



**Our Getting Ready To Teach training looks at how the new specifications can be delivered in the classroom.**

This is the presentation used in our events and there are embedded notes that will talk you through the specification content and assessment and will tell you what other documents you will need to access along the way. The presentation will go through:

- The structure, content and assessment of the new qualifications
- The support available to guide you through the changes
- New elements of our course, including the written exam and the portfolio requirements.

There are page references to the specification and sample assessments throughout this presentation so make sure you have these to hand.



edexcel



## Overview of new specification

Component	Overview	Assessment
Component 1 Devising 40%	Students devise a piece of theatre which they then perform. They will record the process in a portfolio.	Internally assessed  Externally moderated
Component 2 Performance from Text 20%	Performance of two extracts from one text.	Externally assessed by a visiting examiner
Component 3 Theatre Makers in Practice 40% exam	Practical exploration of one set text from eight to answer questions on staging the play. Evaluation of a piece of live theatre they have seen.	Exam: 1 hour 30 min. Sec A: Questions on a set text Sec B: Live Theatre Evaluation

ALWAYS LEARNING

PEARSON

To start, here's an overview of the new specification.

The content has been organised into three components. One that focuses on devising a performance from a stimulus (worth 40% of the qualification and internally assessed), one that focuses on performing a piece of theatre from a text (worth 20% of the qualification and assessed by a visiting examiner) and one that focuses on exploring a text so it can be interpreted for performance, and evaluating live theatre (worth 40% of the qualification and assessed via a written exam).

Throughout the specification there are equal opportunities for performers and designers – students can do both components 1 and 2 as a performer, or a designer, or can perform for one and design for the other.



edexcel

## Ofqual requirements Assessment Objectives

	Assessment Objective	Weighting
AO1	Create and develop ideas to communicate meaning in theatrical performance	20%
AO2	Apply theatrical skills to realise artistic intentions in live performance	30%
AO3	Demonstrate knowledge and understanding of how drama and theatre is developed and performed	30%
AO4	Analyse and evaluate their own work and the work of others	20%

ALWAYS LEARNING

PEARSON

This slide summarises the weightings of each assessment objective in our GCSE qualification.

There are four assessment objectives and the weighting of these is fixed.

In our specification AO1, AO2 and half of AO4 (the part that focuses on their own work) will be assessed in the non-examined assessment. Non-examined assessment is any form of assessment that is not a written exam.

AO3 and half of AO4 (the part that focuses on the work of others) will be assessed in the written exam.



## Choice of performance texts and stimuli

edexcel

- Where possible, there is a free choice of performance texts for you and your students.
- In component 1, the stimuli that students use to devise from is a free choice for you and your students.
- In component 2, the text that students perform their extracts from is a free choice for you and your students as long as it contrasts with the text used in component 3.
- Students do not all have to use the same performance text or stimuli.
- In component 3, there are eight set texts, you have to select one for your students to study.

ALWAYS LEARNING

PEARSON

### You can still choose the texts and stimuli that your students use to perform from

Our research told us that it was key that you had the flexibility to choose which performance texts your students performed in or designed for.

For component 1, you have a free choice of stimuli for students to devise from. We recommend using between 1 and 3 stimuli.

Page 9 of the specification includes the following guidance:

Centres have a free choice of stimuli, but the stimuli must ensure that students can:

- work collaboratively to create and develop the performance
- apply the necessary performance or design skills
- analyse and evaluate both the process and the performance
- meet the Assessment Objectives.

Teachers should choose between 1–3 pieces of stimuli and these may be one or a combination of the following:

- textual, for example a novel, poem, story, letter or factual material
- visual, for example a painting, photograph, film or artefact
- aural, for example a piece of music, a soundscape or a recording
- abstract, for example a word, a theme or a mood.

For component 2, the text that students perform an extract from or design for is also a free choice for you as long as it contrasts with the text they choose for component 3 (more detail on this in the next slides). We have also provided some guidance for selecting a text on page 28 of the spec:

Centres can choose any performance text as long as it meets the following criteria.

- It must have been professionally commissioned or professionally produced and be at least 45 minutes in length.
- It offers students the opportunity to demonstrate exploratory range and depth.
- It offers students the opportunity to access the demands of this component as a performer and/or designer.
- It must have a degree of a challenge, in terms of appropriateness of content, themes and contexts to enable students to achieve at GCSE and access the Assessment Objective.
- It must provide a contrast to the text studied for Component 3 (see pages 6–7 of the specification) and cannot be any prescribed text from the Component 3 lists.



edexcel

## Set texts

- The set text in component 3, has to contrast with the text used for performance in component 2. We have set our primary contrast as time, with the texts also having to have different playwrights and be from a different genre.
- Our set text list is split into two, one containing contemporary texts (published post 2000) and one containing classical texts (published before 1954). This ensures that in one of the components students work with a contemporary text.

### List A (Pre 1954)

- The Crucible, Arthur Miller
- Government Inspector, adapted by David Harrower
- An Inspector Calls, J. B. Priestley
- Twelfth Night, William Shakespeare

### List B (post 2000)

- 1984, Robert Icke and Duncan Macmillan
- Blue Stockings, Jessica Swale
- Dr Korczak's Example, David Greig
- DNA, Dennis Kelly

ALWAYS LEARNING

PEARSON

**There are 8 set texts for you to choose from for the written exam.**

You must select one from the 8 available. Your text must contrast with the one you choose for Component 2. The next slide contains more detail on the contrast requirement.

In our current specification, most students perform texts written in the late 20th century. With this date division all of these texts can all still be performed. We have also avoided the most popular performance texts, thus allowing these to be performed in Component 2. This means that schools can still perform Blood Brothers, Hard to Swallow, Bouncers, etc.

In regards to the time period selected:

Beckett's Waiting for Godot was first produced in 1953. This seminal work is viewed as the start of Post-dramatic theatre (the shift from the traditional forms of dramatic theatre i.e. the rules laid out in Aristotle's Poetics).

Here is some more detail about all of our set texts.

List A texts were all written before, or in, 1953:

- **The Crucible, by Arthur Miller**, is a dramatisation of the Salem witch trials in the late seventeenth century. It is a classic American drama.
- **The Government Inspector is by Nikolai Gogol**. Written in 1836, the version we are using is by David Harrower, which was shown at the Young Vic in 2011. It's a satire about the politics of Imperial Russia. Lots of dark humour and opportunities for grotesque characterisation.
- **An Inspector Calls by J B Priestly** was first performed in 1945. It's a three act drawing room play about a middle class family in Edwardian England, who are interrogated by the police after the death of a young working class woman.
- **Twelfth Night** is a comedy by **William Shakespeare**, written at the start of the 17th century. The play focuses on twins who are separated in a shipwreck, with cross dressing, subterfuge and mistaken identity as the play's main features.

The List B texts were all written after the year 2000 :

- **1984 by Robert Icke and Duncan Macmillan** was created in 2013, and updated on 2014, it's about to return to London's West End. An interesting take on the novel, focusing on a book club looking back on 1984 as an historical period.
- **Blue Stockings by Jessica Swale** was written in 2013 and first shown at Shakespeare's Globe. It is set at Girton College, Cambridge in 1896 and centres on the struggle of Cambridge's first women students to be allowed to graduate
- **Dr Korczak's Example by David Greig** was written in 2012. It is the true story of a doctor who, in the Second World War, created an orphanage for more than 200 children inside the Warsaw ghetto. There are lots of opportunities for ensemble work and physical theatre.
- **DNA by Dennis Kelly** was written in 2007 for the National Theatre Connections play about a group of young people who accidentally kill a friend. It is incredibly popular with lots of characters, clear and direct dialogue.



## Contrast example

- The elements that must contrast between component 3 and component 2 are time, genre and playwright. Here are some examples:

Comp 3 set text	Contrast requirement	Component 2 examples
List A The Crucible, Arthur Miller (historical drama)	Text must be: Written post-1954, not written by Arthur Miller or a historical drama	A Taste of Honey, Shelagh Delaney (1958 – kitchen sink drama) or Missing Dan Nolan, Mark Wheeller (2005 verbatim drama)
List B DNA, Dennis Kelly (black comedy)	Text must be: Written pre-2000 text, not written by Dennis Kelly or a black comedy	Noises Off, Michael Frayn (1982 – British farce) or Medea, Euripides (431 BC – Greek tragedy)

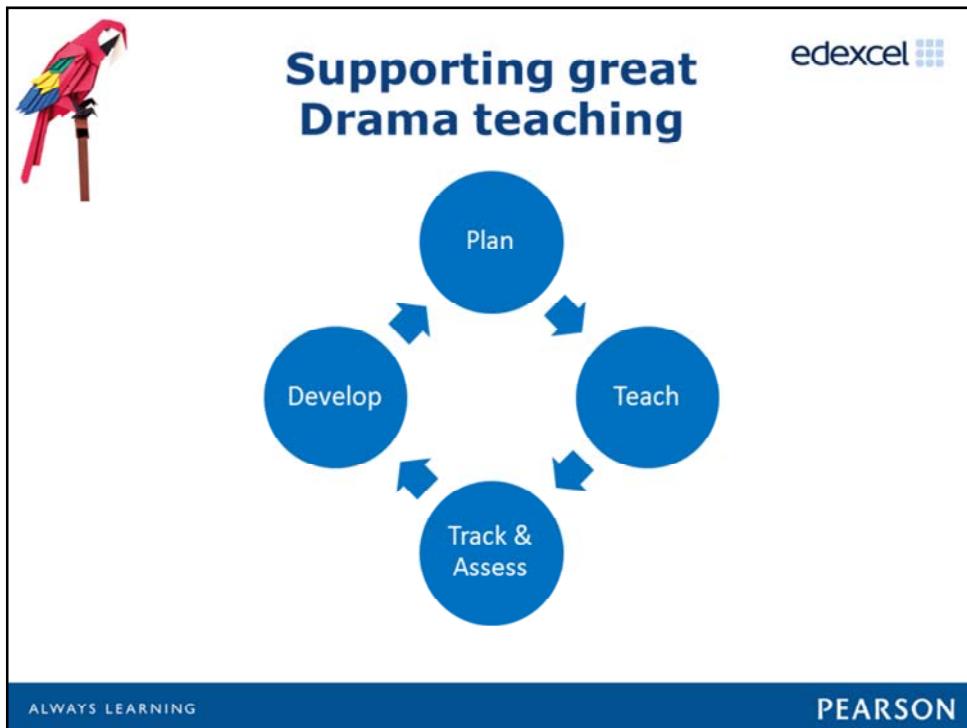
To clarify this **contrast** between the set text and the performance text you will use in requirement, here are some examples.

For example, if you chose The Crucible for component 3 then students could select any play for component 2 that is written after 1954, by a different playwright and is of a different genre. For example, A Taste of Honey, Shelagh Delaney (1958 – kitchen sink drama) or Missing Dan Nolan, Mark Wheeller (2005 verbatim drama).

If you chose DNA for component 3 then students could select any play for component 2 that is written before the year 2000, by a different playwright and of a different genre. For example, Noises Off, Michael Frayn (1982 – British farce) or Medea, Euripides (431 BC – Greek tragedy).

The examples here are taken from the specification and can be found on page 7 along with some other examples.

There is a form you can fill in to check your contrasting texts, this can be found [here](#). We have compiled a database of the most popular performance texts with their genres which you can access [here](#).



Before we go through the new course in more detail, we are going to **introduce the range of support we have available**.



## Planning and delivery edexcel free support

- A getting started guide will give an overview of the qualification and help you understand the changes and what they mean for your course and your students.
- An editable course planner and scheme of work.
- Mapping documents to highlight the differences and similarities between this qualification and the legacy qualifications.
- A guide on devising for centres.
- A guide on interpreting a text for performance.

ALWAYS LEARNING

PEARSON

### We will support you with planning and delivering our new specification.

All of these support materials are available FREE on our website, all of which can be accessed from [this page](#).

A **Getting Started Guide** will give you a comprehensive overview of the qualification and help you understand the changes and what they mean for your course and your students.

An **editable course planner** can be adapted to fit your timetabling and staffing arrangements. There are a number of different approaches to teaching the course covered in the course planner.

Editable **schemes of work**, which include teaching points and activities to support you in planning to teach the new course.

**Mapping documents** to highlight the differences and similarities between this qualification and the legacy qualification.

**A guide to devising** which will support you with ideas for exercises to get students developing ideas from a stimuli.

**A guide to interpreting text** for performance which will support you with ideas for the practical exploration of the performance texts in components 2 and 3.



edexcel

## Free support for tracking and assessment

- Additional specimen papers so that you can get to grips with the format of the new papers and the level of demand as quickly as possible, and have extra papers to use with students in preparing for the exams.
- Student practical and portfolio exemplars with commentary.
- Student exam exemplar answers with commentary.
- Teacher marking events from 2017.
- **ResultsPlus**  
This free online service helps you identify topics and skills where students could benefit from further learning, helping them gain a deeper understanding of Drama.

ALWAYS LEARNING

PEARSON

### Supporting you with tracking progress and assessment

**Exemplar** student work and examiner commentaries will support you in understanding the standard. This will include exemplars for practical work, the portfolio and also with sample student answers to the written exam.

We are also working on **specimen papers** so you will have a second set of sample assessment materials to use as extra assessment material when you start teaching.

Make the most of our free **ResultsPlus** service for tracking your students' progress. ResultsPlus is a free online results analysis tool for teachers that gives you a detailed breakdown of your students' performance in Edexcel exams. Widely used by teachers across the country, ResultsPlus provides the most detailed analysis available of your students' performance and helps you to identify areas and skills where your students could benefit from further learning, helping them gain a deeper understanding of their subject. You can find out more about ResultsPlus [here](#).

Our national **training** programme of events will continue to provide you with training solutions when you start teaching the new specification in 2016. Watch out for support

with mocks marking in 2017. See all our events [here](#).

And of course our subject advisor for Drama, **Paul Webster**, is always here to help. Paul's contact details can be found towards the end of this presentation.



edexcel

## Published resources

- We are committed to helping teachers deliver our Edexcel qualifications and students to achieve their full potential. To do this, we aim for our qualifications to be supported by a wide range of high-quality resources, produced by a range of publishers. However, it is not necessary to purchase endorsed resources to deliver our qualifications.

ALWAYS LEARNING

PEARSON

**We are also working with publishers on endorsed resources.**

However, it is not necessary to purchase endorsed resources to deliver our new qualification.



edexcel

## Published resources

- Our brand new published resources are designed to support teachers deliver the content in a practical and engaging way and help students of all abilities prepare for the new exam.
- We are producing\*:
  - A Student Book
  - Teacher Pack
  - Revision Guide and Workbook.

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



\*These resources have not yet been endorsed. You do not have to purchase any resources to deliver our qualification.

ALWAYS LEARNING

PEARSON

### Pearson's published resources

Pearson is producing resources to support the new qualification, in order to help students prepare for the new written exam.

You can find out more about these new resources [here](#).



edexcel

## Published resources

- The Student Book provides extensive, expert guidance for students on both parts of the exam, focusing on how to develop and improve students' exam skills and responses.
  - Includes introductions to all set texts and guidance on responding to unseen extracts in the exam.
  - Preparing for your Exam sections with sample answers and commentaries.
  - Also available as an ActiveBook — ideal for independent study, these online versions of the Student Book can be personalised with annotations and notes.

ALWAYS LEARNING

PEARSON

The Student Book is also available as an ActiveBook, allowing students to annotate the book themselves.



edexcel

## Published resources

- The Teacher Pack includes teacher notes and worksheets to cover all three parts of the course.
  - Available as a one-off download.
  - Editable and printable worksheets including those to help students with the portfolio piece.
  - Resources designed to support all abilities.
  - Teacher notes and workshop ideas to keep lessons practical but focused.
- A Revision Guide and Workbook will also be available.

Order your FREE Evaluation Pack online at:  
[www.pearsonschools.co.uk/DramaEP16](http://www.pearsonschools.co.uk/DramaEP16).

ALWAYS LEARNING

PEARSON

There will also be a Teacher Pack which will support you with teaching all parts of the course.

Revision Guides and Workbooks will also be published to support students in their preparation for the written exam.



edexcel

## Other published resources

Our qualification is also supported by resources\* produced by a range of other publishers:

- **Pumpkin** – Shot with leading international practitioners and theatre companies, our video content will captivate students and transform the way you teach.
- **Rhinegold** – Detailed guides to interpretation and analysis of set texts; process notes on devising from stimuli and the roles of performers and designers; tips for written exams and portfolio submissions; notes on evaluating live theatre performance.
- **ZigZag** – Photocopiable and digital resources to support the set texts, exam practice and practical skills.

These resources have not yet been endorsed. This information is correct as of 25 February 2016, but may be subject to change.

\*You do not have to purchase any resources to deliver our qualification.

ALWAYS LEARNING

PEARSON

Here is a summary of the other publishers we are working with.

These publishers all expressed an interest in publishing to support the new qualification.

edexcel

# GCSE 2016 Drama

**Session 2**  
**Planning for the**  
**new specification**



Background image © iStock  
© Pearson © Justin Hoffmann & Mark Bolitho Pearson Education Ltd

ALWAYS LEARNING

PEARSON



## Changes from the current specification

edexcel

- There is a move from exploration to creating final pieces of drama.
- The new GCSE in Drama is a linear course, this means that all external assessment must take place in the terminal year.
- With the new course, the visiting examiner will visit in year 11 and the written exam will be sat at the end of year 11.
- The deadline for submitting the devised work for moderation will also be in year 11, however as it is teacher assessed it would be possible to complete it earlier.
- The written exam is new and is something that some students may feel daunted by. It will be important to ensure that revision time is built in so that students will feel as prepared as possible before sitting the exam.

ALWAYS LEARNING

PEARSON

These slides **highlight the key changes** between the legacy and new qualifications.

Students will be required to produce finalised pieces of drama that they have created and developed; they will produce both devised and text-based pieces.

All external assessment must take place in the final year, this means that the written exam will take place in May/June of year 11 and the visiting examiner will also visit in year 11. The devised component, which is internally assessed and externally moderated, will have to be completed by the submission deadline in year 11 but it will be possible for you to assess it whenever you see fit.



## Building devising skills

edexcel



- It is now a requirement that students take part in both text-based and devised performances. For some centres and students, devising a piece of work will be totally new.
- It is important to ensure students are familiar with key elements of drama and theatre, for example, genre, style, structure, before they start to create their own work.
- The portfolio is also a new requirement. It may be helpful to students to start keeping a notebook or audio-visual diary of the significant events in their lessons from early in the course so that they have experience of doing this ahead of starting work on the portfolio.

ALWAYS LEARNING

PEARSON

**Devising** may be a new skill for your students, and may not be something you have taught before, or for a while.

It is important to remember that the devising component is worth 40% of the qualification and so it is key that students understand the devising process and how to document their own creative processes. This slide gives some suggestions to consider. It would also be helpful to consider trialling a range of stimuli across a number of weeks with your students before you choose the ones that they will use for assessment.

For more guidance on choosing stimuli, activities to help students create and develop, ways of workshopping ideas and methods of ensuring the process is documented, please see the Guide for Devising on our website [here](#).



## Building skills for text-based performance

edexcel

- It is now a requirement that students take part in two extract performances from one text.
- Students will need to be familiar with the text as a whole in order to select key extracts and understand the context of them.
- There is a requirement that students produce 100-200 words per extract detailing their intention for their performance/design. Students should develop skills in analysis and interpretation of texts.
- Practical skills, as a performer or a designer, should be taught and developed throughout the course.

ALWAYS LEARNING

PEARSON

The key difference between the new and legacy qualification is that students must now take part in **two extract performances** from the same performance text.

Students will also need to explain their intention for the pieces (be that as a performer or a designer). This will enable them to communicate their intention to the examiners before they see the piece. We will look at this in more detail, including the questions they will cover, later in these slides.



## Practical exploration of the set text

edexcel

- The written exam contains questions on a set text.
- To ensure that students are familiar with it before the exam, you could:
  - analyse the play in terms of form, structure, content, characters, etc.
  - practically explore the play, scene by scene, experimenting with staging and blocking
  - stage the whole play or take part in informal performances of sections of it
  - work collaboratively on design ideas, for example, create a set design and costumes
  - watch recordings of previous productions
  - watch a performance of it at the theatre.

ALWAYS LEARNING

PEARSON

It is key that in preparation for the written exam, students have had the opportunity to **practically explore the set text**. As part of the written exam students must be able to answer questions that consider the text from the perspective of a designer, performer and director.

This slide offers suggestions for how this could be taught and our Interpreting Texts for Performance Guide contains lots more activities and suggested approaches for helping students practically explore the text from these perspectives. This is available [here](#).



## Activity

edexcel

- Look at the course content, and consider how you would structure the course.
- Things to consider:
  - what would you start with?
  - which order would you teach the course in?
  - which set text would you choose?
  - when would you want the visiting examiner assessment to take place?

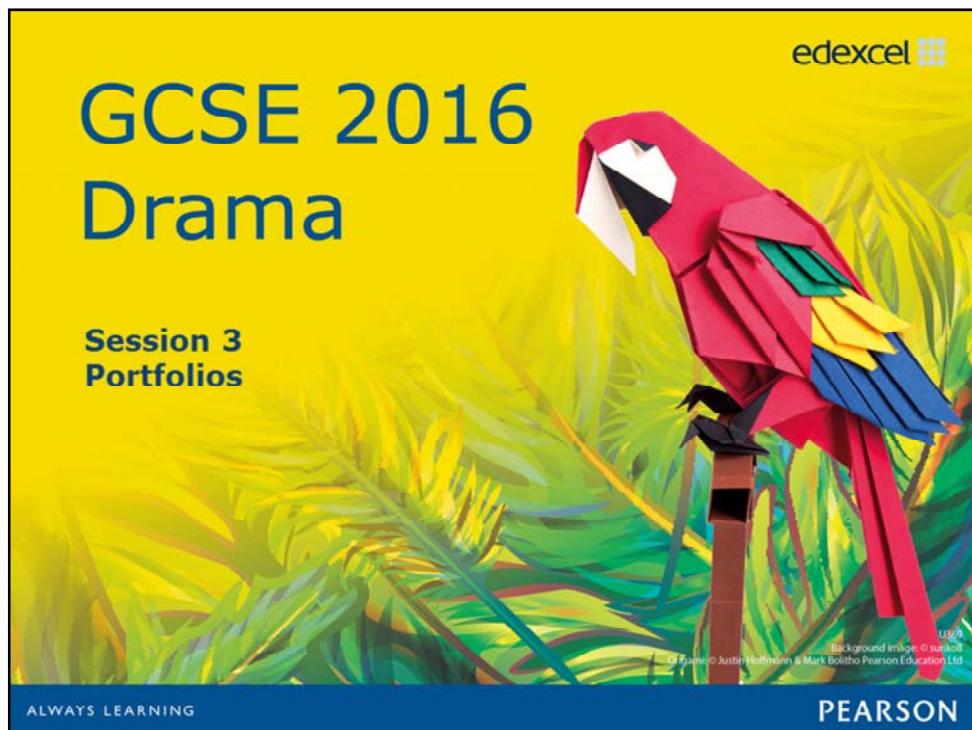
ALWAYS LEARNING

PEARSON

To help you in thinking about the **planning of your course**, have a look at **sheet 1** which can be downloaded from the training materials.

It contains the required course content and a blank template of the school terms which can be filled in in your centres with the approach you are considering taking to teaching the course.

If you would like more support with this, please look at our editable course planner and schemes of work which can be found [here](#).





edexcel

## Overview of the portfolio

- Students will record the creative process that they go through to produce their piece of devised Drama. They will answer questions in the specification to analyse and evaluate their decisions as they go through the process and their final performance.
- They will produce a portfolio which can be made up of:
  - annotated photographs, drawings and sketches
  - annotations and notes
  - audio and or video evidence
  - written responses.
- This performance and the portfolio will be assessed by the teacher and externally moderated.

ALWAYS LEARNING

PEARSON

**This section focuses purely on the portfolio as this is a new requirement.**

Here is an overview of the whole devising component (Component 1).

- Students will work in a group of 3-6 performers to devise a piece of drama. The group can also include up to one designer from each design role.
- They will be able to create and develop their ideas from their own choice of stimulus.
- They can take a performance or design role. The design roles are set, lighting, sound and costume.
- All students will document the practical creation and development of ideas, along with the analysis and evaluation of this process and their performance of the devised work.

The time requirement for the performance are in the specification on page 10.



edexcel

## Get the requirements about word count and timings right

- The portfolio submission recommendations are:
  - handwritten/typed evidence between 1500–2000 words  
Or
  - recorded/verbal evidence between 8–10 minutes  
Or
  - a combination of handwritten/typed evidence (between 750–1000 words) and recorded/verbal evidence (between 4–5 minutes).

ALWAYS LEARNING

PEARSON

In order to allow as much **flexibility** as possible, the portfolio can be submitted in a number of different ways.

Students should remain within these limits.

It can either be submitted in a written format, an audio or audio-visual format or a combination. They can also use:

- annotated photographs, drawings and sketches
- annotations and notes
- audio and or video evidence.



## Get the right balance

- 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.

The balance of this component is due to the weighting of the assessment objectives as set out on slide 3.

Due to the fact that it is worth 3/4 of the marks for this component, it is important that students are recording evidence/taking notes of their process throughout the time they are working on this project. It would be sensible to get students into a habit of recording key aspects of any creation and development they take part in.

There are separate assessment grids for this component for each of the assessment objectives, these can be found on pages 20-27.



## What format to use?

- The content of the portfolio is more important than the format, it is the content that is being assessed.
- You know your own students the best, and you, the teacher, have to mark the work before it is submitted for moderation.
- What is going to be the most effective way to successfully capture the evidence your students produce in this component?
- We have no preferred format style.
- It is not necessary for all students in your centre to submit their portfolio in the same format.

The format that your students use should be the one that you and they feel most comfortable with. We have no preferred format style and the focus should be the content and how the students are responding to the questions in the specification. It is not necessary for all your students to respond in the same way, likewise it is absolutely fine if they all chose to respond in the same way.

It is most important that you choose the format that works the best for you and your students; we don't want you to feel under pressure to do something different if you're not comfortable with it.

It is also important at this stage to consider any support you may require with the portfolio at any early stage. In your centre will each student be equipped with a tablet/have access to a camera in each session? Will each student be given a notebook and encouraged to note down their process each session? Will you try out a range of different formats with your students?



edexcel

## Response to the stimulus

- A clear starting point for the portfolio is for students to state the stimulus and in particular their area of focus for their devised performance.
- The purpose of a clear beginning is to show the moderator that students have understood the task - it is like a statement of intent.
- An example of a good start might be:

For Component 1, our centre based our devised piece on Human Trafficking. We took the key themes from the stimulus to be greed, modern day slavery, the attraction of the western world and deceit.

The key aspect my group focused on was the greed of the oppressors to use people for cheap labour.

ALWAYS LEARNING

PEARSON

It will be key that students can clearly identify their stimulus and their first reaction to it, as that will provide a strong opening to the portfolio.

This is an example of how a student could start their portfolio.



## Essential requirements

edexcel

- In the specification, there are:
  - 4 things that the portfolio MUST cover
  - 6 questions that students MUST respond to
- You could give students a tick list to ensure they meet all the requirements.

ALWAYS LEARNING

PEARSON

To ensure that you and your students are confident with how to document the devising process, we have laid out in our specification (on page 15) the elements that must be covered and the questions that must be answered.

As highlighted here, these really must be included in the portfolios as the questions relate directly to the assessment criteria.

It may be a sensible approach for students to include the questions in their portfolios to clearly track that they have been answered.



## The portfolio must cover

Here are the 4 elements that must be covered in the portfolios:

- their contribution to the creation, development and realisation
- consideration of genre, structure, character, form, style, and language
- successful communication of intentions
- health and safety issues.

You will see from the questions listed on the next slide that students will answer the top 4 bullets as part of their responses to the questions. The acknowledgement of health and safety issues should be enough to show that they been considered.

When students are completing their portfolio they should use appropriate subject-specific terminology in their responses. We have included a glossary of words that students may want to include in the back of the Getting Started Guide, which is available [here](#).



edexcel

## 6 Questions

Students are required to answer these six questions in their portfolio.

- 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?

ALWAYS LEARNING

PEARSON

These are the key questions that students will respond to.



edexcel

## Authenticity

The portfolio must be the student's own work.

- To ensure that this is clear, you could encourage students to write/talk in the first person.

I decided that... My research illustrated that... if I could have done this differently, I would have..  
On reflection, I feel that....

- 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.
- You are required to declare that the portfolio is the student's own work.

ALWAYS LEARNING

PEARSON

The most important thing is for you to feel comfortable that the work is the students' own as you will be required to sign a declaration to that effect.

It is also important for students to be aware that this is very much their individual portfolio and so they should be focusing on their own reactions, responses and input into the process and performance – rather than on the contributions of the whole group.



edexcel

## Marking the portfolio

Students should be working on producing their portfolio throughout the entire process.

You will develop your own ways of encouraging good practice and we can share ideas about this in our activity, the requirements are:

- you as teachers should not write any part of a student's portfolio
- you may help your students to understand the assessment requirements of the task
- you can provide feedback once on one draft version of 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 Coursework authentication sheet.

ALWAYS LEARNING

PEARSON

The key element here is that you can provide feedback on one draft version of a student's portfolio. This rule applies for written portfolios and verbal ones. The slide details what elements of the portfolio you can provide feedback on.

When marking the portfolio, there will be a form provided which will have space for you to provide reasons for your marks.



## Activities

- Discuss stimulus possibilities that are rich in ideas and could be used to launch the devised component.
- Share practical strategies that could be used to ensure that all students successfully complete their portfolio.
- Focus on the 6 questions that must be addressed and discuss how they might influence your choice of stimulus.

**Sheet 2** contains the questions that students must cover as part of the portfolio; this can be downloaded from the training materials.

Look over these and then in your centre or network you could discuss the following questions and come up with ideas for stimuli and strategies to incorporate the portfolio into practical work and as a meaningful part of the course.

edexcel

# GCSE 2016 Drama

**Session 4**  
**The written exam**



Background image © iStock  
© Pearson © Justin Hoffmann & Mark Bolitho Pearson Education Ltd

ALWAYS LEARNING

PEARSON



edexcel

## The written exam

- The exam will be sat for the first time in 2018.
- The exam will be 1 hour and 30 minutes long.
- There are two sections:
  - Section A: Students will practically explore a set text. They will be asked short and extended response questions about how to interpret an extract from the text from the perspectives of a performer, a director and a designer.
  - An extract from the chosen set text will be provided in the exam paper.
  - This section is worth 45 marks.

ALWAYS LEARNING

PEARSON

This is the key information on the written exam. As the qualification is linear, it will be available for first assessment from 2018.

As mentioned earlier, there will be a second set of sample assessment materials that you will be able to use for mock examination purposes. This will be available in the Spring term of 2017.

It is part of the rules for the new qualification that students can only take in clean versions of their set texts. As our questions very much focus on a specific extract from the set text, we are providing that for students in the exam therefore ensuring students focus on the correct extract in their responses. Students cannot take in copies of the whole text into the exam.



## The written exam

- Here is an example of the type of question you would see in Section A.

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

- (i) You are going to play Viola. Explain two ways you would use vocal skills to play this character in this extract.

(4)

- Here is an example of what the extract will look like.

Act 3 Scene 1

*Olivia's garden.*

*Enter VIOLA and FESTE with a tabor.*

VIOLA Save thee, friend, and thy music. Dost thou live by thy tabor?

FESTE No, sir, I live by the church.

VIOLA Art thou a churchman?

FESTE No such matter, sir; I do live by the church, for I do live at my house, and my house doth stand by the church.

5

This slide gives an example of a question from our Sample Assessment Materials as well as an example of a section of an extract. These are both taken from Twelfth Night.

The extract in its entirety will be approximately 80 lines of text.



## The written exam

- Section B

- Students will answer two questions on a piece of live theatre that they have seen, these will be on aspects of the performance and the design.
- Students can take in 500 words of notes on a performance they have been to see.
- This section is worth 15 marks.

- Here are example questions from the SAMs.

9(a) Analyse how stage space was used to engage the audience during the opening moments of the performance.

(6)

9(b) Evaluate how colour was used in the lighting of the performance to create impact for the audience.

(9)

In Section B we have retained the live theatre evaluation section that is popular on our current qualification.

Our specification requires that students are in the same space as the piece of theatre that they have been to see – this can be amateur, professional or peer work. It is just important to be sure that the work will provide students with enough material to be able to consider design questions as well as performance ones.

There is a proforma in the specification on pages 59-62 which students should use to make their notes on. It is possible for students to include diagrams with their notes.

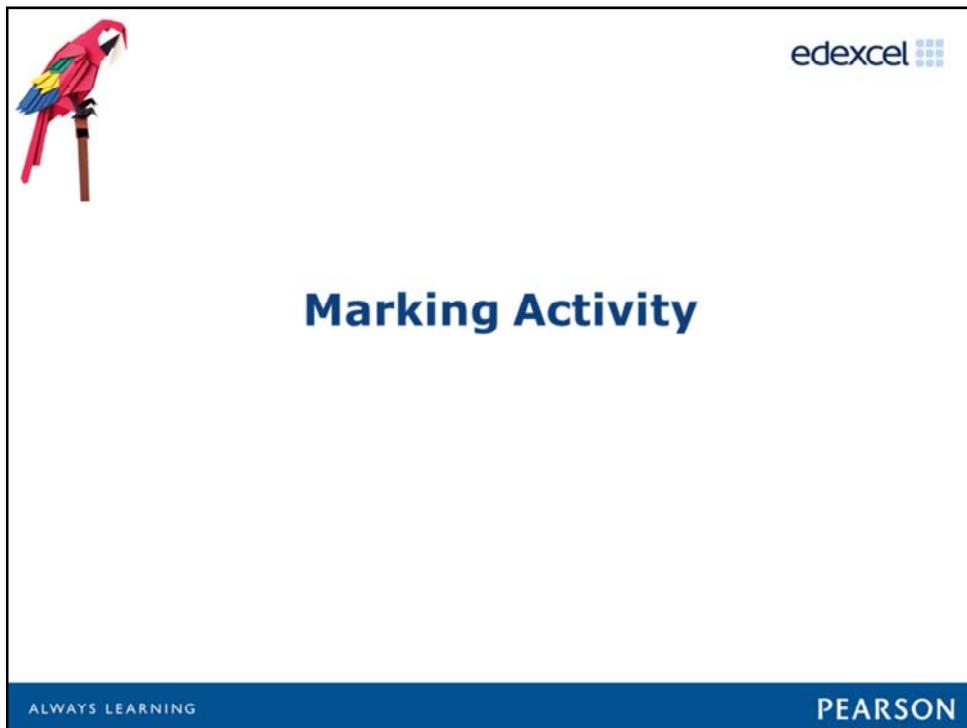
The notes should be on one piece of live theatre that they have been to see.



## Mark scheme

- The mark scheme for the written exam provide indicative content for each question.
- In addition for the longer answer questions there is also a levels based mark scheme.
- This makes it clear what is expected from students in their answers in terms of content and understanding.

There is an individual mark scheme for each of the set texts. This ensures there is specific indicative content for each of the answers across the whole paper. The mark schemes provide guidance to accept all other reasonable marking points, so if students make relevant points that are not included in the indicative content, they can still receive credit for these ideas.



**To see this in practice, have a look at the marking activity which can be downloaded from the training materials (sheet 3).**

This marking example contains sample student work for 3 of the questions in our Sample Assessment materials.

These focus on The Crucible.

There are responses from two students.

You will need to use the extract on page 28 of the SAMs document and the mark scheme on page 79.

Once you have completed the marking activity, if you download **sheet 4**, you will see the annotated responses.

edexcel

# GCSE 2016 Drama

**Session 5**  
**Performance**  
**work**



Background image © iStock  
© Pearson © Justin Hoffmann & Mark Bolitho Pearson Education Ltd

ALWAYS LEARNING

PEARSON



edexcel

## Performance Assessment Grid for Component 2

- Component 2 assesses AO2: Apply theatrical skills to realise artistic intentions in live performance.
- The clarification of the wording used for AO2, results in a clear, specific Assessment Objective for performance work.
- It is marked out of a total of 48 marks. There are two extracts being assessed, they are marked separately with each being worth 24 marks.
- These are the level descriptors in the mark scheme;

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

ALWAYS LEARNING

PEARSON

In component 2 there is now the requirement for students to perform in/design for two extract performances. The key thing here is that **both extracts are from the same performance text.**

The extracts are marked separately.

Students do not have to play the same character in both extracts.

There are a number of ways that students can complete this component. They could perform for one extract and design for another, perform for both or design for both.

Also, the size of the group can vary, please see the different options below:

	Extract 1	Extract 2
Student A	Monologue	Monologue
Student B	Monologue	Duologue
Student C	Monologue	Group
Student D	Duologue	Duologue
Student E	Duologue	Group
Student F	Group	Group

The time requirement for the performance are in the specification on page 30.

It is key to note that the maximum group size for these performances is **6 students**.



edexcel

## 3 Specific Skill Areas

### Assessment criteria for Performers

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

### Assessment criteria for designers

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

ALWAYS LEARNING

PEARSON

Below is the detail about what is being assessed in performance in component 2.

### Performers

#### *Voice and physical skills;*

Vocal delivery, clarity, pitch, pace, modulation, tone, projection, variation, range, inflection,

Gesture, facial expression, stillness, stance, contact, use of space, spatial relationships, levels, variation, range, fluidity.

#### *Characterisation and communication;*

Understanding of the role and its context within the performance, effectiveness / engagement of role, differentiation of roles, mood/emotion conveyed, sustained characterisation, stage presence, confidence, focus, commitment, eye contact, rapport and communication with audience / other performers

#### *Artistic intention and style/genre/theatrical conventions*

Contribution to the realisation of the group's artistic intention, control and understanding of the style, nature and purpose, genre and theatrical conventions, interpretation of the text, energy, ease on stage

## **Designers**

### *Design skills*

Quality of design, understanding of how creative choices communicate meaning to the audience, use of visual/audio elements to enhance mood, atmosphere and create style and impact, ability to combine apply design skills within time and resource constraints, understanding of practical application of materials and production elements in performance, realisation of design

### *Communication and contribution to the performance as a whole*

Understanding of the context and purpose within the performance, connection and suitability of choices made in relation to the context of the whole performance, level of cohesion established with the content of the performance and therefore level of strength towards the overall communication and collaboration with performers

### *Artistic intentions and style/genre/theatrical conventions*

Contribution made to the realisation of the groups artistic intentions, control and understanding of the style, genre and theatrical conventions, level of consistency in the support of the performance extract and interpretation of the text, contribution towards the enhancement of the overall production.



## Communication of intention

- Each student will need to produce 100-200 words to communicate their intention for their performance. This will be submitted to the visiting examiner before their visit.
- There are no specific marks awarded for the 100-200 words, however, candidates should demonstrate, both through what they write, and through their performance how they have interpreted their character.
- Vocal/physical skills, characterisation and style/genre of the piece should be clearly communicated through aspects of the written piece and the performance.

Although there are no marks specifically awarded for the written questions, it is the opportunity for candidates to communicate their intentions for their character to the examiner ahead of their performance.

We will look at the questions that the students will be responding to on the next slides.



edexcel

## 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)

Designer:

- what design role are you fulfilling?
- what is your central design concept in the key extract?
- how have you interpreted this key extract through your design?
- what are you hoping to communicate to the audience?

ALWAYS LEARNING

PEARSON

Students will have to produce this for both of the extracts that they perform in/design for.

If, as a performer, students are playing more than one role in the extract, they would have to produce this for each of their characters.



edexcel

## Communication of intention

Applying the communication of intention for performance questions to the performance assessment.

Examples:

- Consider what would expect to see in performance from reading the written piece?

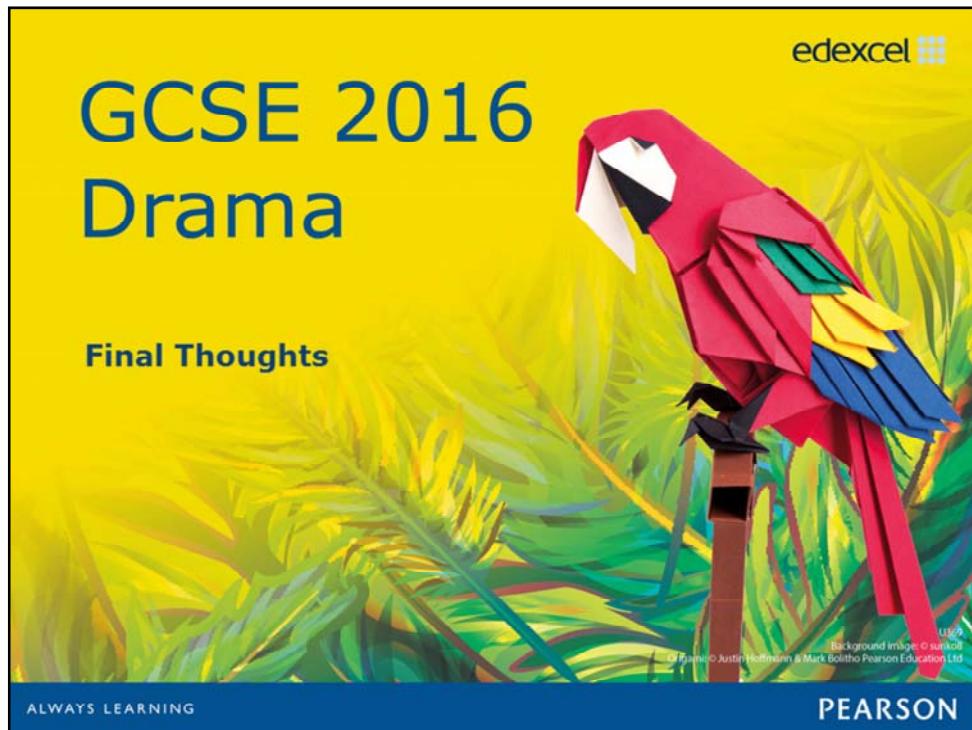
ALWAYS LEARNING

PEARSON

**Examples of responses to the questions can be downloaded from the training materials, it is sheet 5.**

These were prepared by students who were performing A Midsummer Night's Dream.

This term we will be uploading marked student exemplar work, which will include communication of intention responses alongside student video performances.





## Edexcel GCSE and A level

edexcel

- New GCSE Drama and AS and A level specifications were planned together and designed to provide progression.
- At GCSE students will develop skills, knowledge and understanding that they will use if they take AS and A level Drama and Theatre.
- The structure of the qualifications is the same and there is a similar approach to mark schemes, with clear progression from the new GCSE to the new AS and A level.

ALWAYS LEARNING

PEARSON

The new GCSE, AS and A level qualifications were all developed together so the courses show a clear progression, with skills being developed and built upon throughout.



edexcel

## Pearson is recruiting

- Pearson will be recruiting for GCSE Drama and GCE Drama and Theatre.
- We have exciting opportunities to become an examiner for Drama:
  - get closer to the qualification you are teaching
  - gain insight on National Standards
  - grow your career

To find out more please visit:  
[www.edexcel.com/aa-recruitment](http://www.edexcel.com/aa-recruitment)  
Information email: [aaresourcing@pearson.com](mailto:aaresourcing@pearson.com)

ALWAYS LEARNING

PEARSON

We're recruiting examiners for our new specification.

If you would like to know more, please visit our [website](#).



edexcel

## Next steps

- Sign up to our updates:  
email - [teachingperformingarts@pearson.com](mailto:teachingperformingarts@pearson.com)
- Register your interest on the website and we will keep you updated on our progress:  
[www.edexcel.com/gcsedrama2016](http://www.edexcel.com/gcsedrama2016)
- Visit the website to download further copies of the specification and support materials.

ALWAYS LEARNING

PEARSON

If you like what you see and want to know more, please register your interest.

This will help us to keep you informed about future events and other support available to you. Register your interest [here](#).



edexcel

## Questions?

ALWAYS LEARNING

PEARSON

If you have any questions following on from this walkthrough, please contact Paul Webster, his details are detailed on the next slide.



## Contact Details

edexcel



Contact the Drama team:

- Our Drama subject advisor, Paul Webster, will ensure you receive help and guidance when you need it.
- phone: 0844 372 2191
- e-mail: [teachingperformingarts@pearson.com](mailto:teachingperformingarts@pearson.com)
- webpage: [www.edexcel.com/gcsedrama2016](http://www.edexcel.com/gcsedrama2016)
- Sign up for Drama e-mails to get the latest news.

ALWAYS LEARNING

PEARSON

**Please get in touch with Paul and his team if you need any further help or support.**

Paul and our online drama community will ensure you receive help and guidance from us as well as sharing ideas and information with each other. You can sign up to receive e-newsletters from Paul to keep up-to-date with qualification updates, and product and service news.

**Thank you.**