



Pearson
Edexcel

GCSE (9-1) Drama

Summer 2022 assessment
arrangements

FAQs – Issue 3





Summer 2022 Assessment Changes

Changes from issue 2 highlighted in **yellow**.

In response to the changes Ofqual have introduced to GCSEs in Drama, we have made some changes to the Pearson Edexcel GCSE (9-1) in Drama qualification. The changes that have been made only apply to the summer 2022 examination series.

We will not be updating our current issue 3 specification. All other information in the specification that is not affected by these changes is still in place for 2022.

We have produced a summary of changes document (issue 1) that details all the changes we will be making for the 2022 assessment series. Please read this document if you have not done so already before reading these FAQs.

This document and all other support in regard to the 2022 assessment changes can be found on [this page](#) of our qualification website.

You can contact the Subject Advisor, Paul Webster, if you have any questions via [Contact Us](#), by emailing teachingperformingarts@pearson.com or calling 0333 016 4141.

Here are some frequently asked questions that should help you understand what this means to you.



Component 1

Have you changed the way we send work to the moderator?

In order to help with teacher and moderator workload, and to ensure our commitment to working more digitally, we have developed a new digital way for centres to send us their NEA/coursework samples.

The new system is called the learner work transfer (LWT). We are going to start using this for the 2022 assessment series. This means that your students' work and accompanying documents for Component 1 and Component 2 will be sent to us via this portal.

Therefore from 2022 onwards there is no hard copy submission of a students' work and documentation.

[Further information about LWT.](#)
[GCSE Drama LWT guidance](#)

The LWT window to submit materials will be between 15 April–15 May 2022.

The updated forms are already available and these documents are in the 'forms and administration' section on the qualification web page.


Practical work

How do we approach devising if the students haven't done anything up to this point?

This will depend on your school's circumstances in terms of how often you will see your drama students, how they will be grouped and the space you are able to work in.

Here are some suggested approaches:

- work to the minimum/recommended timing rather than the maximum
- split stage (distant and different locations and time zones)
- monologues, direct address, thought tracking and narration
- choral work or shared speech (students in own space 2 metres apart)
- speech that overlaps and is delivered directly to the audience
- episodic approach using placards and non-realistic approaches
- movement sequences – solo or distanced. Movement motif work
- students to work on relevant themes: isolation, bullying, cyber-crime etc.
- use of mime to avoid the need for props that may be shared


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- Theatre in Education: didactic ‘teaching approach’ to the work
 - carefully planned design routes on offer.

My students have already completed their devised work; do they need to re-do it in September using the new guidelines?

If your students have already completed their practical work for Component 1 and the recording was made of the final examined performance, they should be able to continue their portfolio and submit their work as normal.

If the practical work was completed but the recording was not made, the work could be revisited, and suitable adjustments should be made to adhere to social distancing requirements. Whilst this will present new challenges, it is not impossible.

Remember there are seven months to go until the work is due to be submitted and therefore, there is sufficient time to edit and refine the final performance/design realisation.



Our students were part way through creating their devised work in groups, but it's going to be difficult to carry on due to the restrictions within our centre. What do we do?

The very nature of 'devising' means that the work is fluid and changes often take place at all stages of the theatre making process. It is your responsibility to ensure that your students work in a safe environment and if this means that physical work needs to be adjusted, then this should happen.

Consideration to style, techniques and structure may need to be amended to accommodate social distancing; however, this could be an exciting opportunity to further develop their work in new and interesting ways.

For 2022, there is also the option for students to not work as a group; a student could create a solo response or to work with just one another student.

The adaptation of their work in light of social distancing will also be supportive to students in meeting the demands of questions 3 and 4 – when writing or preparing their portfolio.

Question 3: What were some of the significant moments during the development process and when rehearsing and refining your work?

Question 4: How did you consider genre, structure, character, form, style and language throughout the process?

In addition, students will be able to address the essential element of 'Health and Safety' as part of the refinements process.

We only have one student completing the course this year. Is it still a requirement to use non-assessed candidates to ensure minimum group size requirement for Component 1 is met?


If you only have one or two students completing the course in 2021/22, it is not a requirement for you to find non-assessed candidates to meet minimum group size requirements. Students have the option to complete Components 1 and 2 with solo or pair work.

If some students within the class want to produce a solo response in Component 1, do they still need to collaborate with others at some point? Do they have to work in a group in the preparatory stages but can perform alone?

Wherever possible, we could encourage students to collaborate in Component 1, as it is a key skill to develop in the study of drama and theatre.

If this isn't possible, a student may:

- work alone to respond to the stimulus/extract and share their performance material as a solo

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- work with others to respond to the stimulus/extract and choose to share their performance material as a solo.

In the summary of changes document, you have included both the regulatory minimum times and the recommended minimum times. Are students still expected to perform at least the recommended minimum? Will they be penalised if their work falls between the regulatory and recommended minimum timings?

Wherever possible, students should be encouraged to produce work that meets the recommended minimum times as this will give them to best chance to access all the marks available for the Component. If this is not possible, then students must meet the regulatory minimum times and if they do not then they will be penalised as per current practice.

Are penalties still applied for performances that do not meet the new minimum performance time requirement?

In line with the Ofqual consultation outcomes and to support teachers and students, we have decreased our minimum performance times for 2022 – see our [summary of changes document](#) for the updated timing tables.

For Component 1 there will still be a cap at Level 2 of the assessment criteria for under regulatory time performances.

Do we have to have an audience for the Component 1 performance?

Yes, your audience can simply be the teacher recording the work or you could have another group as the audience. It is what works in your space and is agreed as the safest approach by your centre, for all involved. Whatever choice is made in regard to the audience, the teacher must be present (either live or remotely).

My students have performed a monologue this year, how will this change the way I mark the practical work?


AO2 is assessed out of 15 marks.

Performers will be assessed on their ability to realise artistic intentions through their ability:

- to support with solo performances please use the new minimum timings introduced 1.5 minutes to a maximum timing of 3 minutes
- these timings will allow students to access marks across all levels of the assessment criteria for AO2.

The criteria for AO2 assesses the following:

- quality of individual performance in terms of vocal and physical skills as well as character creation
- quality of the communication with the audience including focus, energy, confidence and commitment

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- quality of the delivery of the performance in terms of how engaging and dynamic the performance is and how skilful
 - the student's ability to create a range of moods and emotions through their characterisation
 - the student's ability to demonstrate an understanding of style, genre and theatrical conventions through their performance.

This criteria can be directly applied to the assessment of a solo performance with the students being able to demonstrate 'assured and comprehensive skills' (Level 5) in the 1.5–3 minute performance time.

Placing a mark within a level

- Teachers should first decide which descriptor most closely matches the work and place it in that level. The mark awarded within the level will be decided based on the quality of the work and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Students will be placed in the level that best describes their work according to the descriptors in that level.
- If work meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.
- If work only barely meets the requirements of the level, markers should consider awarding marks at the bottom of the level. The bottom mark in the level is used for work that is the weakest that can be expected within that level.
- The middle marks of the level are used for work that is a reasonable match to the descriptor. This might represent a balance between some characteristics of the level that are fully met and others that are only barely met.

For further support and guidance, please see other component-specific resources, available on the qualification website.



Component 1 – Portfolio

What if students have already completed the portfolio and practical work for Component 1? Do they need to change it?

If students have already completed their portfolios and practical work, there is no requirement to change anything.

Our students are part way through the portfolio for Component 1; what do we do now?

It depends on your situation regarding the completion of the practical work; if students are able to carry on with their practical response, they should do so.

If they need to make any adjustments to their practical work, they can reference the changes in their portfolios in a clear and concise way.

There is no requirement to abandon a partially completed portfolio and start again, unless the student wishes to do so.

Are students still required to respond to the six questions for the portfolio?

We have made slight adjustments to the questions to make allowances for any students who are working alone in Component 1, and to allow students to refer to their intended outcomes (if it is not possible to realise all their original intentions for the practical work)

We have made the following minor amend to question 2 on page 16:

What work did you/and others do in order to explore the stimuli and start to create ideas for performance?

The assessment criteria for the portfolio on pages 21–24 remains unchanged.

Are the suggested portfolio word/evidence limits in the specification still the same? What happens if students were part way through and then had to change their work? Are they allowed to submit more evidence?

Yes, the suggested word/evidence limits remain the same as in previous years (you can find this information in the specification). Students can submit recorded evidence of rehearsals and practical sessions if they weren't able to fully realise their performance/design.

If students have changed their work part way through, they can continue with their portfolios and make reference to any changes they have made. They don't need to start a new portfolio (although they can if they wish).



Will my students be able to reference exercises and exploration they have done remotely/in isolation?

Yes, personal responses are best and will help your students to access the demands of the Assessment Objectives. Remember, as stated on the video presentation, the word count should not be compromised.

We do not have examples of student work which evaluates a solo response or examples of the portfolio evidence required, how should we approach the portfolio evidence for our students especially if they started their work as a group and are now completing devised monologues instead?

Unfortunately, we are unable to provide examples of work for devising as a pair or individual as we have never been in this position before and any work that is being created by students and teachers is live work for this series; therefore, cannot be used as support materials in 2021–2022.


This is both true of solo and pair performances assessed against AO1 and any portfolio evidence produced and assessed against AO1 and AO4.

In terms of the portfolio there are three options available:

- option 1: handwritten/typed evidence between 1500–2000 words
- option 2: recorded/verbal evidence between 8–10 minutes
- option 3: a combination of handwritten/ typed evidence (between 750–1000 words) and recorded/ verbal evidence (between 4-5 minutes).

Students can work to minimum word counts and/or timings rather than the maximum timings and that students should not be penalised for this as long as the quality of their evidence demonstrated the skills highlighted in the assessment criteria at each level. The portfolio evidence does not need to be written; therefore, if a verbal portfolio would save time, then you can record your students' responses by asking them the six portfolio questions in an interview style portfolio. Alternatively, students may want to write about the 'new' solo work and record a verbal response for the work previously created as in option 3.

If your students have completed sections of their portfolio evidence based on their original performance, then this does not need to be re-written and can be included in the evidence provided. From Question 3 (of the portfolio) onwards the students can focus on writing about their monologues/ solo work explaining the refinements and changes that they needed to make as a result of health and safety, explaining the structure, genre, techniques, form, style, characterisation and language used in this solo performance and/or how this was developed from the original group performance. In addition, questions 5 and 6 of the portfolio evidence can focus solely on the final monologue performance, rather than the group performance, if this is supportive of your students. Question 6 asks students to evaluate their final performance therefore, the focus will naturally be on the solo work not the group performance. AO4 evaluating and analysing is usually more evident in questions 3–6 of the portfolio evidence, so this can all be focused on the solo work, with the



students not being required to evaluate something that they were working on last year.

When assessing the portfolio evidence please remember that the bullet point on the AO1 criteria that refers to 'collaboration' can be ignored; however, if there is evidence of collaboration in the students' work due to the original group work then this can be taken into account. This could be different for different students and groups; therefore, you do not need to take a centre wide approach to this criteria.



Component 1 and 2 – Design roles

How can designers design safely?

The student should follow the design process.

Costume design:

- the performer's family member should take measurements on behalf of the designer to ensure social distancing
- costumes could be washed in school (where possible after designed) and then taken home and kept safe by the performer – washed after every use at home by the performer
- theatrical masks **MUST** not be shared (again these should be kept by the performer and cleaned thoroughly)
- any makeup or hair designs, as part of the costumes, should be designed by the design candidate but applied by the performer following the design carefully.

Set design:

- consideration would need to be given as to how props are used, if at all!
- props should not be shared; they should be stored separately (or by the performer) and cleaned thoroughly after and before use
- set such as painted flats, backdrops and projections may be supportive.

Sound and lighting design:

- centres with multiple lighting/sound design candidates will need to ensure that students take it in turns to use the equipment ensuring everything touched is appropriately cleaned (antibacterial wipes or fluids)
- all students should be reminded to wash and sanitise their hands especially where there is more than one student working on lighting and/or sound design in a single class or bubble.

What if our designers cannot have their design realised in the performance for Components 1 or 2, due to restrictions in our centre?

If a designer is unable to have their designs realised in the performance, here are some alternative evidence options:

- designing and realising a costume that is worn/demonstrated by a family member or self
- applying make-up design(s) to family or self
- lighting the stage/performance area to show lighting design even if no performers are available/involved
- sound design students could submit a recording of live sounds or other recordings of sound



made by the students.

We do understand that there may be some instances when the realisation of the design may not be possible. In these instances, we are asking that the assessment for AO2 is done on the design requirements and will also accept any rehearsal recordings or any other evidence that the student feels can help to determine how their design would have worked in performance – please see the [summary of changes](#) document for details on this approach.

For 2022 the Component 1 requirements (on page 15 of the issue 4 specification) are suspended and the Component 2 requirements on pages 36–37 should be used to allow for the monologue and duologue options. However, the same Component 1 assessment criteria (pages 25–28) is to be used for 2022 when assessing design students whether a design has been realised or not.



Component 2

We only have one student completing the course this year. Is it still a requirement to use non-assessed candidates to ensure minimum group size requirement for Component 1 is met?

If you only have one student completing the course in 2021/22, it is not a requirement for you to find non-assessed individuals to meet minimum group size requirements.

Students have the option to complete Components 1 and 2 through performing solo work.

In the summary of changes document, you have included both the regulatory minimum times and the recommended minimum times. Are students still expected to perform at least the recommended minimum? Will they be penalised if their work falls between the regulatory and recommended minimum timings?

Wherever possible, students should be encouraged to produce work that meets the recommended minimum times as this will give them to best chance to access all the marks available for the Component. If this is not possible, then students must meet the regulatory minimum times and if they do not then they will be penalised as per current practice.

Are penalties still applied for performances that do not meet the new minimum performance time requirement?

In line with the Ofqual consultation outcomes and to support teachers and students, we have decreased our minimum performance times for 2022.

You will find the new penalty tables to be applied for under regulatory time performances in our [summary of changes](#) document (Appendix 3).

Can we use Component 3 texts in Component 2?

No, these are forbidden texts and would receive a mark of zero.

Centres are also advised not to use Component 3 Section B texts in Component 2.

Can our centre use texts that are shorter or for one performer this year to suit the adaptations to the requirements?

Yes. There will be more flexibility for this examination season only. Texts should be submitted in the usual way using the [Performance Text Choices 2021/22 form](#). Choices can be checked using the [Ask The Expert facility](#).



Can we request a visiting examiner for Component 2? Does it have to be recorded?

The decision has been made to allow UK centres a choice of assessment by either a visiting examiner attending their centre, or digitally via recorded performances (to be submitted via the new Learner Work Transfer (LWT) platform).

International centres will not be offered this choice and work will be assessed digitally.

For more information, please refer to the [2022 Assessment Process document](#).

The performance will still need to be recorded for both options.

From 2022 onwards there is no hard copy submission of documentation either for centres who opt for assessment by visiting examiner or for those that opt for digital assessment. We have developed a new learner work transfer (LWT) and the recordings, and all other documentation will be sent to Pearson via this platform. For more information about LWT please refer [to this guidance](#).

Is the Component 2 window the same i.e., January to March? How do I know where to send it?

The visiting examination window will be between Monday 1 February 1–Friday 1 April 2022.

The LWT window to upload materials will open on **1 February** 2022 and close on 15 April 2022.

We are urging all centres to ensure entries for Component 2 are made as early as possible, so that LWT will be ready for them to use by the opening date.

For the visiting examining option – all pre-examination materials need to be uploaded **10 working days before the exam** and all post-examination materials need to be uploaded **7 working days after the exam**.

If centres need to submit materials before LWT opens on 1 February then these will have to be sent to the examiner by email.

For the digital assessment option – all materials can be uploaded between **1 February** 2022 and 15 April 2022.

For more information about submission and the list of pre- and post-examination materials please refer to the 2022 Assessment Process and LWT Guidance documents mentioned above.

Can a student perform a monologue for both Component 1 and in Component 2?

Yes, this is perfectly acceptable under the changes for the 2022 assessment series.



Component 3

Can we use recorded/streamed/digital theatrical productions for Component 3, Section B this year? It's unlikely we will get to see any actual live theatre.

Yes. Students will be able to refer to recorded/streamed/digital theatrical productions in the Summer 2022 Component 3 examination. It is also acceptable for students to write about live performances they have seen post- and pre- lockdown.

When choosing live streamed, digital or recorded performances centres are reminded that the performance should consider the requirements give on pages 49–50 of the issue 4 specification.

Here are some suggestions for accessing live streamed, digital or recorded performances:

- [BBC iPlayer](#) (recordings of live productions feature regularly)
- [Digital Theatre +](#) (subscription required)
- [Drama online](#)
- [Drama notebook](#)
- [Marquee TV](#) (subscription service with wide range of theatre)
- [The National Theatre Collection](#) (free to all centres)
- [Royal Shakespeare Company](#)
- [Sky Arts](#) (regular showings of live productions)

Are there any further changes to Component 3?

To make exams in 2022 less daunting, students will be given some advance information about the exam, helping them to manage their exam preparation. This information will be issued in the spring term to help students to focus their revision time.

However, the DfE have confirmed that if the impact of the pandemic worsens, this could be issued earlier in the academic year. We will update you on the timing of the advance information release once this has been confirmed.

Please see our [Advance Information guidance](#).