

New to A Level Drama and Theatre





Today's agenda

- Structure and assessment objectives
- Component 1
- Component 2
- Component 3
- Admin and resources guidance
- Q and As throughout
- Subject Advisor support

A Level Drama and Theatre



Available since 2016



Summer 2018 first overall certification



External assessments (Components 2 and 3) available once a year (for year 13s only)



Internal assessment (Component 1) available until May of final year



Lead Examiner/Moderator reports after each series



Online live and recorded training available



Published resources available

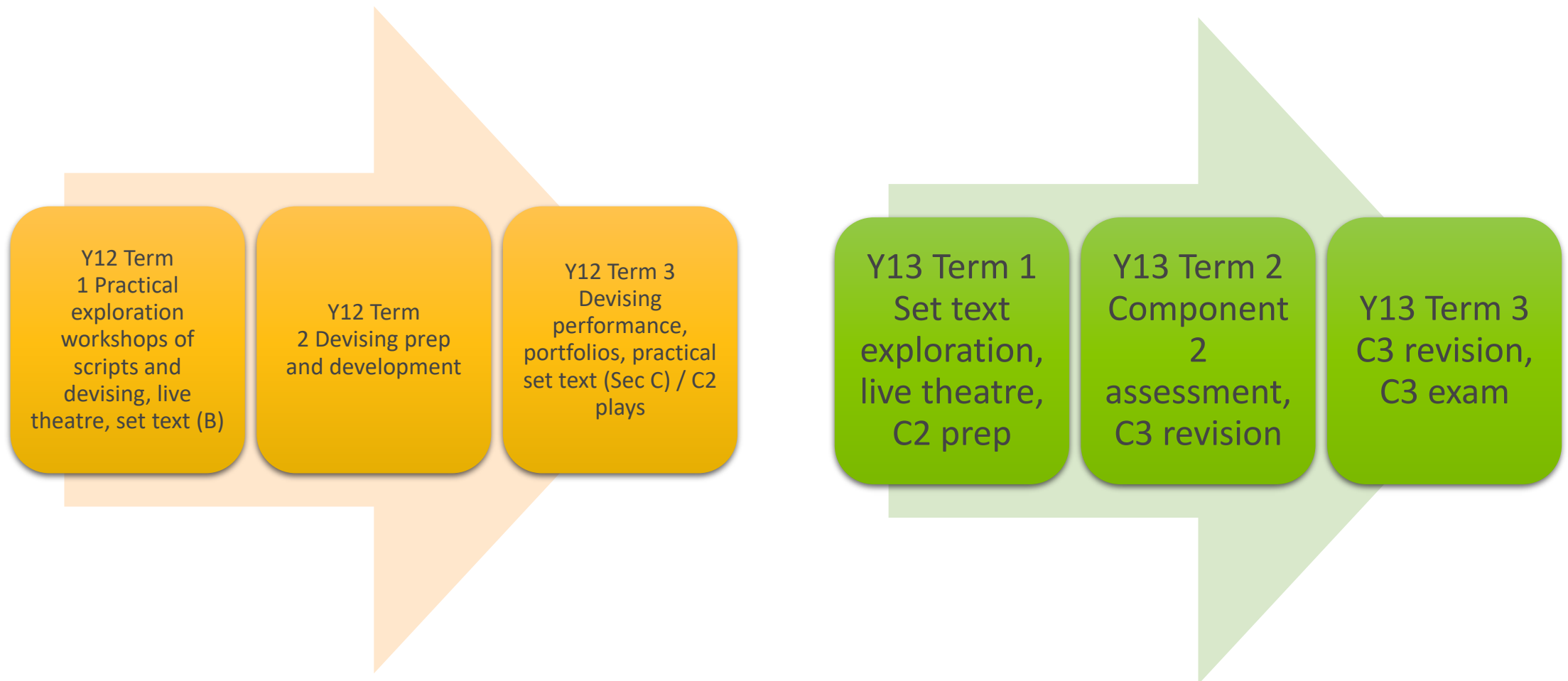
Assessment Objectives

Students must:		% in GCE A level
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	30
AO4	Analyse and evaluate their own work and the work of others	20
Total		100%

A Level Drama and Theatre structure

Component	Overview	Assessment
Component 1 Devising 40% 80 marks	Students will devise a piece of theatre and either perform/design. They will record the process in a portfolio.	Internally assessed Externally moderated
Component 2 Text in Performance 20% 60 marks	Performance/design of extracts from two different texts	Externally assessed via visiting examiner/recording
Component 3 Theatre Makers in Practice 40% 80 marks	Practical exploration of two set texts to answer questions on interpreting plays. Evaluation of live theatre seen.	Exam: 2hrs 30mins Sec A: Live Theatre Evaluation Sec B: Page to Stage: Realising a Performance Text Sec C: Interpreting a Performance Text

Structuring the course over two years



AL Component 1 Devising

Guide to Devising

Students work in groups of 3-6 performers (with up to 4 designers)

Devise performance work lasting between 15 and 30 minutes

Use extract from a play text as stimuli

Apply the methods of one theatre practitioner

Influence of live theatre experienced

Perform to an audience – 25% of component marks

Teacher assessed

Create written/recorded portfolio of evaluation of process and performance – 75% of component marks

2024 Component 1 Devising

Popular texts/extracts included:

- Metamorphosis
- 1984
- Things I Know to Be True
- 4.48 Psychosis
- Love Song
- The Crucible
- A Doll's House
- A Streetcar Named Desire
- Girls Like That
- The Jungle
- Small Island

Popular practitioners:

- Berkoff
- Brecht
- Stanislavski
- Artaud
- Frantic Assembly

Engaging and successful choices:

- Katie Mitchell
- Bruiser
- Wise Children
- Alecky Blythe
- Gecko
- Punchdrunk
- Complicite

Popular themes and ideas included:

- Isolation
- Displacement
- Power/Control
- Equality
- Sexuality
- Domestic Abuse
- Dreams and Nightmares
- Addiction
- Love/Death
- the negative impact of social media, body image
- political corruption
- Misogyny
- mental health
- aftermath of the Global Pandemic and NHS

Component 1 Practitioners

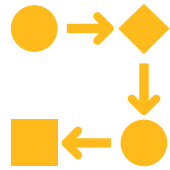
Artaud, Antonin
Berkoff, Steven
Blythe, Alecky
Boal, Augusto
Brecht, Bertolt
Brook, Peter
Bruiser
Complicite
DV8
Elliott, Marianne
Forced Entertainment
Frantic Assembly
Gecko
Godber, John
Grotowski, Jerzy
Headlong

Kent, Nicholas
Kneehigh Theatre Company
Lecoq, Jacques
Littlewood, Joan
Meisner
Mitchell, Katie
Paper Birds
Piscator
Punchdrunk
Rice, Emma / Wise Children
Splendid Theatre co.
Stafford Clark, Max
Stanislavski

Suggested approaches



encourage creativity and experimentation!



any pre-show activity counts in the time limit for the performance



find a balance between the need to engage a live audience and satisfy the requirements of assessment



the recording is an essential piece of evidence = please ensure the quality of the recording is as high as possible

AL Component 1 Portfolio

It is recommended that the portfolio be submitted as:

- handwritten/typed evidence between 2500 and 3000 words

or

- recorded/verbal evidence between 12 and 14 minutes

or

- a combination of handwritten/typed evidence (between 1250 and 1500 words) and recorded/verbal evidence (between 6 and 7 minutes).

AL Component 1 Portfolio



OUTLINE YOUR INITIAL RESPONSE TO THE KEY EXTRACT AND PRACTITIONER AND TRACK HOW IT WAS DEVELOPED THROUGHOUT THE DEVISING PROCESS



CONNECT YOUR RESEARCH MATERIAL/S TO KEY STAGES IN THE DEVELOPMENT PROCESS AND TO PERFORMANCE OUTCOMES



EVALUATE HOW YOUR CHOSEN ROLE/S EMERGED AND DEVELOPED FROM INITIAL IDEAS THROUGH TO THE FINAL PERFORMANCE



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



DISCUSS HOW SOCIAL, HISTORICAL AND CULTURAL CONTEXT HAS IMPACTED ON YOUR WORK



EVALUATE THE CREATIVE CHOICES YOU MADE AND WHETHER OR NOT THEY WERE SUCCESSFUL IN PERFORMANCE.

AL Component 1 Portfolio

Tip: Students create a working diary



The practical work is a group activity



The portfolio is a personal reflection

Exemplar work and support

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Teaching and learning materials (59)

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Coursework support



Exemplar material



Past training content



FAQs

Can I direct
their devised
work?

Can students
use
Punchdrunk as
practitioners
in their
devised work?

FAQs

What is officially included as part of the word count?
E.g. if a mind map illustration is uploaded, does each word used in that image count?

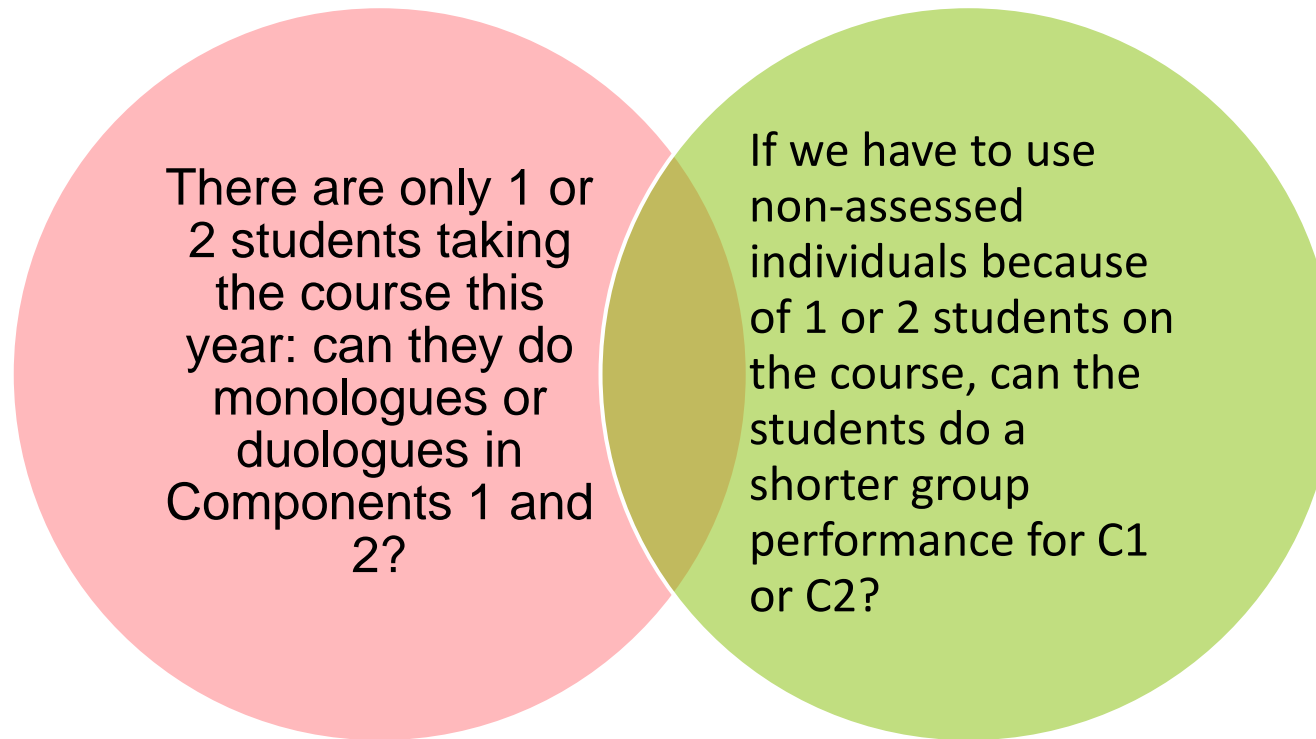
Is there any leeway on the 2500 – 3000 word limit?

Are the statement titles not included in the word count?

Is a bibliography needed?

Should the work be annotated by the teacher-assessor?

FAQs





Component 1

Q and A

AL Component 2 Performance from text

monologue or a duologue performance/design realisation from one key extract from one performance text

A group performance/design realisation of one key extract from a different performance text

A student can design or perform in both extracts

group work - Groups are 3-6

Perform/design to an audience – 20% of qualification grade

Externally assessed in year 13 – Jan to April

Can be visiting examiner or digital submission

AL Component 2

Performers realise artistic intentions through:

Use of vocal and physical skills

Use of characterisation and communication

Interpretation of text

Designers realise artistic intentions through:

Use of design skills

Understanding of context and communication

Interpretation of text

Component 2 Performance from text

Number of performers	Minimum performance times	Maximum performance times
Monologue (1 performer)	2 minutes	3 minutes
Duologue (2 performers)	5 minutes	6 minutes

Group size	Recommended minimum performance times	Maximum performance times
3–4 performance students	20 minutes	30 minutes
5–6 performance students	35 minutes	45 minutes

AL Component 2

Communication of Intention

Intentions proforma

Each student will need to produce 150-250 words per key extract to communicate their intention for their performance/design realisation

There are no specific marks awarded for these 150-250 words, however, students should demonstrate how they have interpreted the character / the key extract for their design

These Intention sheets are submitted to the examiner



Component 2 Communication of Intention

Title of text and playwright	Macbeth by William Shakespeare
Mono/Duo/group	Mono
What role(s) are you playing? [expand as necessary]:	Macbeth
What is happening to your character(s) in the key extract? [expand as necessary]:	Macbeth sees a vision of a dagger. He questions his mental sanity, which is deteriorating, as he contemplates murder.
How does the key extract relate to the context of the whole play? [expand as necessary]:	Three witches predict that Macbeth becomes king, resulting in acts leading him to fulfil their prophecy. Delivered before he murders Duncan, it's a key scene marking the beginning of Macbeth's downfall.
What are your character's objectives/motivations/feelings? [expand as necessary]:	Trying to find the courage to kill the King, pressured by his wife and ambition, he's confused but decides to kill him. My objective is to convey Macbeth's increasing psychological turmoil and conflicting emotions - the allure of ambition clashing with his deep feeling of guilt and uncertainty.
How are you interpreting this character(s) in performance? (i.e., vocal, physical, communication of intent) [expand as necessary]:	I'll begin with a quiet, bewildered tone, using pause and upward inflection to show uncertainty and fear. Trying to make sense of the vision I'll become increasingly distressed: from "I see thee still" my voice will falter and become higher/louder, holding up my hand shaking, until "There's no such thing!" where I'll walk backwards, shout, hold my head and hunch over, finally dropping to the ground, breathing heavily. I'll use contrast through levels, volume and pace, showing he's going crazy: on "Now o'er the one half world" I'll become quiet and still showing his state of hypnosis while focusing on different points in the air before me so the audience can imagine his visions. When he hears the bell

Component 2 Designers

Design templates

Requirements	Costume design	Lighting design	Set design	Sound design
Design skills	<p>Mono or duo: 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>Mono or duo: Final lighting design incorporating grid plans and a lantern schedule that indicates the use of two different lighting states.</p>	<p>Mono or duo: Drawings of the final design to be realised in the performance space and any relevant props.</p>	<p>Mono or duo: Source sheet showing two sound cues – original, live or found sound effects as appropriate.</p>
	<p>Group: 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>Group: Final lighting design incorporating grid plans and a lantern schedule that indicates the use of three different lighting states.</p>	<p>Group: 1:25 scale model of the final design to be realised in the performance space and any props as appropriate.</p>	<p>Group: Source sheet showing three sound effects – original, live or found sound effects as appropriate.</p>
Additional documentation	<p>For both performances: a costume plot or list of costumes/accessories worn by each actor indicating any changes as appropriate.</p>	<p>For both performances: a lighting plot or cue sheet incorporating a range of transitional devices as appropriate.</p>	<p>For both performances: a ground plan of the performance space to scale, including entrances and exits, audience positioning and stage furniture (as appropriate).</p>	<p>For both performances: a cue sheet showing the source, order, length and output level of each cue.</p>
Supervision	<p>The student must supervise the construction, buying, dyeing altering, hiring and/or finding of the designed costumes as appropriate.</p>	<p>The student must supervise the rigging, focusing, programming (if applicable) and operating of the design as appropriate.</p>	<p>The student must supervise the construction, painting, hiring and/or finding of scenic elements required to meet the requirements of their design as appropriate.</p>	<p>The student must supervise the operation of the sound as appropriate but need not operate the sound themselves.</p>
Performance	<p>A realisation of the costume design in both performances.</p>	<p>A realisation of the lighting design in both performances.</p>	<p>A realisation of the set design in both performances.</p>	<p>A realisation of the sound design in both performances.</p>

Popular choices for mono/duos

[Lead Examiner report](#)

Things I Know
to be True

Goodbye
Charles

People Places
and Things

Posh

Fleabag

Cock

Every Brilliant
Thing

Hamlet

4:48 Psychosis

The
Pillowman

BU21

Punk Rock

Two

The Almighty
Sometimes

Lemons x 5

Popular choices for groups

[Lead Examiner report](#)

Top Girls

All the Little
Lights

Agnes of God

2:22 A Ghost
Story

5 Kinds of
Silence

A Monster Calls

Di, Viv and
Rose

After Juliet

A Hundred
Words for Snow

Memory of
Water

Frozen

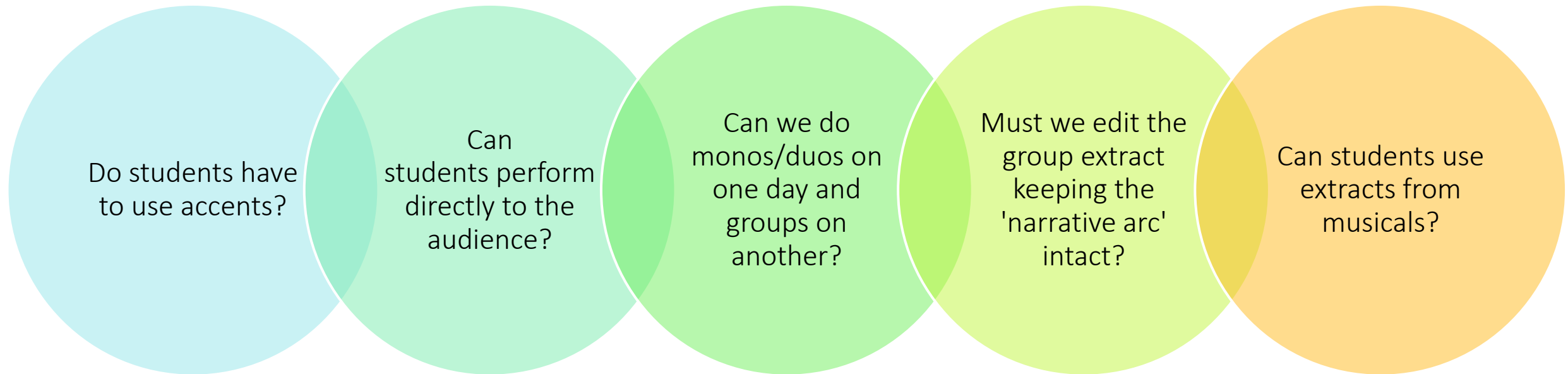
Metamorphosis

Pool (No Water)

Our Country's
Good

Who's Afraid of
Virginia Woolf

FAQs



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Component 2

Q and A

A brief outline of the Component 3 exam

consider, analyse and evaluate how different theatre makers create impact.

consider how production ideas and dramatic elements are communicated to an audience from the perspective of a director, a performer and a designer.

A brief outline of the Component 3 exam



SECTION A: LIVE THEATRE EVALUATION



Students select one question to answer from selection of 2



Analysis and evaluation of production in light of a given statement



TOTAL 20 marks



AO4 Analyse and evaluate their own work and the work of others



Approx 45 minutes on this section



500 Words of notes allowed

Component 3: Section A

Section A Notes Cover Sheet

- The performance can be an amateur or professional production
- Live theatre means being a member of the audience in the same performance space
- Recordings/streamed work allowed with permission
- Musicals allowed

Students are allowed to bring in theatre evaluation notes of up to a maximum of 500 words.

These notes may include reference to:

- performers
- design considerations
- the director's concept/interpretation
- impact on the audience
- the use of the theatre space
- how ideas were communicated

Sketches, drawings and diagrams may also be included in the notes

Section A questions

Question papers

EITHER

- 1** Analyse and evaluate the live performance you have seen in light of the following statement:

‘Live theatre should make an audience laugh, not think.’

Your answer should:

- include analysis and evaluation of key moments from the performance you have seen and the contribution made by different theatre makers
- offer **balanced consideration** between your analysis and evaluation of the performance and your response to the statement.

(20)

OR

- 2** Analyse and evaluate the live performance you have seen in light of the following statement:

‘There should be more emphasis on technology rather than actors when creating a live performance today.’

Your answer should:

- include analysis and evaluation of key moments from the performance you have seen and the contribution made by different theatre makers
- offer **balanced consideration** between your analysis and evaluation of the performance and your response to the statement.

(20)

Section A indicative mark scheme

AO4 = 20 marks

This question asks the candidate to respond to a thought-provoking statement in light of their live theatre experience.

At the heart of the statement is the debate that live theatre reflects changes in time and somehow connects to everyone's lives. Candidates will need to engage with the statement as informed members of the audience and discuss the contribution made by different theatre makers.

Candidates **might** refer to the following in their response:

- arguments that agree, disagree or offer a balanced reaction to the statement
- why they think theatre does or does not have elements from the past and/or present
- analysis and evaluation of how the performance may or may not have something to say to everyone
- analysis and understanding of the role of the director and how specific production values have been used to communicate ideas and meaning to an audience
- analysis and evaluation of how dramatic elements have been used to create theatrical impact such as set, lighting, costume, sound, staging and acting
- the evaluation of key theatre makers, their collaboration and the contribution they have made to specific aspects of the production
- consideration of performance style, influence and theatrical interpretation
- analysis of, and reference to, key moments
- analysis of audience and audience reaction
- references to other art forms and the role of theatre in society analysis and evaluation of the overall aims and intentions of the production.

Mark schemes

Section A Level based mark scheme

Level	Mark	Descriptor (AO4)
Level 5	17-20	Sophisticated <ul style="list-style-type: none">• Critical and perceptive approach with sophisticated analysis of live performance elements, supported by precise knowledge and understanding and articulate use of subject-specific terminology.• Perceptive evaluation demonstrating accomplished ability to formulate and justify personal judgements of how ideas, meaning and impact are created by different theatre makers' use of production values and dramatic elements.• Sophisticated and in-depth personal response which perceptively draws together relevant and balanced elements of analysis and evaluation, showing sensitive reasoning, interpretation and engagement with the statement.

A brief outline of the Component 3 exam



SECTION B: Page to Stage: Realising a Performance Text



Students answer two questions:

First is performer focused

Second is design focused



Worth 36 marks (18 marks per question)



Students provided with extract in exam booklet



Approx 60 minutes

Section B texts

Performance text (List A)	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 Ltd (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



Section B questions

- 3** As a **performer**, outline how you would use **stage space** to support your portrayal of **one** character in this extract.

Your answer should make reference to the performance text as a whole.

(18)

- 4** As a **designer**, outline how **EITHER sound OR lighting** could be developed to communicate meaning and ideas to an audience in this extract.

Your answer should make reference to the performance text as a whole.

(18)

Section B indicative mark scheme (question 3)

A03 = 18 marks

This question is about acting and specifically asks the candidate to outline how they would use stage space to support their portrayal of one character. The question is about the candidate's response from the viewpoint of a performer of one character. Candidates should use the extract to qualify their ideas and intentions and make reference to the text as a whole.

They should respond from the viewpoint of **one** character only but may make pertinent reference to other characters or stage directions when this has a direct impact on the use of stage space by their chosen character".

Candidates **might** refer to the following in their response:

- use of their body within the space such as gesture, gestus, tempo, poise, stillness, body language, facial expressions, mime and other physical forms
- use of the available stage space in relation to scenery, props and furniture
- characterisation and the portrayal of one character in the extract
- the relationship between their use of space and its connection to the dialogue
- use of space, levels and proxemics
- entrances and exits
- performance style and theatrical influence
- intended audience impact
- research relating to the context of the text, such as time period, historical, social, and cultural aspects that develop and communicate ideas about the portrayal of one character.

Section B Level based mark scheme

Level 5	16-18	Sophisticated <ul style="list-style-type: none">• Sophisticated interpretation of the extract showing comprehensive knowledge and understanding of how ideas and intentions are developed.• Comprehensive knowledge of theatrical elements and techniques showing perceptive understanding of their application in the performance of the extract.• Demonstrates sophisticated consideration of how theatrical elements can be used in performance to create mood, atmosphere and impact, and communicate meaning to an audience.• Comprehensive ideas and examples are offered from the extract and the text as a whole. Articulate use of subject-specific terminology.
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Section B questions

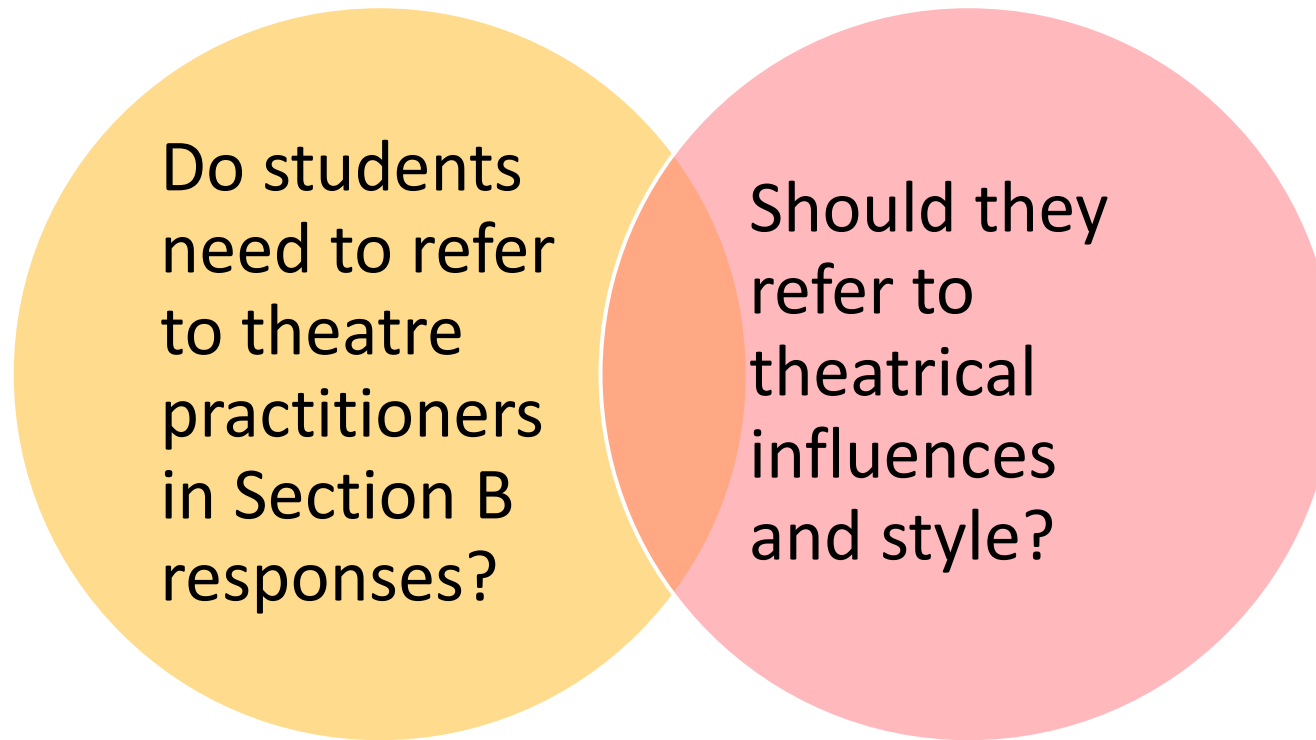
B questions	Q3 - performer	Q4 - design
2024	Vocal skills	Theatrical space
2023	Stage space	Sound or lighting
2022	Voice and non-verbal communication	One theatrical element
2019	Performance skills	One theatrical element
2018	Voice and gesture	Lighting

FAQs

Students need to cover the extract as a whole in their responses (as well as references to the play as a whole):

- is there any guidance as to how many parts of the extract they should make reference to?
- Can they choose to structure this around various lines/stage directions from the extract?

FAQs



FAQs

Questions 3 and 4:
what is the
difference
between 'how
theatre is
developed' and
'how theatre is
performed'?

FAQs

Question 4:
can students
move the
location to
another time,
place, setting?



A brief outline of the Component 3 exam

SECTION C

Production concept for a set text

chosen theatre practitioner

One answer from choice of two questions; performance or design

TOTAL 24 marks

Approx 45 minutes to complete

Section C questions

Performance text (List B)	Recommended edition
<i>Antigone</i> , Sophocles (adapted by Don Taylor)	Methuen ISBN 9780413776044
<i>Doctor Faustus</i> , Christopher Marlowe*†	Norton & Company ISBN 9780393977547
<i>Hedda Gabler</i> , Henrik Ibsen (adapted by Richard Eyre)	Nick Hern Books ISBN 9781854598424
<i>Lysistrata</i> , Aristophanes (translated by Alan H. Sommerstein)†	Penguin Classics ISBN 9780140448146
<i>The Maids</i> , Jean Genet (translated by Bernard Frechtman)	Faber & Faber ISBN: 9780571251148
<i>The School for Scandal</i> , Richard Brinsley Sheridan	Dover Thrift ISBN 9780486266879
<i>The Tempest</i> , William Shakespeare	Oxford School Shakespeare ISBN: 9780198325000
<i>Waiting for Godot</i> , Samuel Beckett	Faber & Faber ISBN 9780571229116
<i>Woyzeck</i> , Georg Büchner (translated by John Mackendrick)†	Berg Publishing ISBN 9780413388209

Section C questions

Practitioners

Antonin Artaud	Kneehigh
Bertolt Brecht	Joan Littlewood
Steven Berkoff	Punchdrunk
Complicite	Constantin Stanislavski

Section C questions

You are the director of a new production concept of the performance text you have studied.

EITHER

- 5** As a director, discuss how you would apply the methodologies of your chosen theatre practitioner to effectively highlight characterisation in your production concept.

Your answer must focus on the named section listed on page 20 for your chosen performance text.

Your answer must make reference to:

- the overall aims of your production concept in response to the play as a whole
- how your practical ideas will work in performance
- the original performance conditions of your chosen performance text.

(24)

OR

- 6** As a director, discuss how you would apply the methodologies of your chosen theatre practitioner to effectively combine design elements in your production concept.

Your answer must focus on the named section listed on page 20 for your chosen performance text.

Your answer must make reference to:

- the overall aims of your production concept in response to the play as a whole
- how your practical ideas will work in performance
- the original performance conditions of your chosen performance text.

(24)

Section C indicative mark scheme

AO3 = 24 marks

This question asks the candidate to respond as a theatre director and discuss how they have applied the methodologies of a recognised theatre practitioner to their production concept. The focus of the response should be on how they intend to highlight any or all of the given characters, and how the ideas of their chosen theatre practitioner might be realised and applied in a live performance context to embed the characterisation process.

The question also asks the candidate to make reference to and demonstrate knowledge and understanding of the original performance conditions of their chosen text. However, this is a question about the text in performance; it is not a history essay.

References to the original production should demonstrate an understanding and awareness of how the text was first performed. Candidates should then use this knowledge to show how the conditions of the original performance have informed their own creative and theatrical ideas as directors.

Candidates **might** refer to the following in their response:

- relevant practitioner theory, research or influence
- the overall acting style(s) and interpretation of key roles
- reference to other practitioners and theatre makers
- overall performance style(s)
- ways and means that characterisation has been understood and demonstrated in performance
- characterisation including the use of voice, language, gesture, poise, stillness or other forms of non-verbal communication
- the use of production values or dramatic/theatrical elements to communicate ideas and meaning to an audience
- use of theatrical venue, stage space, levels and proxemics
- entrances and exits
- the relationship between characters
- the relationship between actors and audience.

The question asks the candidate to focus on a named section in their chosen performance text and the majority of examples offered should come from this specific section. However, candidates must also discuss how their production concept will work in the context of the play as a whole.

Lysistrata

Candidates exploring this named section might refer to:

- the relationship between Lysistrata and Myrrhine
- the momentum created by Lysistrata and the other women
- the use of timing and body language by the women.

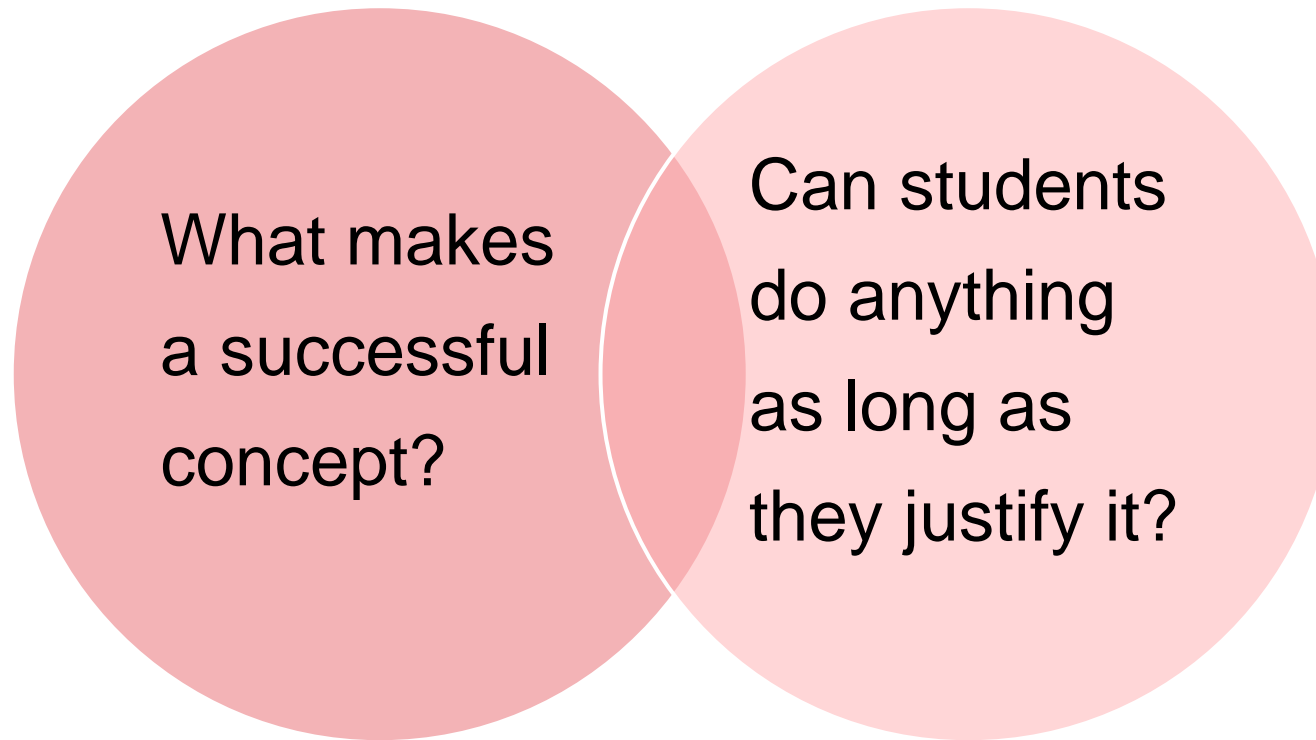
Section C level based mark scheme

Level 5	20–24	Sophisticated <ul style="list-style-type: none">• Perceptive approach that makes sophisticated connections between the production concept and the performance text, demonstrating accomplished knowledge and understanding.• Perceptive use of examples and key moments to justify creative ideas and intentions to create impact on the audience.• Accomplished knowledge and understanding of the practitioner's methodologies, which are applied perceptively to their production concept, in relation to the specific element identified in the question.• Perceptive research applied in relation to the original performance conditions with sophisticated connections made to the production concept.
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Section C questions

C questions	Q5	Q6
2024	Voice and gesture	Sound elements
2023	Characterisation	Design elements
2022	One key character	Design elements
2019	Communicate effectively with the audience	Design elements
2018	Interpret character	Visual elements

FAQs



FAQs

Can students use
a Component 3
set text for
Component 1 /
Component 2 /
Live Theatre
Evaluation if they
are not studying
that text?



Component 3

Q and A

AL Drama and Theatre qualification page


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June 2024

June 2023

June 2022



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A Level Drama and Theatre qualification page



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A level Drama and Theatre Administrative Support Guide Summer 2025 Assessment

Version 3, updated 22.11.24

| PDF 5.3 MB | 22 November 2024

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Administrative support



Component 1

NEW



Component 1 - Design Templates

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| ZIP 381.5 KB | 28 June 2024



GCE Drama & Theatre NEA Authentication Sheet

| DOCX 41.8 KB | 20 February 2024



9DRO 01 Candidate Centre Information Sheet

For use for academic year 2023-2024

| XLSX 87.7 KB | 06 September 2023

Component 2

NEW



Component 3



Key Dates for 2025-26 for year 13 students

Play Texts and Practitioners submissions	1st Sept 2025 - 7th March 2026
Component 2 assessment window	5th Jan - 24th April 2026
Component 2 uploading work	31st Jan – 6th May 2026
Confirmation of live theatre	7th April – 9th May 2026
Component 1 moderation submission deadline	15th May 2026
Component 3 examination	21st May 2026

Subject Advisor page

[Drama, Theatre and Performing Arts](#)

Overview

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Drama, Theatre and Performing Arts

GCSE and A level Drama June 2025 update

BTEC Performing Arts June 2025 update

Appointment booking service with your subject advisor

GCSE and A level Drama June 2025 update

My latest update for June 2025 includes new training and support events for GCSE and A Level teachers this term, live productions of set texts happening this summer, and much more



[➤ Access June 2025 update](#)

Qualifications

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A Level (1)



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BTEC Firsts (1)



BTEC Higher Nationals (8)



BTEC International Level 2 (1)



Subject Advisor

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Facebook: [Pearson Edexcel - Drama and Theatre teacher group](#)

Bookings appointments: 15 mins at a time that suits you

<https://outlook.office365.com/owa/calendar/PearsonDramaandPerformingArts@pearsoneducationinc.onmicrosoft.com/bookings/>

Monthly Updates:

<https://qualifications.pearson.com/en/subjects/drama-theatre-and-performing-arts.html>



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