



Pearson

Examiner's Report Principal Examiner Feedback

Summer 2018

Pearson Edexcel GCSE
Drama and Theatre (1DR0/02)
Component 2 Performance from Text

edexcel 

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Component 2: Performance from Text 1DR0/02

20% of the qualification – 48 marks

Introduction

The newly specified examined Component 2, retaining the popular live performance examination, was introduced to centres in 2018 as part of the first year of the revised three Component GCSE specification 1DR0. Following the requirements of the regulator regarding changes to all GCSEs, the new Component 2 is worth 20% of the overall marks available for the GCSE.

For the Component 2 exam each centre chooses the performance / design options taken by candidates, the texts and the audience present for the examination performances.

Although, the continuity of a live performance exam remains from the legacy Unit 3, Component 2 is very much a new, performance assessment. The many centres that embarked upon Component 2 in 2018 afresh found a much smoother path; to sourcing plays and editing extracts, organising the exam schedule for all candidates to complete two extracts from the same play and completing the relevant administration.

This report is designed to offer support to centres by highlighting key positives that went well in the 2018 series as well as outlining key areas that can be strengthened for 2019. The Principal Examiner's report is to be used in conjunction with the other materials documented, which are available on the Pearson website, to best support centres for the 2019 series:

Link to Pearson website

<https://qualifications.pearson.com/en/qualifications/edexcel-gcses/drama-2016.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FSpecification-and-sample-assessments>

Presentation of Component 2

For the Component 2 exam each centre chooses the performance/design options taken by candidates, the texts (which adhere to the contrast ruling) and the audience present for the examination performances.

The examination is externally assessed by a visiting examiner. The 2018 exam visiting window ran from Mon 8th January – Thursday 29th March. Exams outside of the window are not permitted.

Content of Component 2

Performance from Text, 1DR0/02 is an externally examined Component, with one Assessment Objective.

The focus of the Component is:

A02 Apply theatrical skills to realise artistic intentions in live performance.

Centres are free to cover the performance/design of the two chosen key extracts in any way. This freedom caters for centres with different cohort sizes and allows them to choose group, solo and/or partner based routes for assessment.

Candidates must perform/design in two separate extracts, from the same play. There is no requirement for the whole cohort to use the same play; different groups of candidates may use different plays.

The performance text must have been professionally commissioned or produced and is at least 45 minutes in length.

Assessment of Component 2

Component 2 is marked out of a total of 48 marks. The two extracts are assessed separately with each being worth 24 marks.

The three specific skill areas assessed are:

Assessment criteria for Performers

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

Assessment criteria for designers

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

Intention of Communication

Candidates complete 100-200 words per extract to communicate their intention for the performance/design. These are submitted to the visiting examiner 7 days prior to the exam. Candidates are free to structure the Intention of Communication in their preferred style. There are no specific marks awarded for the 100-200 words, however, candidates should demonstrate, through what they write in the responses to the four outlined questions found on page 35 of the specification, what and how they intend to communicate in the performance/design.

Key elements of content

- The chosen performance text must contrast in time, genre and playwright with the set text studied for Component 3. The contrast requirement form must be completed. This can be found on the website or by using the link below.
- Due to the requirement for the texts studied in this qualification to contrast, the choice of text for component is affected by the choice of set text in Component 3. The text you choose for this component must be from a different time from the set text; it must also be written by a different playwright and be from a different genre. In addition, **no Component 3 set text can be used for Component 2 performances**. More detail about text choices can be found on pages 6-7 of the specification. There is a list of plays provided that could be used in GCSE Drama Component 2 on the website. The link can be found below.

Link to Contrast form:

- <https://qualifications.pearson.com/en/qualifications/edexcel-gcses/drama-2016.html>

Link to playlist:

- <https://qualifications.pearson.com/en/qualifications/edexcel-gcses/drama-2016.coursematerials.html#filterQuery=Pearson-UK:Category%2FTeaching-and-learning-materials>
- Candidates must perform/design both Extract 1 and Extract 2 from the same play
- Each extract **must** adhere to the **regulatory** time guidelines
- Each extract **should** adhere to the **recommended** time guidelines
- Identification of all performance and design candidates must be given before the start of extract 1 and extract 2 for all students
- Extract 1 and extract 2 are assessed separately and must have a clear start and end, with identification before each and a marking break in-between
- Candidates are assessed in two extracts only and can appear onstage for only the two assessed extracts
- Performance candidates should play one role only in an extract

There is essential guidance for all centres about all GCSE Components in the Administrative Support Guide (ASG) document, which is updated for each series. Centres must download this from the website as soon as it is available each Autumn. The Assessment forms for all three Components are available as appendices to the ASG in PDF format and as editable Word documents. The forms can also be downloaded from the Edexcel website, GCSE Drama homepage.

Other details of the Component requirements can be found on the Edexcel website on the GCSE Drama homepage in the Frequently Answered Questions (FAQ) Document and Specification.

The main link to the Drama home page is:

<https://qualifications.pearson.com/en/qualifications/edexcel-gcses/drama-2016.html>

The website also contains exemplar material for component 2 with the Principal Examiner's commentary and a guide to interpreting text for performance:

https://qualifications.pearson.com/content/dam/pdf/GCSE/Drama/2016/teaching-and-learning-materials/GCSE_Guide_to_Interpreting_Text.pdf

Text and Extract choice

The majority of centres in 2018 presented extracts that met the requirements of the specification for the recommended timing per extract with one role per candidate per extract. This gave candidates the maximum opportunity to access all levels of the assessment criteria. The Principal Examiner would advise that when appointing extracts, the most straightforward process is to:

- 1. First create a variety of extracts from the centres preferred texts for the chosen performance routes** ie; group of 4 (2M 2F), monologue (F), monologue (M), duologue (M, F) etc

- 2. Then group and cast the students into these chosen extracts.** In 2018 centres that cast and edited extracts after creating and/or casting the groups, found they ran into difficulties as they tried to shoehorn a pre-selected group size into an extract that did not fit. This subsequently resulted in the shape and meaning of the play being altered and/or students multi-rolling in order to produce a performance of the required length. None of these results benefitted students in accessing the higher levels for Component 2.

In the 2018 exam series, there were a small number of centres who did not present two separate extracts for each student from the same play, with identification before each extract and a marking break in-between. Although, in the first year of the specification there was leniency with this, in future series centres must ensure that both extracts can be marked discreetly.

Popular texts used in the 2018 exam series were:

We Lost Elijah, Slow Time, Animal Farm, Blood Brothers, My Mother said I Never Should, A Raisin in the Sun, Bouncers, Teechers, Be My Baby, Mark Wheeler plays, The Woman In Black, Oleanna, Cage Birds, 100, Jim Cartwright plays, Shakespeare, The Dumb Waiter, Essex Girls, Girls Like That, The Glass Menagerie, Who's Afraid of Virginia Wolf?, Alice, Mercy Fine, Girls and Dolls, Like a Virgin, Passing Places, The Curious Incident of the Dog in the Night-Time, Lovers, After Juliet, Where do Little Birds Go?, Chatroom.

Popular texts used for monologue extracts were:

Shakespeare plays, Berkoff plays, The Curious Incident of the Dog in the Night-Time, Five Kinds of Silence, The Birthday Party, Blood Brothers, Posh, Assassins, Fresh Off Boat, Mixed Up North, One Man, Two Governors, Art, Bouncers, The Pillowman, Hamlet, A Doll's House, The Pitchfork Disney and Macbeth, Metamorphosis, The Trial, Shakers, Too Much Punch For Judy, Art, My Mother Said I Never Should, Find Me, Things I Know To Be True

Popular texts used for duologue extracts were:

Two, Cagebirds, The Woman in Black, Antigone, Jim Cartwright plays, Berkoff plays, The Curious Incident of the Dog in the Night-Time, Missing, Taking Breath, Blood Brothers, Birdland, The Dumb Waiter, One Man Two Governors, A View From The Bridge, Earthquakes in London, The Pillowman, Hamlet, A Doll's House, The Pitchfork Disney and Macbeth, Shakers, Art, My Mother Said I Never Should, Find Me, Daisy Pulls It Off, Top Girls, The Importance of Being Earnest, A Taste of Honey, Road, Romeo and Juliet, Midsummer Night's Dream, Too Much Punch For Judy, Metamorphosis, The Trial, The Woman in Black, Two, The Dumb Waiter, Accidental Death of an Anarchist, Romeo and Juliet, The Taming of the Shrew

Popular texts used for group extracts were:

Girls Like That, Bouncers, Shakers, Find Me, Chatroom, Curious Incident of the Dog in the Night Time, Neville's Island, Find me, Lord of the Flies, Shakers, Daisy Pulls It Off, Art, My Mother Said I Never Should, Metamorphosis, The Trial, Missing Dan Nolan, Bouncers, Lunch Girls, Five Kinds Of Silence, The Birthday Party, Two Marias, The Memory of Water, Taking Breath, Blood Brothers, Art, Bull, The Pillowman, 4.48 Psychosis, Pink Mist, Antigone, Be My Baby, Bouncers,

Shakers, Teechers, Monsters, Art, Girls Like That, Hard to Swallow, Chalk Farm, Accidental Death of an Anarchist

Examiners reported that some plays were used for monologue/ duologues where centres had clearly struggled to find a suitable monologue/duologue extract that maintained the shape and meaning of the play and were therefore unsuitable for this performance option. Centres are encouraged to carefully consider that a text is suitable for all intended options before editing and casting.

Based on the work seen in this component for the 2018 series

Centres should for the text and extract choice consider the following:

- Choice of play-texts and whether students will be best supported by the level of challenge
- Completing the online contrast checklist to confirm that all Component 2 performance texts contrast in genre, time, playwright with the Component 3 text studied
- Not selecting any of the eight prescribed Component 3 set texts for candidates to perform/ design for in Component 2
- Each candidate must perform/ design two separate extracts from the same play
- The two extracts are assessed discreetly so candidates can change performance/ design option for each extract or they can select the same performance/ design option for both
- The role performed can be the same or different for extract 1 and extract 2
- Only one candidate for each design option can be attached to any one extract ie one costume designer only per extract.
- When editing the text, dialogue cannot be added but character/content can be edited and removed as long as the meaning and shape of the text is maintained. Adapting references from within the text is not permissible ie references in 'Bouncers' and 'Shakers' such as "Mrs Thatcher", "chicken-in-the-basket" and "White City dog-racing" must be performed as written. The adaptation of references would be considered addition of text which does not meet requirements for the component.
- Monologue and duologue extracts must not be spliced from different sections of the play. Plays should be chosen that contain suitable monologue and duologue extracts which require limited editing to suit the assessment purposes for component 2. Centres are strongly cautioned that an extract which has altered the original playwright's intention for shape and meaning is likely to create limits for the candidate in terms of fully meeting the criteria for A02 Artistic intention and style/genre/theatrical conventions.

- Changing the gender of a character is permissible. This can be done while retaining the shape & meaning of the text (for example Malvolia in the 2017 NT *Twelfth Night*) provided no other changes are made.
- Candidates can perform an extract from a piece of musical theatre or a play with music, however the emphasis must be on the delivery of the text and not the musicality of the song. Please note that songs cannot be spoken for a monologue or duologue extract.
- Texts must have been written for the intention of performance in the theatre. Radio play scripts and scripts written for film/television are not permitted.
- A02 specifically assesses development of characterisation. Therefore, centres are strongly cautioned that the short length of stage time available for component 2 does not allow for the depth of character to be reached if more than one character is played by one student in any given extract. It is likely that if a student multi-roles as more than one character within an extract, they will fail to reach the upper levels of assessment available for component 2.

Please note, the exception to this rule is when the playwright's original intention is for actor's to multi-role ie Teachers by John Godber, Mark Wheeler plays or plays written in the first voice ie Adult Child/ Dead Child. In these types of text, the use of multi-role maintains the integrity of the text as written and supports the achievement of candidates within the component. The most straightforward way to check if multi-rolling is the playwright's original intention is to check the cast list. If the playwright has stated actors play more than one character, then this is their intention. If not, then centres are strongly cautioned that multi-rolling is likely to create limits for the candidate playing all affected roles in terms of fully meeting the criteria for both A02 Characterisation and communication and A02 Artistic intention and style/genre/theatrical conventions.

Centres can use the Ask The Expert service to check specific texts if guidance is required.

Timing

The extracts provided for performance must indicate that the intended performance meets, at the very minimum, the regulatory length:

Monologue: under 2 minutes = no marks awarded

Duologue: under 3 minutes = no marks awarded

Groups: under 4 minutes = no marks awarded

Examiners reported that short performances were often self-penalising, as there was insufficient stage time to develop the candidate response to the A02 Assessment Objectives.

Based on the work seen in this component for the 2018 series;

Centres must for timing

- Ensure extracts will last for the required length
- Ensure that candidates know and plan for the regulatory, minimum and maximum timing guidance for their chosen performance option
- Ensure candidates consider timing issues in rehearsal ie understanding nerves can impact pace and consequently timing
- Ensure that candidates know marking stops at the maximum time
- Ensure that candidates know that a performance may be self-penalising if under the minimum time requirement
- Know that the timing guidance on page 30 of the specification applies to one extract and must be doubled to cover the two key extracts
- Ensure that candidates know that the timing and assessment of each extract commences when the performance begins, on the first and only attempt.

Examiners can only consider one performance per extract for assessment. This is always the first attempt; a second attempt is not permissible and cannot be considered for assessment. Centres are advised that students know this in advance of the exam day so if for any reason a performance falters the candidates understand the performance must continue as a restart will not be permissible. The only permissible exception to this rule is in the event of a centre wide exceptional circumstance ie fire/lock down alarm.

Intention of Communication

It is an OFQUAL requirement that an Intention of Communication must be provided for both extracts for all students. The four questions to be answered for each Intention of Communication can be found on page 35 of the specification. Teachers do not mark the Intentions for Communication; they are sent to the examiner 7 days prior to the exam to provide an insight into the candidates' intentions for the visiting examiner. Candidates are free to structure the Intention of Communication in their own preferred style. Candidates utilised this opportunity best in 2018 when they made clear, well researched and informed points that demonstrated an understanding of the text and extract and their performance/design intention to the examiner. Although there is no specified layout of the Intention of Communication it was seen as good practice in 2018 when students used the questions as sub-headings. One examiner commented 'Continuous prose, without question headings, sometimes allowed candidates to lose focus on the areas of enquiry'.

The majority of candidates chose to write in prose to answer each question heading separately however there were also equally successful communications that followed a scaffolded 'in house' structure of boxes containing detailed notes and brainstorm.

The Intention of Communication should focus on the chosen 10 minute key extract. Where performance times are less than 10 minutes ie monologue / duologue, students perform a section from within the 10 minute extract studied. The Intention of Communication must refer to the whole 10 minutes they have studied.

Unexpected Circumstances

The inclement weather in February 2018, courtesy of The Beast From The East, resulted in the Unexpected Circumstances procedure being implemented for some centres and examiners. The Principal Examiner would like to thank all centres who were reallocated an examiner, examined on recording or made amended exam arrangements, for their patience and professionalism.

Exam schedule

The length of the exam schedule is dependent on the number of candidates examined. In the 2018 exam series the following timings were applicable. An exam session is 3 hours per 20 students examined. Sessions can be morning/ afternoon/ twilight/ evening. The sessions must run consecutively and finish by 9pm. The centre is free to co-ordinate their exam schedule to best suit the needs of the students. There must be a short break in-between the two extracts and each group for the examiner to mark. The length of each marking break may vary depending on the chosen extract which comes before it, a guide is outlined below;
Monologue, Duologue – 3-5 minute break

Group of 3/4 – 10 minute break

Group of 5/6 – 15 minute break

These timings are given as a guide to the length of the break required after the completion of both extracts for a candidate. Where candidates perform their two extracts at different points in the exam day the break required for marking only one extract would be shorter.

Examiners remain in the exam space for the duration of both extracts for each group. Examiners may then go to a private marking space in-between groups. Some examiners reported that a private marking space was not available for marking; this is a requirement of the exam and outlined in the ASG. However, there were a large number of cases in 2018 where the examiner stayed in the exam space for the entirety of the exam. This was negotiated between the centre and examiner and often made sense for a smaller cohort or if the large majority of students were performing monologue or duologues. It is therefore important that in addition to a private marking space being available, the area where the examiner is marking in the exam space must also have an element of privacy as well as being the 'best seat in the house' for viewing the performance.

Identification before each extract

The centre must ensure that **before each extract** candidates identify themselves to the camera. Students are required to identify themselves by name, candidate number and role at the beginning of each extract. All performances, student identifications and designer Additional Documentation must be recorded and saved by the centre to be sent onto the examiner within 7 days of the exam.

The large majority of students in 2018 wore costumes that were easily identifiable and therefore made it easy for examiners to clearly distinguish between students for the assessment. Centres are advised to pay particular attention to ensuring all students in a performance group can be easily identified through their costume or physical appearance ie hairstyle. Examiners do not enter into any discussion with students /staff/audience members at the end of the performance.

In reference to difficulty in identifying candidates, it was found that some students tended to say the Identification details very quickly and then went straight into the performance. Centres must always check that examiners have clearly identified candidates before the exam commences.

Performance/Design pathway

Centre choices from the variety of performance and design options were varied and resulted in centres following a wide breadth of different pathways for Component 2. Equally, centres chose two key extracts that were both separate and concurrent key moments from the chosen text.

Popular ways to schedule the examination were:

Separate groups with both extracts performed sequentially.

Separate groups, all performing extract 1 followed by groups all performing extract 2.

Whole cohort performing from the same one or two texts, which enabled the groups to be completely mixed for extract 1 and 2.

Popular performance/Design pathways were:

- One group performing two group extracts
- One group performing a group performance for extract 1 and two duologues and/or monologues for extract 2
- Whole cohort performing extract 1 – duologue, extract 2 – monologue
- More than one design candidate, covering various options ie costume and lighting being attached to the same extract

Performance Options

Performers can choose any of the possible combinations;

- 2 monologues
- 2 duologues
- 2 performances in a **group of 3-4**
- 2 performances in a **group of 5-6 Or any combination of the above.**

It was noted that 'it was great to see such a range of combinations at the majority of centres, with centres having given candidates the various options allowing for a more varied examination day and personalised experience for students

Monologues were a popular option in 2018 and examiners saw a wide range of ability and style. One examiner commented 'I saw lots of monologues and really enjoyed this new element. I thought that centres could potentially use this option for candidates with poor attendance and this was true, and these candidates were absent, but in the main some incredibly strong individual work was seen. This option truly gave candidates the opportunity to focus on their own skills and own the stage in their own right.'

Duologues were also seen across a wide range of centres. A popular pathway was to cast a group of four in duologues from the same play, with the students swapping partners for their extract 1 and 2. One examiner commented 'this work was often stronger as the candidates had another candidate to support and 'bounce off in performance so interaction was possible. Few duologues were under time and the flexibility of the minimum and maximum time limits was very supportive to this option. The strongest duologues demonstrated a sense of relationship in considerable depth.

All group sizes were seen with the most popular choice being a group of 4. One examiner commented that 'The group pieces, being longer, tended to allow some candidates to demonstrate more range, giving them opportunity to develop'.

The Principal Examiner would like to reiterate there is no preferred option or style; the Assessment Criteria is applied in the same way to all options. Candidates/Centres are encouraged to follow the performance/design pathway that is most suitable for them.

High scoring work had some of these characteristics

- Fully committed performances vocally and physically, with assured and comprehensive characterisation
- Fully comprehensive characterisation, Voice/ movement was assured – comprehensive understanding of the intentions
- A sustained confidence and understanding of their role, with control over and appreciation of the chosen style, applying it with security and ease, rather than just through rehearsed action
- Communication consistent with the audience and examiner, resulting in an engaging performance that conveys both dialogue and meaning to all throughout
- Vocal and physical skills are fluid and show range and depth and ownership of role/s presented
- Accomplished and skilful voice and physical skills
- Believable and committed characters
- Rapport with peers/audience was outstanding, enhancing the performance
- Complete and sustained control throughout performance

- Absolute understanding of role, style, genre, play
- Complete energy, ease and refined

Low scoring work had some of these characteristics

- A small amount of examiners reported there were some students who were poorly prepared for the component. Often this resulted in students not knowing lines securely or even holding a script. Development of pace and energy was then hampered and communication lacked confidence or focus. Very short performances which fell under the regulatory performance time also fell into this bracket:
- Under 2 minute monologue
- Under 3 minute duologue
- Under 4 minute group performance
- Lack of exposure and stage time
- Use of multi-rolling preventing any detail or depth in any one role
- Lack of self-belief in the role – going through the motions
- Students who only demonstrated very basic characterisation – their voice was monotonous, and they had added little or no movement
- Self- penalising short length of extracts
- Lack of confidence in performance
- Loss of focus resulting in lost character / 'corpsing'
- Minor roles played, with less performance time in a group extract
- Lack of vocal projection and obvious self-consciousness in physicality, eg lack of audience awareness
- Misunderstanding role
- Staying still throughout performance
- Some performances had a number of blackouts and a few even had costume changes which slowed the pace of the performance and took up time where candidates could have been awarded marks
- Lack of understanding of the text led to work that was at best a hesitant recitation of words and not a performance

In support for centres where candidates struggled to prepare sufficiently for the examination I would reference back to the Getting Ready To Teach materials and in particular the course planning guidance on the website to best structure the

timing and delivery of the GCSE course to ensure students are well prepared for each component:

https://qualifications.pearson.com/content/dam/pdf/GCSE/Drama/2016/teaching-and-learning-materials/GCSE_Drama_Course_planner.pdf

Centres who supported students with poor attendance by steering them onto a monologue or design pathway found this to be a positive route for both the individual candidates and the remainder of the cohort whose group performance rehearsals were not then disrupted. Some centres made this decision organically within the course of the component 2 preparation; switching performance pathway for a group or individuals to support and preserve the time available.

Design Option

There can be up to one designer per design role (set, costume, lighting, sound) for any monologue, duologue or group extract – maximum of 4 design candidates attached to any one extract.

Additional Design candidates' documentation must be available to the examiner on the day. See page 33 of the Specification for further guidance.

There were many more Design candidates for Component 2, 2018 than in previous years of the Unit 3 legacy Specification. All design options were examined this year with the most popular choice being Costume. Design students were attached to a variety of group sizes and in many centres, where design was a popular option, more than one design candidate was attached to the same extract. Many design candidates produced Additional Documentation that went above and beyond the requirements of the Component 2 Assessment Criteria.

Centres are reminded that the Additional Design documentation must be provided for the examiner on the exam day and recorded by the teacher for the DVD/USB. The design candidate must not be involved in the recording of the Additional Documentation. Centres are reminded that where design candidates Additional Documentation is not recorded and provided to the exam along with the performance recordings exam an EAR is potentially not possible.

Centres are reminded that;

Only one candidate for each design option can be attached to any one extract ie; one costume designer only. Therefore, a maximum of four design candidates can be attached to the same extract ie; one set, one lighting, one costume, one sound

The Additional Documentation must be given to the examiner at the start of the exam day and recorded on the USB/DVD along with the performances

Designers must work collaboratively within a group of performers within their chosen area of design

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

Designers are assessed on the realisation of their design, A02

The Intention for Communication questions (specification pg 35) must be sent to the examiner 7 days prior to the exam day

Designers must be in the identification line up before both extracts

Some examiners reported design students presenting to the camera when recorded as in the style of the legacy Unit 3. For Component 2 students do not write or deliver a presentation as part of their assessment

The Additional Design documentation must be retained in the centre in a secure place

There is no requirement for design candidates to realise the design themselves however students are assessed on the realisation of their design, therefore candidates should be involved in the process of realising the designs in a supervisory role, at the very least

Designer's Intention for Communication is sent to the examiner, along with the performer's intentions 7 days prior to the exam.

High scoring work had some of these characteristics

- Imagination and detail in the completion of the design
- clearly made this a positive choice and had worked with the performance candidates
- detailed and subtle lighting and sound used to create atmosphere, costumes that showed clearly creative approaches to character enhancement and sets which really added something extra to performances

Low scoring work had some of these characteristics

- The costumes lacked the detail and historical and social context of the play
- Occasionally text/extract choices for Sound did not always demand sound, so sound choices were quite simple
- Poor design examples included rudimentary lighting, obvious sound choices, costumes not fitting the context and set being the use of unchanged stage blocks

Administration support

Centre initial contact and communication

The large majority of exams were organised quickly and efficiently between examiner and centre. However, there were a small number of centres where examiners reported the initial contact process and confirmation of exam date was slow. There were instances where examiners had to chase centres to organise or confirm their exam date. This often then resulted in the centre not having their preferred date as by then the examiner had limited availability. In 2019, all centres

will be sent an initial contact email to complete and return as soon as possible after the first contact from their examiner.

Register

Some centres completed the register incorrectly in 2018. The updated register for the 2019 series is pasted below. An example of the sections to be completed by the centre are highlighted.

GCSE Drama Component 2 – Centre Register (In candidate number order)

Centre name	Example Academy	Centre number	1234
Component code	1DR0/02	Level	Level 1/2 GCSE (9-1) Drama

(All candidates entered for the exam must appear on this register. Please indicate an absence/withdrawal with 'A')

FIRST 4 COLUMNS below to be completed in Candidate Number order by the CENTRE prior to the exam	PEARSON USE ONLY
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Candidate number	Candidate Name	Extract 1 Perf/Design Option & Group No	Extract 2 Perf/Design Option & Group No	VE Total mark	TL Total mark	APE Total mark
1234	Student A	Mono Group 1	Duo Group 2			

Examiner Mark Sheet

Centres correctly selected the appropriate examiner mark sheet ie; D1a, D1b, D1c, D1d according to the performance/design student choice. An updated example of a performance sheet for the 2019 series is pasted below. An example of the sections to be completed by the centre are highlighted.

EXTRACT 2

Section A: Must be completed by the candidate / centre prior to the examination

Candidate's performance option	Monologue	Group number	2
Performance text / role played	Blood Brothers by Willy Russell / Mrs Lyons		
Candidate description as they appear in performance	Brown curly hair in high ponytail, white shirt, navy trousers, black shoes		

Extracts

A photocopy of all extracts with the section to be performed highlighted must be sent to the examiner 7 days prior to the exam. All extracts must be provided as a photocopy from the original text. Extracts must not be word processed.

The extract must be significant to the text as a whole and at least 10 minutes in length when performed. For purposes of the monologue or duologue which will be shorter than 10 min, the entire extract must be provided to the examiner with the chosen performance monologue/duologue extract clearly highlighted. In the 2018 exam series some centres provided only the monologue to be performed. In future series all centres must provide all 10 minute extracts for all performances irrelevant of group size ie; whether monologue or group of six. Where the performance times are longer than the 10 minute key extract, the 10 minutes studied **must** be included in the performance.

Extract and Intention of communication

Centres are requested for the 2019 series to ensure that extracts and Intention of Communication are collated and stapled together in sequential order for each group performance.

DVD/USB recordings

The vast majority of centres chose to provide their recording on USB; there were no issues reported whatsoever with this type of recording and the Principal Examiner would therefore advise this is the most secure and reliable way to provide recording for the Component 2 exam. Most centres providing a USB attached a label to the USB with centre name and number and enclosed it in an envelope. This was very helpful.

Some centres provided recorded evidence on DVD. When these were posted in a hard case, surrounded by bubble wrap or similar they were a reliable way to provide evidence.

The recording information sheet was accurately completed by the vast majority of centres. The only issue reported was where files had not been named as requested in the ASG. This is pasted below for reference.

Centres can submit video media evidence of the performances on USBs, External Hard Drives and DVDs. Please ensure that the hardware is new and free of viruses.

The file types must be compatible for **both Windows and/or Mac devices**, therefore files types that can be played on VLC Media Player, Windows Media Player or QuickTime Movie must be used.

Files formatted in any other format cannot be used for examination, and the correct format will be requested by Pearson.

File naming conventions - all files must be saved with the following naming convention for performance:

Centre number_performance reference_extract number Eg 12345_1
group_extract 1

- For **monologues**, please label centre number_mono_candidate number eg
12345_mono_1234

-For **duologues**, please label centre number_duo_candidate numbers eg
12345_duo_1234_4321

- For **groups**, please label centre number_group_group number eg
12345_group_1 (you have to state the group number on the Centre Register)

Non-assessed candidates

All centres are reminded that non-assessed individuals should only be used in extreme circumstances when permission has been granted by Pearson. Please email requests to use non-assessed candidates to drama.assessment@pearson.com

A hardcopy of the permission email must be provided to your examiner. The specification states that students must perform two separate extracts from a text, this is an OFQUAL requirement. Therefore, it is not permissible for a non-assessed candidate to be used in a performance they are not being assessed for. If the centre's chosen text does not meet the requirements for the group, the centre must choose a different text that does fit the groups/individuals preferences for the two extracts. As previously stated in this report it is more logical to slot the required number of students into a prepared extract rather than organising the cohort into groups first and then trying to squeeze / stretch them into extracts that don't fit.

In conclusion

While it is necessary in the first year of the specification to highlight key areas of concern in order for centres to be able to, using the support materials and training available, develop a concrete understanding of the requirements of Component 2, it is important to note that **the large majority of centres commenced**

Component 2 with a thoughtfully considered and confident start. The breadth and diversity of centres, students and work seen by examiners clearly demonstrates that this is a component within a specification that offers an enormous range of students the opportunity to achieve at GCSE level. It was a great pleasure to see the Component unfold from its infancy into an established performance exam, shaped entirely by the choices made by centres and candidates to tailor the Component best suited to their own requirements. The scope of choice available in the Performance and Design pathways was made full use of by the large majority of centres and highlighted the real positives of Component 2 as it evolved, flourished and established itself in the opening examination series.

