

GCSE (9-1) DRAMA

Introduction to the new specification – your questions, answered.

Topic:	Question:	Answer:
Component 1: Devising Theatre	If a student chooses to complete their portfolio by video blog, can they still submit supporting materials, for example annotated scripts etc?	It is advised that any other support materials, such as an annotated script, could be filmed and referred to as part of a video blog. Once a particular method of presentation is chosen, the whole portfolio should adhere to this.
	Can you use more than one genre or practitioner?	It is advisable to choose one practitioner/genre so as to ensure that the ideas are explored clearly within the piece and there's no confusion.
	Can you refer to Frantic as a practitioner or just in the genre of physical theatre?	For GCSE Component 1, it would be better to refer to Frantic as part of the genre of physical theatre.
	Do you advise learners to spend time scripting their final Component 1 devised performance?	Yes, as this will give them something more solid on which to base rehearsal work. However, this script may/will change during the rehearsal process.
	If you do 'Caucasian Chalk Circle' as set text can you use Brecht as the practitioner for Devised work?	Yes.
	Could you clarify when the Stimuli for component 1 will be released - and when it has to be performed? For example, from September 2016, will the year 10 group be able to look at the stimuli (song/ poem/ picture/ quote) but have to perform to the examiner in y11?	The Component 1 stimuli will be released by 1 st September in the first year of the course i.e. in 2016 for 2018 qualification. Component 1 is internally assessed and externally moderated, so the centre has the freedom to choose when to complete the work. This can be in either Year 10 or Year 11, but it is not sent to the moderator until the spring of Year 11.
	How can students be on stage for 5mins with the time frames given eg. 5 actors = 11-16mins wouldn't you need 25mins for this to make sense?	Each individual student has to have at least 5 minutes stage time, but this doesn't have to be on their own. Therefore, 5 performers who are on stage at all times would far exceed this minimum requirement, even if the piece is at the lower time frame of 11 minutes.
	In the same group, can performers use one genre/practitioner and the design candidate(s) for	Yes, in theory, although the two chosen would need to be consonant with the needs of the piece. However, at this level, it

	the group use a different one?	is possibly advisable for all members of the group, regardless of choosing design or acting options, to work with the same practitioner/genre to ensure that there are no unintentional contradictions within the piece.
	Please can you comment on use of poetry/prose/dialogue/lyrics and drawing them into devised? Original work or original + 'borrowings'?	Yes, all of these examples could be used within the piece, alongside original script. The process of combining it all to make new work is still 'original'.
	Can the evaluation be typed under exam conditions or does it need to be written?	It can be typed or written.
	Does it have to be both genre and practitioner for devising or can it just be one?	It is an either/or option.
	How long should the evaluation be for component one?	There is no word count for the Component 1 evaluation, as the control is the 1 hour 30 minutes they're allowed to complete it in.
	Is the text in diagrams etc for supporting evidence counted in the final word count?	No, it is the annotation of the diagrams that would be included.
	What evidence do design candidates produce for Component 1?	The additional information for the evidence designers need to produce can be found on page 9 of the specification.
	Can the portfolio be presented as photos/sketches which are annotated?	Yes.
	Will you be providing schemes of work in relation to the practitioners and or teaching different styles/genres? if so, when will these be available?	There is detailed information on a selection of practitioners/genres for Component 1 in the Guidance for Teachers document on the website. Whilst not a scheme of work, it gives guidance as to what could be taught. The Illuminate text book by Garry Nicholas would provide even more detail, along with lots of different activities to use in the classroom.
	Should the Component 1 evaluation be supervised by an invigilator?	It is an assessment that should be overseen by an invigilator, under exam conditions.
	Are we allowed to introduce our own additional stimuli or can we use more than one from the offered stimuli?	Each group should only choose one from the list of stimuli. However, they may then introduce secondary stimuli (newspaper clippings, etc.) from which to develop their ideas further.
	Are there any resources available to guide teachers in the layout of the portfolio?	There are a number of resources available, including the Guidance for Teachers. However, this is an area that will be

		focused upon in the autumn 2016 CPD events.
	Can the evaluation also be in an audio-visual format?	No, it needs to be in continuous prose.
	Please can you clarify how part 2 and 3 of the evaluation unit 1 differ - both seem to be evaluation of individual contribution	Part 2 is an evaluation of their own performance or design skills and part 3 is their contribution to the final performance overall, linked to their initial aims and objectives. For example, use of voice and movement skills in part 2 and how their role contributed to the themes of the piece and showing the ideas of their chosen practitioner for part 3.
Topic:	Question:	Answer:
Component 2	Can learners add lines to their chosen text if they are editing to create one performance?	No, they can leave sections out, but not add any new dialogue.
	Are we allowed to use cross gender casting?	We do not advise cross gender casting in naturalistic pieces as it can then be difficult to gain higher marks for voice or movement. It is however, fine to change the gender of a character where this does not impact the artistic intentions.
	Regarding cross Gender casting.... Could you do 'Alex in Wonderland' for example, rather than Alice?	Yes, potentially. However, this should be checked in detail before embarking upon.
	Can we do a Willy Russell/Shakespeare/Chekhov play for Component 2?	The list provided in the Appendix is a suggestion only. Therefore, you can choose texts by any of these playwrights, as long as they contrast to the text chosen for study in Component 3 (see page 12 of the specification).
	If learners choose different texts from different time frames how does this link with Component 3 and not having cross over time frames? Will groups have to choose texts from one time frame for component 2?	Within each centre, students can choose a whole range of texts, as long as they individually contrast with the text they are studying for Component 3 (see page 12 of the specification).
	Can we use DNA and Hard to Swallow in C2 and 3, or are they too similar?	This is an acceptable combination, as the themes are different, they're by different playwrights and from different periods.
	Can performers look the examiner in the eye?	Yes.
	Do design candidates have to give a presentation?	No, but they should make their designs available to the examiner after the performance, to ensure that the examiner is

		fully aware of all aspects of the design.
	Do students get penalised for exceeding the performance times?	Yes, one mark is deducted for each complete minute the work exceeds the time limit. See page 24 of the specification.
	Will visiting examiners get in touch with teachers for C2? What are the anticipated months for examination?	You will need to complete a form regarding Component 2 exam dates in the autumn term. Centres will then be advised of dates asap, allowing you to book as required. The examination visits will take place January-May.
	Are design students marked on realisation for component 2?	Yes.
	If a play is set in the US are they expected to use US accent?	Not necessarily, but whatever accent is chosen, they should aim for consistency throughout the performance.
	When choosing texts - is it the time the play is set or when it was written that needs focusing on?	It is when it's written.
	Can you use 'Hard to Swallow' in component 2 if studying War Horse for Component 3?	Yes.
	Can I confirm that if I do Hard to Swallow, I can do a post 1980 text for C2?	If studying <i>Hard to Swallow</i> for Component 3, the Component 2 texts would need to pre-date 1980 or post-date 2000.
	Can there be a variety of texts explored across groups for component 2 or must all groups in the cohort explore one text?	Both of these options are acceptable.
Topic:	Question:	Answer:
Component 3	Are students allowed to take the text into the exam?	It is an open book exam, so yes. However, it must be a clean copy.
	Can you confirm whether the text studied for Component 2 can be used for the live theatre review in Component 3?	Yes.
	Just to clarify, can a sixth form play be used for the live review for Section B in the exam?	Yes, but not the work of peers. It is important to ensure that whatever they see will allow them to talk fully about acting and design.
	Section B - is this one question from a choice of two about live theatre, or is there also a question asking them about their own work?	Section B will be one question from a choice of two about live theatre. There will be no question asking them about their own work.

	Will all the questions relate to one scene or section as it does in the current spec?	There will be a series of questions relating to an extract and one question relating to the wider text, as stated in the specification on page 17.
	Is there a stipulated version/edition of the set text?	Yes. The ISBNs can be found in the specification on page 16.
	Are there restrictions on the performance they should/must see for Section B?	They cannot review a production of the text studied for Section A of Component 3.
	What sub headings should be used as scaffolding for Component 3?	This will depend on the question. Bullet point support is generally supplied in GCSE questions and this can be used to guide candidates in sub-headings.
	Is the scaffolding always the same for questions ie 2, then 4 marks for director; 2, 3 and 4 for designer and 15 marks for actor viewpoint, or could it change?	No, this can vary. However, the long answer questions will always be 15 marks.
	If you are a designer for Component1 and Component 2 do you have to answer as a designer in the Component 3 written exam?	Section A is compulsory and candidates must answer all questions in relation to their chosen set text. In Section B there is a choice of question, but it won't necessarily always relate to design or acting respectively and candidates may answer whichever question they choose.
	Are candidates allowed to take notes into the exam about the live performance they have seen?	No, we don't think this would be helpful to the students as we have found that students regurgitate their notes rather than focus on the question asked.
Topic:	Question:	Answer:
General	Do you have a suggested model for the two years? When should we teach each component?	There is a suggested two-year teaching model in the Guidance for Teachers document on the website.
	Is the qualification part of progress 8 and will this be available on 'Raise on line'?	Yes.
	When will resource materials be available online and when will the text book to accompany the new Eduqas GCSE Drama course be available?	There are Guidance for Teachers documents available now, along with resources for some of the set texts. The remainder of these will follow by September. CPD resources materials are available via the secure website. The Illuminate text will be available early in the autumn term and an order form is available on the website.
	Will we get a larger variety of possible	The areas to be covered in the questions are listed in the subject

	questions/areas of questions as it is very limited at the moment - component three?	content under Component 3 in the specification.
	Is there a breakdown to explain how bands 1-5 relate to the 9-1 grading please?	No, we are waiting for descriptors from ofqual.
	Do you have any recommendations for the KS3 syllabus? Will the Illuminate book help?	One suggestion is to introduce the skills required for the GCSE at KS3 – devising, researching, performance and design skills, going to the theatre and discussing what was seen, interpreting play texts, etc. The Illuminate book by Garry Nicholas contains suggestions for lots of different activities that could certainly be used at KS3.
	Will the Illuminate Textbook contain a list of Key Terms (techniques, strategies, forms, etc) and definitions, which can be used to help build a KS3 syllabus?	The Guidance for Teachers document and the specification also contain a list of key terms.
	I intend to use Year 10 as a mock year - so the entire spec taught as a mock and the real thing in Year 11. I have found this useful in the past (with a different board) - what are your views on this?	This is perfectly acceptable.