

# GCSE Drama: new to Pearson Edexcel





# Agenda

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Structure and overview

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Component 1

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Component 2

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Component 3

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Planning the course

# 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

# GCSE Component 1 Devising

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

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Devise performance work lasting between 10 – 25 minutes

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Use 1-3 stimuli as a starting point

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Perform to an audience – 25% of component marks

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Teacher assessed

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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

- The portfolio for Component 1 (Devising) is worth 45 marks from the 60 marks available on this component.
- It is not something your students should be completing as an add-on when it is worth 3/4 of the available marks for this component.
- It targets two Assessment Objectives:
  - AO1 is worth 30 marks ... students must **create and develop ideas to communicate meaning for theatrical performance.**
  - AO4 is worth 15 marks.... students must **analyse and evaluate their own work.**
- There is an assessment grid for each of the Assessment Objectives.

# GCSE Component 1 Portfolio

Tip: Students 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 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

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

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

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

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

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Externally assessed in year 11 – Jan to April

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Can be visiting examiner or digital submission

# GCSE Component 2 Performance from text

Number of performers	Minimum performance time per key extract	Maximum performance time per key extract
1 performance student (monologue)	2 minutes	3 minutes
2 performance students (duologue)	3 minutes	5 minutes

Group size	Recommended minimum performance time per key extract	Maximum performance time per key extract
3-4 performance students (group)	10 minutes	12 minutes
5-6 performance students (group)	13 minutes	15 minutes

# GCSE Component 2 Performance from text

## **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

# 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)

# 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

There are questions detailed in the specification that students must respond to:

Performer:

- what role(s) are you playing?
- what is happening to your character(s) in the key extract?
- what are your character's objectives/motivations/feelings?
- how are you interpreting this character(s) in performance ?  
(i.e. vocal, physical, communication of intent)



# 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

# 2024 Component 2 Designers



confident understanding of the texts and the performances they were studying



lighting students understood the subtleties of how lighting can enhance the performance



Imagination and detail in the completion of the design



clearly had worked with the performance candidates



costumes that showed clearly creative approaches to character enhancement



## Component 2

Q and A

# A brief outline of the Component 3 exam

Component 3

show knowledge and understanding of the work of Theatre makers and their creative choices, and to analyse and evaluate their own experience of a live theatre performance, in terms of both performance and design.



# 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 <b>post-1954 text</b> (excluding any text on lists A and B) that has a <b>different playwright and genre</b>
<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 <b>pre-2000 text</b> (excluding any text on lists A and B) that has a <b>different playwright and genre</b>
<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 questions

(a) There are specific choices in this extract for performers.

(i) You are going to play Woman/Julia. Explain **two** ways you would use **vocal skills** to play this character in this extract.

(4)

(ii) You are going to play Winston. He is confused.

As a performer, give **three** suggestions of how you would use **performance skills** to show this.

You must provide a reason for each suggestion.

(6)

## Section A assessment

Question Number	There are specific choices in this extract for performers. You are going to play Woman/Julia. Explain <b>two</b> ways you would use <b>vocal skills</b> to play this character in this extract.	Mark
2(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example,</p> <ul style="list-style-type: none"><li>• tone (1) or pitch used (1) to show a sense of disconcerting intimacy with Winston (1)</li><li>• use of volume (1) or pace (1) to emphasise her apparent feelings(1) or to show the change to speaking in O'Brien's voice (1)</li><li>• use of vocal expression (1) to show closeness (1) or distance (1)</li></ul> <p><b>Look for other reasonable marking points.</b></p>	(4)



## Section A assessment

Question Number	You are going to play Winston. He is confused. As a performer, give <b>three</b> suggestions of how you would use <b>performance skills</b> to show this. You must provide a reason for each suggestion.	Mark
<b>2(a)(ii)</b>	<p>One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example::</p> <ul style="list-style-type: none"><li>• Use of tone (1) or volume (1) used when responding to O'Brien (1) or Julia (1)</li><li>• pace of vocal delivery (1) to show his emotions (1)</li><li>• use of movement (1) or stillness (1) to show his confusion (1)</li><li>• use of gesture (1) to emphasise his general uncertainty (1) or how bewildered he is by Julia's apparent appearance (1)</li><li>• use of facial expressions (1) to show his confused feelings (1) or to communicate his disorientation to the audience (1)</li></ul> <p><b>Look for other reasonable marking points.</b></p>	<b>(6)</b>

## 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 Bi indicative mark scheme

<b>2(b)(i)</b>	<p><b>A03 = 9 marks</b></p> <p>Candidates may refer to the following in their answers:</p> <p><b>costume:</b> 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><b>lighting:</b> 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><b>staging:</b> 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><b>Look for other reasonable marking points.</b></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"><li>• Response is limited demonstrating basic knowledge with limited understanding in relation to the chosen element.</li><li>• Response tends to be mainly narrative and/or reported with an overall lack of focus in relation to the specifics of the question.</li><li>• Examples are used but are underdeveloped or may not relate sufficiently to the extract or the chosen design element.</li><li>• Reference to context is basic and may not always be appropriate, demonstrating limited knowledge and understanding.</li></ul>
Level 2	4–6	<ul style="list-style-type: none"><li>• Response is competent demonstrating appropriate and generally balanced knowledge and understanding in relation to the chosen element.</li><li>• Response is clearly expressed in some detail with consistent focus in relation to the question.</li><li>• Examples used are developed and clearly supported by reasons that connect the response to the extract and the chosen design element.</li><li>• Reference to context is effective and appropriate, demonstrating clear and generally balanced knowledge and understanding.</li></ul>
Level 3	7–9	<ul style="list-style-type: none"><li>• Response is assured demonstrating comprehensive and balanced knowledge and understanding in relation to the chosen element.</li><li>• Response is coherent and detailed with a high level of focus in relation to the question.</li><li>• Examples used are well developed and supported by reasons that fully connect the response to the extract and the chosen design element.</li><li>• Reference to context is embedded and fully supports discussion, demonstrating a secure and balanced knowledge and understanding.</li></ul>

## Section A Bii question

(ii) O'Brien is in control.

As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and the complete play.

You must consider:

- voice
- physicality
- stage directions and stage space.

(12)

## Section A Bii indicative mark scheme

The question is specifically about the candidate as director making decisions about characterisation. The focus of the response should demonstrate an understanding of how a director working with a performer in a specific role might demonstrate status within the given extract. It should also show understanding based on the complete text.

Specific examples will be supported by reasons for the decisions made, for example the intention for the performer in relation to the audience at specific times in the extract:

- there may be evidence of, e.g. relationships within the extract that demonstrate an understanding of proxemics within the specific focus of the question
- the audience should be central to the response.

Candidates must consider use of voice, physicality and stage directions and stage space in the response and may refer to the following in their answers:

- **voice:** how specific lines may be delivered in order to demonstrate O'Brien's control and authority through tone, pitch and pace
- **physicality:** body shape, gesture and posture at specific moments during the extract that indicate this as he manipulates Winston. Movement used to reinforce his sense of control
- **stage directions and stage space:** placing of O'Brien in relation to Winston and the torturers. Movement and proxemics to show his control and manipulation.

O'Brien is a very high status character who subtly controls Winston's actions earlier in the play, initially appearing to be on the side of the rebels. In this scene he uses his sinister control of Room 101 to confuse, control and ultimately brainwash Winston. Responses may refer to this.

**Look for other reasonable marking points.**

## Section A Bii criteria

- Demonstrates comprehensive and balanced knowledge and understanding of the ways a director might explore and develop use of named elements.
- Shows assured and balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.
- Response is detailed and highly focused on the question with comprehensive and balanced consideration of all elements.
- Examples are well developed and fully support response.
- Comprehensive and balanced knowledge and understanding of extract and complete text shown.



## Section A C question

(c) There are specific choices in this extract for designers.

Discuss how you would use **one** design element to enhance the production of this extract for the audience.

Choose **one** of the following:

- props/stage furniture
- set
- sound.

(14)



## Section A indicative mark scheme

Candidates may refer to the following in their answers:

- there may be evidence of how the props / stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours and textures, as well as the style of props / stage furniture used
- understanding of the element showing the use of specific set items such as flats and stage furniture as part of the set to create specific locations, or to focus attention on the setting(s) and/or a relationship or a change of time reasons for the decisions made
- reasons for the sound decisions made, including, e.g. the reasons for either live or recorded sound/music and the intention for the use of particular sound/music effects at specific times in the extract.

**props/stage furniture:** reference to props within the space and/or personal props as appropriate to help indicate character, time period and location or symbolic meaning, e.g. chair, trolley and instruments of torture

**set:** use of levels, specific examples of how the location might be established for audience, with consideration of naturalistic/non-naturalistic, e.g. use of projection to create location, multi-purpose set items such as bed used to create shop/ back room locations

**sound:** live or recorded sound and/or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish the time and place, e.g. uncomfortable, loud, oppressive sounds, echo created for Julia's voice (speaking as O'Brien), sinister soundtrack.

**Look for other reasonable marking points.**

## Section A C mark scheme

Level 3	8–11	<ul style="list-style-type: none"><li>• Demonstrates competent and generally balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.</li><li>• Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.</li><li>• Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion.</li><li>• Competent use of technical and subject-specific language.</li></ul>
Level 4	12–14	<ul style="list-style-type: none"><li>• Demonstrates assured and balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.</li><li>• Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.</li><li>• Response is assured with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response.</li><li>• Confident use of technical and subject-specific language.</li></ul>

## Section B questions

### **SECTION B: LIVE THEATRE EVALUATION**

**Answer both questions on the performance that you have seen.**

- 7** (a) Analyse how sound design enhanced one key moment in the performance. (6)
- (b) Evaluate how physical skills were used to create relationships within the performance. (9)

**(Total for Question 7 = 15 marks)**

## Section B indicative mark scheme

Analyse how sound design enhanced one key moment in the performance.

### **AO4 = 6 marks**

The question is about sound design and how it enhances performance, and the focus of the response should demonstrate this.

Candidates may refer to the following in their answers:

- an analysis of the use of sound in enhancing a performance, for e.g., atmosphere, tension, place, time, impact
- the use of specific sound FX used to create a specific impact
- the effectiveness of specific approaches to sound in enhancing performance work, e.g. use of recorded sound, sound FX created by the actors, use of song or music either live or recorded, etc.
- an understanding of specific sound design terms e.g. recorded, surround, live, naturalistic, symbolic, melody, rhythm, etc.
- an overall positive or negative view of the sound design in the production, or a balanced view offering both positive and negative examples.

A number of examples may be presented or a single extended example but these will be rooted in the specifics of the chosen moment.

**Look for other reasonable marking points.**

## Section B level based mark scheme

Level 2	3–4	<ul style="list-style-type: none"><li>• Competent and generally balanced analysis demonstrating appropriate knowledge and understanding of the named elements.</li><li>• Response is clearly expressed in some detail. Examples used to clearly support analysis.</li><li>• Demonstrates a competent level of engagement with the performance and focus in relation to the specifics of the question.</li><li>• Appropriate use of technical and subject-specific language.</li></ul>
Level 3	5–6	<ul style="list-style-type: none"><li>• Confident, balanced and thorough analysis that demonstrates assured knowledge and understanding of the named elements.</li><li>• Response is comprehensive and detailed. Examples used are well-developed and fully support analysis.</li><li>• Demonstrates a comprehensive level of engagement with the performance and focus relation to the specifics of the question.</li><li>• Confident use of technical and subject-specific language.</li></ul>

## Section B indicative mark scheme

Evaluate how physical skills were used to create relationships within the performance.

### **AO4 = 9 marks**

The question is about the use of physical skills to create relationships and the focus of the response should demonstrate this. Candidates may refer to the following in their answers:

- an evaluation of the use of physical skills to show how one or more performers created relationships within the performance
- examples may focus on relationships created by members of an ensemble, a pair or small group of performers or a single performer creating a relationship with the audience
- an understanding of specific technical terms such as, e.g. pace, tempo, rhythm, stillness, movement, gesture, facial expression, action, ensemble, or choral movement
- an overall positive or negative view of the use of physical skills to create relationships within the production, or a balanced view offering both positive and negative examples.

**Look for other reasonable marking points.**



## Section B descriptors

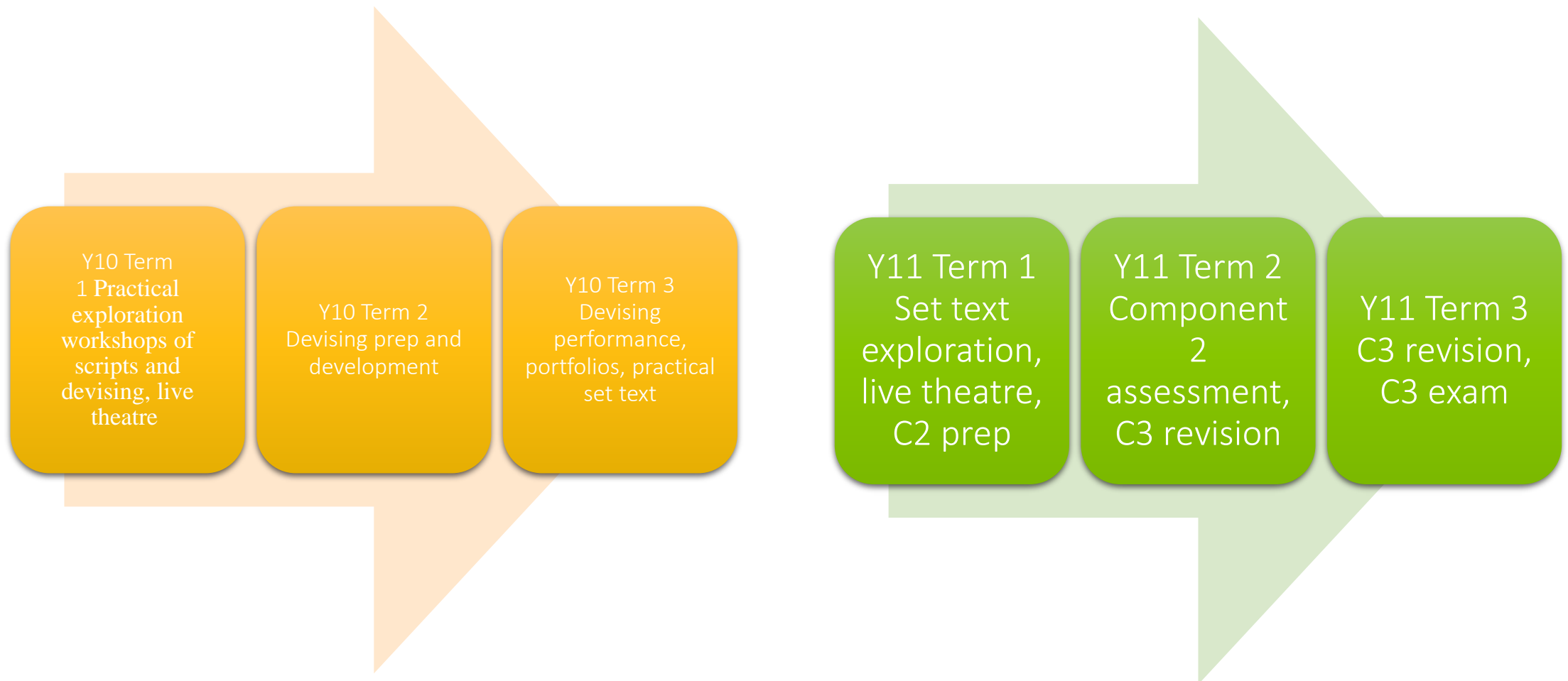
- Confident, balanced and thorough evaluation based on effective analysis which presents considered personal conclusions that are fully justified, demonstrating comprehensive knowledge and understanding.
- Response is assured and detailed. Examples used are well developed and fully support evaluation and conclusions.
- Demonstrates a comprehensive level of engagement with the production and focus in relation to the specifics of the question.
- Confident use of technical and subject-specific language.



Q and A



# Structuring the course over two years



# Ideas for teaching set text in the classroom



## Year 10 practical exploration

Activities for performers and directors of performers

Activities for designers and directors of production design



## Year 11

mocks using past papers

# Activities for performers and directors of performers



Vocal skills/voice

Physical  
skills/movement

Non-verbal  
communication

Stage space and  
stage directions

## Activities for designers and directors of production design

Production  
meeting pitch

Model box

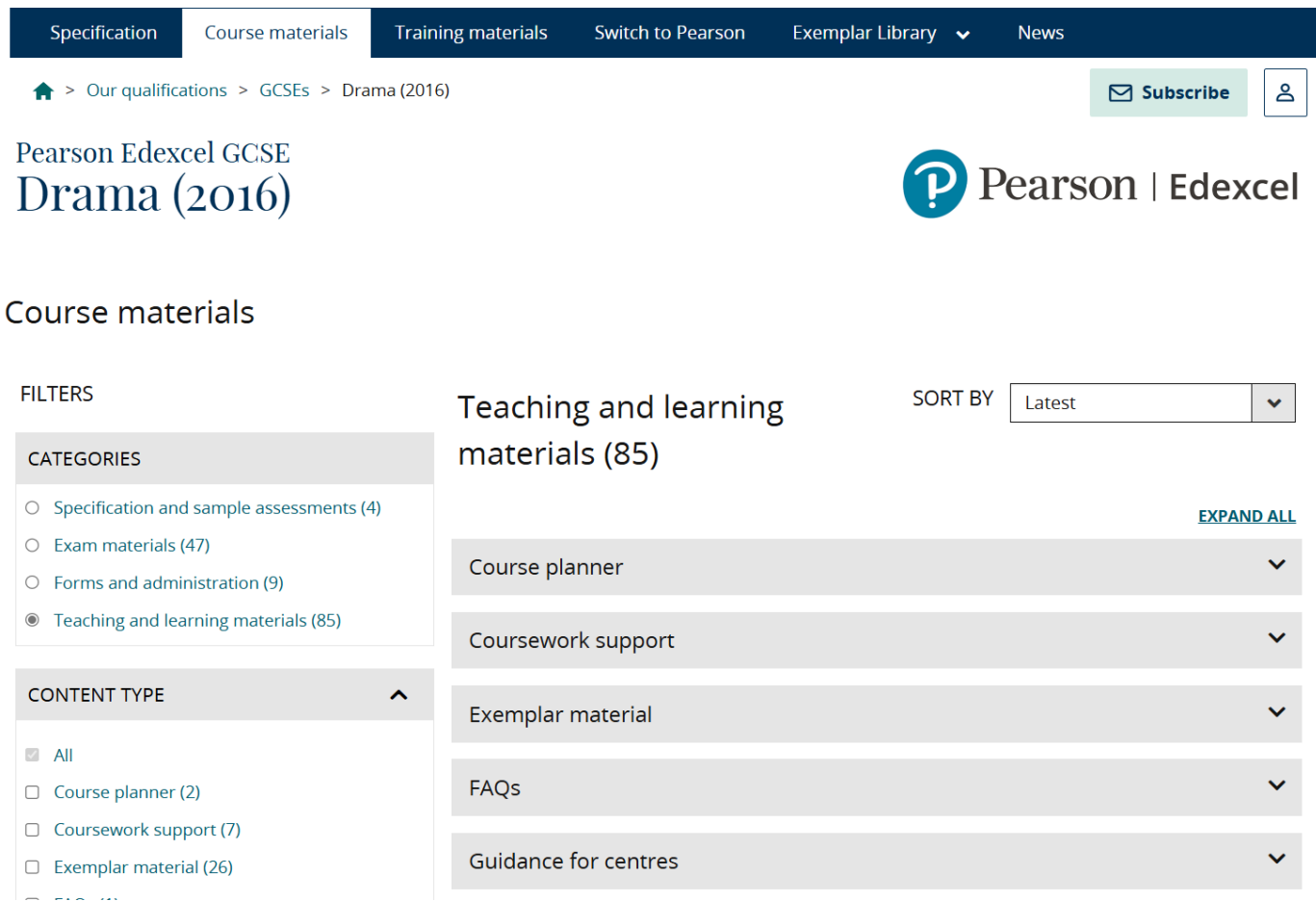
Music and  
sound

Lighting

Costume and  
props

# 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 is 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.

Specification Course materials Training materials Switch to Pearson Exemplar Library News

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Course materials

FILTERS

CATEGORIES

- ☐ Specification and sample assessments (4)
- ☐ Exam materials (47)
- ☐ Forms and administration (9)
- ☒ Teaching and learning materials (85)

CONTENT TYPE

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

Teaching and learning materials (85)

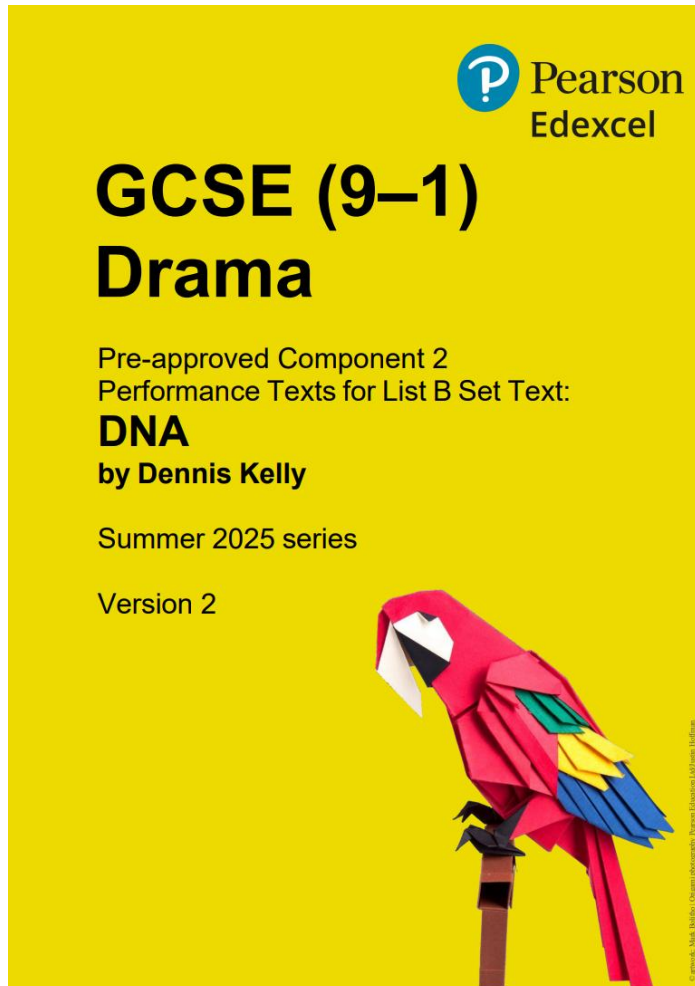
SORT BY Latest

EXPAND ALL

- Course planner
- Coursework support
- Exemplar material
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# 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](#)

Specification Course materials Teaching support Training materials Switch to Pearson Exemplar Library

Component 1: Devising

Component 2: Performance from Text

[Home](#) > [Our qualifications](#) > [GCSEs](#) > [Drama \(2016\)](#) > [Exemplar Library](#)

## Pearson Edexcel GCSE Drama (2016)



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)



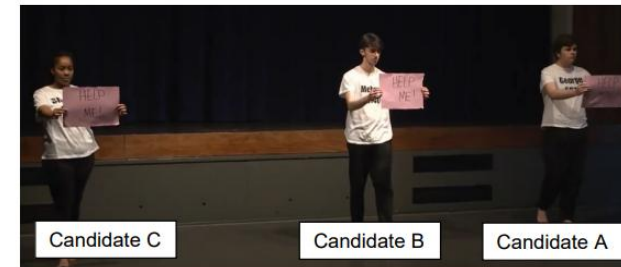
44 marks, Performer  
(PDF | 11.3 MB)



## 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



# GCSE Drama qualification page

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Pearson Edexcel GCSE  
**Drama (2016)**

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## Course materials

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- ☒ Exam materials (47)
- ☐ Forms and administration (9)
- ☐ Teaching and learning materials (85)

**CONTENT TYPE**


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


**Exam materials (47)**


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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

[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.

[> Learn more](#)

## Course materials

- **Specification and sample assessments (4)**
- **Exam materials (47)**
- **Forms and administration (10)**
- **Teaching and learning materials (71)**



# GCSE Drama qualification page

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Course materials

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Forms and administration (10) SORT BY Latest

EXPAND ALL

Administrative support guide NEW

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

# 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

Paul Webster

Email: [TeachingPerformingArts@Pearson.com](mailto:TeachingPerformingArts@Pearson.com)



Telephone: 03330 463 2535

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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