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A Level Drama and Theatre

Specification

Pearson Edexcel Level 3 Advanced GCE in Drama and Theatre (9DR0)

First teaching from September 2016

First certification from 2018

Issue 1

ALWAYS LEARNING

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1 Introduction

Why choose Edexcel A Level Drama and Theatre?

We have listened to feedback from all parts of the drama community, including higher education, teachers and subject groups.

We have used this opportunity of curriculum change to redesign a qualification that will engage students through encouraging creativity, focusing on practical work which reflects 21st-century theatre practice and developing skills that will support progression to further study of drama and a wide range of other subjects.

Clear and coherent structure – our qualification has a straightforward structure with three components, one that focuses on devising, one that focuses on performing or designing skills and one that focuses on practical exploration of texts to interpret them for performance.

Practical focus – the new specification focuses on the practical exploration of performance texts, including exploring them in light of the work of theatre practitioners. The performance texts that will be studied for the exam will require students to articulate how they would perform in certain roles, design for certain scenes and interpret a text for performance, putting practical work at the heart of the specification.

Engaging performance texts – we have picked a list of texts that will engage students and inspire teachers and students. We have avoided the most popular performance texts to ensure that students can still perform them in the coursework components.

Free choice of performance texts – the new specification will continue to allow you the freedom to choose performance texts that will best suit your students, their ability to access the work, their interests and their performance skills.

Clear and straightforward question papers – we have focused on ensuring that our question papers are clear and accessible for students and that mark schemes are straightforward in making the requirements clear.

Performance and design skills – we will continue to assess student's performance and design skills through visiting examiners ensuring students skills are assessed in a live context.

Supports progression from Key Stage 4 – we have developed this A Level qualification at the same time as our GCSE and AS Level qualifications. This ensures sensible progression of knowledge, understanding and skills from GCSE to AS to A Level and similar approaches to assessment, so that students will have a coherent experience of drama if they take Edexcel GCSE in Drama, AS Level in Drama and Theatre and A Level in Drama and Theatre.

Develops transferable skills for progression from A level – students will develop a multitude of skills, including collaboration, communication and an understanding of how to amend and refine work in order to make a smooth transition to their next level of study or employment.

AS and A Level qualifications that are co-teachable – co-teaching AS and A Level provides flexibility for you and your students.

Supporting you in planning and implementing this qualification

Planning

- Our **Getting Started Guide** gives you an overview of the new GCE qualification to help you to get to grips with the changes to content and assessment and to help you understand what these changes mean for you and your students.
- We will give you an editable **course planner** and **scheme of work** that you can adapt to suit your department.
- **Our mapping documents** highlight key differences between the new and 2009 qualifications.

Teaching and learning

There will be lots of free teaching and learning support to help you deliver the new qualifications, including:

- a guide to devising work for performance
- a guide to interpreting texts for performance.

Preparing for exams

We will also provide a range of resources to help you prepare your students for the assessments, including:

- additional assessment materials to support formative assessments and mock exams
- marked exemplars of student work with examiner commentaries.

Results Plus

Results Plus provides the most detailed analysis available of your students' exam performance. It can help you identify the topics and skills where further learning would benefit your students.

Get help and support

Our subject advisor service, led by Paul Webster, and our online community will ensure you receive help and guidance from us and that you can share ideas and information with other teachers. You can sign up to receive e-newsletters from Paul by emailing TeachingPerformingArts@pearson.com for qualification updates, product and service news.

Learn more at qualifications.pearson.com

Qualification at a glance

Content and assessment overview

The Pearson Edexcel Level 3 Advanced GCE in Drama and Theatre consists of two coursework components and one externally examined paper. Students must complete all assessment by May/June in any single year.

Details of the Assessment Objectives (AO) are on page 56.

Component 1: Devising (*Component Code: 9DR0/01)
Coursework ***40% of the qualification*** ***80 marks***
Content overview • Devise an original performance piece. • Use one key extract from a performance text and a theatre practitioner as stimuli. • Centre choice of text and practitioner. • Performer or designer routes available.
Assessment overview • AO1, AO2 and AO4 are assessed. • Internally assessed and externally moderated. • There are **two parts** to the assessment: 1) a portfolio (60 marks, 40 marks assessing AO1 and 20 marks assessing AO4) o the portfolio submission recommendations are: – can be handwritten/typed evidence between 2500–3000 words or recorded/verbal evidence between 12–14 minutes or – can be a combination of handwritten/typed evidence (between 1250–1500 words) and recorded/verbal evidence (between 6–7 minutes). 2) the devised performance/design realisation (20 marks, assessing AO2).

Component 2: Text in Performance (*Component Code: 9DR0/02)
Coursework ***20% of the qualification*** ***60 marks***
Content overview • A group performance/design realisation of **one key extract** from a performance text. • A monologue or duologue performance/design realisation from **one key extract** from a different performance text. • Centre choice of performance texts.
Assessment overview • AO2 is assessed. • Externally assessed by a visiting examiner. • Group performance/design realisation: worth 36 marks. • Monologue or duologue/design realisation: worth 24 marks.

Component 3: Theatre Makers in Practice (*Paper Code: 9DR0/03)

Written examination: 2 hours 30 minutes

40% of the qualification

80 marks

Content overview

- Live theatre evaluation – choice of performance.
- Practical exploration and study of a **complete performance text** – focusing on how this can be realised for performance.
- Practical exploration and interpretation of **another complete performance text**, in light of a chosen **theatre practitioner** – focusing on how this text could be reimagined for a contemporary audience.
- Centre choice of 15 performance texts from two lists on the next page.
- Choice of eight practitioners.

Assessment overview

Section A: Live Theatre Evaluation

- 20 marks, assessing AO4.
- Students answer one extended response question from a choice of two requiring them to analyse and evaluate a live theatre performance they have seen.
- Students are allowed to bring in theatre evaluation notes of up to a maximum of 500 words.

Section B: Page to Stage: Realising a Performance Text

- 36 marks, assessing AO3.
- Students answer two extended response questions based on an **unseen extract** from the performance text they have studied.
- Students will demonstrate how they, as theatre makers, intend to realise the extract in performance.
- Students answer from the perspective of a performer and a designer.
- Performance texts for this section are not allowed in the examination as the extracts will be provided.

Section C: Interpreting a Performance Text

- 24 marks, assessing AO3.
- Students will answer one extended response question from a choice of two based on an **unseen named section** from their chosen performance text
- Students will demonstrate how their re-imagined production concept will communicate ideas to a contemporary audience.
- Students will also need to outline how the work of their chosen theatre practitioner has influenced their overall production concept and demonstrate an awareness of the performance text in its original performance conditions.
- Students **must** take in clean copies of their performance texts for this section, but no other printed materials.

*See *Appendix 8: Codes* for a description of this code and all other codes relevant to this qualification.

Prescribed texts at a glance

This qualification requires students to study **two** complete and substantial performance texts (Components 3) and a minimum of **three key extracts** from three different texts placed in the context of the whole text (Components 1 and 2).

All texts must have been professionally commissioned or professionally produced.

For Components 1 and 2, centres have a free choice regarding the texts they use for performance. In Component 3, both performance texts must be chosen from the lists below.

List A – one from:

Performance text
Accidental Death Of An Anarchist, Dario Fo (adapted by Gavin Richards)
Colder Than Here, Laura Wade
Equus, Peter Shaffer
Fences, August Wilson
Machinal, Sophie Treadwell
That Face, Polly Stenham

AND

List B – one from:

Performance text
Antigone, Sophocles (adapted by Don Taylor)
Doctor Faustus, Christopher Marlowe*
Hedda Gabler, Henrik Ibsen (adapted by Richard Eyre)
Lysistrata, Aristophanes (translated by Alan H. Sommerstein)
The Maids, Jean Genet (translated by Bernard Frechtman)
The School for Scandal, Richard Brinsley Sheridan
The Tempest, William Shakespeare
Waiting for Godot, Samuel Beckett
Woyzeck, Georg Bűchner (translated by John Mackendrick)

** This edition has two versions of the text and centres should use Text A only*

Texts will be reviewed regularly throughout the lifetime of the qualification to ensure that all prescribed texts remain fit for purpose. Therefore texts may be subject to change and the list revised. In the event that a change is required, centres will be notified and, if required, a list of the appropriate alternative(s) will be posted on our website a year in advance (qualifications.pearson.com).

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation at any time. A list of appropriate alternative(s) will be provided on our website in the event that a named edition goes out of print.

Editions

Students **must** take in clean copies of list B texts and for the purposes of this qualification a clean copy is one that contains no additional marks, notes, annotations, or any other alteration or inclusion.

Different text and practitioner requirements

In addition to requiring the study of different texts, the qualification also requires the study of **two different influential** theatre practitioners (individuals or companies) in Components 1 and 3.

In order to ensure that all the text and practitioner requirements are met centres are required to submit their choices via an online form. This form ***must be submitted to Pearson at the beginning of the year of certification***. Details are on our website: qualifications.pearson.com

Centres have a free choice regarding the practitioner they use in Component 1 (see page 11 for details). For Component 3, the practitioner must be chosen from the list below.

Antonin Artaud	Kneehigh
Bertolt Brecht	Joan Littlewood
Steven Berkoff	Punchdrunk
Complicite	Constantin Stanislavski

Below is a summary of the text and practitioner requirements for this qualification.

	Component 1	Component 2	Component 3
One complete and substantial **text**			✓ (Section B)
Second complete and substantial **text**			✓ (Section C)
One key extract from one performance text	✓ (stimulus)		
Second key extract from **different** performance text		✓ (group performance)	
Third key extract from **different** performance text		✓ (monologue or duologue)	
One influential theatre **practitioner**	✓ (stimulus)		
Second different influential theatre **practitioner**			✓ (Section C)

2 Subject content and assessment information

Qualification aims and objectives

The aims and objectives of this qualification are to enable students to:

- develop and apply an informed, analytical framework for making, performing, interpreting and understanding drama and theatre
- understand the place of relevant theoretical research in informing the processes and practices involved in creating theatre and the place of practical exploration in informing theoretical knowledge of drama and theatre
- develop an understanding and appreciation of how the social, cultural and historical contexts of performance texts have influenced the development of drama and theatre
- understand the practices used in 21st-century theatre making
- experience a range of opportunities to create theatre, both published text-based and devised work
- participate as a theatre maker and as an audience member in live theatre
- understand and experience the collaborative relationship between various roles within theatre
- develop and demonstrate a range of theatre-making skills
- develop the creativity and independence to become effective theatre makers
- adopt safe working practices as a theatre maker
- analyse and evaluate their own work and the work of others.

Core skills

The core skills being developed in this qualification are:

- the ability to recognise and understand the interrelationship between performer, designer and director
- the understanding that texts and extracts studied may represent a range of social, historical and cultural contexts
- the ability to analyse and evaluate their work and the work of others
- the ability to understand how performance texts can be interpreted and performed.

Performer and designer routes

Students may complete Component 1 and Component 2 as a performer or designer or combine these roles.

Component 1	Component 2
Student completes as a performer or designer	Student completes group performance as a performer or designer Student completes monologue or duologue as a performer or designer

Component 1: Devising

Overview

In this component students will develop their creative and exploratory skills to devise an original performance. The starting point for this devising process will be an extract from a performance text and an influential theatre practitioner.

In their creative explorations, students will learn how text can be manipulated to communicate meaning to audiences and they will begin the process of interpretation. They will gain an understanding of how a new performance could be developed through the practical exploration of the theatrical style and use of conventions of the chosen practitioner.

Content

There are **three** main areas of focus.

1) Interpreting, creating and developing a devised piece from **one key extract** from a performance text and applying the methods of **one** practitioner.

2) A group performance/design realisation of the devised piece.

3) Analysing and evaluating the creative process and devised performance.

Students may complete this component either as a performer or as a designer.

The design roles are:

- costume design
- lighting design
- set design
- sound design.

Centres wanting to offer design roles to students should refer to *Appendix 3: Design roles minimum resource guidance requirements for centres*.

Choice of text

Centres have a free choice when selecting the **one key extract** from a performance text. However they must take the following into consideration when choosing the text.

- Be professionally published and substantial, and have a running time of 60 minutes minimum.
- Offer students the opportunity to demonstrate exploratory range and depth that is appropriate to the level of demand for A Level study.
- Offer students the opportunity to access the demands of this component as a performer and/or designer.
- Have the degree of challenge, in terms of appropriateness of content, language, complexity of themes, and access to deeper social, historical and cultural contexts to enable students to achieve at A Level and meet the Assessment Objectives.
- Cannot be any prescribed text from the Component 3 list.
- Must be different from the text studied in Component 3 so that students study a range of performance texts. This means it must differ in at least one of the following ways:
  - time period
  - theatrical convention

- thematic content, form or structure
- playwright
- social, historical and cultural contexts.

For the purposes of this qualification, a **key extract** is defined as a scene or a moment that is significant to the text as a whole and at least 10 minutes in length when performed.

Centres should consider the skills, experience and prior learning of students in choosing text that will engage their interest throughout the considerable preparation and rehearsal time needed for this component.

Choice of practitioner

Centres have a free choice when selecting a practitioner. For the purposes of this qualification, a practitioner is an individual or a company that has an established and defined approach to the creation of performance, and which creates both theatrical performances and theory that informs this practical work. As with the text choice, the choice of practitioner must:

- be chosen so it offers students the opportunity to demonstrate exploratory range and depth to is appropriate to the level of demand for A Level study
- offer students the opportunity to access the demands of this component as a performer and/or designer
- have the degree of challenge, in terms of appropriateness of content, language, complexity of themes, access to deeper social, historical and cultural contexts to enable students to achieve at A Level and meet the Assessment Objectives.

The choice of practitioner must not be the same as the one chosen in Component 3. However, centres are free to use any of the other practitioners in the Component 3 list for use in Component 1, or centres can choose a different practitioner, for example Katie Mitchell, Frantic Assembly, Grotowski or Forced Entertainment.

Centres are reminded that they must complete a form regarding text and practitioner choices, please refer to page 7 for details.

Group sizes and time limits

Students must work in a group. Groups must have between **three** and **six** performance students. In addition, there can be up to one designer per role, per group.

All students will be assessed as individuals.

The regulatory requirements are that groups must complete a minimum performance time of 6 minutes for this component. Students (performance and design) who do not meet the regulatory minimum performance requirement of 6 minutes will be awarded 0 marks for AO2.

The recommended minimum performance times have been provided to ensure that each student within the group has sufficient time to evidence their skills for this component.

Group size	Recommended minimum performance times	Maximum performance times
3–4 performance students	15 minutes	20 minutes
5–6 performance students	20 minutes	30 minutes

Centres should be aware that performance times that are between the regulatory minimum (6 minutes) and the recommended minimums (15 or 20 minutes) may not allow students to evidence their skills fully in order to access all levels of the assessment criteria.

Teachers will be required to stop marking after the maximum performance time has passed.

1) Devising: interpreting, creating and developing from a complete text and applying the methods of a practitioner

Devising from text is not a re-interpretation of the original text performed in a different style, genre or time period/setting. It must be completely original work which uses the one key extract as a source for ideas only.

Students should undertake exploration of one key extract from a performance text where they interpret, create and develop ideas with the aim of devising an original piece for performance. This exploration should involve placing the key extract in the content of the whole text and also an investigation of one practitioner, in order to apply their methods to the devised piece. There are no limits to the scope of the interpretation. However, students must be given opportunities to know and understand how a specific interpretative process can be developed from given sources and how key elements of a performance text and practitioner methodology can remain a part of the creative process of devising. They must also explore the theatrical practices and processes involved in interpreting a text.

Students should be given the opportunity to devise in a collaborative group context, so that they establish an ensemble where ideas and methods are shared and developed. Although the starting point for this work is given, students can build in other stimuli and other practitioners as appropriate.

Before starting their own process of interpreting and devising, students should take part in teacher-led workshops and classes that define the elements of interpretive work on text and practice, including:

- deconstruction of text: analysis of themes, content, structure
- key scenes or turning points in the narrative
- relationship with audience; the nature of the communication
- style of the text and how it fits into a wider genre
- character and characterisation.

Students must develop a range of practical techniques and skills needed to develop and realise the devised performance. The devised performance could incorporate one or more of the following elements of the the key extract:

- form
- structure
- character(s)
- dialogue
- themes/issues and ideas.

The influence of the **chosen practitioner** must be evident in the devised performance and this can be shown through application of their methodologies, approaches, theatrical style and/or use of conventions. These could incorporate one or more of the following elements:

- imitate or emulate the performance style and/or use of theatrical conventions of the practitioner
- implement the working methodology/methodologies (evidenced through either the portfolio or the portfolio and the performance)
- adapting the text to match the philosophy of the practitioner's performance style and/or use of theatrical conventions
- show some key moments from a practitioner's oeuvre in the performance.

Workshops and classes need to give students the opportunity to build these skills and techniques. These workshops could explore the work of companies, practitioners and individual artists who specialise in devising new work and then apply these ways of working to the stimulus.

Knowledge and understanding

Students must acquire, develop and apply knowledge and understanding to be able to:

- apply research to inform practical work by organising and researching topics, presenting findings, finding narratives and stories, photographs and films that illustrate the themes and ideas
- select key aspects of their research to be put into their original piece
- deconstruct the dramatic elements that make up a performance text
- explore how meaning in performance texts can be informed by social, historical and cultural contexts
- isolate specific themes and ideas, deciding what themes are to be emphasised
- connect their own experiences of live theatre to their own practice and decisions, applying relevant depth of research, independent thought and analysis
- select an appropriate style and genre, possibly connected to the chosen practitioner
- understand the impact they want to have on an audience by the form and style they are using
- shape the drama giving considerations to pace, tempo, order of scenes, finished scripts, desired impact on audience, alternative theatre spaces.

Also students must know how **performance texts** are constructed to conveying meaning through:

- style, structure, language and stage directions
- character construction and interpretation
- use of performance space and spatial relationships on stage
- relationships between performers and audience
- use of design elements.

In addition to this for the **practitioner**, students must acquire, develop and apply knowledge and understanding to be able to:

- know how a practice developed in a different social, historical and cultural context can be understood and adapted to a contemporary age and audience
- make detailed connections between theory and practice in a range of periods, theatrical styles, social, historical and cultural contexts
- recognise and apply the practitioner methodology to their own work.

They must acquire knowledge and understanding of how their **chosen practitioner** has used the following to convey meaning through:

- the social and historical contexts that shaped the theatre practice
- the ideas, theatrical purpose, practice and working methodologies underpinning their work
- the realisation of their artistic intention
- the use of theatrical style and use of conventions
- collaboration with and influence on other practitioners
- how the relationship with audiences is defined in theory and then carried out in practice.

Devising skills

The processes outlined above will equip students with appropriate devising skills. These skills can be summarised as being able to help realise artistic intention through:

- deconstructing ideas, themes and narratives that make up the stimuli
- developing methods that interpret the stimuli, being able to *reposition* it and see it differently
- carrying out in-depth research to inform and develop ideas and creativity
- giving and responding to ideas in a group context.

Students can develop their exploratory skills through:

- workshops
- rehearsal
- taught classes
- individual research
- watching live theatre.

2) The group devised performance/design realisation

At the culmination of their interpreting, creating and developing process, students must perform their devised piece or realise a design during the performance (please see the design roles section below for more information relating to designers). The rehearsal process should be teacher-led and the performance should take place in front of an appropriate audience.

Centres are free to identify the audience and venue for the performance, this could include:

- performance to the rest of the class or another class within the centre
- performance to an invited external audience.

Performers must acquire, develop and apply the following skills:

- refining, amending work in progress with the aim to realising their artistic intentions
- rehearsing and learning lines
- characterisation through:
  - vocal expression: use of clarity, pace, inflection, pitch and projection
  - physicality: use of space, gesture, stillness and stance
- contact, relationships and communication with other performers on stage (proxemics)
- communication and engagement with the audience.

Students must be supervised when developing these processes. Teachers should adopt a facilitating role for the devised performance(s) but they are **not** allowed to direct performance(s). They can give guidance during the practical work and the preparation for the performance(s) but not during the performance(s).

When in a facilitating role, teachers are **allowed** to:

- help students with interpreting assessment information, e.g. explaining the assessment criteria and the requirements of the component
- intervene if a health and safety issue arises
- intervene if a risk to security of evidence arises
- undertake a management role in relation to managing time, space, resources
- ask questions to stimulate independent thought without leading students.

When in a facilitating role, teachers are **not allowed** to:

- offer coaching
- direct students
- undertake an artistic/creative role
- give solutions to artistic/creative problems
- make artistic/creative decisions.

Students should take into consideration any health and safety implications as appropriate.

3) Analysis and evaluation the creative process and devised performance

All students must acquire and apply the ability to analyse and evaluate the process of creating and developing their own live theatrical work and the effectiveness of the outcome. Students must analyse and evaluate:

- ideas explored and research undertaken
- decisions made and the rationale behind them
- their collaborative involvement
- content, genre, structure, character, form, style, and language
- the final performance and the effectiveness of their contribution to it
- the realisation of their intentions.

All students must also know and understand, and be able to use appropriate subject-specific terminology in their analysis and evaluation.

Design roles

Designers are expected to work collaboratively with a group of performers within their chosen area of design.

Where a student is assessed in the role of a designer, it is their design skill that is the focus of the assessment, rather than their technical competence in the operation or use of equipment. Designs elements should be suitably theatrical and work in sympathy with other design features (if appropriate). Designs should also take into consideration actor/audience relationships and health and safety implications as appropriate.

Designers will be expected to produce evidence for the portfolio of their design skills that reflect the context of the selected elements of the text and the methods of the influential theatre practitioner; these skills will be applied in the devised performance.

There is a maximum of one designer per role, per group.

Designers must also acquire, develop and apply the following skills:

- work collaboratively within the devising ensemble
- make appropriate judgements during the devising process
- develop and articulate a design concept
- make appropriate design choices within the context of a performance to an audience
- use and apply design skills to contribute to the performance as a whole
- demonstrate the ability to apply design skills and materials effectively in the context of a performance to an audience.

A list of the requirements for each design skill for this component is given on the next page.

Component 1 – requirements for design skills				
Requirements	**Costume design**	**Lighting design**	**Set design**	**Sound design**
Design skills	Final costume designs for **three** different characters, incorporating hair, makeup and mask considerations as appropriate. All sourcing must be based wholly on the student's design(s).	Final lighting design incorporating grid plans and a lantern schedule that indicates the use of **five** different lighting states.	**A 1:25 scale model** of the final design to be realised in the performance space and any props as appropriate.	A source sheet showing **five** sound effects – original, live or found sound effects as appropriate.
Additional documentation	A costume plot or list of costumes/accessories worn by each actor indicating any changes as appropriate.	A lighting plot or cue sheet incorporating a range of transitional devices as appropriate.	A ground plan of the performance space to scale, including entrances and exits, audience positioning and stage furniture (as appropriate).	A cue sheet showing the source, order, length and output level of each cue.
Supervision	The student must supervise the construction, purchasing, dyeing altering, hiring and/or finding of the designed costumes as appropriate.	The student must supervise the rigging, focusing, programming (if applicable) and operating of the design as appropriate.	The student must supervise the construction, painting, hiring and /or finding of scenic elements required to meet the requirements of their design as appropriate.	The student must supervise the operation of the sound as appropriate but need not operate the sound themselves.
Performance	A realisation of the costume design in the performance.	A realisation of the lighting design in the performance.	A realisation of the set design in the performance.	A realisation of the sound design in the performance.

Assessment information

This component is internally assessed and externally moderated. It is worth 80 marks and AO1, AO2 and AO4 are assessed.

First assessment: 2018

There are **two** parts to the assessment.

1) A portfolio containing evidence of:
   - interpreting, creating and developing a devised piece from one key extract from a performance text and applying the methods of a practitioner (AO1)
   - analysing and evaluating the creative process and the devised performance (AO4).
2) A recording of the group devised performance (AO2).

The portfolio

All students must produce a portfolio documenting and reflecting on their exploratory process and the skills and techniques that they have developed in response to the text, and the influence of their chosen theatre practitioner.

The portfolio is worth 60 marks. AO1 and AO4 are assessed – AO1 is worth 40 marks and AO4 is worth 20 marks.

The portfolio is marked by the teacher and sent to the moderator if requested as part of the sample, along with the accompanying performance recording.

The portfolio must be the student's own work.

Each portfolio **must** cover the following:

- an exploration of the chosen text and practitioner
- an analysis and evaluation of the student's contribution to the devising process through their ability to create and develop ideas as theatre makers
- an analysis and evaluation of the student's ability to make connections between the chosen text/practitioner and their intended aims and objectives
- an understanding of social, historical and cultural contexts.

Each student **must** include responses to the following statements:

- outline your initial response to the key extract and practitioner and track how it was developed throughout the devising process
- connect your research material/s to key stages in the development process and to performance outcomes
- evaluate how your chosen role/s emerged and developed from initial ideas through to the final performance
- analyse how your contribution was influenced by the selected theatre practitioner and/or theatre makers, and the impact live theatre has had on your own practical work
- discuss how social, historical and cultural conventions impacted on your work
- evaluate the creative choices you made and whether or not they were successful in performance.

Portfolios may include any of the following elements:

- annotations and notes
- audio and/or video evidence
- annotated drawings and sketches
- annotated photographs
- extended written responses.

It is recommended that the portfolio be submitted as:

- handwritten/typed evidence between 2500 and 3000 words

or

- recorded/verbal evidence between 12 and 14 minutes

or

- a combination of handwritten/typed evidence (between 1250 and 1500 words) and recorded/verbal evidence (between 6 and 7 minutes).

It is strongly advised that the upper word/time limits are adhered to by students to enable them to satisfy the requirement to produce a concise and coherently structured portfolio.

When students are working on producing their portfolio teachers must follow these rules:

- 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 and the assessment criteria
- 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 *Coursework authentication sheet* (please see *Appendix 1*).

The devised performance/realisation of design

The devised performance is marked by the teacher and this performance must be recorded unedited. Please refer to *Appendix 4: Best practice when recording performance*. This recorded evidence must be sent to the moderator if requested as part of the sample along with the accompanying portfolios.

The group performance/design realisation is worth 20 marks. AO2 is assessed.

A realisation of each design candidate's work must be seen and assessed in the performance.

Teachers must not give support and guidance during the performance.

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

- use of vocal and physical skills
- use of characterisation and communication.

Designers will be assessed their ability to realise artistic intentions through their:

- use of design skills
- understanding of communication and context.

Non-assessed individuals

Non-assessed individuals should be used **only** when:

- the total number of students in the cohort does not meet the minimum group size requirement
- a student has withdrawn from the performance near to the assessment date
- a student is absent on the day of the assessment.

Non-assessed individuals may be used to read out the lines of the absent student(s) to support the performance group. Please note that a non-assessed individual may be a class peer, student from a different year group or a member of staff. Assessed and non-assessed individuals must be clearly identified at the start of the recorded evidence to aid moderation.

Permission must be sought from Pearson in advance for the inclusion of non-assessed individuals. Please email your requests to drama.assessment@pearson.com. A copy of the email from Drama Assessment must be included with the work sent to the moderator.

Resources

Students must have equal access to IT resources and other equipment, as appropriate. Students should have access to a range of resources to enable them to make choices as required for their tasks.

Authenticity

Students and teachers must sign the *Coursework authentication sheet* (please see *Appendix 1*). They must ensure that all quotations and citations are referenced using an established referencing system such as Harvard.

Marking, standardisation and moderation

Teachers should mark this component using the assessment criteria on the following pages. Teachers may annotate students' work but should also include any comments on the *Appendix 1: Coursework authentication sheet* to justify the marks awarded. Any annotations made by the teacher are to be left on the portfolio.

Where marking has been carried out by more than one teacher in a centre, there must be a process of internal standardisation carried out to ensure that there is a consistent application of the assessment criteria.

Marks awarded by the centre will be subject to external moderation by Pearson. Moderation will ensure consistency with national standards and will include a review of assignments to ensure that the assignment-setting rules have been correctly applied by centres. Pearson will notify centres of the students whose work has been selected for moderation. This sample will take cohort size into account. Detailed instructions will be made available for teacher-assessed coursework and this will include instructions regarding:

- internal standardisation
- materials required for submission (such as timesheets and authentication forms)
- the required sample of candidates (the highest and lowest scoring candidates and a range in between).

In addition to this, centre marking training will be organised by Pearson and will include training on the administrative requirements and best practice.

Moderators of coursework components will be trained in the administrative arrangements that are required of centres and will be instructed to inform Pearson of any maladministration or malpractice concerns during the process of moderation.

If the moderation indicates that centre assessment does not reflect national standards, an adjustment will be made to students' final marks to compensate.

For further information please refer to the Joint Council for Qualifications (JCQ) *Instructions for Conducting Coursework* on the JCQ website: www.jcq.org.uk. The assessment of this qualification must comply with these instructions.

Consortium arrangements

If you are a centre that will be part of a consortium, your students will be treated as a single group for the purposes of coursework moderation.

You need to identify a consortium co-ordinator who must ensure that internal standardisation is carried out by all the teachers involved in each component.

We will allocate the same moderator to every centre within the consortium for a particular component, with confirmation or adjustment of marks being applied to all centres within the consortium.

Centres must register their consortium arrangements using the JCQ centre consortium form available at www.jcq.org.uk/exams-office/forms/centre- consortium-arrangements-form which then must be sent to Pearson.

Coursework assessment criteria

Teachers must mark students' work using the assessment criteria on the following pages.

Marking guidance

- All students must receive the same treatment. Teachers must mark the last student in exactly the same way as they mark the first.
- The assessment criteria should be applied positively. Students must be rewarded for what they have shown they can do rather than be penalised for omissions.
- All the marks on the assessment criteria are designed to be awarded. Teachers should always award full marks if deserved, i.e. if the work matches the assessment criteria. Teachers should be prepared to award zero marks if the student's work is not worthy of credit according to the assessment criteria.

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.

Assessment criteria for portfolio

Level	Mark	Descriptor (AO1): Creating and developing ideas to communicate meaning as part of theatre-making process (portfolio)
	0	No rewardable material
Level 1	1–4	**Limited** • Limited reference to relevant research, contexts and live theatre, resulting in superficial decision making. • Basic depth and range of research undertaken and contexts explored. • Superficial understanding of how aims and intentions are created through the devising process, demonstrated through limited development of independent ideas. Basic understanding of the key extract placed in the context of the whole performance text.
Level 2	5–8	**General** • Generally sound reference to relevant research, contexts and live theatre used to inform appropriate decision making. • Adequate depth and range of research undertaken and contexts explored. • Generally sound understanding of how aims and intentions are created through the devising process, demonstrated through emerging development of independent ideas. Adequate understanding of the key extract placed in the context of the whole performance text.
Level 3	9–12	**Competent** • Secure reference to relevant research, contexts and live theatre used to inform competent decision making. • Consistent depth and range of research undertaken and contexts explored. • Competent understanding of how aims and intentions are created through the devising process, demonstrated through consistent development of independent ideas. Secure understanding of the key extract placed in the context of the whole performance text.
Level 4	13–16	**Assured** • Assured reference to relevant research, contexts and live theatre used to inform effective decision making. • Comprehensive depth and range of research undertaken and contexts explored. • Confident understanding of how aims and intentions are created through the devising process, demonstrated through assured development of independent ideas. Assured understanding of the key extract placed in the context of the whole performance text.

Level	Mark	Descriptor (AO1): Creating and developing ideas to communicate meaning as part of theatre-making process (portfolio)
Level 5	17–20	**Sophisticated** • Accomplished reference to relevant research, contexts and live theatre used to inform perceptive decision making. • Sophisticated depth and range of research undertaken and contexts explored. • Perceptive understanding of how aims and intentions are created through the devising process, demonstrated through sophisticated development of independent ideas. Perceptive understanding of the key extract placed in the context of the whole performance text.

Level	Mark	Descriptor (AO1): Making connections between dramatic theory and practice (portfolio)
	0	No rewardable material
Level 1	1–4	**Limited** • Superficial knowledge and understanding of the work and methodologies of the chosen practitioner. Makes superficial connections when applying practitioner's methodologies to own practice. • Basic ability to refine and amend work through the development process in order to realise creative intentions. • Use of subject terminology is limited and/or inaccurate.
Level 2	5–8	**General** • Reasonably sound knowledge and understanding of the work and methodologies of the chosen practitioner. Makes generally appropriate connections when applying practitioner's methodologies to own practice. • Emerging ability to refine and amend work through the development process in order to realise creative intentions. • Use of subject terminology is generally accurate.
Level 3	9–12	**Competent** • Secure knowledge and understanding of the work and methodologies of the chosen practitioner. Competent connections made when applying practitioner's methodologies to own practice. • Consistent ability to refine and amend work through the development process in order to realise creative intentions. • Use of subject terminology is competent and accurate.
Level 4	13–16	**Assured** • Confident knowledge and understanding of the work and methodologies of the chosen practitioner. Makes assured connections when applying practitioner's methodologies to own practice. • Comprehensive ability to refine and amend work through the development process in order to realise creative intentions. • Use of subject terminology is assured.
Level 5	17–20	**Sophisticated** • Sophisticated knowledge and understanding of the work and methodologies of the chosen practitioner. Makes perceptive connections when applying practitioner's methodologies to own practice. • Perceptive ability to refine and amend work through the development process in order to realise creative intentions. • Use of subject terminology is accomplished.

Marking instructions

In AO4, analysis is required in order to reach evaluative judgements and conclusions in the context of student's own work.

Evidence presented should show a *balanced consideration* between analysis and evaluation, and marks are equally distributed across these two elements.

Responses that demonstrate isolated analysis without leading to evaluation can only achieve a maximum of 4 marks.

Level	Mark	Descriptor (AO4): Analysing and evaluating their own work (portfolio)
	0	No rewardable material
Level 1	1–4	**Limited** • Superficial analysis of their personal contribution to the process of exploring and realising artistic intentions, application of performance/design skills to create impact on an audience and collaboration with other theatre makers. • Struggles to offer evaluation demonstrating limited ability to formulate and justify personal judgements of how ideas, meaning and impact are created through application of skills and collaboration. • Uneven treatment of analysis and evaluation resulting in a limited overall response.
Level 2	5–8	**General** • Clear analysis of their personal contribution to the process of exploring and realising artistic intentions, application of performance/design skills to create impact on an audience and collaboration with other theatre makers. • Offers partial evaluation demonstrating emerging ability to formulate and justify personal judgements of how ideas, meaning and impact are created through application of skills and collaboration. • Partially balanced treatment of analysis and evaluation resulting in a clear overall response.
Level 3	9–12	**Competent** • Competent analysis of their personal contribution to the process of exploring and realising artistic intentions, application of performance/design skills to create impact on an audience and collaboration with other theatre makers. • Offers consistent evaluation demonstrating competent ability to formulate and justify personal judgements of how ideas, meaning and impact are created through application of skills and collaboration. • Mostly balanced treatment of analysis and evaluation resulting in a competent overall response.

Level	Mark	Descriptor (AO4): Analysing and evaluating their own work (portfolio)
Level 4	13–16	**Assured** • Assured analysis of their personal contribution to the process of exploring and realising artistic intentions, application of performance/design skills to create impact on an audience and collaboration with other theatre makers. • Comprehensive evaluation demonstrating assured ability to formulate and justify personal judgements of how ideas, meaning and impact are created through application of skills and collaboration. • Balanced treatment of analysis and evaluation resulting in an effective overall response.
Level 5	17–20	**Sophisticated** • Accomplished analysis of their personal contribution to the process of exploring and realising artistic intentions, application of performance/design skills to create impact on an audience and collaboration with other theatre makers. • Perceptive evaluation demonstrating sophisticated ability to formulate and justify personal judgements of how ideas, meaning and impact are created through application of skills and collaboration • Fully balanced treatment of analysis and evaluation resulting in a secure overall response.

Assessment criteria for devised performance: performers

Level	Mark	Descriptor (AO2): Group performance – vocal and physical skills (performers)
	0	No rewardable material
Level 1	1–2	**Limited** • Performance is often inappropriate or inconsistent, showing a lack of variety, range and control, with superficial understanding of how creative choices communicate meaning to the audience. • Basic technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection). • Limited technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships).
Level 2	3–4	**General** • Performance is generally appropriate and consistent, showing emerging variety, range and control, with generally appropriate understanding of how creative choices communicate meaning to the audience. • Generally sound technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection). • Generally sound technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships).
Level 3	5–6	**Competent** • Performance is appropriate and consistent, showing clear variety, range and control, with competent understanding of how creative choices communicate meaning to the audience. • Competent technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection). • Competent technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships).
Level 4	7–8	**Assured** • Performance is pertinent and comprehensive, showing effective variety, range and control throughout, with secure understanding of how creative choices communicate meaning to the audience. • Assured technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection). • Assured technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships).

Level	Mark	Descriptor (AO2): Group performance – vocal and physical skills (performers)
Level 5	9–10	**Sophisticated** • Performance is perceptively integrated, sophisticated and dynamic, showing skilful variety, range and control throughout, with an accomplished understanding of how creative choices communicate meaning to the audience. • Accomplished technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection). • Sophisticated technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships).

Level	Mark	Descriptor (AO2): Group performance – use of characterisation and communication to realise artistic intentions (performers)
	0	No rewardable material
Level 1	1–2	**Limited** • Characterisation demonstrates a basic understanding of the role(s) and practitioner methodologies. Performance has limited credibility and consistency. • Superficial rapport and inconsistent communication with audience/other performers, shown through lack of ease and awareness. • Basic contribution to the performance as a whole and realisation of the group's artistic intentions. Performance overall has limited impact and lacks energy and commitment.
Level 2	3–4	**General** • Characterisation demonstrates a generally sound understanding of the role(s) and practitioner methodologies. Performance has some credibility and consistency. • Generally sound rapport and communication with audience/other performers, shown through emerging ease and awareness. • Generally sound contribution to the performance as a whole and realisation of the group artistic intention. Performance overall has emerging impact through some sound energy and commitment.
Level 3	5–6	**Competent** • Characterisation demonstrates a competent understanding of the role(s) and practitioner methodologies. Performance has clear credibility and consistency. • Clear rapport and communication with audience/other performers, shown through secure ease and awareness. • Competent contribution to the performance as a whole and realisation of the group artistic. Performance overall has clear impact through consistent energy and commitment.
Level 4	7–8	**Assured** • Characterisation demonstrates an assured understanding of the role(s) and practitioner methodologies. Performance has secure credibility and consistency. • Effective rapport and assured communication with audience/other performers, shown through assured ease and awareness throughout. • Assured contribution to the performance as a whole and realisation of the group artistic intention. Performance overall has effective impact through comprehensive energy and commitment.

Level	Mark	Descriptor (AO2): Group performance – use of characterisation and communication to realise artistic intentions (performers)
Level 5	9–10	**Sophisticated** • Characterisation demonstrates a perceptive understanding of the role(s) and practitioner methodologies. Performance has accomplished credibility and consistency. • Accomplished rapport and sophisticated communication with audience/other performers, shown through highly-effective ease and awareness. • Accomplished contribution to the realisation of the performance as a whole and group artistic intention. Performance overall is dynamic and skilfully creates impact through highly-engaging energy and commitment.

Assessment criteria for devised performance: designers

Level	Mark	Descriptor (AO2): Group performance – design skills (designers)
	0	No rewardable material
Level 1	1–2	**Limited** • Creates a basic design, demonstrating limited ability to apply design skills. Design is inappropriate and/or unsympathetic to the devised work. • Design shows basic consideration of the practical application of materials and production elements in performance. • Superficial ability to design effectively within time and resource constraints.
Level 2	3–4	**General** • Creates a generally appropriate design, demonstrating emerging ability to apply design skills. Design is generally appropriate and/or sympathetic to the devised work. • Design shows generally sound consideration of the practical application of materials and production elements in performance. • Emerging ability to design effectively within time and resource constraints.
Level 3	5–6	**Competent** • Creates a clear design, demonstrating secure ability to apply design skills. Design is clearly appropriate and/or sympathetic to the devised work. • Design shows consistent consideration of the practical application of materials and production elements in performance. • Competent ability to design effectively within time and resource constraints.
Level 4	7–8	**Assured** • Creates an effective design, demonstrating secure ability to apply design skills. Design is pertinent and fully sympathetic to the devised work. • Design shows assured consideration of the practical application of materials and production elements in performance. • Comprehensive ability to design effectively within time and resource constraints.
Level 5	9–10	**Sophisticated** • Creates an engaging design demonstrating accomplished ability to apply design skills. Design perceptively integrates with the devised work in an innovative way. • Design shows perceptive consideration of the practical application of materials and production elements in performance. • Accomplished ability to design effectively within time and resource constraints.

Level	Mark	Descriptor (AO2): Group performance – communication, context and realisation of artistic intention (designers)
	0	No rewardable material
Level 1	1–2	**Limited** • Design shows a limited understanding of how creative choices create impact and communicate meaning to the audience. • Design shows a superficial understanding of its function and purpose within the performance. • Limited ability to develop a design that supports the creative intent of the performance as a whole. Design overall has limited impact, showing a lack of engagement and commitment to the performance.
Level 2	3–4	**General** • Design shows an emerging understanding of how creative choices create impact and communicate meaning to the audience. • Design shows a generally sound understanding of its function and purpose within the performance. • Generally sound ability to develop a design that supports the creative intent of the performance as a whole. Design overall has emerging impact, showing some sound engagement and commitment to the performance.
Level 3	5–6	**Competent** • Design shows a secure understanding of how creative choices create impact and communicate meaning to the audience. • Design shows competent understanding of its function and purpose within the performance. • Consistent ability to develop a design that supports the creative intent of the performance as a whole. Design overall has clear impact, showing consistent engagement and commitment to the performance.
Level 4	7–8	**Assured** • Design shows an effective understanding of how creative choices create impact and communicate meaning to the audience. • Design shows an assured understanding of its function and purpose within the performance. • Comprehensive ability to develop a design that supports the creative intent of the performance as a whole. Design overall has effective impact, showing comprehensive engagement and commitment to the performance.

Level	Mark	Descriptor (AO2): Group performance – communication, context and realisation of artistic intention (designers)
Level 5	9–10	**Sophisticated** • Design shows a sophisticated understanding of how creative choices create impact and communicate meaning to the audience. • Design shows a perceptive understanding of its function and purpose within the performance. • Accomplished ability to develop a design that supports the creative intent of the performance as a whole. Design overall is dynamic and skilfully creates impact, showing full engagement and commitment to the performance.

Security and backups

It is the centre's responsibility to keep the work that students have submitted for assessment secure.

Secure storage is defined as a securely-locked cabinet or cupboard. Where students are producing artefacts, secure storage is defined as a classroom studio or workshop that is locked or supervised from the end of one session to the start of the next.

The rules on storage also apply to electronic data. For example, centres should collect memory sticks for secure storage between sessions or restrict student access to specific areas of the centre's IT network.

For materials stored electronically, centres are strongly advised to utilise firewall protection and virus-checking software, and to employ an effective backup strategy, so that an up-to-date archive of students' evidence is maintained.

Further information

For up-to-date advice on teacher involvement and administration of coursework, please refer to the Joint Council for Qualifications (JCQ) document *GCE, ELC and Project qualifications – Instructions for Conducting Coursework* available on the JCQ website: www.jcq.org.uk

Component 2: Text in Performance

Overview

Students will develop and demonstrate theatre-making skills, appropriate to their role as a performer or designer. They will explore how they realise artistic intentions in performance.

The knowledge and understanding acquired though the study of one key extract from a performance text in Component 1 can be applied to assist in the interpretation, development and realisation of key extracts from performance texts.

Teaching and wider reading should address the significance and influence of social, historical and cultural contexts on the chosen texts and extracts.

Content

There are **two** areas of focus.

1) A monologue or a duologue performance/design realisation from **one key extract** from **one** performance text.

2) A group performance/design realisation of **one key extract** from a **different** performance text.

Students may complete this component either as a performer or as a designer or combine these roles.

The design roles are:

- costume design
- lighting design
- set design
- sound design.

Centres wanting to offer design roles to students should refer to *Appendix 3: Design roles minimum resource guidance for centres*.

Text and extract choice

Centres have a choice when selecting texts. However, the **two key extracts** must be from **two different** performance texts, these texts must meet the following criteria.

- Be professionally published, substantial and have a running time of at least 60 minutes.
- Be chosen so it offers students the opportunity to demonstrate exploratory range and depth.
- Offer students the opportunity to access the demands of this component as a performer and/or designer.
- Have the degree of challenge, in terms of appropriateness of content, complexity of themes, deeper social, historical and cultural contexts to enable students to achieve at A level and meet the Assessment Objective.
- Be different from the texts studied in Component 1 and Component 3, so students study a range of performance texts.
- Cannot be any prescribed text from the Component 3 lists.

The performance texts chosen could be different in term of their:

- time period
- theatrical convention/genre
- thematic content, form/structure and style
- playwright
- social, historical and cultural contexts.

Centres may select performance texts by a playwright already studied in Components 1 and 3 provided there is a difference between these texts. They should consider the skills, experience and prior learning of students in choosing texts that will engage students' interest throughout the considerable preparation and rehearsal time needed for this Component.

Students must study two key extracts from two different performance texts. For the purposes of this qualification, a key extract is defined as a scene or a moment that is significant to the text as a whole and at least 10 minutes in length when performed. This can take the form of a continuous dialogue/scene, or edited extracts, for example abridging the extract to match the number of performers in a group. For the monologue/duologue, the extract chosen may be edited to provide the required amount of material, but must provide a coherent monologue or duologue.

Students are required to perform/realise a design for all or part of these key extracts, following the time limit requirements below. Centres can choose different performance texts, all students are not required to study the same texts.

Centres should consider the skills, experience and prior learning of students in choosing texts that will engage their interest throughout the considerable preparation and rehearsal time needed for this component.

Centres are reminded that they must complete a form regarding text choice, please refer to page 8 for details.

Group sizes and time limits

Monologue and duologue

The regulatory requirements are that students must meet the minimum performance times below. Students (performance and design) who do not meet the regulatory minimum performance requirements will be awarded 0 marks for AO2.

Group size	Minimum performance times	Maximum performance times
Monologue	2 minutes	3 minutes
Duologue	5 minutes	6 minutes

Examiners will be instructed to stop marking after the maximum performance time has passed.

All students will be assessed as individuals.

Group performance

A group must have between a minimum of **three** and maximum of **six** performance students. In addition there can be up to one designer per role, per group.

The regulatory requirements are that groups must complete a minimum performance time of 6 minutes for this component. Students (performance and design) who do not meet the regulatory minimum performance requirement of 6 minutes will be awarded 0 marks for AO2.

The recommended minimum performance times have been provided to ensure that each student within the group has sufficient time to evidence their skills for this component.

Group size	Recommended minimum performance times	Maximum performance times
3–4 performance students	20 minutes	30 minutes
5–6 performance students	35 minutes	45 minutes

Centres should be aware that performance times that are between the regulatory minimum (6 minutes) and the recommended minimums (20 or 35 minutes) may not allow students to evidence their skills fully in order to access all levels of the assessment criteria.

Examiners will be instructed to stop marking after the maximum performance time has passed.

All students will be assessed as individuals.

The performances/design realisations

Students must draw on their experiences of the exploration and rehearsal process in order to present coherent, well considered interpretations of the two key extracts in their performances. These interpretations must include placing the key extracts in the context of the whole performance texts.

Knowledge and understanding

Students (as performers or designers) are required to:

- read and research their chosen extracts
- understand social, historical and cultural contexts, style and genres, thematic content, contemporary practice and theatre makers
- develop textual understanding to communicate well-considered and coherent interpretations of text in performance.

Also students must know how performance texts are constructed to convey meaning through:

- style, structure, language and stage directions
- character construction and interpretation
- use of performance space and spatial relationships on stage
- relationships between performers and audience
- use of design elements.

Skills

Students (as performers or designers) must acquire, develop and apply skills in:

- working independently or collaboratively as performers or designers to interpret text, in rehearsal and in performance
- making appropriate judgements about the interpretation of texts in performance
- researching and developing ideas
- demonstrating the ability to apply acting/design skills effectively in the context of a performance to an audience.

Performers must also acquire, develop and apply the following skills:

- refining, amending work in progress with the aim to realising their artistic intentions
- rehearsing and learning lines
- characterisation through:
  - vocal expression: use of clarity, pace, inflection, pitch and projection
  - physicality: use of space, gesture, stillness and stance
- contact, relationships and communication with other performers on stage (proxemics)
- communication and engagement with the audience.

Requirements for performances/design realisations

All performances/design realisations should take place in front of an appropriate audience and must be recorded. Centres are free to identify their own suitable audience and venue for the performance, this could include:

- performance to the rest of the class or another class within the centre
- performance to an invited external audience.

Monologue and duologue performances/design realisations

Teachers should adopt a facilitating role but they are not allowed to direct performance(s). They can give guidance during the practical work and the preparation for the performance(s) but not during the performance(s) itself.

When in a facilitating role, teachers are **allowed** to:

- help students with interpreting assessment information, e.g. explaining the assessment criteria and the requirements of the component
- intervene if a health and safety issue arises
- intervene if a risk to security of evidence arises
- undertake a management role in relation to managing time, space, resources
- ask questions to stimulate independent thought without leading students.

When in a facilitating role, teachers are **not allowed** to:

- offer coaching
- direct students
- undertake an artistic/creative role
- give solutions to artistic/creative problems
- make artistic/creative decisions.

Group performances/design realisations

Teachers should adopt a facilitating role and may direct. They may direct and give guidance during the practical work and the preparation for performance(s) but not during the performance(s).

When directing, teachers are allowed to:

- interpret and structure the text as written to meet the demands of the examination (time limits etc.)
- suggest solutions to artistic and creative problems referring to the assessment criteria if appropriate
- make artistic and creative decisions referring to the assessment criteria if appropriate (however, they should not make direct judgements about the assessment criteria or allocate marks).

Students should also take into consideration any health and safety implications as appropriate.

Design roles

Designers are expected to work collaboratively with a group of performers (and other designers, if appropriate) within their chosen area of design.

Where a student is assessed in the role of a designer, it is their design skill that is the focus of the assessment, rather than their technical competence in the operation or use of equipment.

The performance texts should provide sufficient challenges for design students to enable them to meet the demands of this component. Design elements should be suitably theatrical and work in sympathy with other design features. All designs should also take into consideration actor/audience relationships and health and safety implications as appropriate.

There is a maximum of one designer per role, per group.

Designers must also acquire, develop and apply the following skills:

- make appropriate judgements during the development process
- develop and articulate a design concept
- make appropriate design choices within the context of a performance to an audience
- use design skills to contribute to the performance as a whole
- demonstrate the ability to apply design skills and materials effectively within the context of a performance to an audience.

A list of the requirements for each design skill for this component is given on the next page.

Component 2 – requirements for design skills				
Requirements	**Costume design**	**Lighting design**	**Set design**	**Sound design**
Design skills	Mono or duo: Final costume designs for **one** character, incorporating hair, makeup and mask considerations as appropriate. All sourcing must be based wholly on the student's design(s).	Mono or duo: Final lighting design incorporating grid plans and a lantern schedule that indicates the use of **two** different lighting states.	Mono or duo: **Drawings of the final design** to be realised in the performance space and any relevant props.	Mono or duo: Source sheet showing **two** sound cues – original, live or found sound effects as appropriate.
	Group: Final costume designs for **two** different characters, incorporating hair, makeup and mask considerations as appropriate. All sourcing must be based wholly on the student's design(s).	Group: Final lighting design incorporating grid plans and a lantern schedule that indicates the use of **three** different lighting states.	Group: **1:25 scale model** of the final design to be realised in the performance space and any props as appropriate.	Group: Source sheet showing **three** sound effects – original, live or found sound effects as appropriate.
Additional documentation	For both performances: a costume plot or list of costumes/accessories worn by each actor indicating any changes as appropriate.	For both performances: a lighting plot or cue sheet incorporating a range of transitional devices as appropriate.	For both performances: a ground plan of the performance space to scale, including entrances and exits, audience positioning and stage furniture (as appropriate).	For both performances: a cue sheet showing the source, order, length and output level of each cue.
Supervision	The student must supervise the construction, buying, dyeing altering, hiring and/or finding of the designed costumes as appropriate.	The student must supervise the rigging, focusing, programming (if applicable) and operating of the design as appropriate.	The student must supervise the construction, painting, hiring and/or finding of scenic elements required to meet the requirements of their design as appropriate.	The student must supervise the operation of the sound as appropriate but need not operate the sound themselves.
Performance	A realisation of the costume design in both performances.	A realisation of the lighting design in both performances.	A realisation of the set design in both performances.	A realisation of the sound design in both performances.

Assessment information

This component is externally assessed by a visiting examiner. It is worth 60 marks and AO2 is assessed.

First assessment: 2018

The performances **must** be recorded by the centre and unedited. Please refer to *Appendix 4: Best practice when recording performance*. This recorded evidence is to be given or sent to the examiner.

The monologue or duologue performance/design realisation is worth 24 marks. AO2 is assessed.

The group performance/design realisation is worth 36 marks. AO2 is assessed.

A realisation of each design candidate's work must be seen and assessed in both performances.

Teachers cannot give support and guidance during the performances.

All centres must provide their visiting examiner before their visit with the following information:

- copies of the performance text to be performed with the key extracts and pieces to be performed highlighted
- indication of group numbers and performance lengths
- character/design role information for each student to be assessed
- the performance texts chosen for Component 3 (in order for the different text requirement to be checked)
- a brief explanation by each student of the intention for each performance or design (150–250 words per key extract studied).

The explanation must include the following:

- for performance students (150–250 words per character played)
  - what role(s) are you playing?
  - what is happening to your character(s) in the key extract?
  - how does the key extract relate to the context of the whole play?
  - what are your character's objectives/motivations/feelings?
  - how are you interpreting this character(s) in performance? (i.e. vocal, physical, communication of intent)
- for design students (150–250 words per extract designed for)
  - what design role are you fulfilling?
  - what is your central design concept in the key extract?
  - how does the key extract relate to the context of the whole play?
  - how have you interpreted this key extract through your design?
  - what are you hoping to communicate to the audience?

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

- use of vocal and physical skills
- use of characterisation and communication
- interpretation of text.

Designers will be assessed their ability to realise artistic intentions through the:

- use of design skills
- understanding of context and communication
- interpretation of text.

Non-assessed individuals

Non-assessed individuals should be used **only** when:

- the total number of students in the cohort does not meet the minimum group size requirement
- a student has withdrawn from the performance near to the assessment date
- a student is absent on the day of the assessment.

Non-assessed individuals may be used to read out the lines of the absent student(s) to support the performance group. Please note that a non-assessed individual may be a class peer, student from a different year group or a member of staff. Assessed and non-assessed individuals must be clearly identified at the start of the recorded evidence to aid moderation.

Permission must be sought from Pearson in advance for the inclusion of non-assessed individuals. Please email your requests to drama.assessment@pearson.com. A copy of the email from Drama Assessment must be included with the work sent to the moderator.

Coursework assessment criteria

Visiting examiners will use the following assessment criteria to mark students' work. Each mark grid identifies which Assessment Objective is being targeted.

Assessment criteria for group performance: performers

Level	Mark	Descriptor (AO2): Group performance – vocal and physical skills (performers)
	0	No rewardable material
Level 1	1–2	**Limited** • Performance is often inappropriate or inconsistent, showing a lack of variety, range and control, with superficial understanding of how creative choices communicate meaning to the audience. • Basic technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection). • Limited technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships).
Level 2	3–4	**General** • Performance is generally appropriate and consistent, showing emerging variety, range and control, with generally appropriate understanding of how creative choices communicate meaning to the audience. • Generally sound technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection). • Generally sound technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships).
Level 3	5–7	**Competent** • Performance is appropriate and consistent, showing clear variety, range and control, with competent understanding of how creative choices communicate meaning to the audience. • Competent technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection). • Competent technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships).
Level 4	8–10	**Assured** • Performance is pertinent and comprehensive, showing effective variety, range and control throughout, with confident understanding of how creative choices communicate meaning to the audience. • Assured technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection). • Assured technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships).

Level	Mark	Descriptor (AO2): Group performance – vocal and physical skills (performers)
Level 5	11–12	**Sophisticated** • Performance is perceptively integrated, sophisticated and dynamic, showing skilful variety, range and control throughout, with an accomplished understanding of how creative choices communicate meaning to the audience. • Accomplished technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection). • Sophisticated technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships).

Level	Mark	Descriptor (AO2): Group performance – characterisation and communication (performers)
	0	No rewardable material
Level 1	1–2	**Limited** • Characterisation demonstrates a basic understanding of the role and its context within the performance, showing limited credibility and consistency. • Characterisation lacks clarity, with obvious lapses in focus and confidence. • Superficial rapport and inconsistent communication with audience/other performers shown through lack of ease and awareness.
Level 2	3–4	**General** • Characterisation demonstrates a generally sound understanding of the role and its context within the performance, showing emerging credibility and consistency. • Characterisation is generally clear, showing emerging focus and confidence. • Generally sound rapport and communication with audience/other performers, shown through emerging ease and awareness.
Level 3	5–7	**Competent** • Characterisation demonstrates a competent understanding of the role and its context within the performance, shown by clear credibility and consistency. • Characterisation is sustained, showing clear focus and confidence. • Clear rapport and communication with audience/other performers, shown through secure ease and awareness.
Level 4	8–10	**Assured** • Characterisation demonstrates an assured understanding of the role and its context within the performance, showing secure credibility and consistency. • Characterisation is effective, showing secure focus and confidence. • Effective rapport and assured communication with audience/other performers, shown through assured ease and awareness throughout.
Level 5	11–12	**Sophisticated** • Characterisation demonstrates a perceptive understanding of the role and its context within the performance, shown by accomplished credibility and consistency. • Characterisation is skilful and highly engaging, showing accomplished focus and confidence. • Accomplished rapport and sophisticated communication with audience/other performers, shown through highly-effective ease and awareness.

Level	Mark	Descriptor (AO2): Group performance – interpretation and realisation of artistic intentions (performers)
	0	No rewardable material
Level 1	1–2	**Limited** • Demonstrates a superficial interpretation of the text in performance, showing a limited understanding of playwright's intentions. • Performance demonstrates inconsistent understanding of language, style, genre and theatrical conventions. • Basic contribution to the performance as a whole and realisation of the group's artistic intentions. Performance overall has limited impact and lacks energy and commitment.
Level 2	3–4	**General** • Demonstrates an emerging interpretation of the text in performance, showing generally sound understanding of playwright's intentions. • Performance demonstrates generally sound understanding of language, style, genre and theatrical conventions. • Generally sound contribution to the performance as a whole and realisation of the group artistic intention. Performance overall has emerging impact through clear energy and commitment.
Level 3	5–7	**Competent** • Demonstrates a clear interpretation of the text in performance, showing competent understanding of playwright's intentions. • Performance demonstrates competent understanding of language, style, genre and theatrical conventions. • Clear contribution to the performance as a whole and realisation of the group artistic intention. Performance overall has clear impact through consistent energy and commitment.
Level 4	8–10	**Assured** • Demonstrates an effective interpretation of the text in performance, showing an assured understanding of playwright's intentions. • Performance demonstrates a comprehensive understanding of language, style, genre and theatrical conventions. • Assured contribution to the performance as a whole and realisation of the group artistic intention. Performance overall has effective impact through comprehensive energy and commitment.
Level 5	11–12	**Sophisticated** • Demonstrates a sophisticated interpretation of the text in performance, showing a perceptive understanding of playwright's intentions. • Performance demonstrates perceptive understanding of language, style, genre and theatrical conventions. • Accomplished contribution to the performance as a whole and realisation of the group artistic intention. Performance overall is dynamic and skilfully creates impact through highly-engaging energy and commitment.

Assessment criteria for group performance: designers

Level	Mark	Descriptor (AO2): Group performance – design skills (designers)
	0	No rewardable material
Level 1	1–2	**Limited** • Creates a basic and uneven design, demonstrating limited ability to apply design skills. • Design shows basic consideration of the practical application of materials and production elements in performance. • Superficial ability to design effectively within time and resource constraints.
Level 2	3–4	**General** • Creates a generally cohesive design, demonstrating emerging ability to apply design skills. • Design shows generally sound consideration of the practical application of materials and production elements in performance. • Emerging ability to design effectively within time and resource constraints.
Level 3	5–7	**Competent** • Creates a cohesive design, demonstrating secure ability apply design skills. • Design shows consistent consideration of the practical application of materials and production elements in performance. • Competent ability to design effectively within time and resource constraints.
Level 4	8–10	**Assured** • Creates an effective design, demonstrating secure ability to apply design skills. • Design shows assured consideration of the practical application of materials and production elements in performance. • Comprehensive ability to design effectively within time and resource constraints.
Level 5	11–12	**Sophisticated** • Creates an engaging design, demonstrating accomplished ability to apply design skills. • Design shows perceptive consideration of the practical application of materials and production elements in performance. • Accomplished ability to design effectively within time and resource constraints.

Level	Mark	Descriptor (AO2): Group performance – design in context and communication (designers)
	0	No rewardable material
Level 1	1–2	**Limited** • Design shows a superficial understanding of its function and purpose within the performance. • Design is inappropriate and/or unsympathetic to the text. • Design shows a limited understanding of how creative choices create impact and communicate meaning to the audience.
Level 2	3–4	**General** • Design shows a generally sound understanding of its function and purpose within the performance. • Design is generally appropriate and/or sympathetic to the text. • Design shows an emerging understanding of how creative choices create impact and communicate meaning to the audience.
Level 3	5–7	**Competent** • Design shows competent understanding of its function and purpose within the performance. • Design is clearly appropriate and/or sympathetic to the text. • Design shows a secure understanding of how creative choices create impact and communicate meaning to the audience.
Level 4	8–10	**Assured** • Design shows an assured understanding of its function and purpose within the performance. • Design is pertinent and fully sympathetic to the text. • Design shows an effective understanding of how creative choices create impact and communicate meaning to the audience.
Level 5	11–12	**Sophisticated** • Design shows a perceptive understanding of its function and purpose within the performance. • Design perceptively integrates with text in an innovative way. • Design shows a sophisticated understanding of how creative choices create impact and communicate meaning to the audience.

Level	Mark	Descriptor (AO2): Group performance – interpretation and realisation of artistic intentions (designers)
	0	No rewardable material
Level 1	1–2	**Limited** • Demonstrates a superficial interpretation of the text in performance, showing a limited understanding of playwright's intentions. • Design demonstrates inconsistent understanding of structure, style, genre and theatrical conventions. • Limited ability to develop a design that supports the creative intent of the performance as a whole. Design overall has limited impact, showing a lack of engagement and commitment to the performance.
Level 2	3–4	**General** • Demonstrates an emerging interpretation of the text in performance, showing generally sound understanding of playwright's intentions. • Design demonstrates generally sound understanding of structure, style, genre and theatrical conventions. • Generally sound ability to develop a design that supports the creative intent of the performance as a whole. Design overall has emerging impact, showing some sound engagement and commitment to the performance.
Level 3	5–7	**Competent** • Demonstrates a clear interpretation of the text in performance, showing competent understanding of playwright's intentions. • Design demonstrates competent understanding of structure, style, genre and theatrical conventions. • Consistent ability to develop a design that supports the creative intent of the performance as a whole. Design overall has clear impact, showing consistent engagement and commitment to the performance.
Level 4	8–10	**Assured** • Demonstrates a secure interpretation of the text in performance, shown by secure understanding of playwright's intentions. • Design demonstrates comprehensive understanding of structure, style, genre and theatrical conventions. • Assured ability to develop a design that supports the creative intent of the performance as a whole. Design overall has effective impact, showing comprehensive engagement and commitment to the performance.

Level	Mark	Descriptor (AO2): Group performance – interpretation and realisation of artistic intentions (designers)
Level 5	11–12	**Sophisticated** • Demonstrates a sophisticated interpretation of the text in performance, showing a perceptive understanding of playwright's intentions. • Design demonstrates perceptive understanding of structure, style, genre and theatrical conventions. • Accomplished ability to develop a design that supports the creative intent of the performance as a whole. Design overall is dynamic and skilfully creates impact, showing full engagement and commitment to the performance.

Assessment criteria for monologue or duologue performance

Level	Mark	Descriptor (AO2): Mono/duo performance (performers)
	0	No rewardable material
Level 1	1–4	**Limited** • Basic technical control in the use of vocal and physical techniques (clarity, pace, inflection, pitch, projection/gesture, stillness, stance, contact, use of space and spatial relationships). Performance is often inappropriate or inconsistent, showing a lack of variety, range and control. • Characterisation demonstrates a superficial understanding of the role and its context within the performance. • Superficial rapport and inconsistent communication with audience/other performer, shown through lack of ease and awareness. • Demonstrates a superficial interpretation of the text in performance, showing a limited understanding of playwright's intentions. • Basic realisation of artistic intentions in performance. Performance overall has limited impact and lacks energy and commitment.
Level 2	5–9	**General** • Emerging technical control in the use of vocal and physical techniques (clarity, pace, inflection, pitch, projection/gesture, stillness, stance, contact, use of space and spatial relationships). Performance is generally appropriate or consistent, showing emerging variety, range and control. • Characterisation demonstrates an emerging understanding of the role and its context within the performance. • Generally sound rapport and communication with audience/other performer, shown through emerging ease and awareness. • Demonstrates an emerging interpretation of the text in performance, showing a generally sound understanding of playwright's intentions. • Generally sound realisation of artistic intention in performance. Performance overall has emerging impact through some sound energy and commitment.
Level 3	10–14	**Competent** • Consistent technical control in the use of vocal and physical techniques (clarity, pace, inflection, pitch, projection/gesture, stillness, stance, contact, use of space and spatial relationships). Performance is appropriate and consistent, showing clear variety range and control. • Characterisation demonstrates a secure understanding of the role and its context within the performance. • Clear rapport and communication with audience/other performer, shown through secure ease and awareness. • Demonstrates a clear interpretation of the text in performance, showing a competent understanding of playwright's intentions. • Clear realisation of artistic intention in performance. Performance overall has clear impact through consistent energy and commitment.

Level	Mark	Descriptor (AO2): Mono/duo performance (performers)
Level 4	15–19	**Assured** • Assured technical control in the use of vocal and physical techniques (clarity, pace, inflection, pitch, projection/gesture, stillness, stance, contact, use of space and spatial relationships). Performance is pertinent and comprehensive, showing effective variety, range and control throughout. • Characterisation demonstrates an assured understanding of the role and its context within the performance. • Effective rapport and assured communication with audience/other performer, shown through assured ease and awareness throughout. • Demonstrates an effective interpretation of the text in performance, showing an assured understanding of playwright's intentions. • Assured realisation of artistic intention in performance. Performance overall has effective impact through comprehensive energy and commitment.
Level 5	20–24	**Sophisticated** • Accomplished technical control in the use vocal and physical techniques (clarity, pace, inflection, pitch, projection/gesture, stillness, stance, contact, use of space and spatial relationships). Performance is perceptively integrated, sophisticated and dynamic, showing skilful variety, range and control throughout. • Characterisation demonstrates a perceptive understanding of the role and its context within the performance. • Accomplished rapport and sophisticated communication with audience/other performer, shown through highly-effective ease and awareness. • Demonstrates a sophisticated interpretation of the text in performance, showing a perceptive understanding of playwright's intentions. • Accomplished realisation of artistic intentions in performance. Performance overall is dynamic and skilfully creates impact through highly-engaging energy and commitment.

Level	Mark	Descriptor (AO2): Mono/duo performance – designers
	0	No rewardable material
Level 1	1–4	**Limited** • Creates a basic design, demonstrating limited ability to apply design skills. Design is inappropriate and/or unsympathetic to the text. • Design shows basic consideration of the practical application of materials and production elements in performance. • Design shows a limited understanding of how creative choices create impact and communicate meaning to the audience. • Design shows a superficial understanding of its function and purpose within the production. • Limited ability to develop a design that supports the creative intent of the performance as a whole. Design overall has limited impact, showing a lack of engagement and commitment to the performance.
Level 2	5–9	**General** • Creates a generally appropriate design, demonstrating emerging ability to apply design skills. Design is generally appropriate and/or sympathetic to the text. • Design shows generally sound consideration of the practical application of materials and production elements in performance. • Design shows an emerging understanding of how creative choices create impact and communicate meaning to the audience. • Design shows a generally sound understanding of its function and purpose within the production. • Generally sound ability to develop a design that supports the creative intent of the performance as a whole. Design overall has emerging impact, showing some sound engagement and commitment to the performance.
Level 3	10–14	**Competent** • Creates a clear design, demonstrating secure ability to apply design skills. Design is clearly appropriate and/or sympathetic to the text. • Design shows consistent consideration of the practical application of materials and production elements in performance. • Design shows a secure understanding of how creative choices create impact and communicate meaning to the audience. • Design shows competent understanding of its function and purpose within the performance. • Consistent ability to develop a design that supports the creative intent of the production as a whole. Design overall has clear impact, showing consistent engagement and commitment to the performance.

Level	Mark	Descriptor (AO2): Mono/duo performance – designers
Level 4	15–19	**Assured** • Creates an effective design, demonstrating secure ability to apply design skills. Design is pertinent and fully sympathetic to the text. • Design shows assured consideration of the practical application of materials and production elements in performance. • Design shows an effective understanding of how creative choices create impact and communicate meaning to the audience. • Design shows an assured understanding of its function and purpose within the performance. • Assured ability to develop a design that supports the creative intent of the performance as a whole. Design overall has effective impact, showing comprehensive engagement and commitment to the performance.
Level 5	20–24	**Sophisticated** • Creates an engaging design, demonstrating accomplished ability to apply design skills. Design perceptively integrates with text in an innovative way. • Design shows perceptive consideration of the practical application of materials and production elements in performance. • Design shows a sophisticated understanding of how creative choices create impact and communicate meaning to the audience. • Design shows a perceptive understanding of its function and purpose within the performance. • Accomplished ability to develop a design that supports the creative intent of the performance as a whole. Design overall is dynamic and skilfully creates impact, showing full engagement and commitment to the performance.

Component 3: Theatre Makers in Practice

Overview

Theatre is a collaborative art form and it is important that students have a clear understanding of how different creative ideas are put into practice. This component requires students to consider, analyse and evaluate how different theatre makers create impact. Throughout this component, students will consider how production ideas and dramatic elements are communicated to an audience from the perspective of a director, a performer and a designer.

Students will critically analyse and evaluate their experience of live performance. As an informed member of the audience they will deconstruct theatrical elements which will help inform their own production choices and develop their own ideas as potential theatre makers.

Students will practically explore texts in order to demonstrate how ideas for performance and production might be realised from page to stage. They will also consider the methodologies of practitioners and interpret texts in order to justify their own ideas for a production concept. Students will research the original performance conditions and gain an understanding of how social, historical and cultural contexts have informed their decisions as theatre makers.

Content

There are **three** areas to be covered.

1) A live theatre evaluation.

2) Page to stage: realisation of a complete performance text.

3) Interpreting **one complete** performance text, in light of **one practitioner** for a contemporary audience.

1) Live Theatre Evaluation

Students will reflect on their experience as an informed member of an audience at a live theatre performance, enabling them to demonstrate knowledge and understanding of performance through analysis and evaluation. When choosing a performance the following criteria should be taken into consideration.

- While both amateur and professional productions are acceptable, it is not acceptable to evaluate the work of other students for this assessment.
- The live theatre performance cannot be a performance text that is on the prescribed list of this specification.
- It should ideally demonstrate a range of production elements e.g. costume, set, sound, and lighting.
- The production should present opportunities for students to discuss the work of key theatre makers, for example directors, performers and designers.
- The production must provide opportunities for students to use a subject-specific vocabulary.

For the purposes of this qualification live theatre means being in the same performance space as the performers. It does **not** include any performance that is sung-through in its entirety. The performance can be an amateur or professional production as long as the choice enables students to access the demands of this component.

It is desirable for students to see as much live theatre as possible throughout the course, although only **one** performance will be written about in the examination.

If there are extreme extenuating circumstances regarding the access of live theatre, for example the occurrence of natural disasters or students are hospitalised, then centres need to apply for special arrangements to allow for a suitable live theatre alternative such as National Theatre Live or other live theatre broadcast. Applications should be made via the website qualfications@pearson.com.

Notes

Students are allowed to bring in theatre evaluation notes of up to a maximum of 500 words. These notes must be focused on **one** performance only and include the details of the title, venue and date seen. These notes should help them to demonstrate knowledge and understanding as an informed member of the audience.

These notes may include reference to:

- performers, including performers in specific roles
- design considerations, including the use of costume, set, lighting and sound
- the director's concept/interpretation and the chosen performance style
- impact on the audience, including, specifically, on the student, and how this was achieved
- the use of the theatre space
- how ideas were communicated during the performance.

Sketches, drawings and diagrams may also be included in the notes and used to support the response to the question if required.

No pre-published material, including programmes and photographs, may be taken into the examination or form part of the notes.

Notes may be handwritten or word processed but the total word limit must not be exceeded.

Notes must not be submitted with the examination paper, but retained by the centre and kept until after post-results services deadline.

The notes must be written on the form provided in *Appendix 2.*

Knowledge and understanding

Students are required to:

- understand the processes and practices used in 21st-century theatre making
- participate as an informed member of the audience while watching live theatre
- understand and experience the collaborative relationship between various roles in theatre
- understand how choices made by directors, performers and designers influence how meaning and ideas are communicated to an audience
- make critical and evaluative judgements that show understanding of how the meaning of a text might be interpreted and communicated to an audience
- how meaning is conveyed through:
  - the use of performance space and spatial relationships on stage
  - the relationships between performers and audience
  - the performer's vocal and physical interpretation of character
- know, understand and use relevant subject-specific terminology.

Skills

Students must acquire, develop and apply skills in:

- interpreting, analysing and evaluating the work of various theatre makers
- forming critical judgements about live theatre, based on their understanding of drama and theatre
- analysing the ways in which different performance and production elements are brought together to create theatre
- using of subject-specific terminology in a range of contexts.

2) Page to Stage: realisation of one key extract from a performance text

Students must practically explore a performance text (from list A below) to consider how theatrical ideas might be realised in performance and communicated to an audience. They will need to consider how performers and designers use theatrical conventions and dramatic elements to realise ideas from the page to the stage.

Students will respond to an **unseen extract** from their chosen performance text in the examination. They will be asked to consider a possible staging of the selected unseen extract and the intended impact their creative ideas will have on an audience.

The unseen extract will be from a scene or moment that is significant to the text as whole. Extracts will normally be between 80–110 lines long (this include spoken dialogue and stage directions). Please note performance texts are not permitted in the examination.

Centres must choose **one** of the following performance texts.

Performance text (List A)	Prescribed edition*
Accidental Death Of An Anarchist, Dario Fo (adapted by Gavin Richards)	Methuen Drama ISBN 9780413156105
Colder Than Here, Laura Wade	Oberon Modern Plays ISBN 9781840024715
Equus, Peter Shaffer	Penguin Classics ISBN 9780141188904
Fences, August Wilson	Penguin Books Ltd (reissue edition 1991) ISBN 9780452264014
Machinal, Sophie Treadwell	Nick Hern Books ISBN 9781854592118
That Face, Polly Stenham	Faber & Faber ISBN 9780571244218

*The prescribed editions will be used to reproduce extracts for examination purposes. Centres are free to choose a different edition for teaching purposes.

Centres are reminded that they must complete a form regarding text choice, please refer to page 8 for details.

Practical work should include, as appropriate, the exploration of:

- characterisation of key roles including the use of physicality and voice
- staging, levels and proxemics
- stage space
- entrances and exits
- visual and non-verbal forms of communication
- design elements
- relationship between actor and audience
- ways in which the playwright has structured the text and uses elements such as plot, language, form, genre, structure, characterisation and stage directions to communicate ideas
- mood and atmosphere
- performance style and use of theatrical devices
- relevant subject-specific vocabulary.

Knowledge and understanding

Students are required to:

- make creative decisions and theatrical choices as theatre makers
- explore in depth the ways in which theatre makers collaborate to create theatre by understanding how performers and designers use dramatic elements to communicate meaning and ideas to an audience
- have a knowledge of production values and be able to make clear choices about how a performance text might be realised in performance
- consider how language, genre, form and characterisation might be explored in performance
- consider how elements such as theatrical space, set, staging, lighting, sound, multimedia, masks, costume, puppets and props might be used in performance to communicate meaning to an audience
- know and understand appropriate subject-specific terminology.

Skills

Students must acquire, develop and apply skills in:

- forming critical judgements about the practice of theatre makers based on their understanding of drama and theatre
- responding to texts imaginatively conveying ideas clearly and coherently
- practically exploring the use of voice, movement, staging and characterisation
- practically exploring ways in which the ideas of key theatre makers are realised in performance
- the use of an appropriate subject-specific terminology
- analysing the ways in which different performance and production elements are brought together to create theatre.

3) Interpreting one performance text, in the light of one practitioner for a contemporary audience

Students must practically explore **a complete performance text** (from list B on the next page) in the light of a chosen practitioner (from the list on the next page) in order to outline and justify their ideas for a production concept. They will need to develop an integral understanding of the text as a whole in order to interpret it for a contemporary audience. Students will assume the role of a director and will need to outline and justify how different theatre makers and theatrical elements work alongside the methodologies of a recognised theatre practitioner. The practitioner chosen for this component needs to be different from the one studied in Component 1 (see pages 7 and 8).

Students must also research the original performance conditions and gain knowledge and understanding of the social, historical and cultural factors that are central to the context of the original text.

Interpreting a performance text may or may not include changes to performance style, historical period or setting. However, whilst changes and edits to the structure of the text are allowed, it is not an opportunity to cut the language or alter the meaning of the original text.

It is also important that students have an appreciation of the original aims and intentions of the playwright. In whatever way the production is interpreted by the student, the audience will always be contemporary (a 21st-century audience).

Students may prepare a director's script that will help them consider how their chosen text might be interpreted as a complete performance.

When considering how their chosen performance text might be interpreted and staged in the light of a practitioner students should consider:

- their intended audience and an appropriate theatrical venue/space
- staging and visual impact
- how the use of design elements such as set, lighting, sound, costume, multimedia, masks, props and puppets might help to communicate ideas to an audience
- the acting style of key roles including the use of characterisation, vocal expression and movement
- the original performance conditions and the historical, social and cultural context of the text.

Practical work should, as appropriate, include exploration of:

- characterisation of key roles
- staging and space
- visual communication
- design elements
- relationship between actor and audience
- ways in which the playwright has structured the text and uses elements such as plot, language, form, structure, characterisation and stage directions to communicate ideas to an audience
- mood and atmosphere
- performance style and theatrical devices
- practitioner methodology
- historical, social and cultural context and its relevance to themselves and a contemporary audience
- relevant subject-specific vocabulary.

Centres must choose **one** of the following performance texts to study.

Performance text (List B)	Recommended edition
Antigone, Sophocles (adapted by Don Taylor)	Methuen ISBN 9780413776044
Doctor Faustus, Christopher Marlowe*	Norton & Company ISBN 9780393977547
Hedda Gabler, Henrik Ibsen (adapted by Richard Eyre)	Nick Hern Books ISBN 9781854598424
Lysistrata, Aristophanes (translated by Alan H. Sommerstein)	Penguin Classics ISBN 9780140448146
The Maids, Jean Genet (translated by Bernard Frechtman)	Avalon Travel Publishing ISBN 9780802150561
The School for Scandal, Richard Brinsley Sheridan	Dover Thrift ISBN 9780486266879
The Tempest, William Shakespeare	Cambridge Schools Edition ISBN 9780521618786
Waiting for Godot, Samuel Beckett	Faber & Faber ISBN 9780571229116
Woyzeck, Georg Bűchner (translated by John Mackendrick)	Berg Publishing ISBN 9780413388209

***** This edition has two versions of the text and centres should use Text A only

Students **must** take clean copies of list B texts into the examination. Students will respond to an **unseen named section** from their chosen performance text in the examination.

The **unseen named section** will normally be between 90-110 lines long.

It is strongly recommended that the editions above are used by centres as these will be used to specify page references for each **unseen named section** in the examination.

The centre must ensure that only clean copies are used in the examination. Clean copies of prescribed texts must be checked prior to entering the examination and if texts are found to not be clean, then the copy must be taken from the student. Any infringements of this requirement found during the examination must be reported to Pearson and will be treated as a malpractice issue.

Practitioners

The practitioner chosen from the list below should be different to the one studied in Component 1.

Antonin Artaud	Kneehigh
Bertolt Brecht	Joan Littlewood
Steven Berkoff	Punchdrunk
Complicite	Constantin Stanislavski

Centres are reminded that they must complete a form regarding text and practitioner choices, please refer to page 8 for details.

Knowledge and understanding

Students are required to:

- explore a complete and substantial set text from the viewpoint of a theatre director
- make creative decisions and theatrical choices as a theatre director
- demonstrate an understanding of production methods used to communicate a directorial concept and interpretation to an audience
- explore and develop ideas that will shape a complete production concept and interpretation
- understand how directors communicate ideas to an audience and how the meaning of a text might be interpreted and communicated to an audience
- participate in practical exploration that considers the ways in which the playwright has structured the text and uses plot, language, form, structure, characterisation and stagecraft to communicate ideas to an audience
- consider how the application of dramatic elements (for example, physicality, vocal expression, set, sound, light, costume, masks, puppets, props and space) contribute to the development and shaping of ideas in performance
- develop an understanding and appreciation of how practitioner theory and practice has influenced the development of drama and theatre
- consider how the work of a chosen theatre practitioner might inform or influence a production concept of their chosen text
- explore the potential for staging texts, taking into consideration any relevant stage directions
- develop an understanding of historical, social and cultural contexts including the original performance conditions
- know and understanding appropriate subject-specific terminology.

Students must acquire knowledge and understanding of how their chosen practitioner has used the following to convey meaning through:

- the social and historical contexts that shaped the theatre practice
- the ideas, theatrical purpose, practice and working methodologies underpinning their work
- the realisation of their artistic intention
- the use of theatrical style and conventions
- collaboration with and influence on other practitioners
- how the relationship with audiences is defined in theory and then carried out in practice.

Skills

Students must acquire, develop and apply skills in:

- forming critical judgements about the practice of theatre makers based on their understanding of drama and theatre
- responding to texts imaginatively conveying ideas clearly and coherently
- practically exploring the use of voice, movement, staging and characterisation
- practically exploring ways in which the ideas of the director are interpreted in performance
- the use of an appropriate subject-specific terminology
- analysing the ways in which different performance and production elements are brought together to create theatre
- applying practitioner methodology to their own dramatic interpretations
- using research to develop ideas in a variety of contexts.

Assessment information

- First assessment: May/June 2018.
- The written examination is 2 hours and 30 minutes.
- The assessment is out of 80 marks.
- Students must answer one extended response question on the performance they have seen in Section A. For Section B they answer two questions related to an unseen extract from the performance text they have studied. In Section C they have one question based on an unseen named section of the complete performance text and practitioner they have chosen.
- Section A: Live Theatre Evaluation
  - Consists of a **choice of two** extended response questions that students must answer on the live theatre performance.
  - Their response must analyse and evaluate a live theatre experience in response to a given statement.
  - Worth 20 marks. AO4 is assessed
  - Students may take in notes, however these notes must be written on the form provided in *Appendix 2.*
- Section B: Page to Stage: Realising a Performance Text
  - Consists of **two** extended response questions that students must answer based on an **unseen extract** from their chosen performance text.
  - The questions ask students to demonstrate how they, as theatre makers, intend to realise the extract in performance.
  - Students will need to demonstrate an understanding of the extract within the context of the whole text and respond from the point of view of a performer and a designer.
  - Worth 36 marks. AO3 is assessed.
  - Performance texts are not allowed in the examination as extracts will be provided.
- Section C: Interpreting a Performance Text
  - Consists of a **choice of two** extended response based on **unseen named section** of the chosen performance text. Students are required to demonstrate how their re-imagined production concept (of the complete chosen text) will communicate ideas to a contemporary audience.
  - Students will also have to outline how the work of their chosen theatre practitioner has influenced their overall production concept and demonstrate an awareness of the performance text in its original performance conditions.
  - Worth 24 marks. AO3 is assessed.
  - Clean copies of performance texts are allowed into the examination for this section, but no other printed materials, please see page 7 for specific information about the requirements.

Synoptic assessment

Synoptic assessment requires students to work across different parts of a qualification and to show their accumulated knowledge and understanding of a topic or subject area.

Synoptic assessment enables students to show their ability to combine their skills, knowledge and understanding with breadth and depth of the subject.

This component assesses synopticy drawing on the knowledge, understanding and skills learned in Components 1 and 2.

Sample assessment materials

A sample paper and mark scheme for this component can be found in the *Pearson Edexcel Level 3 Advanced GCE in Drama and Theatre* Sample Assessment Materials (SAMs) document.

Assessment Objectives

Students must:		% in GCE A Level
AO1	Create and develop ideas to communicate meaning as part of the theatre-making process, making connections between dramatic theory and practice	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
	Total	**100%**

Breakdown of Assessment Objectives

Component	Assessment Objectives				Total for all Assessment Objectives
	AO1 %	AO2 %	AO3 %	AO4 %	
Component 1: Devising	20	10	0	10	40%
Component 2: Text in Performance	0	20	0	0	20%
Component 3: Theatre Makers in Practice	0	0	30	10	40%
Total for GCE A Level	**20%**	**30%**	**30%**	**20%**	**100%**

3 Administration and general information

Entries

Details of how to enter students for the examinations for this qualification can be found in our *UK Information Manual*. A copy is made available to all examinations officers and is available on our website: qualifications.pearson.com

Forbidden combinations and discount code

Centres should be aware that students who enter for more than one GCE qualification with the same discount code will have only one of the grades they achieve counted for the purpose of the School and College Performance Tables – normally the better grade (please see *Appendix 8: Codes*).

Students should be advised that, if they take two qualifications with the same discount code, colleges, universities and employers are very likely to take the view that they have achieved only one of the two GCEs. The same view may be taken if students take two GCE qualifications that have different discount codes but which have significant overlap of content. Students or their advisers who have any doubts about their subject combinations should check with the institution to which they wish to progress before embarking on their programmes.

Access arrangements, reasonable adjustments, special consideration and malpractice

Equality and fairness are central to our work. Our equality policy requires all students to have equal opportunity to access our qualifications and assessments, and our qualifications to be awarded in a way that is fair to every student.

We are committed to making sure that:

- students with a protected characteristic (as defined by the Equality Act 2010) are not, when they are undertaking one of our qualifications, disadvantaged in comparison to students who do not share that characteristic
- all students achieve the recognition they deserve for undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

Language of assessment

Assessment of this qualification will be available in English. All student work must be in English.

Access arrangements

Access arrangements are agreed before an assessment. They allow students with special educational needs, disabilities or temporary injuries to:

- access the assessment
- show what they know and can do without changing the demands of the assessment.

The intention behind an access arrangement is to meet the particular needs of an individual student with a disability, without affecting the integrity of the assessment. Access arrangements are the principal way in which awarding bodies comply with the duty under the Equality Act 2010 to make 'reasonable adjustments'.

Access arrangements should always be processed at the start of the course. Students will then know what is available and have the access arrangement(s) in place for assessment.

Reasonable adjustments

The Equality Act 2010 requires an awarding organisation to make reasonable adjustments where a person with a disability would be at a substantial disadvantage in undertaking an assessment. The awarding organisation is required to take reasonable steps to overcome that disadvantage.

A reasonable adjustment for a particular person may be unique to that individual and therefore might not be in the list of available access arrangements.

Whether an adjustment will be considered reasonable will depend on a number of factors, which will include:

- the needs of the student with the disability
- the effectiveness of the adjustment
- the cost of the adjustment; and
- the likely impact of the adjustment on the student with the disability and other students.

An adjustment will not be approved if it involves unreasonable costs to the awarding organisation, timeframes or affects the security or integrity of the assessment. This is because the adjustment is not 'reasonable'.

Special consideration

Special consideration is a post-examination adjustment to a student's mark or grade to reflect temporary injury, illness or other indisposition at the time of the examination/ assessment, which has had, or is reasonably likely to have had, a material effect on a candidate's ability to take an assessment or demonstrate their level of attainment in an assessment.

In relation to live theatre access for Component 3, any extenuating circumstances requests, which come through via special arrangement, will be dealt with on a case by case basis.

Further information

Please see our website for further information about how to apply for access arrangements and special consideration.

For further information about access arrangements, reasonable adjustments and special consideration, please refer to the JCQ website: www.jcq.org.uk.

Malpractice

Candidate malpractice

Candidate malpractice refers to any act by a candidate that compromises or seeks to compromise the process of assessment or which undermines the integrity of the qualifications or the validity of results/certificates.

Candidate malpractice in coursework discovered before the candidate has signed the declaration of authentication form does not need to be reported to Pearson.

Candidate malpractice found in coursework after the declaration of authenticity has been signed, and in examinations **must** be reported to Pearson on a *JCQ M1 Form* (available at www.jcq.org.uk/exams-office/malpractice). The completed form can be emailed to pqsmalpractice@pearson.com or posted to Investigations Team, Pearson, 190 High Holborn, London WC1V 7BH. Please provide as much information and supporting documentation as possible. Note that the final decision regarding appropriate sanctions lies with Pearson and will be dealt with on a case-by-case basis.

Failure to report candidate malpractice constitutes staff or centre malpractice.

Staff/centre malpractice

Staff and centre malpractice includes both deliberate malpractice and maladministration of our qualifications. As with candidate malpractice, staff and centre malpractice is any act that compromises or seeks to compromise the process of assessment or undermines the integrity of the qualifications or the validity of results/certificates.

All cases of suspected staff malpractice and maladministration **must** be reported immediately, before any investigation is undertaken by the centre, to Pearson on a *JCQ M2 (a) Form* (available at www.jcq.org.uk/exams-office/malpractice). The form, supporting documentation and as much information as possible can be emailed to pqsmalpractice@pearson.com or posted to Investigations Team, Pearson, 190 High Holborn, London WC1V 7BH. Note that the final decision regarding appropriate sanctions lies with Pearson and will be dealt with on a case-by-case basis. Failure to report malpractice itself constitutes malpractice.

More-detailed guidance on malpractice can be found in the latest version of the document *JCQ General and Vocational Qualifications Suspected Malpractice in Examinations and Assessments,* available at www.jcq.org.uk/exams-office/malpractice.

Centre marking training will be organised by Pearson and will include training on the administrative requirements and best practice so as to avoid potential maladministration and/or malpractice.

Examiners and moderators for the coursework components will be trained in the administrative arrangements that are required of centres. The following examples of possible centre maladministration or malpractice should be brought to the attention of Pearson:

- incorrect group sizes
- incorrect times allocated to groups
- recordings not being made
- recordings not sent to examiner
- recordings sent in unusable format
- candidate costume making candidates hard to identify
- candidates not identified on recordings
- inappropriate use of non-assessed candidates
- extremely small roles allocated to candidates.

Awarding and reporting

This qualification will be graded, awarded and certificated to comply with the requirements of Ofqual's General Conditions of Recognition.

The raw marks for Components 1, 2 and 3 in this qualification will be scaled by Pearson to represent the relative weighting of 40% for Component 1, 20% for Component 2 and 40% for Component 3. Any marks submitted by the centre should be in raw marks based on the assessment grids for Component 1.

Component	Weighting	Raw marks	Scaling factor	Scaling mark
1	40%	80	1.5	120
2	20%	60	1.0	60
3	40%	80	1.5	120

This A Level qualification will be graded and certificated on a six-grade scale from A* to E using the total subject mark. Individual components are not graded.

Students whose level of achievement is below the minimum judged by Pearson to be of sufficient standard to be recorded on a certificate will receive an unclassified U result.

The first certification opportunity for this qualification will be 2018.

Student recruitment and progression

Pearson follows the JCQ policy concerning recruitment to our qualifications in that:

- they must be available to anyone who is capable of reaching the required standard
- they must be free from barriers that restrict access and progression
- equal opportunities exist for all students.

Prior learning and other requirements

There are no prior learning or other requirements for this qualification.

Students who would benefit most from studying this qualification are likely to have a Level 2 qualification such as a GCSE in Drama and AS level Drama and Theatre.

Progression

Students can progress from this qualification to:

- drama schools, university courses that relate directly to drama and theatre
- university courses that will benefit from the skills acquired from this GCE, for example law, human resources, people management
- employment where people skills are essential, for example management, retail, nursing, industry and business environments
- employment where time management, confidence, the ability to work collaboratively and to meet deadlines are desirable.

Appendices

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Appendix 1: Coursework authentication sheet

Pearson Edexcel Level 3 Advanced GCE in Drama and Theatre **Component 1: Devising** **9DR0/01**	
Centre name:	Centre number:
Candidate name:	Candidate number:

Component 1	**Mark awarded**	**Comments** [*NB: Comment box expands as you enter text*]
Portfolio (AO1, AO4)	**/60**	
Devised performance (AO2)	**/20**	
TOTAL	**/80**	

Teacher declaration

I declare that the work submitted for assessment has been carried out without assistance other than that which is acceptable according to the rules of the specification.

Teacher-Assessor name:			
Teacher-Assessor signature:		Date:	

Candidate declaration

I certify that the work submitted for this assessment is my own. I have clearly referenced any sources used in the work. I understand that false declaration is a form of malpractice.

Candidate signature:		Date:	

Additional candidate declaration

By signing this additional declaration you agree to your work being used to support professional development, online support and training of both Centre-Assessors and Pearson Moderators. If you have any concerns please email: drama.assessment@pearson.com

Candidate signature:		Date:	

Performance texts and practitioner studied for coursework: please list

Component 1	**Component 2**
Practitioner studied for Component 1:	

Performance texts and practitioner covered in Component 3: please tick and list

Section B				
Accidental Death of an Anarchist			*Fences*	
Colder Than Here			*Machinal*	
Equus			*That Face*	
Section C				
Antigone			*The School for Scandal*	
Doctor Faustus			*The Tempest*	
Hedda Gabler			*Waiting for Godot*	
Lysistrata			*Woyzeck*	
The Maids				
Practitioner studied for Section C:				

Appendix 2: Live theatre evaluation notes form

<table>
<tr><td colspan="3">Pearson Edexcel Level 3 Advanced GCE in Drama and Theatre
Component 3: Theatre Makers in Practice 9DR0/03</td></tr>
<tr><td colspan="2">Centre name:</td><td>Centre number:</td></tr>
<tr><td colspan="2">Candidate name:</td><td>Candidate number:</td></tr>
<tr><td>Name of performance seen:</td><td>Date when performance seen:</td><td>Venue where performance seen:</td></tr>
<tr><td colspan="3">Instructions to centres
• This form must be used by candidates for their live theatre evaluation notes. These notes may be used for Section B of the examination and taken into the examination room but no other printed materials may be included.
<u>Completing the form</u>
• Candidates may use up to a maximum of 500 words for their notes. Notes may be handwritten or word processed. They may include sketches, drawings and diagrams if required.
• The writing/word processing of the notes must be done under the supervision of a teacher.
• If word processed then candidates must not have access to the internet.
• Candidates are allowed to have access to any original notes taken on the performance they have seen.
<u>Once completed</u>
• The notes must be checked by the teacher to ensure they relate to only one performance seen by the candidate and do not contain any references to any other part of the examination.
• The notes should be kept securely until the day of the examination and not given to candidates until that time.
• Copies of the notes must not be made.
• Candidates must not be allowed access to the notes until they are handed out in the examination.</td></tr>
</table>

On the day of the examination

- Candidates **must not** hand these notes in with their answer booklet. Forms must be retained by the centre and kept until after post-results services deadline.
- Pearson may request the notes at any time as part of compliance assurance checks.
- Notes may include reference to:
  - performers, including performers in specific roles
  - design considerations, including the use of costume, set, lighting/sound
  - the director's concept/interpretation and the chosen performance style
  - impact on the audience, including, specifically, on the candidate, and how this was achieved
  - the use of the theatre space
  - how ideas were communicated during the performance.

Centre declaration

I confirm that these notes were written on the form under supervision and held securely from that time until the date of examination. They have been checked for compliance with all of the above instructions.

Name:			
Signature:		Date:	

Candidate declaration

I certify that the notes are my own and do not exceed a maximum of 500 words. I confirm that I have written only about one performance and the notes relate wholly to the live theatre section of the examination. I understand that false declaration is a form of malpractice.

Candidate signature:		Date:	

Notes:

Appendix 3: Design roles minimum resource guidance for centres

Centres intending to offer design routes to students need to ensure they have the resources and appropriate equipment to support the students, so that they can meet the demands of this qualification.

Centres must provide a performance space appropriate to the performance that has adequate space for technicians and well as actors and audience.

The student is in the role of the designer not the technician, wardrobe manager, costume maker, carpenter or craftsperson, although they will have to be involved in the execution of the design.

Design role	Minimum requirements
Costume design	• Students will have to work within specified budget constraints to realise their design. • They should have access to an appropriate range of construction materials and, if required the equipment needed to manufacture the costumes. The ability to manufacture the costume is not a specification requirement though candidates need to be involved in the execution of the design. • Students may source individual elements for their costume design(s), however no complete costume can be sourced. • Health and safety risk assessments should be completed to ensure compliance with safety standards.
Lighting design	Students need access to: • a minimum of three different types of lantern • lighting bars or stands with T bars from which to hang lanterns • a minimum of twelve independently controllable channels. • a lighting console, this may be manual or programmable but should allow for cross fading and facilitate two-preset operation • health and safety risk assessments should be completed to ensure compliance with safety standards.
Set design	• Students will have to work within specified budget constraints to realise their design. • They should have access to an appropriate range of construction materials and, if required the equipment required to manufacture the set. The ability to manufacture the set is not a specification requirement though students need to be involved in the execution of the design. • Set and construction materials may come from the centre's stock or can be hired/purchased. • Health and safety risk assessments should be completed to ensure compliance with safety standards.

Design role	Minimum requirements
Sound design	Students need access to: • a sound reproduction system • sound processing devices • at least two different types of microphone • access to pre-recorded sound sources • health and safety risk assessments should be completed to ensure compliance with safety standards.

Appendix 4: Best practice when recording performance

The following guidance applies for the coursework components when recorded evidence is required for assessment purposes.

The purpose of the recording is to evidence all marks awarded, therefore all recordings must be made under examination conditions.

It must be understood that the performances and the recording of these are for examination purposes only. Any performances or recordings of performances undertaken by centres outside of the context of the examination must seek copyright permission for works in copyright.

1. All recordings must be complete and unedited for each performance.
2. The camera must be positioned to ensure the best possible and unobstructed recording is made of the performance, as it would be seen by the marker/examiner.
3. Each student should introduce themselves at the start of each recording. They should provide the following information:
    - name and candidate number
    - details of the performance or design role.

Before the assessment:

4. Check resources for the recording.
    - Ensure that the camera being used has appropriate facilities for adjusting recorded sound levels – particularly if the camera is to be positioned some distance from the students.
    - Check that the picture recorded by the camera is clear enough to identify individual students.
    - Ensure that memory cards have sufficient space for each recording.
    - Check the camera battery is charged and a power lead is plugged in/available if needed.
5. Clear student identification.
    - Plan with students costumes that will support identification on the recording, for example, different coloured t-shirts or jackets; distinct costume or prop items.
    - Test how these costumes look on camera from an identification point of view, particularly for students in large groups.
    - When watching work prior to the marking, check that students' use of stage space can be captured by the camera.
    - Make any preparation for identification needed, for example:
        - A4 sheets stating student name and number in a large font for students to hold up to camera as part of the introduction
        - full length group photographs or static shot of students in costume (for visiting examiner assessment)
        - labelled screen shots of students in performance (for moderator assessment).
    - Ensure that students have had an opportunity to practice giving clear, well-paced introductions stating both name and candidate number.
    - Make a note on the appropriate paperwork of costume/costume changes for each candidate.

NB: Centres must not allow students to be costumed very similarly for example, all in black, as this is not supportive of the assessment process.

Students are assessed as individuals and as such, it is vital that they can be identified individually throughout all assessed performances.

6. Test the camera.
   - Record a small section of work (perhaps a dress rehearsal) using the actual camera needed for the performance with students speaking in the performance space.
   - Check that an audio signal has been recorded and that students can be seen without obstruction and heard clearly.
   - Adjust camera position and/or recording levels as needed.

At the beginning of the assessment:

7. Position the camera as practised.
8. Recording must begin with all students in a full length group shot, as they appear in performance.
9. Film each performance, beginning with the student introductions. Each student must then introduce themselves, with a clear pace and at audible volume, stating name, student number and role(s). Students must also describe and/or show any costume changes.

NB: The performance for that group must follow the introductions in a single recording.

During the performance:

10. Check that recording is taking place for each group and that students are fully visible on screen.
11. Check available power/battery/memory as needed in between the examination performances.

After the examination:

12. Check the recordings, ensuring that each group has been recorded with audio.
13. Ensure that all recordings are backed up as well as transferred to the appropriate format for assessment.
14. Recording should be saved with the centre number, qualification title and the relevant component number.
15. Ensure that the recordings are kept secure until sent to Pearson and any backups kept safely until after EARs (enquiries about results).

Appendix 5: The context for the development of this qualification

All our qualifications are designed to meet our World Class Qualification Principles[1] and our ambition to put the student at the heart of everything we do.

We have developed and designed this qualification by:

- reviewing other curricula and qualifications to ensure that it is comparable with those taken in high-performing jurisdictions overseas
- consulting with key stakeholders on content and assessment, including learned bodies, subject associations, higher-education academics and teachers to ensure this qualification is suitable for a UK context
- reviewing the legacy qualification and building on its positive attributes.

This qualification has also been developed to meet criteria stipulated by Ofqual in their documents *GCE Qualification Level Conditions and Requirements* and *GCE Subject Level Conditions and Requirements for* Drama and Theatre published in May 2015.

[1] Pearson's World Class Qualification Principles ensure that our qualifications are:

- **demanding**, through internationally benchmarked standards, encouraging deep learning and measuring higher-order skills
- **rigorous**, through setting and maintaining standards over time, developing reliable and valid assessment tasks and processes, and generating confidence in end users of the knowledge, skills and competencies of certified students
- **inclusive**, through conceptualising learning as continuous, recognising that students develop at different rates and have different learning needs, and focusing on progression
- **empowering**, through promoting the development of transferable skills, see *Appendix 6*.

From Pearson's Expert Panel for World Class Qualifications

" The reform of the qualifications system in England is a profoundly important change to the education system. Teachers need to know that the new qualifications will assist them in helping their learners make progress in their lives.

When these changes were first proposed we were approached by Pearson to join an 'Expert Panel' that would advise them on the development of the new qualifications.

We were chosen, either because of our expertise in the UK education system, or because of our experience in reforming qualifications in other systems around the world as diverse as Singapore, Hong Kong, Australia and a number of countries across Europe.

We have guided Pearson through what we judge to be a rigorous qualification development process that has included:

- extensive international comparability of subject content against the highest-performing jurisdictions in the world
- benchmarking assessments against UK and overseas providers to ensure that they are at the right level of demand
- establishing External Subject Advisory Groups, drawing on independent subject-specific expertise to challenge and validate our qualifications
- subjecting the final qualifications to scrutiny against the DfE content and Ofqual accreditation criteria in advance of submission.

Importantly, we have worked to ensure that the content and learning is future oriented. The design has been guided by what is called an 'Efficacy Framework', meaning learner outcomes have been at the heart of this development throughout.

We understand that ultimately it is excellent teaching that is the key factor to a learner's success in education. As a result of our work as a panel we are confident that we have supported the development of qualifications that are outstanding for their coherence, thoroughness and attention to detail and can be regarded as representing world-class best practice. "

Sir Michael Barber (Chair)

Chief Education Advisor, Pearson plc

Professor Sing Kong Lee

Director, National Institute of Education, Singapore

Bahram Bekhradnia

President, Higher Education Policy Institute

Professor Jonathan Osborne

Stanford University

Dame Sally Coates

Principal, Burlington Danes Academy

Professor Dr Ursula Renold

Federal Institute of Technology, Switzerland

Professor Robin Coningham

Pro-Vice Chancellor, University of Durham

Professor Bob Schwartz

Harvard Graduate School of Education

Dr Peter Hill

Former Chief Executive ACARA

Appendix 6: Transferable skills

The need for transferable skills

In recent years, higher education institutions and employers have consistently flagged the need for students to develop a range of transferable skills to enable them to respond with confidence to the demands of undergraduate study and the world of work.

The Organisation for Economic Co-operation and Development (OECD) defines skills, or competencies, as 'the bundle of knowledge, attributes and capacities that can be learned and that enable individuals to successfully and consistently perform an activity or task and can be built upon and extended through learning.' [1]

To support the design of our qualifications, the Pearson Research Team selected and evaluated seven global 21st-century skills frameworks. Following on from this process, we identified the National Research Council's (NRC) framework as the most evidence-based and robust skills framework. We adapted the framework slightly to include the Program for International Student Assessment (PISA) ICT Literacy and Collaborative Problem Solving (CPS) Skills.

The adapted National Research Council's framework of skills involves: [2]

Cognitive skills

- **Non-routine problem solving** – expert thinking, metacognition, creativity.
- **Systems thinking** – decision making and reasoning.
- **Critical thinking** – definitions of critical thinking are broad and usually involve general cognitive skills such as analysing, synthesising and reasoning skills.
- **ICT literacy** – access, manage, integrate, evaluate, construct and communicate. [3]

Interpersonal skills

- **Communication** – active listening, oral communication, written communication, assertive communication and non-verbal communication.
- **Relationship-building skills** – teamwork, trust, intercultural sensitivity, service orientation, self-presentation, social influence, conflict resolution and negotiation.
- **Collaborative problem solving** – establishing and maintaining shared understanding, taking appropriate action, establishing and maintaining team organisation.

Intrapersonal skills

- **Adaptability** – ability and willingness to cope with the uncertain, handling work stress, adapting to different personalities, communication styles and cultures, and physical adaptability to various indoor and outdoor work environments.
- **Self-management and self-development** – ability to work remotely in virtual teams, work autonomously, be self-motivating and self-monitoring, willing and able to acquire new information and skills related to work.

Transferable skills enable young people to face the demands of further and higher education, as well as the demands of the workplace, and are important in the teaching and learning of this qualification. We will provide teaching and learning materials, developed with stakeholders, to support our qualifications.

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[1] OECD (2012), Better Skills, Better Jobs, Better Lives (2012): http://skills.oecd.org/documents/OECDSkillsStrategyFINALENG.pdf

[2] Koenig, J. A. (2011) *Assessing 21st Century Skills: Summary of a Workshop*, National Research Council

[3] PISA (2011) The PISA Framework for Assessment of ICT Literacy, PISA

Appendix 7: Level 3 Extended Project qualification

What is the Extended Project?

The Extended Project is a standalone qualification that can be taken alongside GCEs. It supports the development of independent learning skills and helps to prepare students for their next step – whether that be university study or employment. The qualification:

- is recognised by universities for the skills it develops
- is worth half of an Advanced GCE qualification at grades A*–E
- carries UCAS points for university entry.

The Extended Project encourages students to develop skills in the following areas: project management, research, the development and realisation of a performance project and evaluation, critical thinking, extended writing and project management. Students identify and agree a topic area of their choice for in-depth study (which may or may not be related to a GCE subject they are already studying), guided by their teacher.

Students can choose from one of four approaches to produce:

- a dissertation (for example an investigation based on secondary research)
- an investigation/field study (for example a practical experiment)
- a performance (for example in theatre or drama)
- an artefact (for example creating a sculpture in response to a client brief or solving an engineering problem).

The qualification is coursework based and students are assessed on the skills of managing, planning and evaluating their project. Students will research their topic, develop skills to review and evaluate the information, and then present the final outcome of their project.

The Extended Project has 120 guided learning hours (GLH) consisting of a 40-GLH taught element that includes teaching the technical skills (for example research skills) and an 80-GLH guided element that includes mentoring students through the project work. The qualification is 100% internally assessed and externally moderated.

How to link the Extended Project with Drama and Theatre

The Extended Project creates the opportunity to develop transferable skills for progression to higher education and to the workplace, through the exploration of either an area of personal interest or a topic of interest from within the drama and theatre qualification content.

Through the Extended Project students will develop skills that support their study of Drama and Theatre, including:

- conducting, organising and using research
- independent research in the subject area
- planning, project management and time management
- consideration of alternative methods and techniques
- evaluating arguments and processes
- critical thinking.

In the context of the Extended Project, critical thinking refers to the ability to identify and develop arguments for a point of view or hypothesis and to consider and respond to alternative arguments and methods.

Types of Extended Project related to Drama and Theatre

Students may produce a performance on any topic, theme or issue that can be researched and argued, for example, corruption, rights and responsibilities or women in society.

The performance can use primary and/or secondary research sources to provide a reasoned defence or a point of view, with consideration of counter-arguments, to raise awareness, and to consider alternatives.

An alternative might be, for example:

- the impact of unemployment on a community
- child poverty.

A project might consider an issue that lends itself to experiential research, for example, a visit to the theatre or taking part in a workshop.

Using the Extended Project to support breadth and depth

In the Extended Project, students are assessed on the quality of the work they produce and the skills they develop and demonstrate through completing this work. Students should demonstrate that they have extended themselves in some significant way beyond what they have been studying in drama and theatre. Students can demonstrate extension in one or more dimensions:

- ***deepening understanding*** – where a student explores a topic in greater depth than in the specification content. This could be an in-depth exploration of one aspect of the broad pre-release context
- ***broadening skills*** – where a student learns a new skill or acting style
- ***widening perspectives*** – where the student's project spans different subjects. A student studying drama with geography may wish to research the impact of tourism on a particular region or locality.

A wide range of information to support the delivery and assessment of the Extended Project, including the specification, teacher guidance for all aspects, an editable scheme of work and exemplars for all four approaches, can be found on our website.

Appendix 8: Codes

Type of code	Use of code	Code
Discount codes	Every qualification is assigned to a discount code indicating the subject area to which it belongs. This code may change. See our website (qualifications.pearson.com) for details of any changes.	LC11
National Qualifications Framework (NQF) codes	Each qualification title is allocated an Ofqual National Qualifications Framework (NQF) code. The NQF code is known as a Qualification Number (QN). This is the code that features in the DfE Section 96 and on the LARA as being eligible for 16–18 and 19+ funding, and is to be used for all qualification funding purposes. The QN will appear on students' final certification documentation.	The QN for this qualification is: 601/8302/0
Subject codes	The subject code is used by centres to enter students for a qualification. Centres will need to use the entry codes only when claiming students' qualifications.	A level – 9DR0
Component codes	These codes are provided for reference purposes. Students do not need to be entered for individual components.	Component 1: 9DR0/01 Component 2: 9DR0/02 Component 3: 9DR0/03

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Edexcel, BTEC and LCCI qualifications

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