



Pearson

GCSE Drama refresher





Today's agenda

Structure and overview

Component 1

Component 2

Component 3

Resources and guidance

GCSE Drama



Available since 2016



Summer 2018 first overall certification



External assessments (Components 2 and 3) available once a year (for year 11s only)



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



Lead Examiner/Moderator reports after each series



Online live and recorded training available

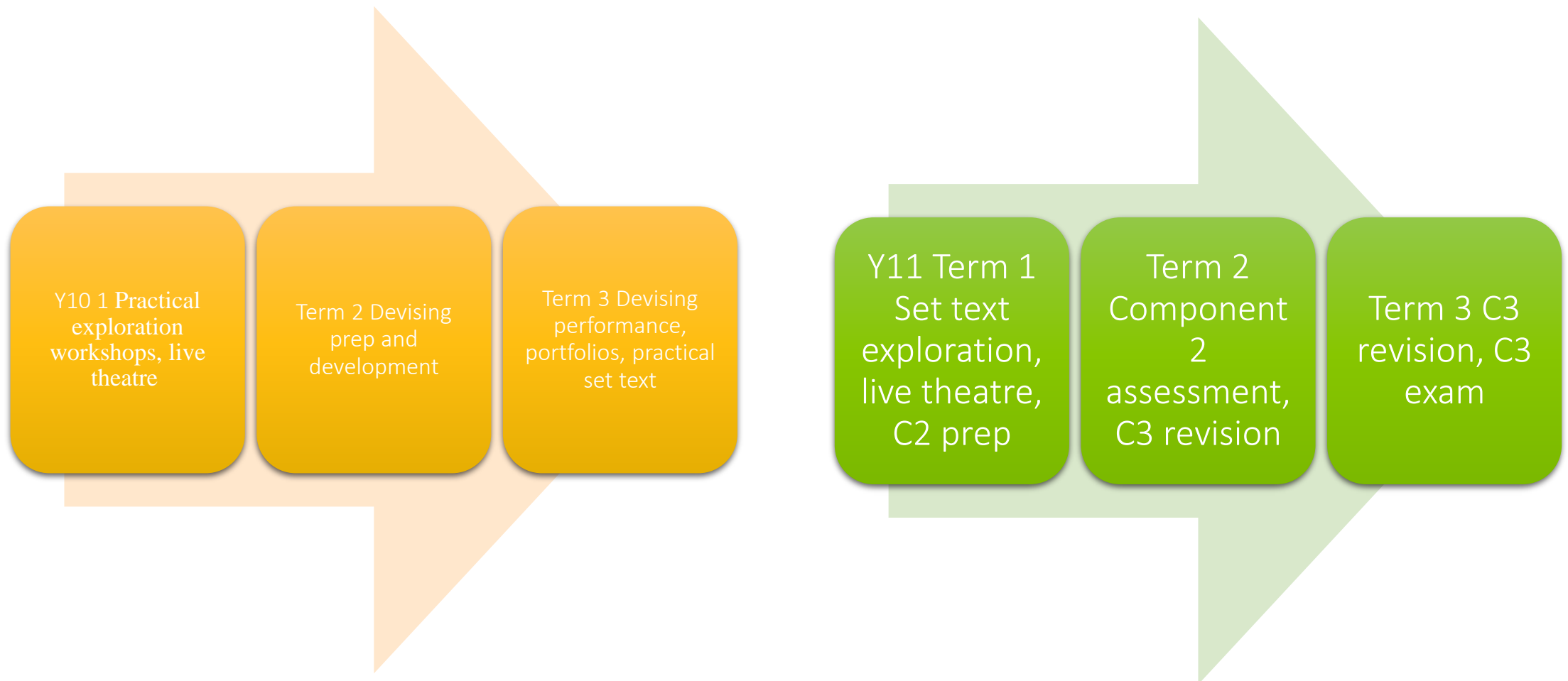


Published resources available

GCSE Drama qualification structure

Component	Overview	Assessment
Component 1 Devising 40%	Students devise in groups 3-6 performers, up to 4 designers. Record process in portfolio	Internally assessed Externally moderated
Component 2 Performance from Text 20%	Perform / design two extracts from one text	Externally assessed by either visit or recording
Component 3 Theatre Makers in Practice 40%	Set text (choice from 12) answering questions on selected extract. Evaluation of live theatre	Exam: 1hr 45 minutes

Structuring the course over two years



GCSE Component 1 Devising

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

Devise performance work lasting between 10 – 25 minutes

Use 1-3 stimuli as a starting point

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

Principal Moderator Report

Choice of stimuli

- Pictures most popular choice
- literary
- music / songs
- video
- quotes
- poems
- single word such as 'surveillance'
- news articles

Popular themes:

- Disability
- Bullying and Outcasts
- Teenage Issues
- Body Image
- Climate Change
- Knife Crime
- Gang Culture
- Fake News
- Social Media
- Mental Health
- Inequality
- Toxic Relationships
- Abuse of Power
- War (WWI & WWII)
- PTSD
- Grenfell Tower
- Suffragettes

GCSE Component 1 Portfolio

Tip: Create a working diary

What was your initial response to the stimuli and what were the intentions of the piece?

What work did your group do in order to explore the stimuli and start to create ideas for performance?

What were some of the significant moments during the development process and when rehearsing and refining your work?

How did you consider genre, structure, character, form, style, and language throughout the process?

How effective was your contribution to the final performance?

Were you successful in what you set out to achieve?

Component 1

1

Do you change the stimuli each year?
Or do you have go-to / reliable stimuli?

2

How do you support students with keeping notes on the process?

3

What strategies do you have for conflict and engagement issues?

4

How do you support them with direction and feedback?

Component 1 Performances: Good Practice



Use their research skills to inform their performance and the development of ideas



Shape and develop ideas practically



Work collaboratively



Engage fully with their role



Ensure the work is carefully rehearsed and polished for performance



reflect on their final performance straight after the performance takes place

Component 1 Portfolios: Good Practice



cover the six questions and essential areas of coverage



make full use of the word count/ timings to allow for the detail of analysis required



include Health and Safety considerations into their working practices and their Portfolio



Avoid general discussion and a diary like approach



use drama terminology to clearly explain and analyse the 'drama' that took place when devising, rehearsing and refining and realising



stay focused on their performance/ design skill throughout the Portfolio



Component 1

Q and A

[Guidance for Portfolios](#)

[Frequently Asked Questions](#)



GCSE Component 2 Performance from text

A student can design or perform in two extracts from same play

They can do monologue, duologue or group work in each extract

If they choose to work in groups, it's 3-6 performers

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

Externally assessed in year 11 – Jan to April

Can be visiting examiner or digital submission

2024 Component 2 popular monologues

Five Kinds of
Silence by Shelagh
Stephenson

Macbeth by
William
Shakespeare

Too Much Punch
for Judy by Mark
Wheeller

Teechers by John
Godber

The Curious
Incident by Simon
Stephens

Chatroom by Enda
Walsh

Blood Brothers by
Willy Russell

Lord of the Flies
adapted by Nigel
Williams

Find Me by Olwen
Wymark

Fleabag by Phoebe
Waller-Bridge

Shakers by John
Godber

My Mother Said I
Never Should by
Charlotte Keatley

The Woman Who
Cooked Her
Husband by Debbie
Isitt

4.48 Psychosis by
Sarah Kane

2024 Component 2 popular duologues

Duologues (M/F)

Two by Jim Cartwright
Chatroom by Enda Walsh
That Face by Polly Stenham
The Woman Who Cooked Her Husband by Debbie Isitt
Agnes of God by John Pielmeier
Lovesong by Abi Morgan
The Gods Weep by Dennis Kelly

Duologues (male)

Blood Brothers by Willy Russell
Pass It On by Renée
Blackout by Davey Anderson
Blue/Orange by Joe Penhall

Duologues (female)

Top Girls by Caryl Churchill
Road by Jim Cartwright
Like a Virgin by Gordon Steel
Be My Baby by Amanda Whittington

2024 Component 2 popular group and design

Popular texts used for **group** extracts were:

- Girls Like That by Evan Placey
- Numbers by Kieron Barry
- Bouncers by John Godber
- The Memory of Water by Shelagh Stephenson
- Teechers by John Godber
- Find Me by Olwyn Wymark

Popular texts used with **designers** were:

- Blood Brothers (Set and Costume)
- Too Much Punch for Judy (Lighting)
- Five Kinds of Silence
- Waiting For Godot
- Alice (all costume)

Component 2

1

What texts do you use?
Do they allow students to
demonstrate a range of
skills and emotions?

2

Do you 'action' the text?
How do you make it
accessible?

3

How do support students
with rehearsal
challenges: **attendance,**
engagement, and time
constraints?

4

How do you support
them with direction and
feedback?



GCSE Component 2

Communication of Intention

- 100 – 200 words communicating intention for performance/design for each extract
- 2 communications of intention per student
- No discrete marks awarded



GCSE Component 2 Communication of Intention

Explanation of Performance Intentions for My First Extract, Group Scene 2, taken from Act Three Scene 2.

I am playing the role of Helena. She is a strong headed, passionate nineteen-year-old and has a platonic friendship with Hermia. Helena was betrothed to the nobleman Demetrius but she was jilted when his affections turned to Hermia.

In the full extract, **what happens** to my character is as follows:

- Helena, chased through the forest, feels she is being mocked by Lysander and Demetrius professing love for her (since Puck made the mistake of giving both the love juice).
- In love with Demetrius, she is confused as to why he is obsessing over her when he rejected her previously.
- She comes to believe Hermia is in on the joke and that upsets her more.

My character's **objectives** are to find out the truth and to stop these men heckling her; she also wants to make her feelings of betrayal clear to Hermia.

I want to show my character's **feelings** change from bewilderment to humiliation when Demetrius declares she is a 'goddess'. She is ultimately disgusted!

Key **vocal and physical qualities** that form part of my character interpretation are a sarcastic tone combined with occasional whimpering, as well as having exaggerated movement.

The central **intention** I have in performing in this extract is to capture its deep meaning which co-exists alongside the surface comedy.

2024 Component 2 Performers



key factor for success - level of preparation



Students really understood the character they were playing



Control over and appreciation of the chosen style, applying it with security and ease



Believable and committed characters



Vocal and physical skills are fluid and show range and depth



Component 2

Q and A

Component 3: Section A

List A: 6 written (or originally written) before 1954

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: 6 written after 2000

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	

A brief outline of the exam



Section A: Study of a performance text



Structure: 90-110 lines of script extract



5 questions, structured in terms of demand:

2 for performers (4 marks, 6)

2 for directors (9, 12)

1 for designers (14)

TOTAL 45 marks



AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed



Approx 75 minutes

Component 3: Section B

- Students will reflect on their experience as an informed member watching a live theatre performance
- 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

A brief outline of the exam

Section B: Live theatre evaluation

2 questions:

- 1 on performance (6 marks)
- 1 on design elements (9 marks)

TOTAL 15 marks

Approx 25 mins

2024 Component 3: Theatre Makers in Practice

Split into two papers for List A and List B

Section A *Bringing Texts to Life*

List A most popular texts

- An Inspector Calls
- The Crucible

List B most popular texts

- DNA
- 100
- Blue Stockings
- 1984

[Lead Examiner reports for 3A and 3B](#)

Examples of student responses with detailed examiner comments in Lead Examiner Reports

2024 Component 3: Theatre Makers in Practice

Section B *Live Theatre Evaluation*

Live works included:

- The Ocean at the End of The Lane
- A Christmas Carol
- The Woman in Black
- The Life of Pi
- Medea
- Othello
- Metamorphosis
- Macbeth
- The Play That Goes Wrong
- Mousetrap
- Witness for the Prosecution

[Lead Examiner reports for 3A and 3B](#)

Streamed works included:

- Frankenstein
- Peter Pan
- Things I Know to be True
- Julie
- After Life
- Jane Eyre

Section A Bi questions

- (b) There are specific choices in this extract for a director.
- (i) As a director, discuss how you would use **one** of the **production elements below** to bring this extract to life for your audience.

You should make reference to the context in which the text was created and first performed.

Choose **one** of the following:

- costume
- lighting
- staging.

(9)

Section A context from set text guide

There is a strong political element linked to concerns about online privacy and the abuse of this by wealthy companies and government bodies. For example, in June 2013 when the play was in rehearsal, the US's National Security Agency (NSA) was revealed to have access to the servers of major companies by paying to bypass encryption and other privacy controls, accessing supposedly secure user information. In everyday life, increasingly, advertisers and online companies match advertising to consumers' shopping history. This focus on being watched and spied on perhaps combines aspects of the setting with the time when the play was first performed and created.

The original production made use of multi-role, with the chorus doubling as characters such as Syme, Parsons, Mother/Mrs Parsons and Charrington. The production also made use of naturalistic costume, a fixed set which doubled as a number of locations and was physically dismantled in full view of the audience to create Room 101 for the final section of the play. There was also extensive use of AV/ projection and video throughout the production.

Section A Bi indicative mark scheme

2(b)(i)	<p>A03 = 9 marks</p> <p>Candidates may refer to the following in their answers:</p> <p>costume: to indicate time period and/or status. Symbolic/representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers, e.g. different styles/colours of costume for O'Brien, Winston, and Julia, torturers. Costume choices to show that Winston is being interrogated and tortured in this scene</p> <p>lighting: changes in lighting states and/or intensity to indicate a change in atmosphere or location; colour in lights to enhance and/or indicate location /mood/atmosphere and to enable use of projection, e.g. use of sepia/ straw gels to indicate apparent location of antique shop, harsh wash, floodlighting or spotlights to indicate Room 101</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. sight lines, use of cameras/walls as screens to emphasise lack of privacy, consideration of the change of locations using multi-purpose staging, choice of stage space to support this.</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. references to looking back in time, reference to oppressive regimes in the past and present and how they use symbolism, propaganda and behaviour to control.</p> <p>Look for other reasonable marking points.</p>
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Section A Bi mark scheme

Level	Mark	Descriptor (A03)
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none">• Response is limited demonstrating basic knowledge with limited understanding in relation to the chosen element.• Response tends to be mainly narrative and/or reported with an overall lack of focus in relation to the specifics of the question.• Examples are used but are underdeveloped or may not relate sufficiently to the extract or the chosen design element.• Reference to context is basic and may not always be appropriate, demonstrating limited knowledge and understanding.
Level 2	4–6	<ul style="list-style-type: none">• Response is competent demonstrating appropriate and generally balanced knowledge and understanding in relation to the chosen element.• Response is clearly expressed in some detail with consistent focus in relation to the question.• Examples used are developed and clearly supported by reasons that connect the response to the extract and the chosen design element.• Reference to context is effective and appropriate, demonstrating clear and generally balanced knowledge and understanding.
Level 3	7–9	<ul style="list-style-type: none">• Response is assured demonstrating comprehensive and balanced knowledge and understanding in relation to the chosen element.• Response is coherent and detailed with a high level of focus in relation to the question.• Examples used are well developed and supported by reasons that fully connect the response to the extract and the chosen design element.• Reference to context is embedded and fully supports discussion, demonstrating a secure and balanced knowledge and understanding.

Section A Bi response

Question (b)(i)

(9)

In the original production of the play by Caryl Churchill and Robert Icke, it was less than a year after Edward Snowden released 2.5 million documents which ~~revealed~~ revealed the extent of state surveillance. Therefore, they wanted to, through lighting, show the constant sense of surveillance. Similarly, above the ~~projections~~ projection screen, I would have a wall of bright computer screens which would be playing security footage. This would emphasise the omnipotence of the Party who are always watching.

As a director, at the start of the extract, I would use a birdie to test warm up lighting to Winston as his 'mother' provides a sense of nostalgia however when she is revealed to be a fraud and 'men in uniform' enter the stage I would use strobing from fresnels, a cold white at high intensity. This would make the audience confused and lost, expressionist as those are Winston's emotions as every thing he trusted is a lie. Then, when Winston is about to 'pull of the master mask' I would use a blackout to emphasise his screams, leaving the audience tense and full of anticipation.

Supporting student progress



Don't assume students understand language of theatre and semiotics



Not seeing professional work, especially design



Differentiating between director, performer and designer



Not testing ideas practically



Forgetting to describe and explain



Not reading question



Spending too much time on shorter questions



Running out of time in the 1hr 45 mins

Component 3

1

Do you practically explore the set text?
Are scenes/the play staged?

2

Do you do production pitches from a director's perspective?

3

How do you make the design elements accessible?

4

How do support students with the exam time constraints?

GCSE Drama qualification page

[GCSE Drama page](#)

Specification



DOWNLOAD

PDF | 1.1 MB

Teaching from: September 2016

External assessment from: 2018

Availability: UK and International

Here, you'll find everything you need to prepare for GCSE Drama from 2016, including our Edexcel GCSE (9-1) Drama specification, sample assessment materials and support materials.

Our specification offers:

- inspiring creativity and confidence
- clear and straightforward assessments
- supports progression and develops transferable skills

Performance text choices 2024/25

Submit your performance text and set text choices for 2024/25.

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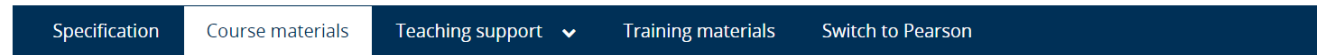
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GCSE Drama Administrative Support Guide Summer 2025 Assessment
| PDF 5.2 MB | 19 September 2024

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CONTENT TYPE

- ☒ All
- ☐ Examiner report (20)
- ☐ Mark scheme (10)
- ☐ Modified question paper (5)
- ☐ Question paper (11)


Exam materials (47)


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Exam Series


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June 2024

 **Modified papers - 1dr0 - June 2024**
Modified papers to help candidates with varying needs to access past examination materials
| ZIP 4.0 MB | 19 September 2024

 **Examiner report - Paper 3A - June 2024**
Paper 3A - Theatre Makers in Practice
| PDF 10.4 MB | 27 August 2024

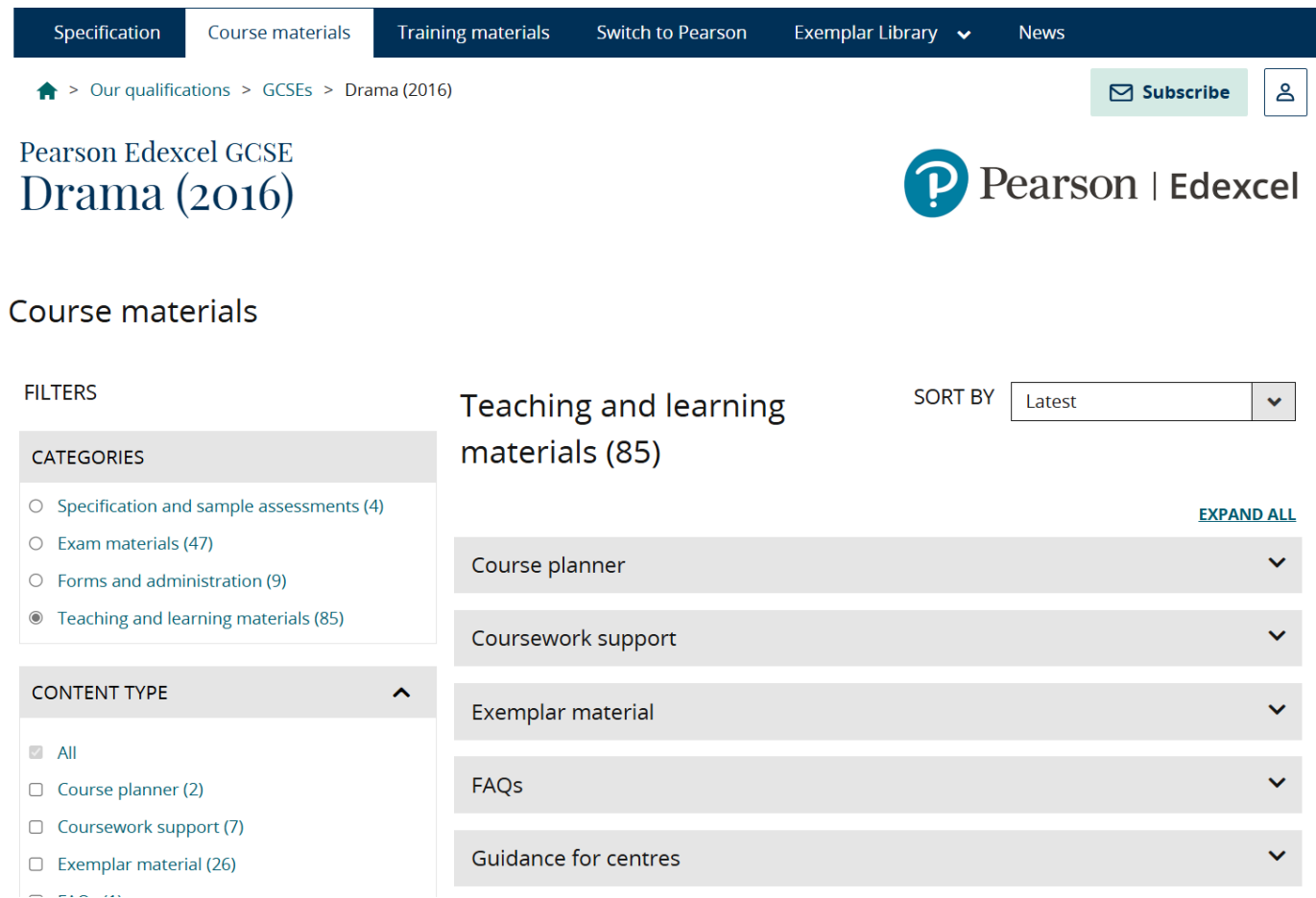
 **Examiner report - Paper 3B - June 2024**
Paper 3B - Theatre Makers in Practice
| PDF 10.2 MB | 27 August 2024

 **Examiner report - Paper 1 - June 2024**
Paper 1 - Devising
| PDF 258.0 KB | 26 August 2024

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GCSE Drama qualification page

[Teaching and Learning](#)



The screenshot displays the Pearson Edexcel GCSE Drama (2016) website. At the top, a dark blue navigation bar contains links for Specification, Course materials, Training materials, Switch to Pearson, Exemplar Library, and News. Below this, a breadcrumb trail reads: Home > Our qualifications > GCSEs > Drama (2016). To the right of the breadcrumb are a green 'Subscribe' button and a user profile icon. The main header area features the Pearson Edexcel GCSE Drama (2016) logo on the left and the Pearson | Edexcel logo on the right. The 'Course materials' section is active, showing a list of materials under the heading 'Teaching and learning materials (85)'. A 'SORT BY' dropdown menu is set to 'Latest'. On the left, a 'FILTERS' sidebar is visible, with 'CATEGORIES' and 'CONTENT TYPE' sections. An orange arrow points from the 'Teaching and learning materials (85)' heading to the 'Teaching and learning materials (85)' link in the list.

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CONTENT TYPE

- ☒ All
- ☐ Course planner (2)
- ☐ Coursework support (7)
- ☐ Exemplar material (26)

Teaching and learning materials (85)

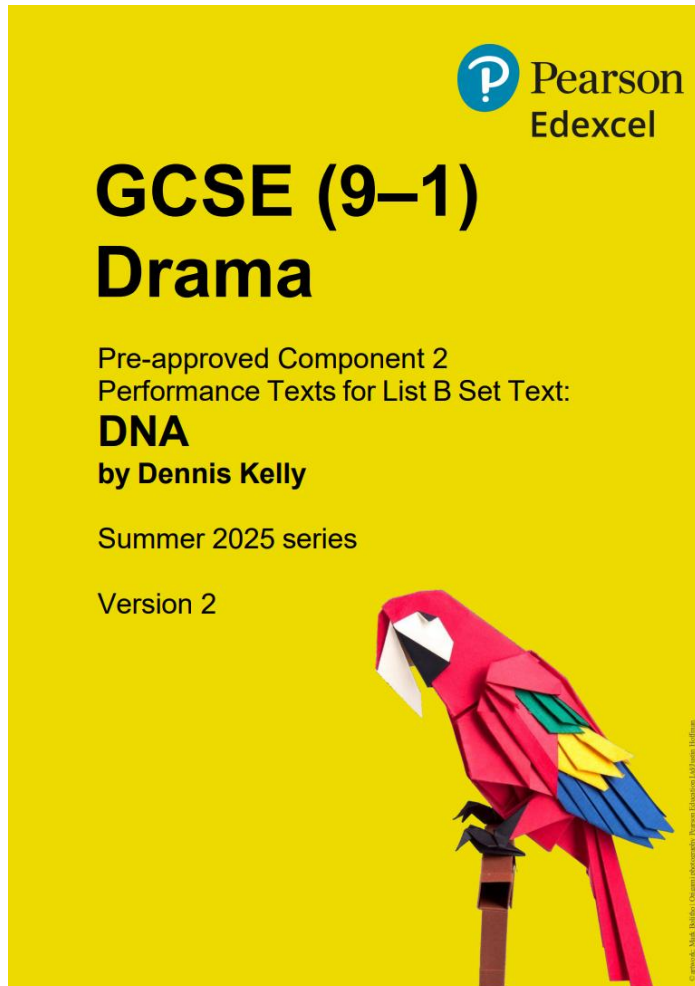
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- Course planner
- Coursework support
- Exemplar material
- FAQs
- Guidance for centres

GCSE Drama Comp 2 playlists

[Teaching and Learning](#)



Churchill Caryl	Fen	Social Drama	1983
Churchill Caryl	The Skriker	Social Drama	1994
Churchill Caryl	Top Girls	Social Drama	1982
Churchill Caryl	Vinegar Tom	Social Drama	1976
Clapham Peter	Little Women	Social Drama	1986
Clark Brian	Whose Life is it Anyway	Social Drama	1978
Cleago Pearl	Blues for an Alabama Sky	Social Drama	1995
Coleman Elizabeth	Secret Bridesmaid's Business	Comedy	1999
Cookson Catherine	The Fifteen Streets	Drama	1959
Coward Noel	Fallen Angels	Comedy	1925
Coward Noel	Present Laughter	Light Comedy	1943
Coward Noel	Private Lives	Drama	1930
Coward Noel	Blithe Spirit	Comedy	1942
Crimp Martin	Dealing with Clair	Tragedy	1994
Crimp Martin	No One Sees the Video	Verbatim Drama	1992
Crimp Martin	Attempts on her Life	Drama	1997
Crimp Martin	Cyrano De Bergerac	comedy	1897
Cross Beverley	Boeing-Boeing	Farce	1962
Crowley Mart	The Boys in The Band	Comedy	1968
D'Andrea Paul	The Trouble with Europe	Comedy	1981
Daniels Sarah	Head Rot Holiday	Dark Comedy	1991
Daniels Sarah	Masterpieces Dark	Comedy	1983
Daniels Sarah	Taking Breath	Political Drama	1999
Daniels Sarah	The Gut Girls	Drama	1989
Davis Stephen	Juice	Social Drama	1998
de Angelis April	Playhouse Creatures	Dramatic Comedy	1994
de Angelis April	The Positive Hour	Comedy	1997
Deegan Denise	Daisy Pulls It Off	Comedy	1983
Delaney Shelagh	A Taste of Honey	Social Drama	1958
Denfhy Wayne	Heroin Lies	Social Drama	1991
Dorfman Ariel	Death and the Maiden	Drama	1991
Dorfman Ariel	Widows	Drama	1997
Dowie Claire	John Lennon is Wearing a Skirt	Drama	1996
Dowie Claire	Adult Child/Dead Child	Social Drama	1987
Dowie Claire	Death and Dancing	Comedy	1996
Dowie Claire	Why is John Lennon Wearing a Skirt	Drama	1996
Dryden Ellen	The Power of the Dog	Drama	1996
Duffy Carol Ann	Collected Grimm Tales	Fairytale	1997

GCSE Drama Exemplar Library

[Exemplar library](#)

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Component 1: Devising

Component 2: Performance from Text

Pearson Edexcel GCSE Drama (2016)

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This exemplar library has been created to make our exemplar materials more accessible.

The library contains exemplar materials organised by component and separated into levels from the corresponding assessment criteria.

Component 1: Devising

In this section, you can access exemplar materials for Component 1, Devising. Click on Portfolio and Devised performance/design realisation to access exemplar materials for each part of the component.

- Portfolio
- Devised performance / design realisation

On this page

- Component 1: Devising
- Component 2: Performance from Text

GCSE Drama Exemplar Library

In the section below, you will be able to access exemplar portfolios from Component 1 across a range of routes, separated into levels from the assessment criteria.

Portfolio

Each PDF document contains the candidate's work, accompanied by a moderator commentary justifying why the marks were awarded.

Level 1

Level 2

Level 3

Level 4

Level 5



38 marks, Performer
(PDF | 16.5 MB)



38, Lighting Designer
(PDF | 9.4 MB)



40 marks, Performer
(PDF | 4.1 MB)



40 marks, Performer
(PDF | 2.0 MB)



41 marks, Costume Designer
(PDF | 3.1 MB)



42 marks, Performer
(PDF | 321.1 KB)



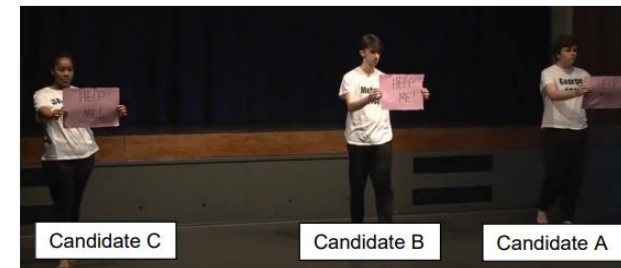
44 marks, Performer
(PDF | 11.3 MB)



GCSE Drama: Component 1 Devised Performance – Performer

Link to performance: <https://youtu.be/41yiYg1uyKU>

Duration: 16 minutes and 6 seconds



Candidate A (Performer)

Identification: Male, far right

Total Marks: 15/15

Assessment Criteria	Mark
Descriptor (AO2) Apply theatrical skills to realise artistic intentions in live performance (performers)	15/15

Moderator Commentary

It is clear from the performance that the candidates have a high level of performance skills and have been effectively taught how to apply these to the devising process. There is clear evidence that the preparation process has been well structured, and that the teacher has effectively facilitated the process. The stimuli are well chosen, and the candidates take ownership of all aspects of the work, producing individual responses that are personal. The work is developed at a high level. This performance is over the

Subject Advisor page

[Drama, Theatre and Performing Arts](#)

Overview

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BTEC in Performing Arts

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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

Sort by: Qualification



A Level (1)



BTEC Entry Level and Level 1 (1)



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](#)

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





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