

GCSE Drama

Preparing for Component 2
(1DR0/02)



Welcome

Welcome to the session this afternoon. This online event is for teachers who are delivering our Pearson Edexcel GCSE Drama qualification.

We will:

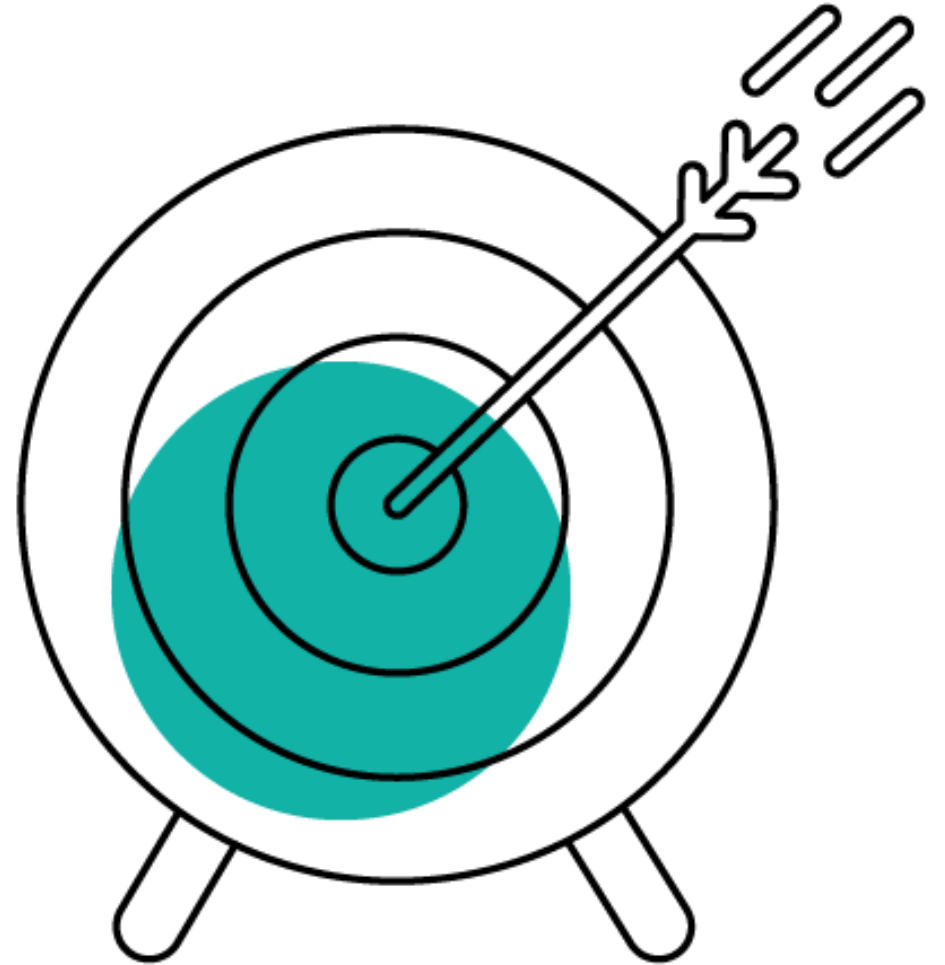
- understand the content and administration of the component
- analyse the requirements for the performance and design roles
- review marked examples of student performance
- address common issues and FAQs.

This event counts as 2 hours of CPD. You will receive an e-certificate by email, post attendance.

Please download the delegate pack from the Resources area in Zoom.

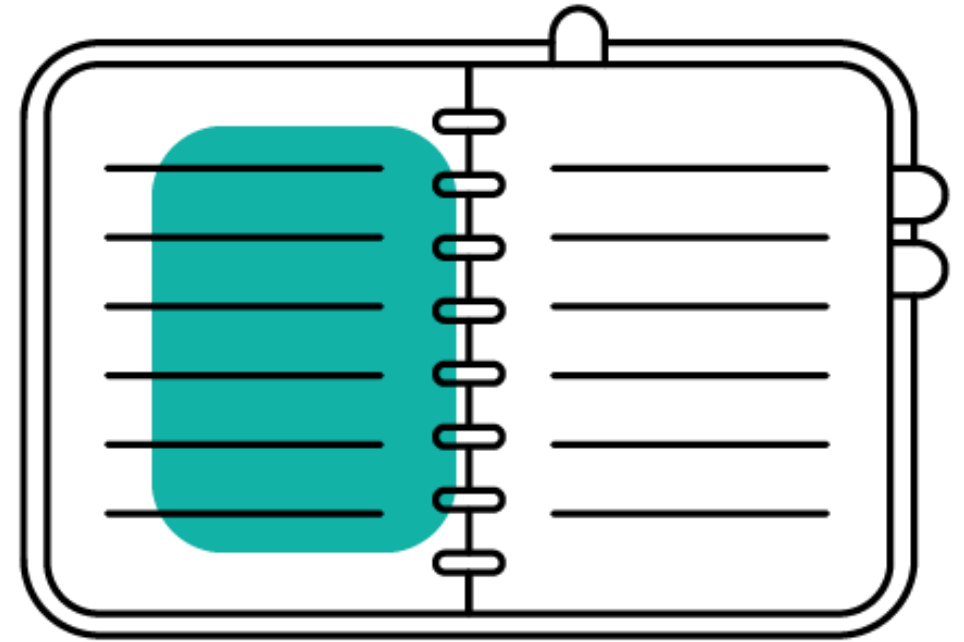
Event Objectives

- Explore the assessment criteria
- Appreciate the requirements for the assessment and examination process
- Consider the different pathways and assessment formats that students may have followed
- Consider the different formats that students may have used to complete their Intention of Communication
- Consider the different formats that students may have used to complete their Additional Documentation
- Carry out some marking of exemplar materials
- Address common issues FAQ and guidance from the 2024 Principal Examiner's Report



Agenda

- 2025 series Preparing students to best access the Assessment Criteria
- The examination process
- Pathway options
- Intention of Communication
- Designer Additional Documentation
- Text and extract choice
- **Break**
- Marking of exemplar materials and review – looking at feedback and commentaries.
- Support materials
- Evaluation forms and questions



2025 Assessment overview

- Return to normal requirements.
- Increased number of below minimum time performances seen this year, particularly so for monologues.
- Live or Recorded exam.
- All performance and design students must be present for the Identification line up and performance.
- For all performances, an audience could be a small live or remote one, but must include the teacher.

2025 key dates

- Component 2 examination window: **6th January–25th April 2025**.
- **6th January–31st January** may only be examined as a **digital submission**.
- Learner Work Transfer window to upload materials: 31st January – 2nd May, Up to 7 days after the agreed examination date.
- Admin now to be uploaded post-performance for all **recorded exams**.
- Centres holding a live exam are required to upload material 7 working days prior to the planned examination date.
- Live centre visits require a minimum of 4 assessed candidates. Centres with fewer than 4 candidates will require a digital submission.

Text Submissions

- Online text submissions deadline – Friday 7th March.
- Text Submission Form; from 1st September, if you intend to use any play text not included in our drop-down list, you will need to send the details of the play title, playwright and date published to drama.assessment@pearson.com.
- If all your text choices are included in the drop-down list, you will get automatic approval to continue to teach with confidence when you submit the form. **It will not be possible for Centres to submit plays that have not been a pre-approved combination.**
- All Centres must have made final entries **before** the date of their examination.

Reminders for 2025

- Text and Extract choice
- Timing
- Intention of Communication
- Exam Schedule

Administration for the Exam



Submission of Performance Work

Centres and examiners will use the Learner Work Transfer (LWT). Centres will upload work and documentation onto the portal.

Information about the LWT can be found on [our website](#) and is accessed through Edexcel Online (EOL) and any issues should be made through EOL. The subject advisor will also produce a help video which will be available soon.

The [centre information sheet \(CIS\)](#) has been amended for 2025 to improve the collection of information from centres to share with the examiners via the LWT (the CCIS form is included in your pack).

The [LWT guidance document](#) and [Administrative Support Guide](#) contain further details.

Your subject advisor Paul Webster will be uploading a support video to offer information and guidance on the LWT for the 2025 series.

Submission of Performance Work (Continued)

- CCIS
- Scanning extracts
- Recorded exams / upload post exam

Preparing students to best access the Assessment Criteria



Performance Assessment Grid

- AO2 assessed: [Apply theatrical skills to realise artistic intentions in live performance](#).
- Total of 48 marks.
- There are two extracts being assessed, they are marked separately with each being worth 24 marks.
- These are the level descriptors in the assessment criteria (full criteria -- document 2)

Level/Marks	Descriptor
0	No rewardable material
L1/1-2	Limited, basic, underdeveloped
L2/3-4	Adequate, sound
L3/5-6	Secure
L4/7-8	Assured, accomplished

Specific Skill Areas

Assessment criteria for Performers

- Vocal and physical skills
- Characterisation and communication
- Artistic intention and style/genre/theatrical conventions

Assessment criteria for designers

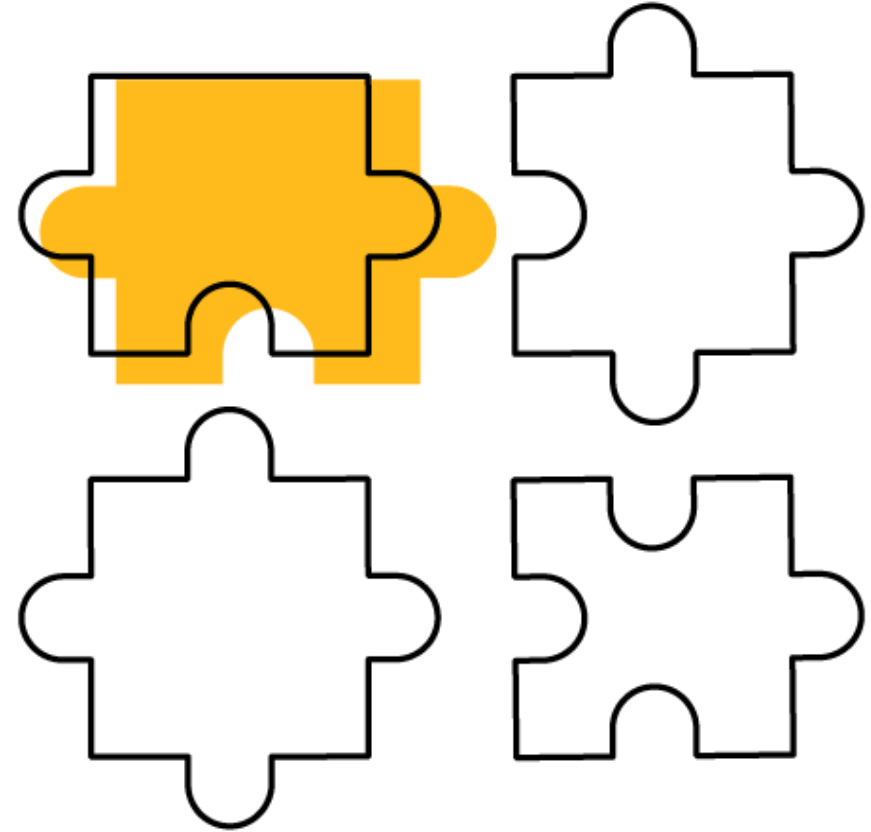
- Design skills
- Communication and contribution to the performance as a whole
- Artistic intentions and style/genre/theatrical conventions

AO2 focus

- AO2 specifically assesses development of characterisation.
- The short length of stage time available for Component 2 does not allow for the depth of character to be reached if more than one character is played by one student in any given extract
- The exception to this rule is when the playwright's original intention is for actor's to multi-role.
- The most straight forward way to check if multi-rolling is the playwright's original intention is to check the cast list.

Notable characteristics of 2024 achievement

- High level of preparation
- Depth of understanding communicated to the audience
- Creative and clear understanding of the intention, style and form
- Appropriate choice of texts and extract



A large, solid yellow circle is centered on a white background. Inside the circle, the text "Characteristics of high and low scoring work in 2024" is written in a black, sans-serif font, centered horizontally and vertically.

Characteristics of high and
low scoring work in 2024

The Exam Day



The Exam

The length of the exam schedule is dependent on the number of students examined in a live exam. An exam session is 3 hours per 20 students examined.

The centre is free to coordinate their exam schedule to best suit the needs of the students. There must be a short break in-between the two extracts and each group for the examiner to mark.

Identification

- The centre must ensure that **before each extract** candidates identify themselves to the camera and examiner.
- All performances, student identifications and designer Additional Documentation must be recorded and saved by the centre to be uploaded onto the LWT within 7 working school days of the exam.
- All files must be labelled as instructed in the ASG



Intention of
Communication

Design



Design Overview

Only one candidate for each design option can be attached to any one extract

The Additional Documentation must be given to the examiner at the start of the exam day, recorded and uploaded to the LWT along with the performances.

Designers must work collaboratively

Design skill that is the focus of the assessment

Designers are assessed on the realisation of their design, AO2

Intention for Communication

Candidates should be involved in the process of realising the designs in a supervisory role, at the very least

Final reminders

Students must perform/design in two separate extracts, from the same play.

There is no requirement for the whole cohort to use the same play.

The Component 2 text must contrast with the time, genre and playwright of your Component 3 set text.

No Component 3 set text can be used for Component 2.

Component 3 Set Texts

List A (pre-1954) one from:

Component 3: performance text for written examination	Genre	Component 2: performance text
<i>A Doll's House</i> , Henrik Ibsen (adapted by Tanika Gupta)*	Historical drama	Free choice of any post-1954 text (excluding any text on lists A and B) that has a different playwright and genre
<i>An Inspector Calls</i> , J B Priestley	Social thriller/mystery	
<i>Antigone</i> , Sophocles (adapted by Roy Williams)*	Tragedy	
<i>Government Inspector</i> , Nikolai Gogol (adapted by David Harrower)	Black comedy	
<i>The Crucible</i> , Arthur Miller	Historical drama	
<i>Twelfth Night</i> , William Shakespeare	Romantic comedy	

List B (post-2000) one from:

Component 3: performance text for written examination	Genre	Component 2: performance text
<i>100</i> , Diene Petterle, Neil Monaghan and Christopher Heimann	Ensemble story-telling	Free choice of any pre-2000 text (excluding any text on lists A and B) that has a different playwright and genre
<i>1984</i> , George Orwell, Robert Icke and Duncan Macmillan	Political satire	
<i>Blue Stockings</i> , Jessica Swale	Historical drama	
<i>DNA</i> , Dennis Kelly	Black comedy	
<i>The Free9</i> , In-Sook Chappell*	Tragedy/ensemble story-telling	
<i>Gone Too Far!</i> , Bola Agbaje*	Social drama	

Extracts

Only one student for each design option can be attached to any one extract i.e. one costume designer only per extract.

When editing the text you cannot add dialogue, but you can edit and remove character/content as long as you ensure that the meaning and shape of the text is maintained.

Monologue and duologue extracts should not be spliced from numerous different sections of the play.

Text choice

Carefully consider choice of play texts.

Complete the online contrast checklist.

The two extracts are assessed discreetly, so students can change performance/design option for each extract or they can select the same performance/design option for both.

The role performed can be the same or different for Extract 1 and Extract 2.

Text choice

Changing the gender of a character is permissible.

Students can perform an extract from a piece of musical theatre or a play with music in a group performance, however the focus must be on the text and not the musicality of the song. Please note that songs cannot be used within an extract for monologues and duologues

Texts must have been written for the intention of performance in the theatre. Radio play scripts and scripts written for film/television are not permitted



Break

Exemplar Material marking & review



California Suite – Group of 4

Identification:

- Red tennis outfit, skirt and vest with visor. Female 1st in ID
- Red T shirt and shorts with headband. Male 2nd in ID
- White long sleeve top with skirt and cap. Female 3rd in ID
- White shirt, shorts, headband and bum bag. Male 4th in ID

1. Read the communication of intention documents and Script for the duologue
2. Watch the performance
3. Marks and commentary will be shared afterwards

ID	V/P	C/C	AI	Total	Comments
Red tennis outfit, skirt and vest with visor. Female 1 st in ID	8	7	8	23	Vocal tone key in delivering the highly comedic moments. 'Get her a Doctor' showed superb understanding of her character and why she was funny, a knowing look to others. Accent strong with facials suitable exaggerated in key moments, opened the piece with lovely timing.
Red T shirt and shorts with headband. Male 2 nd in ID	7	7	7	21	Physically funny, 'shorts slipping down'. Despair in face exaggerated nicely. Timing with scenes between bed and sofa well rehearsed. Confident with physical comedy, which showed a trusting rapport with fellow performers.
White long sleeve top with skirt and cap. Female 3 rd in ID	7	7	8	22	Vocals from off stage showed character well with tone maintained throughout. Passing out brilliantly dramatic. Strong accent and body language after injury very believable. Frustration shown in face and overall demeanor. Well-timed delivery of lines.
White shirt, shorts, headband and bum bag. Male 4 th in ID	7	8	7	22	Reactions to other couple highly engaging with use of physicality to aid this. Getting through the door an enjoyable moment. Shrieking and fight showed the strongest sense of character. Understood character and the comedy it would bring.

Road, Jerry: Monologue

1. Read the communication of intention documents and Script for the duologue.
2. Watch the performance.
3. Write the level you would award in the chat.

Road, Jerry: Monologue

6/6/5

This is a confident performance. He uses a variety of movement ie: polishing shoes, ironing, hands on hips which helps communicate the character of Jerry well. His vocal skills are measured with a consistent accent and effective use of pace and pauses to help shape the piece. It is a touch hesitant in parts – but secure. The pace slightly draws down the overall impact of the piece hence this remaining firmly in Level 3.

He has a secure understanding of Jerry and is focused. The relationship with the audience is sustained throughout. He perhaps does not fully exploit all character opportunities, so his performance does not convey a comprehensive understanding, but his performance choices are effective.

Overall, he has secure control of the naturalistic style but there are moments that are slightly less convincing and slight dips in impact, hence his mark is towards the lower end of Level 3 for artistic intention.

Metamorphosis, Group of 4 + Costume

1. Read the communication of intention document and Script.
2. Watch the performance.
3. Write the levels you would award for each candidate in the cha.

Identification

- Designer: costume for Gregor Samsa
- Greta – white blouse
- Gregor – Waistcoat wearing costume for design candidate
- Mr Samsa – yellow tie and braces
- Mrs Samsa – maroon blouse

Metamorphosis

Metamorphosis – Extract 2, Group of 4 and costume candidate, 12 m 10 s

An impactful and effective ensemble piece with a costume designer attached. The piece is strong vocally, clearly communicating the plight of Gregor and his metamorphosis into a beetle. The group also uses multi-role effectively to show how the Samsa family interact with the lodgers. Physicalised movement is used at key moments demonstrating a convincing interpretation of this text.

Designer: costume for Gregor Samsa, 6 7 6 – 19

The costume for Gregor showed an effective understanding of the impact of different materials used, on stage. The use of the satin brown waistcoat on top of the crumpled work clothes was effective as the colour and slight sheen to it hinted at the impression of the torso of a beetle. The make up was accomplished and impactful and in keeping with Berkoff's style. The use of dark contour lines accentuated the pained facial expressions of the actor, convincingly communicating the content of the performance. The deliberate choice to not use shoes begins to de-humanise the character and allow for more physical movement from the actor to communicate more insect-like gestures and enhance her overall performance.

Metamorphosis

Performer: Greta (white blouse) 5 6 5 – 16

A secure vocal performance demonstrating an effective understanding of how creative choices communicate meaning. Her vocal delivery is consistent throughout as she begins the extract with a more sympathetic tone but becomes more aggressive and angry as she exclaims, 'This creature persecutes us!' She is a focused member of the ensemble and displays an effective rapport with the other performers and the audience. She also demonstrated a secure understanding of the style and genre of the play.

Performer: Gregor (Waistcoat wearing costume for design candidate) 7 7 6 – 20

This candidate showed accomplished technical control over a range of vocal and physical techniques. She demonstrated a lovely contrast between the character of Gregor and then Lodger through her accentuated walk and contrived gestures as the lodger, sneering at the Samsa family, followed by the grotesque mimed gobbling of the food. Her rapport and communication with both the audience and other members of the group was assured and highly engaging. Her performance was overall well developed showing a sustained energy and ease.

Metamorphosis

Performer: Mr Samsa (yellow tie and braces) 7 7 7 – 21

An accomplished and highly engaging performance throughout. Her focus and communication with the audience was powerful as she maintained eye contact with the audience whilst demanding 'Cash' and 'Cigars' with a strong, authoritative tone. Her characterisation of Mr Samsa was confident and committed throughout and her performance was articulate and dynamic as she drove this piece with energy and commitment.

Performer: Mrs Samsa (maroon blouse) 5 5 5 – 15

This candidate is secure in both her vocals and physicality. She effectively contrasts moments of stillness and focus with choreographed physical movement and gestures. Her characterisation of Mrs Samsa is secure as she demonstrates motherly affection towards her son as she links Geger's arm and helps him stumble back to his bedroom. Her overall performance is thoughtful, and sympathetic creating an effective impact on the audience.

Support materials



GCSE Drama Website

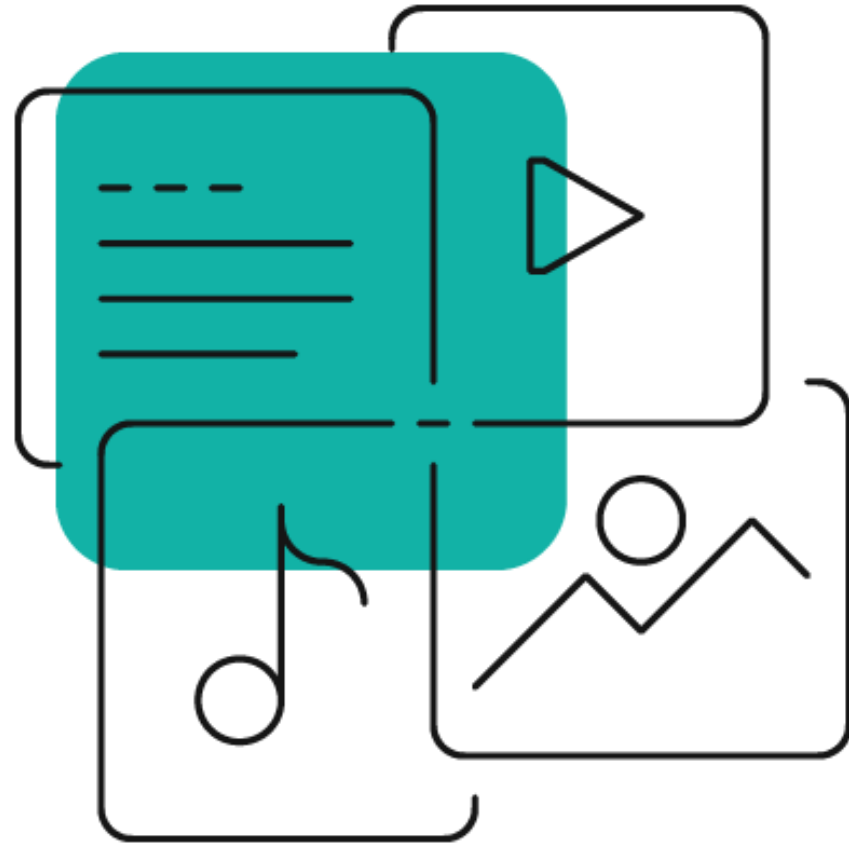
There are **useful support documents** available to download via the GCSE Drama [home page](#) which is regularly updated.

On here there is:

- essential guidance for all centres about all GCSE components in the [Administrative Support Guide](#) 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: CCIS & NAS](#)
- All centres, including those entirely new to Pearson GCSE Drama for entry in 2025, are advised to re-visit the [specification](#) (currently issue 5) for further details of the requirements of the component.

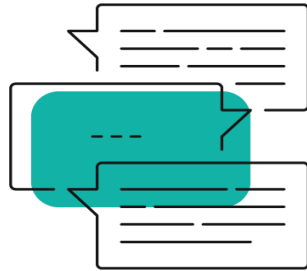
GCSE Drama Website

- [Teaching and learning materials](#)
- [Exemplar materials](#)
- [Forms and administration](#)
- [Principal examiner/moderator's reports](#)
- [FAQs](#)
- [Past Training materials](#)
- [Performance Text Submission](#) (contrast requirement)
- [Text suggestions](#)
- [Guide to Interpreting text](#)



Subject Advisor Support

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



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



Component 3 New Texts

List A (pre-1954) performance texts

A Doll's House, Henrik Ibsen, adapted by Tanika Gupta

Antigone, Sophocles, adapted by Roy Williams

List B (post-2000) performance texts

Gone Too Far!, Bola Agbaje

The Free9, In-Sook Chappell

Published Resources

Our published resources are designed to support teachers deliver the content in a practical and engaging way and help students of all abilities prepare for the written exam.

We have produced a:

- student book
- teacher pack
- revision guide and workbook.

[Find out more](#)

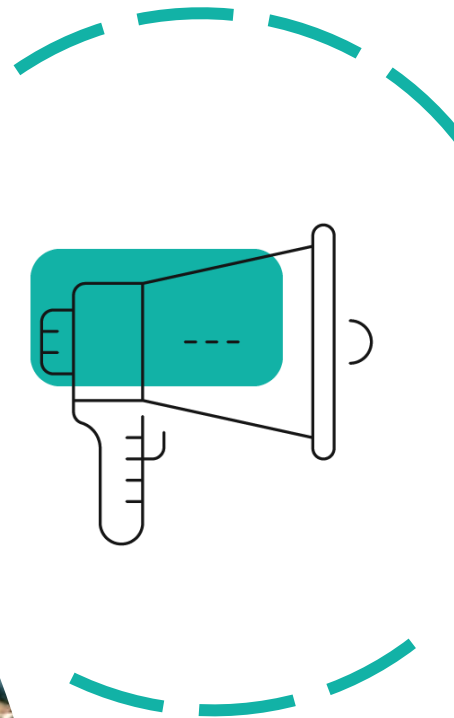
New resources written specifically for the Edexcel GCSE (9-1) Drama specification, to cover all components of the new qualification.



Find out more

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





Your Feedback Matters

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



Any Questions?



Pearson