

Examiners' Report/ Principal Examiner Feedback

June 2011

GCSE Drama (5DR03)
Paper 01 Drama Performance

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5DR03 2011 Drama Performance

Introduction

This GCSE specification has been first examined in 2011. The Performance examination remains worth 40% of the total GCSE qualification.

It was clear from the reports from examiners this year that the very high level of understanding of the requirements of the previous performance examination paper by many centres had been carried through to this new unit. It is positive to report that very experienced teams of both examiners and teachers contributed to the success of this performance exam. For many centres much of this report will cover information that has been in previous reports for the legacy specification and so will be familiar.

As in the legacy specification this is an externally examined unit and the assessment objectives and criteria do not change from those printed in the specification. In preparing candidates for this unit the specification must be read with close reference to the Instructions for Conduct for the current examination series. Each centre chooses the options taken by candidates, the texts or content for devised work and the audience present for the examination performances. This paper uniquely has elements of both an examined and coursework unit.

Changes to the requirements of Unit 3

Assessment Criteria

However there were significant changes to the assessment of this new Unit. In the legacy specification 'best fit' marking was in place to award a single mark out of 40. In 5DR03 in line with the 2 coursework units this is now marked out of double the number of raw marks at 80 but remains worth 40% of the total GCSE. The assessment criteria are now marked in 4 discrete areas each equally weighted with a maximum mark of 20.

There was very positive feedback from both examiners and centres that this supported both the preparation and examination of the unit. It was clearer to students to understand what they needed to do to ensure the skills to be assessed were seen and heard in the performance examination.

In line with GCE Drama and Theatre Studies performance examinations the same descriptors are now in place for GCSE units. The level 1 descriptor is 'outstanding'. In the legacy specification it was 'excellent'.

This resulted in previous series that a number of students were awarded full marks and examiners commenting that some were 40 plus. The consequence of this was that over the life of the legacy specification the A and A* boundaries

were higher than in other GCSE qualifications. This was not felt to be supportive to students or centres.

With the new levels and range of marks available to examiners in 2011 it is positive to be able to report that the grade boundaries for unit 3 are now much more in line with other subjects.

The Assignment Brief

It was a requirement by Ofqual in giving accreditation to the GCSE that as this is an externally examined unit, in line with units examined on paper, a different focus must be set by the awarding body each year.

The format of the Assignment Brief was decided after consultation with other subjects which have similar briefs.

The Assignment Brief will from now on be available only on the website from the last Monday in October. There was a problem this year with some centres being unable to access the brief due to technical difficulties with the website. Edexcel apologises for this.

Centres are reminded that the texts or ideas in the brief are suggestions only and it remains Edexcel policy not to approve or recommend any texts or material for Unit 3.

The Assignment Brief for 2011 only was Change(s). It will not always be a single word in future series.

Overall the examining team reported that the standards of the legacy specification had been maintained. In most centres there is evidence of good understanding of the requirements of this unit and the majority of students were well prepared to both achieve in the examination and enjoy the experience of live performance both as performers and enthusiastic and supportive audience members.

Examiners reported that there were a number of students who were poorly prepared for this paper. Where work was seen that could only be awarded marks in levels 4 and 5 it was often felt to be due to lack of commitment by candidates often reflecting inconsistent attendance.

All teachers were preparing students for the first time for Unit 3, however examiners reported that there were teachers who had not prepared students for any examination before and some who had acquired a Year 11 group that year. Examiners commented on the commitment and dedication of these teachers in this challenging situation. It was reported that some centres asked examiners for informal feedback this included both students and members of staff. Centres are reminded that visiting examiners cannot give advice or comment on the work seen before, during or after the visit.

However this unit has a majority of highly skilled, experienced, committed and enthusiastic teachers whose understanding of the requirements of this paper and the needs and skills of their pupils produces work of high quality.

Administration Issues

This is a unique examination in having a visiting examiner.

The majority of examiners reported on the vital importance of centres understanding the requirements of the documentation and organisation needed for successful examination sessions.

The Principal Examiner understands that this unit requires a considerable amount of paperwork from centres. However in order to ensure the widest choice of material can be used by centres it is vital this is completed in the detail required for examiners to come well prepared.

There was some duplication of forms this year which was time consuming for centres and these will be revised for the 2012 Instructions for Conduct document. Centres must ensure they put in place the requirements for this paper as detailed in the Instructions for Conduct. This is revised each year in the light of both examiner's and teacher's suggestions to ensure that the administration of the paper is clear to all centres. This essential document is only available on the Edexcel website. **NO HARD COPIES WILL BE SENT.** The 2012 ICE will be on the website in the autumn term of 2011. The specification is also available from the Edexcel website. Other Edexcel publications are available from Edexcel publications.

Examination Conditions

Centres are reminded of the need for this paper to have examination conditions to support the candidates and ensure security of the examination. These are clearly stated in the ICE document. Examiners report that an increased number of centres ensured that 2 or more centre staff were available throughout the examination sessions to ensure the performances ran under exam conditions. Centre staff must ensure that all candidates and audiences understand that this is an examination that happens to be a performance. Providing candidates with the best possible conditions is of paramount importance. Many centres chose evening or twilight sessions this year and although centres have the choice of examination time examiners report that in some cases not enough time was allowed between performances for them to consider their marks. However most report that this was well managed by centres.

Centre Documentation

Examiners report again this year a noticeable lack of the attention to detail by some centres in completing the necessary paperwork for this paper and meeting the deadlines for administration both before and after the examination sessions. However overall centres are to be commended for completing the documentation well.

The Importance of the despatch of the DVD recordings

The deadline for sending the DVD copies of the examination performances was extended this year to 10 working days as it was appreciated that in the legacy specification the 7 day deadline was difficult to meet.

This was a year where the time and number of public holidays and the Easter break meant that unit 3 exams took place every week from early February to May 27th.

However many centres did not meet this extended deadline and a number of centres did not send any recordings at all. It was also clear that many centres do not check the recordings. Again this year members of the senior team on receiving recordings as part of the monitoring of examiners report a catalogue of problems. The vast majority of centres now send DVDs and many of these were of excellent quality. There are still a number that could not be played in a standard DVD player despite the detailed information being given in the ICE.

A major concern is that DVDs are not sent in hard protective cases and become damaged in the post so cannot be used as part of the extensive monitoring process.

All centres are reminded that Enquiries after Results will be undertaken on the recordings sent by the centre and further copies will not be requested. Some performances were so badly recorded it was almost impossible to identify candidates.

Timing of the Examination

The examination can take place between the beginning of February to the last Friday before the summer half term. Most centres were contacted in early January and the vast majority of visits were arranged and confirmed swiftly. There were centres who having arranged a date requested a change of date and/or time near to the exam. All centres are reminded that examiners cannot be expected to rearrange visits and centres may have to have their performances marked on a recording.

Twilight or evening sessions were popular as in the legacy specification. Centres felt the examination as a performance had a greater sense of occasion and appropriate audiences could attend. But examiners report concerns that inappropriate audiences disadvantaged some candidates. It was felt that some audience members only wished to see certain performances and that the constant changing of audience numbers did not create a supportive atmosphere. Some centres reported that it was easier to put examination conditions in place, particularly regarding external noise and giving examiners a private place to consider their marks between performances outside normal school hours. But some examiners report that there was pressure on them not to leave the performance area and be given enough time between each group.

When exam performances took place during the school day this required careful organisation by the centre to ensure that at least 20 students could be examined in a 3 hour session. Examiners reported that this was well managed by centres with break and lunchtimes being used for examiners to consider the marking of students.

All examiners are instructed to agree the timings of the exam session prior to the exam and to adhere to the centre's timings. Perhaps because this was the first year of the new criteria a few examiners did extend the time between performances. This should not have occurred and the Principal Examiner apologises to those centres where this happened.

However again this year some examiners arrived at the centre at the agreed time and were waiting for a considerable time before meeting the candidates and some centres had extended breaks between performances.

Centres wishing to have an extended time period or day outside the regulations of this examination will be required to record the work for external assessment.

There was also concern that some examiners were given very little time to consider their marking between performances and a private place to mark was not provided.

Despite the details given above most completed all administration very well and the examination was run with professionalism throughout.

The practice of providing the examiner with large group colour photographs clearly labelled with candidate names, numbers and roles played was very helpful for the visiting examiner and can be invaluable to any senior examiner monitoring the work on the recording.

Most centres ensured candidates introduced themselves clearly on the recording. Hurried head shots not in costume edited in at a later date were unhelpful and should not be done in future.

Accompanied Visits

As part of the extensive monitoring process required by Edexcel all examiners had an accompanied visit from their Team Leader. Some also had an accompanied visit from members of the senior team. This is an important part of the ongoing monitoring of examiners for the practical performance units. This extra requirement was dealt with by centres with understanding. Some centres requested not to have a visit but then understood that the choice of centre visits is wholly driven by the available dates that the senior team have to make these visits. Although these visits should not have effected the running time of the examination in some cases it did occur and Edexcel apologises for this.

The Importance of the Recording of the Performances/Presentations

It is felt that most centres do understand the importance of the very best possible recording being made of all performances and presentations. In order to maintain the standards of the examination and ensure that examiners work is monitored throughout the process a great deal of centre's work is viewed by the senior team alongside examiner's notes. Centres should be aware that the senior team may randomly check centre's work and if examiners have any concerns they must seek another opinion.

Centres are required to make a recording of the performance with an unobstructed view.

Where the recording was poor examiners identify the following errors.

Too often the camera was not placed close to the examiner and was frequently so far distant from the performance that the candidates could not be identified. Another common mistake was the examiner and audience heads taking up most of the frame. If there is a large performance space and scenes are performed in different areas the camera should pan to record the work. If the person operating the camera knows the piece some judicious use of close ups can be useful in capturing individual performances.

Performance Support candidate's presentations must be made to the camera and the examiner will sit next to it. Some examiners felt that candidates expected them to ask them questions as they looked at the documentation. Examiners will look at this evidence after the presentation but will not question the candidates. Performance Support presentations can be pre recorded and will

be viewed by the examiner prior to the performance along with the documentation.

Centres must also keep a copy of the recorded examination work. Centres are reminded that the recording sent to Edexcel via the examiner is the basis of any Enquiries after Results procedures.

Many centres completed the time sheet well. This is most important for the ease of finding performances or presentations when looking for specific groups or individual candidate's work. Also it is important that centres comment on the quality of the recording. Many centres realise that the recording did not capture the performance well or had incomplete recordings. Some centres did not complete this form at all. Centres must check all performances and presentations in their entirety for the correct timings on the DVDs and the quality of the recording. Again this year this was clearly not done by some centres.

Missing or poor quality recordings of performances mean that work cannot be checked or reviewed

Identification of the Candidates in Performance and on the Recordings

It is very disappointing to report that again this year there were a large number of students who could not be clearly identified in performance or as importantly in the recordings.

For the examination performance all students must be easily and clearly identified. The wearing of very similar costumes, most usually all in black, makes this a task that ranges from challenging to virtually impossible for examiners.

The addition of coloured ribbon on wrists, small name badges or numbers or any other little individual addition is almost certain not to be visible in the recording. Examiners should not be struggling to identify students in live performance but need to concentrate on the individual performances.

Also the frequent changing of costumes does not help examiners in identification.

This is easy to remedy by ensuring all students have clearly identifiable costumes. In ensemble work different coloured tops work very well. In work where students play one or few roles clear simple and appropriate costume choices must be made.

Despite concerns in other aspects of administration this was one area that was completed well by many centres again this year. Without exception examiners commented on how much less stressful it was for all involved if student identification was swift to complete. It is invaluable to later viewing of performances in the recorded format.

Centres must ensure that all students introduce themselves immediately before their performance /presentation, as it will appear on the recording. This can be pre-recorded and edited in by the centre.

Performance Support students must state clearly and slowly the centre name and number followed by their name, candidate number, chosen skill and the performance title and group number. It can be helpful if they have the centre

name and number, their name and candidate number written clearly on paper and held up to camera.

Performance students must line up in their performance group. It can be helpful if this is done in order of appearance. The first student must state clearly and slowly the centre name and number, the date of the performance followed by the performance title and group number.

All students must then state clearly and slowly their name and candidate number, role(s) played and give verbal description of all costumes worn in the performance. It is helpful if there are costume changes if any costumes worn later are shown to the camera. It can be helpful if their name and candidate number and role(s) played are written clearly on paper and held up to the camera.

The camera must then record them as a group in long shot. It can be helpful if they repeat their name and roles played. The group shot must be held for enough time for someone watching the recording to clearly identify them all. This is the equivalent completing the front sheet of a written paper.

On the examiner candidate mark sheets candidates should give detailed written descriptions of how they will appear in the performance, both physical appearance and costume. Small head and shoulder shots must not be attached to the form as they have proved to be of limited use in aiding identification and can be time consuming for centres to provide.

Performances

The Assignment Brief details the options available for performance students but in general they fall into either being devised, scripted or a combination of the two.

Devised Performances

As in the legacy specification this is the option taken by the majority of students. Work was seen by examiners that covered the full mark range. A few candidates did attend the performance but did so little that no marks could be awarded. Full marks were also awarded

Where work was awarded marks in the higher levels it was clear that a well-structured preparation and rehearsal period had taken place. In many centres examiners noted a 'house style' that could support the candidate's approach and final performance. However there was concern that although this was sometimes seen to support less confident candidates it could be limiting for the more able.

For each performance centres must provide a paragraph to put the performance in context and also another paragraph to say how the performance meets the assignment brief. Most centres completed these well. Many centres also complete a pro forma for this that matched their style of performance. Many more produced complete or outline scripts. Others produced a detailed breakdown of the scenes. These were often of an excellent standard. Some of these detailed such things as moves, motivations and music cues.

Examiners greatly praised this as it enabled them to be well prepared for the wide range of performance styles and subject matter chosen by students and also showed an understanding of the importance of thorough preparation for this performance paper.

Many examiners comment on both the thoughtful and often witty titles given to performances.

The content of devised performances was diverse as in the legacy specification. The most effective work was when candidates had something they really wanted to communicate to their audience and had done research into their material. It was noticeable that many referred to work done in Unit 1 or earlier in the Programme of Study. The challenges of contemporary teenage life remain a popular topic as do the issues facing contemporary society, such as race, class, gender and conflict.

Much work considered the ongoing concerns with gangs and knife crime, lack of tolerance and contemporary issues such as ongoing war situations.

There was an increase in groups considering issues from history such as the arrival of the Windrush immigrants or the lives of important figures from the past. It was of particular note that much of the work this year was supported by considerable research into the subject matter and some centres included it or references to it in the information provided to the examiner. Examiners commented on learning new things themselves.

Successful work used a range of strategies for example monologue, freeze frame, flashback, abstract movement or physical theatre. Some centres used a range of performance skills such as dance, music, costuming and settings. In the majority of cases this enhanced the performances but there was some concern that it could detract from the individual student's performances.

Overwhelmingly examiners report that in terms of supporting students to present work that meets the requirements of the examination 'less is more'.

However much of this work was felt to be innovative, challenging and thought provoking theatre as well as a GCSE examination.

Less effective work often tended to have a more naturalistic approach and linear narrative structure. Other work attempted to squeeze in too great a range of both ideas and approaches and so did not produce a coherent performance. It was felt that often some work was highly influenced by current popular television or films and was often a poor copy or parody lacking a sense of candidate ownership or imagination. Centres need to enable candidates to understand the demands of live theatre performance as examiners report often less successful performances were a copy of television programmes such as reality shows or popular films

There was concern that some groups had chosen challenging and demanding subject matter but in the performance it was shown without enough understanding or respect and elicited an inappropriate response from the audience. Some examples given were domestic violence, rape, addiction, anorexia, terrorism and religious belief. Equally all the above examples were also seen to be the basis of mature, moving and excellent work.

The majority of centres had ensured that group size and performance length requirements were met. Most groups were between 4 and 6 students producing a performance of around 20 minutes. There were a few overlong performances. There remain a number of very short performances that are self penalising. Some gave estimated performance times that matched the requirements while

some listed the number of students for example between 4 and 6 and said the time would be in single figures. This can severely limit student's ability to meet the criteria. It was of note that some performances when seen in the recordings were even shorter than examiners had thought in the live work. Centres must address this time requirement. There was some concern that for some tight ensemble pieces using much group movement and vocal work it was a challenge for examiners to identify and mark each individual.

Examiners report that there were instances of very overlong performances and often these were seen in centres where there were only one or two performance groups. All centres are reminded that examiners stopped marking at the times given in the Instructions for Conduct 2011.

Scripted Performance

There was felt to be an increase in the number of centres choosing this option.

Centres can choose to present complete short plays, extracts or adaptations.

There were still a number of candidates who did not appear to understand the demands of this option and were under prepared, in some cases sitting and attempting to read an extract from a play.

As in the legacy specification authors including John Godber, Mark Wheeller, Berkoff and Brecht were frequently seen. There was an increase in challenging texts being performed with high levels of understanding and often considerable style, ranging from Shakespeare both in extracts or using some excellent published adaptations to contemporary writers working with theatres such as The Royal Court or National Theatre Connections programme.

The plays of Tim Supple and Carol Ann Duffy based on fairy and folk tales were seen in increasing numbers this year. Work was seen from genres such as Victorian Melodrama or Commedia Del Arte. Some candidates presented comedy texts. Again there was considerable concern where centres let candidates choose comedy sketches in the main written for film and television as this was all too often a poor and immature imitation.

In general extracts could be poorly chosen and were less successful than when candidates communicated a sense of the whole text. However some extracts do make a coherent performance.

The centre must provide in advance a copy of the text as performed.

Scripted work was often overlong and students lost focus and pace. Centres are reminded that marks can only be awarded within the time limits of this paper. Examiners felt that some of this work was being used in another context and did not meet the requirements of this unit. There were some performances that had one or more non examination candidates these were usually extracts from a fully mounted production previously performed in another context. These were usually unsuccessful and centres should not do this in future as all examiners seeing this work felt it disadvantaged students in the examination context. It is expected that the performances are prepared for the examination only.

Again this year there were instances of students not turning up for the performance. Examiners felt that this most disadvantaged students offering scripted work as other students or teachers had to read in and this had an impact on the whole performance and student's achievements.

Combination of Devised and Scripted Performances

This was a very popular option. Work was seen that covered the complete mark range. Play texts, film adaptations, novels, short stories and poetry were used as the stimulus and the final performance included both devised and original text. Examiners felt that this approach was supportive to all students giving them a clear basis that led to the final performances using the characters and lines from the original texts as well as devised scenes.

The comments regarding scripted and devised performances also apply.

Again it was felt this approach supported all students as it could give them a clear structure in relation to content style and form, defined roles and well crafted language to build their performances on.

Performance Support

As in the legacy specification this is the least chosen option. Most examiners reported seeing no students again this year. It was felt that it was most often seen in centres with Performing Arts status where there were the facilities and resources needed to support this option. There was some excellent work seen but also some very weak work. These students frequently had no supporting evidence and sometimes refused to do a presentation. Some did not attend at all or left the exam before their group performance.

Centres are reminded that the presentation can be pre recorded and shown to the examiner before the performance. This worked well in several centres as it took the pressure off those students who were either anxious or also working with the group e.g. operating the lighting/sound.

It was felt that there was clear evidence of how well students achieving in the higher levels had been prepared for the presentations and supporting documentation. There was evidence of in depth research, a sense of working with the performers and available resources in order to produce in performance a contribution that reflects 40% of a GCSE course.

Lighting and Costume remain the most popular choices. Some candidates had good knowledge of and skills in using new technologies. There was an increase in the use of projection either to give information in a true Brechtian style or create atmosphere or environments. Much of this work was very impressive both technically and creatively.

The majority of performance groups work without a Performance Support candidate but can use sound, set, lighting and costume to enhance their performance. However there was some concern that some centres placed too great an emphasis on these elements and there was not enough focus on the actual individual performance work of the candidates

- The Performance of Candidates in this Paper

High scoring work had some of these characteristics

- Well taught with close reference to the specification and Instructions for Conduct document.
- Reflected standard of 40% of a 5 term GCSE course

- Met all discrete criteria in relation to the descriptors
- Demonstrated in performance a considerable level of imagination
- Wide range of both movement and vocal skills seen in performance
- Roles were imaginative and highly convincing
- Performed with a sense of occasion to a suitable audience
- Understood that the performance was an examination
- Communicated with enthusiasm, passion and commitment
- Very well prepared and presented
- Clear ownership of the performance
- Devised work had a challenging and imaginative initial stimulus and was researched in depth
- Ensured work had a high level of correlation between the content and style/form
- Scripted work well edited and structured
- Complete security with lines/cues in scripted work
- Performances met the requirements of the Assignment Brief with thought and imagination

Middle scoring work had all or some of these characteristics

- Often well taught but candidates had not put in enough individual effort
- Erratic attendance by some students had hampered group achievement
- Inappropriate stimulus material given
- Research into the content lacked depth
- Performances did not enable a range of vocal/movement skills to be demonstrated
- Roles were underdeveloped and lacked imagination
- The content was somewhat lacking
- Little consideration of style/form
- Too little teacher input during preparation
- Too little preparation time
- Too long preparation time
- Poor choice of text for student's ability
- Brief or overlong performances
- Scripted work had unimaginative adaptations dividing a longer script into meaningless sections
- Lacked focus in addressing the Assignment Brief

Low scoring work had some of these characteristics

- Under prepared, some improvised on the day
- Very little evidence of use of vocal/movement skills
- Static
- Difficult to hear
- Lack of commitment to group performance
- Lack of focus
- Pedestrian
- Poor attendance by group members
- Under or over confident performers
- Unsuitable material for the skills of the students
- Little understanding of creating live performance
- Little evidence of any style/form

- Little content
- Repetitive or unstructured dialogue
- Lack of pace
- Often very brief
- Did not meet all criteria
- Inappropriate communication with some audience members
- Lack of group communication or connection with the audience
- Little evidence of considering and addressing the Assignment Brief

Consortium Centres

Again this year there were some difficulties with centres that had not completed the Consortium Information Forms available in the ICE document. The completed forms must be sent to Edexcel as early as possible in the academic year. For all candidates being examined not in their registered centre the examiner must be informed beforehand and 3 copies of separate register must be provided giving full details of 'home' centre name, number, candidate name and number.

A second DVD must be provided and this information must also be detailed on the DVD.

Edexcel Feedback and Support to Centres

Results Plus

The breakdown for the marks in each of the criteria will be available to all centres as part of the free Results Plus service. This information will be available on line on results day. Centres are advised to ensure they have the information they need from their examinations officer to access this.

Access to Scripts Service

As there are no scripts for this unit photocopies of only the individual examiner comment sheets are available. There is a charge for these and examinations officers will have the details.

Enquiries about Results

These are completed by members of the senior team using the written documentation and recordings provided by the centres and the examiner notes. They are requested and charged on an individual basis. Marks can be reduced as well as increased so student permission is needed before requesting this service.

Ask the Expert

This has been a very popular service in the last 12 months as centres had many queries regarding the new specification. All queries are answered from home by the members of the senior examining team. All 'experts' are required to respond within 2 working days of receiving the query from Edexcel. Centres are advised to ensure that the correct email address is used GCSE Drama and the Unit is

clearly indicated. This will help a swift response as it will not have to be reassigned to the correct expert.

Centres are reminded that this is an email service only and is to give answers to brief queries regarding the specification. Approval of material to be used or any administrative issues are beyond the remit of the service.

Training From Edexcel

Edexcel has both a programme of national face to face inset meetings, on line training and can arrange for members of the senior team to give customised training to individual or groups of centres.

All details are available on the Edexcel website.

Conclusion

It is a requirement by Ofqual that in the first year of a specification the standard of the legacy specification is maintained in the new specification.

This has been achieved in this unit. Examiners and centres reported that both the revised criteria and the Assignment Brief supported students in having clear focus and guidance in the preparation for the exam performances.

Students achieving in the 2 higher levels produced performances that reflected they had clearly been taught the specific skills required throughout the course. It was felt that marks in the lower levels were often symptomatic of pupil lack of commitment or even disaffection rather than centre's not teaching the skills needed. However it was often mentioned by centres that this was the only GCSE taken by some students.

The range and diversity of centres and students involved in this specification indicates that this is a specification that has the flexibility for the widest range of candidates to achieve and for all teachers to bring their own skills and enthusiasms to the delivery of Unit 3. It is a unique examination that enables candidates to demonstrate their knowledge and understanding of drama by demonstrating it in a performance. Examiners report every year on the great pleasure it gives them to work with all those involved in this examination.

Beyond the requirements of this unit the work done by centres to encourage creativity, confidence, leadership, working as a member of a group, meeting deadlines, making decisions, and working co operatively will prove to be of great value to these students in their future lives.

As in the legacy specification it was a pleasure for examiners to see such a wealth of creative, challenging, thoughtful and engaging work.

It was noted in the reports for the legacy specification that despite much that we read about young people the majority of GCSE drama students then completing Paper 2 proved to be a credit to themselves and their inspiring and hard working teachers.

It is very pleasing to conclude this report that is equally true in the new 5DR03.

Grade Boundaries

Grade boundaries for this, and all other papers, can be found on the website on this link:

<http://www.edexcel.com/iwantto/Pages/grade-boundaries.aspx>

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