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# Examiners' Report / Principal Examiner Feedback

Summer 2019

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

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## **Component 2: Performance from Text 1DR0/02**

### **20% of the qualification – 48 marks**

#### **Introduction**

Component 2 was introduced to centres in 2018 as part of the first year of the revised three Component GCSE qualification 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.

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 took heed from the advice given in the 2018 PE report for Component 2 found a much smooth path; to sourcing plays and editing extracts, organising the exam schedule for all students to complete two extracts from the same play and completing the relevant administration.

This report is written as an amended addition to the 2018 report, to offer support to centres by highlighting key positives that went well in the 2019 series as well as outlining key areas that can be strengthened for 2020. 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 2020 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 assessment each centre chooses the performance/design options taken by students, the texts (that adhere to the contrast ruling) and the audience present for the examination performances.

The component is externally assessed by a visiting examiner. The 2019 visiting window ran from Mon 7 January–Friday 29 March. Assessment outside of the window are not permitted.

#### **Content of Component 2**

This component is externally examined, with one Assessment Objective – AO2: 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.

Students 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 students may use different plays.

The performance text must have been professionally commissioned or produced and be 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**

Students complete 100–200 words per extract to communicate their intention for the performance/design. These are submitted to the visiting examiner seven days prior to the exam. Students are free to structure the intention of communication in their preferred style. There are no specific marks awarded for the 100-200 words, however, students should demonstrate, through what they write in the responses to the four outlined questions found on page 35 of the specification (issue 2), 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 (issue 2). 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>
- Students 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 students 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.
- Students are assessed in two extracts only and can appear onstage for only the two assessed extracts.
- Performance students 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) that is updated for each series. Centres must download this from the website as soon as it is available each Autumn term. 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) and specification (issue 2).

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](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 2019 presented extracts that met the requirements of the specification for the recommended timing per extract with one role per student per extract. This gave students 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.** It is likely that by casting and editing extracts after creating and/or casting the groups, centres may find they run into difficulties by trying to shoehorn a pre-selected group size into an extract that does not fit. This subsequently results 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 benefit students in accessing the higher levels for Component 2.

The lists below have been created from the centre choices for 2019. The Principal Examiner would like to highlight that in no way are these lists of recommendation but are solely provided to support centres in sourcing appropriate texts that contain extracts suitable for meeting the Component 2 requirements.

**Popular texts used for monologue extracts were:**

Shakespeare plays, Berkoff plays, *Alice*, *My Mother Said*, *4.48 Psychosis*, *My Mother Said*, *Blood Brothers*, *Things I know to be True*, *Too Much Punch for Judy*, *Lemons Lemons Lemons Lemons Lemons*, *Antigone*, *Romeo and Juliet*.

**Examiners reported specific examples of where monologues of the required length had been extracted from the following texts;** *Every Brilliant Thing* – physical opportunities, *Pink Mist* – suitable for boys, *Iphigenia in Splott* - suitable for girls and also available on digital theatre.

**Popular texts used for duologue extracts were:**

*Stealing Sweets and Punching People*, *Driven To Distraction*, *Be My Baby*, *The Curious Incident of the Dog in the Night Time*, *Blood Brothers*, *Girls Like That*, *Endgame*, *Two*, *Too Much Punch for Judy*, *The Birthday Party*, *Rosencrantz and Guildenstern are Dead*, *Road*, *A Taste of Honey*, *Once We Were Mothers*, *Top Girls*, *Lettuce and Lovage*, *Agnes of God*, *The importance of Being Earnest*, *Macbeth*, *Blood Wedding*, *The History Boys*, *Antigone*, *Woman in Black*, *Art*, *Handbag*, *Albertine*, *Harry's Christmas*, *Flushed*, *King Charles III*, *The Water Engine*, *Hothouse*, *Old Times*, *Antigone*, *Blue Remembered Hills*, *Mogadishu*, *The Unreturning*, *Milked*, *Confusions*, *Waiting for Godot*, *Romeo and Juliet*, *The Woman in Black*.

**Popular texts used for group extracts were:**

*Bull*, *Shakers*, *Find Me*, *4.48 Psychosis*, *Bouncers*, *Kill Jill*, *Second Person*, *Alice*, *Girls Like That*, *Too Much Punch for Judy*, *Accidental Death of an Anarchist*, *Lord of the Flies*, *Five Kinds of Silence*, *Dumb Waiter*, *Love Song*, *Cage Birds*, *Kes*, *Adult Child*, *Dead Child*, *The Last Resort*, *Equus*, *Metamorphosis*, *Why is John Lennon Wearing a Skirt?*, *Blackout*, *Tissue*, *Slow Time*, *The 39 Steps*, *The Woman Who Cooked Her Husband*, *A Taste of Honey*, *Playhouse Creatures*, *Stags and Hens*, *Oleanna*, *The Dealers Choice*, *Chatroom*, *The Memory of Water*, *That Face*, *Daisy Pulls it Off*, *Macbeth*, *Zoo Story*, *Gut Girls*, *Living with Lady Macbeth*, *Blue Orange*, *The Tempest*, *The Odd Couple*, *When You Cure Me*, *Educating Rita*, *The Knockey*, *Journey's End*, *Dream Jobs*, *Essex Girls*, *Bluebird*, *Two Maria's*, *Everyman*, *A Resounding Tinkle*, *Cut*, *Julie*, *Kindertransport*, *Angels in America*, *Our Country's Good*, *Fatherland*, *The Importance of Being*

*Earnest, Lungs, The Trial, Hamlet, Our Day Out, The Importance of Being Earnest, Medea, Neville's Island, Bombshells, The House of Bernarda Alba, Bold Girls, Albertine, Vinegar Tom, Caucasian Chalk Circle, Our Day Out, The Cagebirds, The Trial, Abigail's Party, The Visit, House of Bernarda Alba, Who's afraid of Virginia Woolf, The Real Thing, Betrayal, Lift Off, Love Love Love, Two Marias, Girls and Dolls, Lysistrata, Medea, Of Mice and Men, Mojo, The Winterling, Punk Rock, Blue Remembered Hills, ACDC, The Pillowman, Chalk Farm, Zigger Zagger, Essex Girls, Pronoun, Pygmalion, A Midsummer Night's Dream, The Boy in the Striped Pyjamas, Zoo Story, The Laramie Project, Shakers, Teechers, Monsters, Art, Girls Like That, Hard to Swallow, Chalk Farm, Accidental Death of an Anarchist.*

**Popular texts used with designers attached were:**

*Alice (costume), Blood Brothers (set and costume), Too Much Punch for Judy (lighting), Antigone, Five Kinds of Silence, Waiting for Godot*

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

Based on the work seen in this component for the 2019 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 students to perform/design for in Component 2
- each student must perform/design two separate extracts from the same play
- The two extracts are assessed discreetly so students 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 student for each design option can be attached to any one extract i.e. 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 i.e. 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 student in terms of fully meeting the criteria for AO2 Artistic intention and style/genre/theatrical conventions.

- changing the gender of a character is permissible. This can be done while retaining the shape and meaning of the text (for example Malvolia in the 2017 NT *Twelfth Night*) provided no other changes are made
- students 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.
- AO2 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 i.e. *Teachers*, John Godber, Mark Wheelwright plays or plays written in the first voice i.e. *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 students 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 student playing all affected roles in terms of fully meeting the criteria for both AO2 Characterisation and communication and AO2 (artistic intention and style/genre/theatrical conventions)
- centres can use the Ask The Expert service to check specific texts if guidance is required.

**Examiners comments upon text and extract choice in the 2019 series included:**

- such a wonderful wide range of texts evident by the huge lists reported from my team
- it is clear that the choice of text for a student is key to success in this component
- texts which enabled the students to demonstrate all three assessment criteria were most successful
- the best practice saw extract choices that ensured cohesive theatrical presentations, offering well balanced opportunities, giving all students sufficient stage time to achieve marks.

**Timing**

The Principal Examiner is pleased to inform centres that the zero mark ruling for under regulatory time performances has been amended. For the 2019 series and the



remainder of the life of the qualification a scaled reduction will be applied by Pearson after mark entry, to the face value mark awarded by the examiner at the live examination. This amendment takes into consideration that it is possible for students to be rewarded against the requirements of the assessment criteria, even if their performance falls below the regulatory minimum time.

### Example of the application of the scaling grid

Below are three examples of student marks that would have previously been awarded zero marks, but have now been awarded marks using the sliding scale. For example, student 1 is reaching the top levels for their performance, but their duologue is slightly short (five seconds under time). Previously, this student would have been awarded zero marks, however, as you can see below, using the sliding scale to award the marks, this student would achieve 92.33% of the marks (20 marks).

Student	Monologue/duologue performance time	Group performance time	Mark for undertime performance (if time requirement was met)	Mark under previous zero mark policy	Adjusted mark using the sliding scale (due to undertime performance)
Student 1	Duo: 2 mins 55 (5 secs short)	Within time	22	0	20
Student 2	Mono: 1 min 45 (15 secs short)	Within time	14	0	12
Student 3	Within time	3 mins (1 min short)	5	0	4

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

- monologue: 2 minutes
- duologue: 3 minutes
- groups: 4 minutes

In the 2019 series examiners reported that short performances, under the recommended time were often self-penalising, as there was insufficient stage time to develop the student response to the AO2.

Based on the work seen in this component for the 2019 series, centres must take note of the following for timing:

- ensure extracts will last for the required length
- ensure that students know and plan for the regulatory, minimum and maximum timing guidance for their chosen performance option
- ensure students consider timing issues in rehearsal i.e. understanding nerves can impact pace and consequently timing
- ensure that students know marking stops at the maximum time
- ensure that students know that a performance will be self-penalising if under the minimum regulatory time requirement and a scaled reduction will be applied post

exam

- 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 students know that the timing and assessment of each extract commences when the performance begins, on the first and only attempt.

Guidance was provided in the 2018 report, however examiners reported a rise in 2019 for the request to take a second performance attempt – the majority of these requests were made where students were under rehearsed. Without exception 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 students understand the performance must continue as a restart will not be permissible. The only permissible exception to this rule is in the event of centre wide exceptional circumstances, for example a fire/lock down alarm.

### **Intention of communication**

It is a requirement that this must be provided for both extracts for all students and was a requirement requested by the regulator. 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 seven days prior to the exam to provide an insight into the students' intentions for the visiting examiner. Students are free to structure the intention of communication in their own preferred style. Students utilised this opportunity best in 2019 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 2019 when students used the questions as sub-headings.

The majority of students 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, for example 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.

Examiners comments upon the intention of communication in the 2019 series included:

- these were particularly useful for the design students or for more unusual texts
- on the whole, they had been well completed by centres and there were few issues
- the intentions of communication which conveyed perceptive comments were helpful and informative
- it was apparent when students had been given texts that they had understood and equally those who had not grasped the context or playwright's intention
- overall Examiners reported that these were improved and better used for communication to the examiner in comparison to 2018.

### **Unexpected circumstances**

Fortunately, the 2019 series ran without any great need to postpone assessment visits due to weather conditions. For the rare occasions where examinations did require rearrangement due to unforeseen extenuating circumstances, the Principal Examiner would like to thank the centres concerned 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 students examined. In the 2019 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 student. Where students 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, for the 2019 series in the majority of cases the examiner stayed in the exam space for the entirety of the exam. This was negotiated between the centre and examiner and often results in the efficient running of the day. 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.

Centres are reminded the exam schedule must take into account 20 students to be examined per three hour session. Whilst there can be some flexibility to fit the exam into the timings of the school day they were instances in 2019 where centres had to redraft their proposed schedule as the timings significantly overran the three hour session timing.

### **Identification before each extract**

The centre must ensure that **before each extract** students identify themselves to the camera. Students are required to identify themselves by name, student 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 seven days of the exam.

There were some instances in 2019 where centres had forgotten to record the designer additional documentation; it is the centre's responsibility to provide this evidence on the recording if a ROM (review of marking) is required.

The vast majority of students in 2019 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 i.e. 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 students, 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 students before the examination, of each discreet extract, 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 a group performance for extract 1 and two duologues and/or monologues for extract 2
- one group performing two group extracts
- whole cohort performing extract 1 – duologue, extract 2 – monologue
- more than one design student, covering various options i.e.; costume and lighting being attached to the same extract.

2019 showed an increase in the popularity of monologue/duologue for at least one option. The design pathway for one/both extracts remained consistently popular from the 2018 series. Examiners reported a wide variation in the mark range awarded for students who had opted for two extracts of either design or monologue. This pathway may well offer opportunity to challenge the most able students but does not necessarily lend itself to supporting at the lower levels.



## **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.**

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

Duologues were deemed to be the most popular choice in 2019. Some centres grouped three students together who each performed two duologue extracts from the same text i.e. three duologues with students performing in two.

There was a range of styles from non-naturalistic more physical pieces to naturalistic. All were equally successful approaches as long as each student had sufficient stage time.

Monologues were a popular option once again in 2019 and examiners saw a wide range of ability and style.

Another popular pathway was to cast a group of four in duologues from the same play, with the students swapping partners for each extract. Few duologues were under time and the flexibility of the minimum and maximum time limits was employed to support this option. The strongest duologues communicated a sense of relationship in considerable depth.

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

The Principal Examiner would like to reiterate there is no preferred option or style; and remind all centres that the Assessment Criteria is applied in the same way to all options. Students are encouraged to follow the performance/design pathway that is most suited to 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
- it was clear when students had used live or digital theatre as a rehearsal tool to help them prepare for the exam. Examples of this were monologue extracts from *Things I know to be True*, *Iphigenia in Splott*
- duologues: where the text had been chosen to suit the pair this resulted in engaging work at all levels. The majority of duologues were consistent in meeting the required timing requirements. The most successful extracts were those that created some sort of tension or conflict thus allowing the student to demonstrate thoughtful characterisation and artistic control as well as varied voice/movement. Some centres had three students who performed duologues (i.e three duos with students performing in two).
- there is no doubt that a carefully chosen text for a student/students allows them to reach their full potential
- ensemble work was strong as long as the students demonstrated a good understanding of the text
- students who had clearly engaged with the extracts and the characters, offering detailed character portrayals and deep commitment when in role
- successful groups; students had clearly put the time and effort into rehearsing and clearly knew their characters and the story in detail. Students were supported by one another and had equal weighting of time on stage
- in many cases monologue students made a concerted effort to deliver meaningful, thoughtful, inventive, powerful, entertaining and engaging pieces of theatre. These students communicated an in depth understanding of the extract and the play from which it was taken and took advantage of the opportunity to create a strength of connection directly with the audience. The best work was seen where the choice of text was appropriate for those students and they shaped the piece in terms of pace and vocal modulation and incorporated some imaginative physicality. At the higher levels monologues were very well-rehearsed and performed with confidence. The most successful students were able to demonstrate the full range of skills/intentions/understanding of form in the short amount of time available
- where extract choices challenged and extended the students and there was a clear awareness of the scene within the context of the play. Some of the best work was very powerful and clearly fulfilled the playwright's intention, demonstrating careful blocking of movement, gesture, facial expression, shaping of the dialogue, creation of style and understanding of the dramatic context.



### **Low scoring work had some of these characteristics:**

- unfortunately, examiners reported there were some students who were poorly prepared for the component. Often this lack of preparation 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, for example lack of audience awareness
- staying still/pacing throughout performance due to nerves or lack of rehearsal
- some performances had a number of blackouts/a rare few had costume changes that slowed the pace of the performance and took up time where students could have been performing and be awarded marks
- lack of understanding of the text/extract that led to work that was at best a hesitant recitation of words and not a performance
- misunderstanding of the role
- it can be self-penalising where students play multiple roles. Some students were placed at a disadvantage if their role had less stage time within a group piece
- those students with minor roles had less opportunities to gain marks or spent much time off stage. Larger groups which failed to reach the minimum recommended timing – these became self-penalising
- lack of engagement with either the character or the context
- in the few instances where centres had spliced sections of dialogue from a script to create a monologue this did not support the student in their performance
- in cases where 2 x group extracts were under rehearsed. This was less detrimental for the stronger students as they tended to have more stage time. However the weaker students tended to be ill prepared particularly for the second extract
- unfortunately it was noted by examiners that there was an increase in some students being under prepared for the Component 2 exam in the 2019 series. It is important that students are aware it is self-penalising if they refer to the script in the exam, either by reading from the script onstage or by requesting prompts
- students who are under prepared for the exam will not be able to access all levels of the criteria for AO2. In support for centres where students 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](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 students, 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 four design students attached to any one extract.

Additional design students' documentation must be available to the examiner on the day. See page 33 of the specification for further guidance.

There were many more design students for Component 2, 2018 than in previous years of the Unit 3 legacy qualification. 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 student was attached to the same extract. Many design students 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 student must not be involved in the recording of the additional documentation. Centres are reminded that where design students additional documentation is not recorded and provided to the exam along with the performance recordings exam a ROM is potentially not possible.

Examiners comments upon the design pathway in the 2019 series included:

- all the designers had ownership of their designs and this was obviously a positive choice
- a mixed response – some teams report less design work that had a 'last minute' quality to the design presented. Stronger design students have clearly been integral to the extract's preparation and artistic interpretation. Less successful students appeared to have worked in isolation making choices that were at odds with the performance
- one examiner reported that this was some of the best work they had ever seen in design. Some reported a rise in quality design work. In many cases it appears to have been a positive choice by the student who had embraced the process.

Centres are reminded that all designer additional documentation must be recorded.



## **Costume**

A popular design option. Some wonderful costume designs such as from *Alice* by Laura Wade. However, centres must consider how these designs are used in performance as well as the look on a performer.

## **Lighting**

Centres need to consider if a lighting student has sufficient opportunity to demonstrate their design skill in a monologue. One examiner reports success with this whereas others found a monologue a more limiting lighting opportunity. One examiner reports seeing 'emotive, intelligent, artistic lighting. Others report effects that did not particularly suit the extract but were being added 'for the sake of it'. Again, careful choice of extract is key here. Centres need to consider whether the choice of extract allows their lighting student to reach their full potential.

## **Set design**

Much rarer. Whilst the overall composite design may have been effective, the actual use of set in performance was not always as successful. One examiner reported a very effective integrated use of set for *Five Kinds of Silence*.

Sound design was the least popular option.

### **Centres are reminded that:**

Only one student for each design option can be attached to any one extract ie; one costume designer only. Therefore, a maximum of four design students 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 student 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, AO2.

The intention for Communication questions (specification page 35) must be sent to the examiner seven days prior to the exam day.

Designers must be in the identification line up before both extracts.

The Additional Design documentation must be recorded on the DVD/USB recording along with the performances and sent to the examiner within seven days of the exam.

The Additional Documentation must then be retained in the centre.

There is no requirement for design students to realise the design themselves however students are assessed on the realisation of their design, therefore students 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 seven 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 students.
- 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
- The lighting choice did not always seem justified by the text.
- The IOC did not illuminate the design decisions.
- Where the use of the set was inappropriate to the chosen extract in performance. An example of this was where an impressive back drop was produced but the set used in the performances was less thought through. The student had neglected to consider how the design might be used in performance to allow students to reach their full potential.

## **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 being able to confirm their preferred date as by that stage in the allocations process the examiner had limited availability. Examiners also reported delays in materials being sent after the exam. Please note that recordings must be sent within seven days of the exam to be eligible for a ROM.

The initial contact email was well utilised by centres which helped enormously with administration.

The provision of three preferred centre exam dates was successful in the organisation of the exams. Centres must please ensure they have complete their preferred dates as soon as possible in the Autumn term and where possible offer a variety of options of different days or weeks. Centres that requested early exams in the first six weeks of the window were able to be allocated their preferred preference in the large majority of

cases. It is often not possible to fulfil the preferred dates if there is a limited flexibility of dates/days proposed or if they all fall at the end of March, as this is the preferred option for a large proportion of centres.

## Register

The register for the 2020 series is pasted below. An example of the sections to be completed by the centre are highlighted.

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

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

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

FIRST 4 COLUMNS below to be completed in Student Number order by the <b>CENTRE</b> prior to the exam	<b>PEARSON USE ONLY</b>
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Student 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 i.e. D1a, D1b, D1c, D1d according to the performance/design student choice. An example of a performance sheet for the 2020 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 student / centre prior to the examination

<b>Student's performance option</b>	Monologue	<b>Group number</b>	2
<b>Performance text / role played</b>	Blood Brothers by Willy Russell / Mrs Lyons		

**Student description as they appear in performance**

onytail, 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 i.e. 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. Please be advised that it is appropriate to send an encrypted USB as outlined in the ASG.

Please see a copy of the instruction from this below;

You must email the password for the USB to [Drama.Assessment@pearson.com](mailto:Drama.Assessment@pearson.com) as soon as you have sent the work. You must CC your examiner into this email.

You must state your centre name, centre number and component code in the email i.e. 1DR0/02.

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 file 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\_student number eg 12345\_mono\_1234
- For **duologues**, please label centre number\_duo\_student 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 students**

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 students to [drama.assessment@pearson.com](mailto: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 a regulatory requirement. Therefore, it is not permissible for a non-assessed student 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**

It is important to note that **the large majority of centres continued Component 2 in the second year of the qualification with thoughtful consideration and confidence.**

Examiners noted the following in their 2019 final reports:

- students were well prepared for the exam and audiences were positive which helped to create the appropriate supportive atmosphere
- centres selected extracts from a wider range of play this year and in the main were more creative. The text and extracts selected, the casting of the roles and the choice of whether to do a group/monologue/duologue performance was better informed and well organised. There was also more variation in the selection of groupings
- overall, examining Component 2 was felt to be a highly enjoyable experience; seeing young people commit themselves so utterly and completely to the drama they presented, showing understanding and emotional intelligence far beyond their years. Some terrific performances were seen – a credit to the dedicated and hard-working Drama teachers involved.

