



Pearson
Edexcel

Examiners' Report
Principal Examiner Feedback

Summer 2022

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

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Summer 2022

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Component 2: Performance from Text 1DR0/02 20% of the qualification – 48 marks

(For 2022 one extract was marked out of 24 marks and adjusted to a mark of 48 after the Examiner Marking)

Introduction

The 2022 exam series was a far from normal experience for the students taking the Component 2 exam. It was also one where centres had to be resilient and make adjustments, many for reasons which were beyond their control, to be able to offer the assessment opportunity for the students. This report is written as an addition to the previous Component 2 reports, to offer support to centres by highlighting key positives that went well in the 2022 series as well as outlining key areas that can be strengthened for 2023. Bearing in mind the anomalies that were necessary for this year but also looking forward to the return to the normal requirements for 2023.

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 2023 series:

Link to Pearson website

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

The examined Component 2 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.

Now, in its fifth year, Component 2 has flourished into a performance exam which offers students the differentiation and variety that is required for them to succeed independently and play to their own strengths. Centres have taken the opportunity to offer a wide pathway of performance and design options and the variation of options taken across the UK and Internationally continues to widen year upon year, proving Component 2 to be successful in its support for all students.

It is vital to note that for 2020, 2021 Component 2 was marked internally, by Teacher Assessed Grades within centres and not by the exam board, due to the Covid 19 pandemic. Teachers were provided with support materials from the exam board to support this process.

Overview of the 2022 Exam Series

Before commencing the exam series, centres were made aware through the Component 2 2022 Support Process Document, of the changes that had been implemented to support students. Link to this document is below:

<https://qualifications.pearson.com/content/dam/pdf/GCSE/Drama/2016/forms-and-administration/GCSE-Drama-1DR0-02-Assessment-Process-2022.pdf>

The 2022 series for Component 2 required students to provide one Extract only, due to their time missed in school during the lockdown. This one extract was awarded a mark out of 24 by the examiner which was then amended afterwards by the exam board to make a mark out of 48.

The regulatory, minimum and maximum timing requirement was reduced along with the timing penalty to reflect the lesser time available for preparation for students this year.

To additionally support students in 2022, centres were given the option to choose whether students were assessed in a live exam with the examiner present or with the examiner marking via a recording after the exam had taken place. A third hybrid option was also provided to support students who were themselves self isolating or were part of a group with a student who was absent from school due to self isolation. These students were able to record their exam on their return to school and upload to be assessed on recording within ten days of the exam.

Also, the Component 2 examination window was shortened for 2022 to allow centres additional time to prepare after lockdown. The exam window ran from 1st February – 31st March. In normal exam series, this timeframe is usually from 1st January – 31st March. Exams outside of the window are not permitted.

All the above amendments plus additional support information for the delivery of the exam series was outlined in an audio guided PowerPoint produced by the Principal Examiner which was made available for teachers on the website prior to the start of the exam series.

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. In 2022, centres were given the option of considering their audience choice in relation to the current status of the Covid 19 pandemic at the time of their exam. The only ruling was that the teacher had to be present for the exam.

Content of Component 2

Normal Specification requirements are outlined below

(2022 Specification requirements are listed in bold)

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 **(one)** 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 **(one extract only)** 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 be at least 45 minutes in length.

(For 2022 this requirement was removed. Centres were free to select extract from plays that were shorter than 45 minutes in length. Only a few centres chose to select monologue extracts for this year from published collections of monologues; whilst the vast majority of centres selected a monologue extract from texts which were written for multiple characters as per the normal specification requirements. Notably, an increasingly popular choice this year was to select a monologue extract from a play written for one actor only, structured by the playwright as a series of monologues; A Hundred Words for Snow by Tatty Hennessy is an example of this.)

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 required one extract in 2022 was awarded a mark out of 24 by the examiner which was then amended afterwards by the exam board to make a mark out of 48.)

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 uploaded to the Learner Work Transfer platform (LWT) to be 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 Text Choice submission form must be completed and 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.
- Unfortunately, there were some instances this year where centres had not adhered to the contrast ruling, either by performing one of the Component 3 set texts or by not meeting the contrast requirements. All centres must ensure that this requirement is adhered to and should complete the performance text choices prior to the exam series.
- Performance text submission link

<https://qualifications.pearson.com/en/forms/gcse-drama-component-2-text-choices.html>

In addition, a reminder for future series 2023 onwards where the normal specification rulings apply:

- Candidates must perform/design both Extract 1 and Extract 2 from the same play
- Each extract **must** adhere to the **regulatory** time guidelines – undertime performances incur a marking penalty, which is applied after examiner marking
- Each extract **should** adhere to the **recommended** time guidelines
- Performances that overrun will only be awarded marks up until the maximum time limit
- 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 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

For Summer 2022, materials were provided for centres to clarify and aid support in the implementation of the amendments to the Component. These can be found here

<https://qualifications.pearson.com/en/qualifications/edexcel-gcses/drama-2016/summer-2022-support.html>

Text and Extract choice

The majority of centres in 2022 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 continued advice from the Principal Examiner is that when appointing extracts, the most straightforward process is to:

- **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
- **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 this series. One examiner commented *"There was a refreshing variety of texts seen across the series"*.

The lists contain only the most popular texts seen across the exam series this year; please refer to the playlist provided on the website for a more extensive reference.

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. I would also like to emphasise that the gender outline in the following lists is provided purely to aim to support the casting process. Whatever the gender of a role, it can be selected for performance by any student. It is the intention of the role and the integrity with which it is played that matters. Changing the gender of a character is also permissible.

Popular texts used for monologue extracts were:

A Hundred Words for Snow, Medea, Shakespeare plays, Berkoff plays, Alice,
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,
Five Kinds of Silence

Monologues (male)

Hamlet by William Shakespeare
Lord of the Flies by Nigel Williams
The Woman Who Cooked Her Husband by Debbie Isitt
Stags and Hens by Willy Russell
Rosencrantz and Guildenstern are Dead by Tom Stoppard
Metamorphosis by Steven Berkoff
A Day In the Death of Joe Egg by Peter Nichols
Angels in America by Tony Kushner
Mojo by Jez Butterworth
Private Peaceful by Michael Morpurgo
Art by Yasmina Reza
Antigone by Jean Anouilh
As You Like It by William Shakespeare
Julius Caesar by William Shakespeare
The Rise and Fall of Little Voices by Jim Cartwright
Sleuth by Anthony Shaffer
The Body by Nick Darke
Woyzeck by Georg Buchner
The Pitchfork Disney by Philip Ridley
The Thirty Nine Steps by Patrick Barlow
Too Much Punch for Judy by Mark Wheeler
4:48 Psychosis by Sarah Kane
The Dwarfs by Harold Pinter
Every Brilliant Thing by Duncan Macmillan and Jonny Donahoe
The Long Road by Shelagh Stephenson

Greek by Steven Berkoff
Burying Your Brother in the Pavement by Jack Thorne
Death of a salesman by Arthur Miller
Two Much Punch for Judy by Mark Wheeler
I Think We Are Alone by Sally Abbott
Boys by Ella Hickson
Mugged by Andrew Payne
Zigger Zagger by Peter Terson
The Secret Diary of Adrian Mole, Aged 13 ½ by Sue Townsend
Woman in Black by Stephen Mallatratt
The Unreturning by Anna Ruth Jordan
Some Voices by Joe Penhall
Bed by Jim Cartwright
Someone who'll watch over me by Frank McGuinness
Skylight by David Hare
Dancing Bears by Sam Holcroft
Our Country's good by Timberlake Wertenbaker
Can't stand up for falling down by Richard Cameron
Jeffery Bernard's Unwell by Keith Waterhouse
The Glass Menagerie by Tennessee Williams
Accidental Death of an Anarchist by Dario Fo
Up 'n' under by John Godber
A Woman of No Importance by Oscar Wilde

Monologues (female)

Mohammed Ali and Me by Mojisola Adebayo
Baby Girl by Roy Williams
Random by Debbie Tucker Green
Prodigal Son by John Patrick Shanley
Oleanna by David Mamet
Pitchfork Disney by Philip Ridley
Bench Seat by Neil LaBute
Importance of Being Ernest by Oscar Wilde
The Love of a Nightingale by Timberlake Wertenbaker
Positive Hour by April De Angelis
Adult Child Dead Child by Claire Dowie
Shakers and Shakers re-stirred by John Godber
The Woman Who Cooked Her Husband by Debbie Isitt
Romeo and Juliet by William Shakespeare
Equus by Peter Shaffer
A Kind of Alaska by Harold Pinter
Angels in America by Tony Kushner

Invisible Friends by Alan Ayckbourn
Half Breed by Natasha Marshall
The Long Road by Shelagh Stephenson
The Cagebirds by David Campton
My Mother Said I Never Should by Charlotte Keatley
Five Kinds of Silence by Shelagh Stephenson

Duologues (male)

Blue Remembered Hills by Dennis Potter
Of Mice & Men by John Steinbeck
Death of a Salesman by Arthur Miller
The Birthday Party by Harold Pinter
Lord of the Flies by Nigel Williams

Duologues (female)

Girls Like That by Evan Placey
Importance of Being Ernest by Oscar Wilde
Bench Seat by Neil LaBute
The Long Road by Shelagh Stephenson
Blithe Spirit by Noël Coward
My Mother Said I Never Should by Charlotte Keatley
The Children's Hour by Lillian Hellman
Top Girls by Caryl Churchill
Be My Baby by Amanda Whittington
Belong by Bola Agbaje
Pandora's Box by Frank Wedekind
People, Places, Things by Duncan Macmillan
Show and Tell by Anthony Clarvoe
The House of Bernada Alba by Federico García Lorca
Phedra's Love by Sarah Kane

Duologues (M/F)

Alice in Wonderland by Jason Pizzarello
Detaining Justice by Bola Agbaje
Beautiful Thing by Jonathan Harvey

Popular texts used for group extracts were:

Girls Like That by Evan Placey
Bouncers by John Godber
The Memory of Water by Shelagh Stephenson
Teachers by John Godber
Find Me by Olwyn Wymark

Neville's Island by Tim Firth
Art by Yasmina Reza
The Woman in Black by Stephen Mallatratt
Too Much Punch for Judy by Mark Wheeler
Comedy About a Bank Robbery by Henry Lewis, Jonathan Sayer and Henry Shields
Little Malcolm and His Struggle Against The Eunuchs by David Halliwell
Blue Remembered Hills by Dennis Potter
Memory of Water by Shelagh Stephenson
The Curious Incident of the Dog in the Night-Time by Simon Stephens
Who's Afraid of Virginia Woolf? by Edward Albee
This is Our Youth by Kenneth Lonergan
Sweeney Todd by Hugh Wheeler
Penelopiad by Margaret Atwood
Emilia by Morgan Lloyd Malcolm
Dunsinane by David Greig
4:48 Psychosis by Sarah Kane
Little Malcolm and His Struggle Against The Eunuchs by David Halliwell

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
Things I Know to be True by Andrew Bovell
Private Peaceful by Michael Morpurgo
Agnes of God by John Pielmeier
Blood Brothers by Willy Russell
My Mother Said I Never Should by Charlotte Keatley
Shakers by John Godber and Jane Thornton
Girls Like That by Evan Placey
4:48 Psychosis by Sarah Kane
MacBeth by William Shakespeare
Rosencrantz and Guildenstern by Tom Stoppard
Mudlarks by Vickie Donoghue
Teechers by John Godber
Woman in Black by Stephen Mallatratt
Long Road by [Shelagh Stephenson](#)
The Cagebirds by David Campton
Medea by Euripides
Colder than Here by Laura Wade
Road by Jim Cartwright
The Pillowman by Martin McDonagh
Holes by Louis Sachar
My Mother Said by Charlotte Keatley

Examiners reported that, the vast majority of centres that used monologue and duologue extracts for assessment this year had provided a suitable extract that maintained the shape and meaning of the play. As previously advised centres are always 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 2022 series, centres should consider the following for the text and extract:

- Choice of play-texts and whether students will be best supported by the level of challenge
- **Complete the online contrast checklist** to confirm that all Component 2 performance texts contrast in genre, time, playwright with the Component 3 text studied
- **Not select any of the prescribed Component 3 set texts for candidates to perform/design for in Component 2**
- Only one candidate for each design option can be attached to any one extract ie one costume designer only per extract.
- All design student must be present for the Identification, provide an Intention of Communication, script extract and be included on the Centre Information Sheet
- 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. Unfortunately, there were some instances where centres had added to the text with devised dialogue. This is not permitted in the specification requirements.
- 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 playwrights' 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 performance. 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 actors to multi-role i.e. Teachers by John Godber, Mark Wheeler plays or plays written in the first voice i.e. Adult Child/ Dead Child. In these types of text, the use of multi-roles 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 time limit requirements for one extract for 2022 were amended to support students in light of the lesser preparation time available to them. A scaled reduction was then applied by Pearson after mark entry, to the face value mark awarded by the examiner at the live examination for performances that do not meet this regulatory timing. 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. However, I am pleased to report there were very few instances of this needing to be applied.

2022 Component 2 time limits - 2022

1 performance student (**monologue**) 1.5 minutes

2022 Regulatory minimum performance times 1.5 minutes

Maximum performance times 3 minutes

2 performance students (**duologue**) 1.5 minutes

2022 Regulatory minimum performance times 2 minutes

Maximum performance times 5 minutes

3-4 performance students (**group**)

Regulatory minimum performance times 2 minutes

Recommended minimum performance times* 10 minutes

Maximum performance time for one key extract 12 minutes

5-6 performance students (**group**)

Regulatory minimum performance times 2 minutes

Recommended minimum performance times 13 minutes

Maximum performance time for one key extract

Maximum performance time for one key extract 15 minutes

The 0 mark ruling for under regulatory time performances was amended in 2018 for the 2019 series and remainder of the life of the specification. A scaled reduction is 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. .

Based on the work seen in this component for the 2022 series, centres are advised 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 i.e. 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 and a scaled reduction will be applied post exam.

- Know that the timing guidance in the specification applies to one extract and must be doubled to cover the two key extracts
- Ensure that candidates know the timing and assessment of each extract commences when the performance begins, on the first and only attempt.

Examiners noted for timing that most performances were just above the minimum recommended time, especially monologues. There were some performances that were under the minimum recommended time and some that were over – more monologues and duologues than group pieces. It was noted that longer pieces were not necessarily of any better quality than shorter.

To indicate timing, the beginnings and ends of pieces were generally clearly shown, with lights up, lights down in most instances and in others a verbal cue from the teacher to begin and audience clapping to end.

Notable comments regarding timing from the examining team included:

- With the reduction in regulatory minimum the vast majority of students met this time requirement ,with only a few under the respective time limits.
- Performances were, on the whole, within the accepted time limits, mostly comfortably so. A handful of performances were at the lower end, which limited the overall success due to being self-penalising and were often presented by weaker students overall.
- There were a small number of performances seen that exceeded the maximum time limit.
- It was noted by one examiner that group pieces seen this year, whilst adhering to time regulations, tended to be shorter than in previous series. However, it was also noted, that they tended to be ensemble driven with all cast members on stage throughout so still containing ample exposure.
- It was more likely for monologues to be overtime - common particularly on recorded performances.

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 uploaded to the LWT for the examiner 10 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 2022 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 2022 when students used the questions as sub-headings.

New for 2022, an Intention of Communication proforma was made available on the forms and

administration tab within the website support materials. This was provided to meet centre request. Whilst some centres chose to use the proforma this year, it continues to remain a centre/student choice whether to utilise or structure the Intention of Communication in their own preferred structure and style.

Examiners commented that overall, the Intentions of Communication were provided for all students, however in some instances the wrong IOC was attached to a student on LWT. It is vital for this reason and others that file naming is accurate.

Examiners summarised:

- Higher achieving students in the A02 Assessment Criteria has utilised their IOC to communicate the motivations behind the character intention, gave specific example and detail of physicality and vocal skill and communicated a clear understanding of the context of the chosen extract.
- 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.
- At the most simplistic level, students identified the role and a basic background to the character in the play, without specific information about the role in performance. At the more detailed end, the IOC gave clear examples of performance skills that would be used to communicate a range of elements in performance with a strong understanding of the context of the extract within the play as a whole. These often linked performance skills to specific lines/moments in the extract.

The Intention of Communication should focus on the chosen 10 minute key extract. Where performance times are less than 10 minutes i.e., 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.

With the LWT in place this year, it was permitted for centres to only scan the extract to be performed rather than the entirety of the 10 minute extract that is studied. In this instance the student must make note of the page numbers for the full 10 minute extract on the front of the performed extract provided and refer to the full extract within the Intention of Communication.

Exam schedule

The length of the exam schedule is dependent on the number of candidates examined. In the 2022 exam series the following rulings were applicable:

- Exam session - 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 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 can be: Monologue/Duologue – 3-5 minute break, Group of 3/4 – 10 minute break Group of 5/6 – 15minute break.
- However, it must be noted that with only one extract per candidate performed this year with the trend towards the shorter pathway options of monologue and duologue extracts, many centres scheduling live exams did so by grouping chunks of students together running alongside the school day / bells. Examiners were able to mark in-between performances during the group changeover and for the main part stayed in the examination room. This was best negotiated between the centre and examiner to best result in the most 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.

For future series please note that in normal times, when two extracts per candidate are performed, examiners may remain in the exam space for the duration of both extracts or go to a private marking space in-between groups.

Centres are reminded the exam schedule must take into account that **approximately** 20 students are 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 still a few instances where centres had to redraft their proposed schedule as the timings would have been likely to significantly overrun the three hour session timing.

Preferred exam date and time

As previously outlined, to additionally support students in 2022, centres were given the option to choose whether students were assessed in a live exam with the examiner present or with the examiner marking via recording after the exam had taken place. A third hybrid option was also provided to support students who were self-isolating or were part of a group with a student who was absent from school due to self-isolation. These students were able to record their exam on their return to school and upload to be assessed on recording within ten days of the exam.

The Component 2 Exam Window was shortened for 2022 to allow centres additional time to prepare after lockdown. The Exam Window ran from 1st February – 31st March. In normal exam series this timeframe is usually from 1st January – 31st March. Exams outside of the window are not permitted.

The large majority of centres who opted for a live exam this year chose to have only a small audience present. This was usually made up from the students to be assessed immediately before or after the students performing, with the exam day being scheduled into multiple slots for these groupings.

A small number of centres chose either to have the remainder of the examination cohort as the audience, no audience other than the teacher or an audience that included drama students from other year groups. There were also a small number of centres who were assessed in twilight exam sessions with an audience comprising of invited friends and family.

To confirm, in no way did any audience choice impact the outcome of the student's success in the exam. This year, of all years, it was extremely important for students and staff to feel safe and secure in the exam conditions and all centre audience choices made were supportive.

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 uploaded onto the LWT within 10 days of the exam.

Majority of students 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. Identification is particularly important for a recorded exam. Centres are requested to ensure that Identification notes on the CIS form are accurate and match the student's appearance on the day of the recording.

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 examination, of each discreet extract, commences and ensure identification is clear on recording. There were some issues of the incorrect student work being attached to a student on the LWT. Centres must ensure all students have the correct Intention for performance, script extract and performance recording attached.

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. However, by far the most popular choice this year were monologues followed by duologues. Design also continued to follow a notable trend in preference which has been a pattern since the start of the specification.

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 candidates the various options allowing for a more varied examination day and personalised experience for students.

Monologues were certainly the most popular choice in 2022, closely followed by duologues. A whole range of texts and abilities seen with both male and female performances. In the stronger monologues, students had a clear understanding of the overall extract of text and its context. Students used the space well and expressed a range of emotions utilising the full range of vocal and physical skills available to them.

The strongest duologues communicated a sense of relationship in considerable depth. *Blood Brothers* by Willy Russell was popular once again as was *Bouncers, Shakers, Teechers* by John Godber and *Medea* by Euripides.

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

Few performances were under time this year, perhaps due to the reduced regulatory time ruling and the flexibility of the minimum and maximum time limits which were employed to support the students.

Although lesser in frequency, examples of all group sizes were seen with the most popular choice being a group of three. One examiner commented that '*In some cases the group pieces, being longer, tended to allow some candidates to demonstrate more range, giving them opportunity to develop*'. However, overall, there were far fewer group performances this year. Texts like *Numbers* by Kieron Barry and *Girls Like That* by Evan Placey were more popular for groups of three and four.

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

- Committed performances vocally and physically, with assured and comprehensive characterisation
- 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
- Duologues: Where the text had been chosen to suit the pair, this resulted in engaging work at all levels. 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 candidate to demonstrate thoughtful characterisation and artistic control as well as varied voice/movement.
- There is no doubt that a carefully chosen text for student(s) allows them to reach their full potential
- Students who had clearly engaged with the extracts and the characters, offering detailed character portrayals and deep commitment when in role
- 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 candidates, 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
- 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
- Staying still / pacing throughout performance due to nerves or lack of rehearsal of physicality and proxemics

- Some performances had several blackouts / a rare few had costume changes which slowed the pace of the performance and took up time where candidates could have been performing and be awarded marks
- Lack of understanding of the text / extract which 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 candidates play multiple roles. Some candidates were placed at a disadvantage if their role had less stage time within a group piece
- Those candidates 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 candidate in their performance
- Unfortunately, it was noted by examiners that some students were significantly under prepared for the Component 2 exam in the 2022 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 A02. 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 prior to or on the day of the exam, due to Covid or otherwise, were able to steer them onto a monologue or design pathway. This was found 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 and many centres made this decision initially.

In addition, the options available to be assessed by recording as well as a ten day extension for Covid students who were absent on the day of the exam resulted in all students being able to complete Component 2 this year. This is a major achievement for all teachers and students considering the disruption faced in the last two years which was still also ongoing within the exam window this year.

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.

Increasingly through the duration of the life of the Specification there have been many more Design candidates for Component 2, than in previous years of the Unit 3 legacy Specification. Once again in 2022 there was a notable increase in the popularity of the design pathway with the highest increase in designers being attached to monologue performance extracts. Examiners noted that these designs mostly demonstrated competency in student's knowledge and understanding of their chosen design element. The Additional Documentation mostly provided insight into the development of ideas and final design. All design options were seen 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 LWT. 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, a Review of Marking and Moderation is potentially not possible.

Examiners comments upon the Design pathway in the 2022 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 candidates have clearly been integral to the extract's preparation and artistic interpretation. Less successful candidates appeared to have worked without collaboration with the performers, resulting in 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 candidate who had embraced the process.

Centres are reminded that all Designer Additional Documentation must be recorded.

Lighting

Centres need to consider if a lighting candidate 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 report 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 candidate to reach their full potential.

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.

Set Design

Seen more rarely this year. 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 from one centre.

Sound design was reported to be the least popular option.

Overall, the examining body commented:

There were some fantastical pieces of costume created for the Skriker and Cagebirds – these text choices really provided a wide imaginative scope and challenge for costume designers in particular. Costume designers of fantasy characters were enabled to produce designs with great flair and skill.

- Design students generally produced at least functional designs for their chosen performance. These helped to reinforce the performance of the connected monologue/duologues.
- To support the design in performance all centres that offered this option succeeded in getting students to complete at least the minimum documentation requirements with appropriate grid designs and cue sheets.
- A number of students had clearly developed their understanding and design ideas as demonstrated in more detailed Additional Documentation, which gave greater depth and understanding of their role and the development of their ideas. These often included photographs that helped to illustrate what the student was going to demonstrate in the performance, however there was a tendency for designers to over-produce documentation, beyond the remit requirement of the specification.

- More design students were seen this year than in previous years, maybe due to the pandemic and many students needing to isolate for differing periods.

Centres are reminded:

- Only one candidate for each design option can be attached to any one extract i.e. one costume designer only. Therefore, a maximum of four design candidates can be attached to the same extract i.e. one set, one lighting, one costume, one sound
- The Additional Documentation must be given to the examiner at the start of the exam day, recorded and uploaded to the LWT along with the performances. The Additional Documentation must then be retained in the centre
- 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 uploaded to the LWT with the pre exam materials
- Designers must be in the identification line up before both extracts
- 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.

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
- 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 can be 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 candidates to reach their full potential.

Administration support

Centre Initial Contact and Communication

The Component 2 Exam Window was shortened for 2022 to allow centres additional time to prepare after lockdown. The Exam Window ran from 1st February – 31st March. In normal exam series this timeframe is usually from 1st January – 31st March. Exams outside of the window are not permitted.

Opportunity was provided for centres to opt for an early date in the first two weeks of the examining window which some centres chose to do this year. The link to the 2021/2022 Early Visits form is below:

<https://qualifications.pearson.com/content/dam/pdf/GCSE/Drama/2016/teaching-and-learning-materials/GCSE%20Drama-Summer-2022-early-visit-form.pdf>

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 for a live exam as by that stage in the allocations process the examiner had limited availability. It is also important the centres respond to the examiner for confirmation when they are planning to provide the recordings for assessment.

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 completed 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 two weeks of the window were able to be allocated their preferred preference in all 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.

For recorded centres this year examiners reported that these varied in submission time, with some centres promptly uploading their work after the date they identified, and others waiting until the end of the submission window, and a few exceeding that. Centres are politely requested to upload their recordings as soon as possible after a recorded exam to prevent a backlog in marking at the submission deadline.

Learner Work Transfer Portal

The new platform was launched this year prior to the start of Component 2, **Learner Work Transfer (LWT)** for the 2022 assessment series. This meant that students' work and accompanying documents for Component 2 were sent via this platform rather than by post.

Unfortunately, being the initial user for this platform as the subject component lies first within the Pearson exam timetable, resulted in centres and examiners experiencing some teething issues with the new system. The Principal Examiner would like to send sincere gratitude to teachers for their patience and for ensuring the Pearson support team were contacted for technical assistance. Work that could not be uploaded to the LWT was sent via other secure means; all work was marked and kept secure.

Whilst the overwhelming majority of centres took time to read and follow the 2022 instructions, I would like to highlight the importance of the correlation between following the instructions as laid out in the Administration Support Guide to the smooth running of the LWT. It is vital that the following guidance is adhered to:

- Submission deadline
- Document file naming requirements
- Pre and post exam material guidance and deadlines
- File naming requirements
- Formatting of recordings
- File size requirements

Please find the 2022 ASG link below:

<https://qualifications.pearson.com/content/dam/pdf/GCSE/Drama/2016/forms-and-administration/1DR0-GCSE-Drama-LWT-guidance-issue%201.pdf>

Centre Information Sheet

To reduce administration for centres the CIS was introduced for 2022 to replace the old postal examiner mark comment sheets and register. This document was deemed to be user friendly and straightforward. Most centres completed the Excel version of the form containing information for the whole cohort. Some centres reported that for live exams the CIS was not provided in advance of the exam; please note that all pre exam materials including the CIS must be provided 10 days prior.

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

Component 2 in the second year of the specification with thoughtful consideration and confidence.

One examiners comment notes my sentiments entirely for 2022:

It was an exciting year with centres expanding their repertoire of plays and playwrights to reflect a wide range of theatre styles being embraced in schools.

The spirit of students had not been dampened by the pandemic, with the excitement of performance still pulsing in the drama studios and theatres – enthusiasm and commitment was as heart-warming as it has ever been despite the difficulties of the COVID pandemic hovering like a black cloud over the component examination window.