

Pearson Edexcel Level 1/Level 2 GCSE (9-1) in Drama (1DR0) Summer 2022 assessment arrangements

Ofqual announced changes to the 2022 Summer examination series. The changes are an interim measure to address any impact COVID-19 has had on students in 2021 and 2022.

The changes announced have had an impact on this qualification. The information below details what changes have been made to our specification for students being graded in Summer 2022.

Changes from Issue 2 are highlighted in **yellow**.

Summary of the usual assessment/content arrangements

The qualification consists of three components. Components 1 and 2 are non-examined assessments and Component 3 is the written examination.

Component 1: Devising, has 60 marks and is weighted at 40%. Students must create and develop a devised performance from a stimulus. There are two parts to the assessment 1) a portfolio and 2) the devised performance/design realisation.

Group sizes should be 3–6 performers and a maximum of one designer per group. Each performance must last a minimum of four minutes, with a recommended minimum of 10 or 20 minutes (dependent on group size).

This component is internally assessed by the teacher and externally moderated by Pearson.

Component 2: Performance from Text, has 48 marks and is weighted at 20%. Students must perform in or design for two key extracts from a performance text. This component is externally assessed by a visiting examiner.

Minimum performance timings for each key extract are: monologue 2 minutes, duologue 3 minutes and group (3–6 performers) 4 minutes.

Component 3: Theatre Makers in Practice, has 60 marks and is weighted at 40%. Students sit a 1 hour and 45 minutes examination.

Adaptation summary

Component 1: Devising, has 60 marks and is weighted at 40%. We will offer a monologue and duologue option for 2022.

The minimum performance timings have changed to: monologue 1.5 minutes, duologue 2 minutes and group performance 2 minutes.

Component 2: Performance from Text, has 24 marks and is weighted at 20%. Students must complete one key extract from a performance text.

The minimum performance times have changed to: monologue 1.5 minutes, duologue 2 minutes and group performance 2 minutes.

For the non-examined assessment components, we have made alternative provision for any design students that cannot realise their design in performance.

Component 3: we are allowing Section B Live Theatre Evaluation to be based on a live streamed, digital or recorded performance and have made changes to the Live Theatre Statement that centres complete in line with these changes.

Changes to the specification ([Issue 4](#))

Page reference(s)	Information in the specification	Changes made for Summer 2022 assessments only
Component 1 – performance		
11	<p>Component 1 – Group sizes</p> <p>A group must contain between three and six performance students. In addition, there can be up to one designer per role, per group.</p>	<p>Both performers and designers now have the option to complete this component working on a monologue or a duologue or as part of a group.</p> <p>The assessment criteria on pages 25–28 is to be used to assess monologue/duologue performances.</p> <p>Monologue performers will not be required to work collaboratively, and for the duologue option this will be deemed to be collaborative work.</p>
11	<p>Time limits – group</p> <p>The regulatory requirements are that groups must complete a minimum performance time of 4 minutes for this component.</p>	<p>There are revised regulatory minimum timings in place for 2022 for groups, these are:</p> <ul style="list-style-type: none"> • group of 3–4 performers 2 minutes • group of 5–6 performers 2minutes. <p>We have also added new regulatory minimum and maximum timings for the monologue and duologue options, these are:</p> <ul style="list-style-type: none"> • monologue 1.5–3 minutes • duologue 2–5 minutes. <p>There is still a cap at Level 2 for any students that do not meet the regulatory minimum requirements.</p> <p>Please see Appendix 1 below for updated timing tables.</p>
12	<p>All students must contribute to the realisation of artistic intentions. They will demonstrate skills as a performer and/or designer in a performance for a live audience.</p> <p>All performances must be recorded and centres are free to identify their own suitable audience and venue for the performance. This could include:</p> <ul style="list-style-type: none"> • performance to the rest of the class or another class within the centre • performance to an invited external audience 	<p>For the final performance the audience can now be a small live audience or a remote one (both to include the teacher) or just to the teacher.</p>

Component 1 – portfolio		
16	<p>Each student must include a response to the following questions:</p> <ol style="list-style-type: none"> 1. What was your initial response to the stimuli and what were the intentions of the piece? 2. What work did your group do in order to explore the stimuli and start to create ideas for performance? 3. What were some of the significant moments during the development process and when rehearsing and refining your work? 4. How did you consider genre, structure, character, form, style, and language throughout the process? 5. How effective was your contribution to the final performance? 6. Were you successful in what you set out to achieve? 	<p>Final outcomes can differ from intended pre-Covid outcomes in the portfolio.</p> <p>Students can discuss intended final outcomes in response to the six questions, as well as the actual final outcomes.</p> <p>For question 2 – monologue performers will not be required to work collaboratively, and for the duologue option this will be deemed to be collaborative work.</p> <p>Monologue and duologue students should answer this question instead:</p> <p><i>2. What work did you and/or others do in order to explore the stimuli and start to create ideas for performance?</i></p>
17	<p>When students are working on producing their portfolio teachers must follow these rules:</p> <ul style="list-style-type: none"> • students must be directly supervised for a sufficient portion of the creation of the portfolio to allow teachers to confidently authenticate each student’s work • teachers should not write any part of a student’s portfolio • teachers may help students to understand the assessment requirements of the task (e.g. length of the task) • teachers can provide feedback once on one draft version for the portfolio before it is handed in to be marked • the focus of this feedback must only be on the requirements of the portfolio and the Assessment Objectives • any additional feedback must be recorded on the Non-examination assessment authentication sheet (see Appendix 1). 	<p>The following authentication changes have been made for 2022:</p> <ul style="list-style-type: none"> • students must be supported, either in class or remotely, during the creation of the portfolio to allow teachers to authenticate each student’s work • if any of this work is completed remotely then the teacher must have supervised enough of this process in order to authenticate the work.
21–22	<p>Assessment Criteria</p> <p>AO1 Create and develop ideas to communicate meaning for theatrical performance</p> <p>There are references to ‘the process of collaboration’ in the third bullet point in each level descriptor.</p>	<p>Please focus on the student’s solo contribution and ignore the word <i>collaboration</i> in the assessment criteria if a monologue is performed.</p>

Component 1 – design roles		
15	<p>Requirements</p> <p>Costume: Final costume designs for two characters in the production, incorporating hair, makeup and mask considerations if appropriate. All sourcing must be based wholly on the student’s design(s)</p> <p>Lighting: Final lighting design incorporating grid plans and a lantern schedule that indicates the use of at least four different lighting states.</p> <p>Set: Drawings of the final design to be realised in the performance space and any relevant props.</p> <p>Sound: Source sheet showing at least four sound cues – original, live or found sound effects as appropriate.</p>	<p>We have suspended the designer requirements on page 15.</p> <p>For 2022 designers are to follow the Component 2 requirements on pages 36–37.</p> <p>This is to allow for the option of monologue or duologue performances.</p> <p>The Component 1 assessment criteria for the devised design realisation on pages 27–28 should still be used to assess design students.</p>
12–15	Requirement to realise a design in performance.	<p>If a design student is not able to realise their design in performance, then rehearsal recordings or any other evidence that the student feels can help to determine how their design would have worked in performance are acceptable.</p> <p>This may be in the form of a recorded or written presentation explaining the intended design and what has been realised, which would include visual evidence such as photographs or visual recordings.</p> <p>Teacher-assessor should use their professional judgement looking at the design requirements and evidence provided of the realisation to give the design student a mark.</p> <p>Here are some examples of the evidence:</p> <ul style="list-style-type: none"> • costume design (and make up/hair/mask if applicable): could be displayed on another person and evidenced through photographs or visual recordings • lighting design: a visual recording of the cue to cue lighting states • set design: an indication of performers’ entrances and exits, as well as the intended positions of the performers/props during the performance. This could be displayed using a model box or a floor plan • sound design: a soundscape or a recording of the sound effects.

Page reference(s)	Information in the specification	Changes made for Summer 2022 assessments only
Component 2 – performance		
4, 30–38	<p>In this component:</p> <ul style="list-style-type: none"> students will either perform in and/or design for two key extracts from a performance text. <p>Assessment overview</p> <ul style="list-style-type: none"> externally assessed by a visiting examiner performance/design realisation covering both key extracts is worth 48 marks. 	<p>Students will perform/design one key extract only, rather than two.</p> <p>Therefore, the total mark will be 24 for this component.</p> <p>The decision has been made to allow UK centres a choice of assessment in 2022 by either a visiting examiner attending their centre, or digitally via recorded performances</p> <p>International centres will not be offered this choice and work will be assessed digitally.</p> <p>For more information, please refer to the 2022 Assessment Process document.</p> <p>Please also refer the LWT guidance we have produced which details the new digital platform to upload documentation and recorded performances.</p>
32–33	<p>Time limits</p> <p>Monologue and duologue</p> <p>The regulatory requirements are that students must complete a minimum monologue performance time of 2 minutes and duologue performance of 3 minutes.</p> <p>Group</p> <p>The regulatory requirements are that groups must complete a minimum performance time of 4 minutes.</p>	<p>There are revised regulatory minimum timings in place for 2022 for the monologue and duologue options, these are:</p> <ul style="list-style-type: none"> monologue 1.5 minutes duologue 2 minutes. <p>There are revised regulatory minimum timings in place for 2022 for groups, these are:</p> <ul style="list-style-type: none"> group of 3–4 performers 2 minutes group of 5–6 performers 2 minutes. <p>Please see Appendix 2 below for updated timing tables.</p>
33, Appendix 6	<p>Meeting the performance timings</p> <p>For students (performance and design) who do not meet the regulatory minimum performance requirement of 2, 3 and/or 4 minutes, the examiner will use their professional judgement against the AO2 assessment criteria based on what the student has achieved and then the total mark will be reduced proportionally according to how many seconds the work is under length.</p> <p>The proportional time penalty will be applied by Pearson Edexcel after the work has been marked by the teacher and externally moderated, using the conversion tables in <i>Appendix 6</i>.</p>	<p>We have amended the time penalty conversion tables in line with the revised regulatory minimum timings.</p> <p>Please see Appendix 3 below for these updated tables.</p>

Page reference(s)	Information in the specification	Changes made for Summer 2022 assessments only
Component 2 – performance		
34	<p>Requirement for audience All performances/design realisations should take place in front of an appropriate audience and must be recorded.</p> <p>Centres are free to identify their own suitable audience and venue for the performance, this could include:</p> <ul style="list-style-type: none"> • performance to the rest of the class or another class within the centre • performance to an invited external audience. 	<p>For the performance the audience can now be a small live audience e.g., other students/bubble or a remote one (both to include the teacher) or just the teacher.</p>
Component 2 – design roles		
35–37	<p>Requirement to realise a design in performance.</p>	<p>If a design student is not able to realise their design in performance, then rehearsal recordings or any other evidence that the student feels can help to determine how their design would have worked in performance are acceptable.</p> <p>This may be in the form of a recorded or written presentation explaining the intended design and what has been realised, which would include visual evidence such as photographs or visual recordings.</p> <p>The examiners will then use their professional judgement looking at the design requirements and evidence provided of the realisation to give the design student a mark. Here are some more examples of the evidence:</p> <ul style="list-style-type: none"> • costume design (and make up/hair/mask if applicable): these could be displayed on another person and evidenced through photographs or visual recordings. • lighting design: a visual recording of the cue to cue lighting states • set design: indication of performers' entrances and exits, as well as the intended positions of the performers/props during the performance. This could be displayed using a model box or a floor plan • sound design –a cue to cue operation. They may submit a soundscape or a recording of the sound effects.

Page reference(s)	Information in the specification	Changes made for Summer 2022 assessments only
Component 2 – design roles		
Component 3 – Live Theatre Evaluation		
4, 8	<p>In the 'qualification at a glance' section, Section B: Live Theatre Evaluation – states that this section consists of two questions requiring students to analyse and evaluate a live theatre performance they have seen.</p> <p>The 'Live performance statement' section states that: 'It is a requirement of this qualification for students to experience live theatre'.</p>	<p>As per the change made since the 2020 school closures, for 2022 students are allowed to watch live streamed, digital, recorded productions, rather than a live theatre performance.</p> <p>If students have watched/can watch a live theatre performance, then writing about this performance in Section B is still acceptable.</p>

Changes to the Sample Assessment Materials (SAMs) ([Issue 5](#))

There are no changes to the SAMs but please read our [Advance Information guidance](#)

Appendix 1

2022 Component 1 time limits

Number of performers	2022 Regulatory minimum performance times	Maximum performance times
1 performance student (monologue)	1.5 minutes	3 minutes
2 performance students (duologue)	2 minutes	5 minutes

Group size	2022 Regulatory minimum performance times	Recommended minimum performance times*	Maximum performance times
3-4 performance students	2 minutes	10 minutes	15 minutes
5-6 performance students	2 minutes	20 minutes	25 minutes

*we have included the recommended minimum performance times to provide some consistency with previous assessment series, but want to reiterate that these are 'recommendations' only.

If students cannot perform longer group pieces due to the disruption caused by Covid-19 this is perfectly acceptable.

Students could compensate for a shorter group performance, or for a group performance that has developed into a monologue or duologue, by providing evidence about intended final outcomes in their portfolio, as well as actual final outcomes.

Appendix 2

2022 Component 2 time limits

Number of performers	2022 Regulatory minimum performance times	Maximum performance times
1 performance student (monologue)	1.5 minutes	3 minutes
2 performance students (duologue)	2 minutes	5 minutes

Number of performers	2022 Regulatory minimum performance times	Recommended minimum performance times*	Maximum performance time for one key extract
3-4 performance students	2 minutes	10 minutes	12 minutes
5-6 performance students	2 minutes	13 minutes	15 minutes

*we have included the recommended minimum performance times to provide some consistency with previous assessment series but want to reiterate that these are 'recommendations' only.

If students cannot perform longer group pieces due to the disruption caused by Covid-19 this is perfectly acceptable.

Appendix 3

2022 Component 2 penalty tables

The proportional time penalty will be applied by the Pearson Edexcel after the work has been marked by the examiner using the conversion tables below.

Examiners are required to apply the assessment criteria as presented on pages 40–46 of the specification.

The penalty is proportional to the performance length.

1.5-minute minimum for monologue	
Total time (minutes and seconds)	Percentage applied to final mark
1:25 to 1:29	93.75%
1:20 to 1:24	87.50%
1:14 to 1:19	81.25%
1:09 to 1:13	75.00%
1:03 to 1:08	68.75%
0:57 to 1:02	62.50%
0:52 to 0:56	56.25%
0:46 to 0:51	50.00%
0:40 to 0:45	43.75%
0:34 to 0:39	37.50%
0:29 to 0:33	31.25%
0:23 to 0:28	25.00%
0:17 to 0:22	18.75%
0:11 to 0:16	12.50%
0:06 to 0:10	6.25%
0:00 to 0:05	0.00%

2-minute minimum for duologue/group performance	
Total time (minutes and seconds)	Percentage applied to final mark
1:52 to 1:59	93.75%
1:45 to 1:51	87.50%
1:37 to 1:44	81.25%
1:30 to 1:36	75.00%
1:23 to 1:29	68.75%
1:15 to 1:22	62.50%
1:07 to 1:14	56.25%
1:00 to 1:06	50.00%
0:53 to 0:59	43.75%
0:45 to 0:52	37.50%
0:37 to 0:44	31.25%
0:30 to 0:36	25.00%
0:23 to 0:29	18.75%
0:15 to 0:22	12.50%
0:07 to 0:14	6.25%
0:00 to 0:06	0.00%