.	If a design student is not able to realise their design in performance, any rehearsal recordings or any other evidence that the student feels can help to determine how their design would have worked in performance.
		This may be in the form of a recorded or written presentation explaining the intended design and what has been realised, which would include visual evidence such as photographs or visual recordings.
		The examiners will then use their professional judgement looking at the design requirements and evidence provided of the realisation to give the design student a mark.
		Here are some examples of the evidence:
		• costume design (and make up/hair/mask if applicable): could be displayed on another person and evidenced through photographs or visual recordings.
		• lighting design: a visual recording of the cue to cue lighting states
		• set design: an indication of performers' entrances and exits, as well as the intended positions of the performers/props during the performance. This could be displayed using a model box or a floor plan
		• sound design: a soundscape or a recording of the sound effects.
Component 3 – Live Theatre Evaluation		
4, 8	In the 'qualification at a glance' section, Section A: Live Theatre Evaluation – states that this section consists of one extended response question from a choice of two requiring them to analyse and evaluate a live theatre performance they have seen in light of a given statement'. The 'Live performance statement' section states that: 'It is a requirement of this qualification for students to experience live theatre'.	As per the change made since the 2020 school closures, for 2022 students are allowed to watch live streamed, digital, recorded productions, rather than a live theatre performance. If students have watched/can watch a live theatre performance, then writing about this performance in Section A is still acceptable.

Awarding and reporting		
68	The raw marks for Components 1, 2 and 3 in this qualification will be scaled by Pearson to represent the relative weighting of 40% for Component 1, 20% for Component 2 and 40% for Component 3. Component 1 – scaling factor of 1.5 Component 2 – scaling factor of 1.0 Component 3 – scaling factor of 1.5	We will need to apply scaling to maintain the relative weighting for each component. Scaling information.

Changes to the Sample Assessment Materials (SAMs) (Issue 2)

There are no changes to the SAMs but please read our Advance Information guidance

Appendix 1

2022 Component 1 time limits

Number of performers	2022 Regulatory minimum performance times	Maximum performance times
1 performance student (monologue)	1.5 minutes	3 minutes
2 performance students (duologue)	3 minutes	6 minutes

Group size	2022 Regulatory minimum performance times	Recommended minimum performance times*	Maximum performance times
3–4 performance students	3 minutes	15 minutes	20 minutes
5–6 performance students	3 minutes	20 minutes	30 minutes

*we have included the recommended minimum performance times to provide some consistency with previous assessment series but want to reiterate that these are 'recommendations' only.

If students cannot perform longer group pieces due to the disruption caused by Covid-19 this is perfectly acceptable.

Students could compensate for a shorter group performance by providing evidence about intended final outcomes in their portfolio, as well as actual final outcomes.

Appendix 2

2022 Component 2 time limits

Number of performers	2022 Regulatory minimum performance times	Maximum performance times
1 performance student (monologue)	1.5 minutes	3 minutes
2 performance students (duologue)	3 minutes	6 minutes

Number of performers	2022 Regulatory minimum performance times	Recommended minimum performance times*	Maximum performance time for one key extract
3–4 performance students	3 minutes	20 minutes	30 minutes
5–6 performance students	3 minutes	35 minutes	45 minutes

*we have included the recommended minimum performance times to provide some consistency with previous assessment series but want to reiterate that these are 'recommendations' only.

Students could compensate for a shorter group performance, or for a group performance that has developed into a monologue or duologue, by providing evidence about intended final outcomes in their portfolio, as well as actual final outcomes.

Appendix 3
2022 Component 2 penalty tables

The proportional time penalty will be applied by the Pearson Edexcel after the work has been marked by the examiner using the conversion tables below.

Examiners are required to apply the assessment criteria as presented on pages 43–54 of the specification.

The penalty is proportional to the performance length.

1.5-minute minimum for monologue	
Total time (minutes and seconds)	**Percentage applied to final mark**
1:25 to 1:29	93.75%
1:20 to 1:24	87.50%
1:14 to 1:19	81.25%
1:09 to 1:13	75.00%
1:03 to 1:08	68.75%
0:57 to 1:02	62.50%
0:52 to 0:56	56.25%
0:46 to 0:51	50.00%
0:40 to 0:45	43.75%
0:34 to 0:39	37.50%
0:29 to 0:33	31.25%
0:23 to 0:28	25.00%
0:17 to 0:22	18.75%
0:11 to 0:16	12.50%
0:06 to 0:10	6.25%
0:00 to 0:05	0.00%

3-minute minimum for duologue/group performance	
Total time (minutes and seconds)	Percentage applied to final mark
2:55 to 2:59	96.88%
2:50 to 2:54	93.75%
2:45 to 2:49	90.63%
2:39 to 2:44	87.5%
2:33 to 2:38	84.38%
2:27 to 2:32	81.25%
2:22 to 2:26	78.13%
2:16 to 2:21	75%
2:10 to 2:15	71.88%
2:04 to 2:09	68.75%
1:59 to 2:03	65.63%
1:53 to 1:58	62.5%
1:47 to 1:52	59.38%
1:41 to 1:46	56.25%
1:36 to 1:40	53.13%
1:30 to 1:35	50%
1:25 to 1:29	46.88%
1:20 to 1:24	43.75%
1:14 to 1:19	40.63%
1:09 to 1:13	37.5%
1:03 to 1:08	34.38%
0:57 to 1:02	31.25%
0:52 to 0:56	28.13%
0:46 to 0:51	25%
0:40 to 0:45	21.88%
0:34 to 0:39	18.75%
0:29 to 0:33	15.63%
0:23 to 0:28	12.5%
0:17 to 0:22	9.38%
0:11 to 0:16	6.25%
0:06 to 0:10	3.13%
0:00 to 0:05	0.00%