

GCSE Drama and GCE Drama and Theatre

Consultation on Conditions and Guidance



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About this consultation

We are seeking views on the regulatory requirements we propose to put in place for new GCSEs in drama and new AS and A levels in drama and theatre. These new qualifications are due to be taught in England from September 2016.

We do not repeat the policy proposals for these qualifications on which we consulted during 2014 or the options we considered when we did so. You can find the outcome of that consultation on our website,¹ along with a summary of the responses to the consultations and our equality and regulatory impact assessments.

Exam boards must comply at all times with our Conditions of Recognition. These are the main regulatory rules that we use. We can take regulatory action against an exam board that breaches or is likely to breach a Condition. We explain how the proposed subject level rules and guidance (as set out in this consultation) will work alongside our other regulatory tools in Appendix A.

Further information about the reform of GCSEs, AS and A levels can be found at www.gov.uk/government/publications/get-the-facts-gcse-and-a-level-reform.

¹ www.gov.uk/government/consultations/gcses-as-and-a-levels-new-subjects-to-be-taught-in-2016

Summary of our proposals – GCSE drama

- New GCSEs in drama must comply with the Department for Education’s subject content requirements, and with our assessment objectives.
- For all new GCSEs in drama, 40 per cent of the marks will be allocated to examinations, set and marked by the exam boards.
- The exam boards will set a list of texts and extracts that can be studied for the purpose of the examinations.
- For consistency and comparability, 60 per cent of the marks for all new GCSEs in drama will be allocated to non-exam assessments, which will separately test students’ ability to:
 - participate in the performance of a devised piece (at least 20 per cent of the total marks) – the Devised Performance; and
 - participate in the performance of an extract from a text (at least 20 per cent of the total marks) – the Text Based Performance.
- Assessment objectives AO1 (create and develop ideas to communicate meaning for theatrical performance) and AO2 (apply theatrical skills to realise artistic intentions in live performance) are assessed through both the Devised Performance and the Text Based Performance. Half of the marks available for assessment objective AO4 (analyse and evaluate their own work and the work of others) must be assessed within the non-exam assessments, but could be assessed within either or across both the Devised Performance and the Text Based Performance.
- For both the Devised Performance and the Text Based Performance, students will need to:
 - participate in the performance of:
 - a. a monologue of at least 2 minutes; and/or
 - b. a duologue of at least 3 minutes; and/or
 - c. a group performance of at least 4 minutes; and
 - produce evidence, including photographs and/or recordings and/or artefacts that demonstrate the student’s contribution to the creation and development of ideas.
- In line with the subject content requirements, students may be assessed in the role of performer or designer, depending on the routes made available within individual specifications.

- Students must not participate in the performance of a monologue as part of both the Devised Performance and the Text Based Performance.
- Exam boards will set the non-exam assessment tasks for the Devised Performance.
- For the Text Based Performance, schools will select the text/extract that is to be performed. This must not be the same text/extract that has been studied for the purpose of the examinations.
- Non-exam assessment tasks may be marked by the exam board, or marked by teachers and moderated by the exam board.
- Exam boards must explain their approach to marking and moderation in their assessment strategies, including how they are managing the particular risks associated with that approach.

Summary of our proposals – AS and A level drama and theatre

- New AS and A levels in drama and theatre must comply with the Department for Education’s subject content requirements, and with our assessment objectives.
- For all new AS and A levels in drama and theatre, 40 per cent of the marks will be allocated to examinations, set and marked by the exam boards.
- The exam boards will set a list of texts and extracts that can be studied for the purpose of the examinations.
- For consistency and comparability, 60 per cent of the marks for all new AS and A levels in drama and theatre will be allocated to non-exam assessments, which will separately test students’ ability

at A level to:

- participate in the performance of a devised piece (at least 20 per cent of the total marks) – the Devised Performance; and
- participate in the performance of an extract from a text (at least 20 per cent of the total marks) – the Text Based Performance.

at AS to:

- participate in the performance of an extract from a text – the Text Based Performance.
- At A level, assessment objectives AO1 (create and develop ideas to communicate meaning for theatrical performance) and AO2 (apply theatrical skills to realise artistic intentions in live performance) are assessed through both the Devised Performance and the Text Based Performance. Half of the marks available for assessment objective AO4 (analyse and evaluate their own work and the work of others) must be assessed within the non-exam assessments, but could be assessed within either or across both the Devised Performance and the Text Based Performance.
- At AS, assessment objectives AO1 (create and develop ideas to communicate meaning for theatrical performance) and AO2 (apply theatrical skills to realise artistic intentions in live performance), and half of the marks available for assessment objective AO4 (analyse and evaluate their own work and the work of others) are assessed through the Text Based Performance.

- At A level for both the Devised Performance and the Text Based Performance, students must:
 - participate in the performance of:
 - a. a monologue of at least 2 minutes; and/or
 - b. a duologue of at least 5 minutes; and/or
 - c. a group performance of at least 6 minutes; and
 - produce evidence, including photographs and/or recordings and/or artefacts that demonstrate the student's contribution to the creation and development of ideas.
- At A level, students may not participate in the performance of a monologue as part of both the Devised Performance and the Text Based Performance.
- At AS for the Text Based Performance, students must:
 - participate in the performance of:
 - a. a monologue of at least 2 minutes; and/or
 - b. a duologue of at least 4 minutes; and/or
 - c. a group performance of at least 5 minutes;
 - where a student performs a monologue, that student must also perform as part of a duologue or a group performance; and
 - produce evidence, including photographs and/or recordings and/or artefacts that demonstrate the student's contribution to the creation and development of ideas.
- In line with the subject content requirements, students may be assessed in the role of performer or designer or director, depending on the routes made available within individual specifications.
- Exam boards will set the non-exam assessment tasks for the Devised Performance at A level.
- For the Text Based Performances, schools will select the text/extract that is to be performed. This must not be the same text/extract that has been studied for the purpose of the examinations.
- Non-exam assessment tasks must be marked by the exam board.
- Exam boards must explain their approach to marking and moderation in their assessment strategies, including how they are managing the particular risks associated with that approach.

How to respond to this consultation

The closing date for responses is 24th April 2015.

Please respond to this consultation in one of three ways:

- complete the online response at <http://surveys.ofqual.gov.uk/s3/gcse-drama-as-and-a-level-drama-and-theatre-conditions-and-guidance>;
- email your response to consultations@ofqual.gov.uk – please include the consultation title (Drama and Theatre Consultation 2015) in the subject line of the email and make clear who you are and in what capacity you are responding; or
- post your response to: Drama and Theatre Consultation 2015, Ofqual, Spring Place, Coventry Business Park, Herald Avenue, Coventry, CV5 6UB, making clear who you are and in what capacity you are responding.

Evaluating the responses

To evaluate responses properly, we need to know who is responding to the consultation and in what capacity. We will therefore only consider your response if you complete the information page.

Any personal data (such as your name, address and any other identifying information) will be processed in accordance with the Data Protection Act 1998 and our standard terms and conditions.

We will publish the evaluation of responses. Please note that we may publish all or part of your response unless you tell us (in your answer to the confidentiality question) that you want us to treat your response as confidential. If you tell us that you wish your response to be treated as confidential, we will not include your details in any published list of respondents, although we may quote from your response anonymously.

Please respond by 24th April 2015.

1. Proposed rules and guidance for GCSE drama

1.1 We are proposing to introduce rules and guidance for new GCSEs in drama that cover the following areas:

- Content requirements and guidance
- Assessment requirements and guidance
- Assessment objectives
- Guidance on assessment objectives.

Content requirements and guidance

1.2 The Department for Education has published a document that sets out the new content for GCSE drama. New GCSEs in drama must comply with the requirements of that document,² and with our assessment objectives.

1.3 To bring this about, we propose to introduce the following Condition:

Condition	Compliance with content requirements
GCSE(Drama)1	
GCSE(Drama)1.1	In respect of each GCSE Qualification in Drama which it makes available, or proposes to make available, an awarding organisation must – (a) comply with the requirements relating to that qualification set out in the document published by the Secretary of State entitled ‘Drama GCSE subject content’,³ document reference DFE-00039-2015, (b) have regard to any recommendations or guidelines relating to that qualification set out in that document, and (c) interpret that document in accordance with any requirements, and having regard to any guidance, which may be published by Ofqual and revised from time to time.

² www.gov.uk/government/publications/gcse-drama

³ www.gov.uk/government/publications/gcse-drama

GCSE(Drama)1.2 In respect of each GCSE Qualification in Drama which it makes available, or proposes to make available, an awarding organisation must comply with any requirements, and have regard to any guidance, relating to the objectives to be met by any assessment for that qualification which may be published by Ofqual and revised from time to time.

1.4 We are also proposing to introduce the following guidance relating to the interpretation of the subject content document. The guidance relates to our expectation as to the length of the ‘complete and substantial performance text(s)’ and ‘key extracts’ set out in the subject content requirements. The guidance recommends that the complete and substantial performance text should be at least 60 minutes in length when performed and include at least two characters, and that a key extract should be at least 15 minutes when performed.

Guidance in relation to subject content for GCSE Qualifications in Drama

The subject content for GCSE Qualifications (graded 9 to 1) in Drama is set out in the Department for Education’s *Drama GCSE subject content*, document reference DFE-00039-2015 (the ‘Content Document’).

Condition GCSE(Drama)1.1(c) requires awarding organisations to interpret the Content Document in line with any requirements, and having regard to any guidance, published by Ofqual.

We set out our guidance for the purposes of Condition GCSE(Drama)1.1(c) below.

Complete and substantial performance texts and key extracts

Paragraph 5 of the Content Document states that –

GCSE specifications in drama must require students to study a minimum of one complete and substantial performance text and a minimum of two key extracts from a second contrasting performance text which must have been professionally commissioned or professionally produced.

The Content Document goes on to state that –

A key extract is a scene or moment that is significant to the text as a whole.

A 'complete and substantial performance text' should be at least 60 minutes in length when performed and include at least two characters.

A 'key extract' should be at least 10 minutes in length when performed.

Assessment requirements and guidance

- 1.5 We have previously consulted on and announced our decisions on assessment arrangements in GCSE drama:
- All GCSEs in drama will be untiered.
 - All GCSEs in drama will be assessed through a combination of 40 per cent assessment by examination and 60 per cent non-examination assessment.
- 1.6 We are also proposing to introduce a range of rules and guidance in relation to the design, setting and marking of assessments in GCSE drama.
- 1.7 In order to do this, we are proposing to introduce a Condition that sets out the requirements in relation to the percentage of the qualification that should be assessed through assessment by examination and the percentage that should be assessed through non-examination assessment. The Condition also allows us to publish rules and guidance relating to assessment, and requires exam boards to comply with the rules and have regard to the guidance that we publish.

Condition	Assessment
GCSE(Drama)2	
GCSE(Drama)2.1	Condition GCSE4.1 does not apply to any GCSE Qualification in Drama which an awarding organisation makes available or proposes to make available.
GCSE(Drama)2.2	In respect of the total marks available for a GCSE Qualification in Drama which it makes available, an awarding organisation must ensure that – (a) 40 per cent of those marks are made available through Assessments by Examination, and (b) 60 per cent of those marks are made available through assessments set by the awarding organisation that are not Assessments by Examination.

GCSE(Drama)2.3 An awarding organisation must ensure that in respect of each assessment for a GCSE Qualification in Drama which it makes available which is not an Assessment by Examination it complies with any requirements, and has regard to any guidance, which may be published by Ofqual and revised from time to time.

- 1.8 We are proposing to introduce assessment requirements in relation to the release of texts and in relation to non-exam assessment.
- 1.9 The subject content document requires the study of a minimum of one complete and substantial performance text and two key extracts from a second contrasting performance text.
- 1.10 We are proposing that the exam boards should publish details of the performance texts and key extracts that may be studied for the purposes of the examinations. Without a list of set texts, it would only be possible for exam boards to set generic questions that could apply to any text. The questions would lack depth as they would not be linked specifically to texts studied by students. This risks assessments in drama becoming predictable. There is also the risk that marking of the examinations would be more difficult, as centres could choose texts with which examiners are unfamiliar.
- 1.11 We are also proposing that the text(s) and extracts studied for the purpose of the examination cannot be used in the Text Based Performance required by the subject content.
- 1.12 We considered whether the exam boards should release a list of texts that would cover both examinations and performances. Given the numbers of performers and other roles allowed in each group (up to eight performers, and one designer from each discipline), and the combinations of male and female performers that could make up centres' cohorts, the list of texts would have to be extensive. This would cause difficulties for assessment design, as each text would require related questions on the exam paper, and the larger the list of texts, the longer and less accessible the examinations would become.
- 1.13 We are also of the view that centres will wish to have some choice over the texts that they choose to perform. If only one text was available on a list that would allow centres to cater for their particular cohort, then this could be quite limiting for teachers and students alike.
- 1.14 A further consideration was whether we should allow students to perform the text that they had studied for the purpose of the examination. This would not be possible for all students, depending on the performance group to which they had been allocated within their centres. This would lead to some students

having a very different experience of the course, and raise issues of comparability and fairness between routes through the course.

1.15 We are therefore proposing that all students must perform a different text to the one that they studied for the purpose of the examinations.

1.16 In June 2013, we published the outcome of our *Review of Controlled Assessment in GCSEs*.⁴ In that document, we set out the principles that we would use for reformed GCSE qualifications to determine where we should use alternative assessment for elements that cannot be assessed by written exams. Of particular relevance to this consultation are the following:

- Non-exam assessment arrangements, including the weighting assigned to any non-exam assessment, should be designed to fit the requirements of the subject.
- Controls should be used to ensure that we can be confident that what is assessed is what was intended to be assessed.
- Where non-exam assessment contributes to the overall grade, we will require exam boards to put in place robust arrangements to make sure that the marks are valid and reliable.

1.17 For GCSE drama, there are two areas of the subject content that cannot be assessed by written exams: the participation in the performance of a devised piece (the Devised Performance) and the participation in the performance of an extract from a text (the Text Based Performance). We are proposing that these two areas should be assessed separately, using the following approach:

- For both the Devised Performance and the Text Based Performance, students must:
 - participate in the performance of:
 - a. a monologue of at least 2 minutes; and/or
 - b. a duologue of at least 3 minutes; and/or
 - c. a group performance of at least 4 minutes; and
 - produce evidence, including photographs and/or recordings and/or artefacts that demonstrate the student's contribution to the creation and development of ideas.

4

http://webarchive.nationalarchives.gov.uk/20141110161323/http://ofqual.gov.uk/ofdoc_categories/regulations-and-guidance/gcses-a-to-g/gcse-controlled-assessment-regulations-gcses-a-to-g/

- Assessment objectives AO1 (create and develop ideas to communicate meaning for theatrical performance) and AO2 (apply theatrical skills to realise artistic intentions in live performance) are assessed through both the Devised Performance and the Text Based Performance. Half of the marks available for assessment objective AO4 (analyse and evaluate their own work and the work of others) must be assessed within the non-exam assessments, but could be assessed within either or across both the Devised Performance and the Text Based Performance.
- In line with the subject content requirements, students may be assessed in the role of performer or designer, depending on the routes made available within individual specifications.
- Students must not participate in the performance of a monologue as part of both the Devised Performance and the Text Based Performance.
- Exam boards will set the non-exam assessment tasks for the Devised Performance.
- For the Text Based Performance, schools will select the text/extract that is to be performed. This must not be the same text/extract that has been studied for the purpose of the examinations.

1.18 We are also proposing to set requirements around the marking of students' work for GCSE drama.

1.19 Non-examination assessment tasks may be marked either by the exam board (external marking), or by teachers within their own schools (internal marking).

1.20 External marking allows for an independent assessment of students' work, and usually makes it easier for exam boards to ensure that markers are taking a fair and consistent approach – but it can be difficult, burdensome and costly to deliver. The number of students taking GCSE drama, and the two separate performance activities they each must do, means that a large number of examiners would be needed to mark all students' work. The marking is also not limited to the performances themselves, as students must produce evidence supporting the work they have done in the creation and development stages relating to the performance, and in relation to the analysis and evaluation of work. We therefore propose to allow exam boards either to mark the assessments themselves or to moderate schools' internal marking.

1.21 We are, however, proposing to require exam boards to explain their approach to marking (and moderation where appropriate) in their assessment strategies, and how they will manage any particular risks associated with that approach.

1.22 We set out our proposed assessment requirements below.

Requirements in relation to assessments for GCSE Qualifications in Drama

Condition GCSE(Drama)2.3 allows us to specify requirements and guidance in relation to assessments for GCSE Qualifications in Drama.

We set out our requirements for the purposes of Condition GCSE(Drama)2.3 below.

Release of texts

The subject content for GCSE Qualifications (graded 9 to 1) in Drama is set out in the Department for Education's *Drama GCSE subject content*, document reference DFE-00039-2015 (the 'Content Document').

Paragraph 5 of the Content Document states that –

GCSE specifications in drama must require students to study a minimum of one complete and substantial performance text and a minimum of two key extracts from a second contrasting performance text which must have been professionally commissioned or professionally produced.

The Content Document goes on to state that –

A key extract is a scene or moment that is significant to the text as a whole.

In respect of a GCSE Qualification in Drama which it makes available or proposes to make available, an awarding organisation must –

- (a) publish details of the performance texts and key extracts on which questions and tasks in the Assessments by Examination will be based (the 'Texts' and 'Extracts'),
- (b) keep its selection of those Texts and Extracts under review and revise it from time to time,
- (c) outline in its assessment strategy the steps which it will take to ensure that the Texts and Extracts have a consistent Level of Demand both within each selection and between selections over time, and
- (d) where a Learner uses a Text or Extract for the purposes of the Text Based Performance, ensure that Learner is not credited for responding to questions or tasks on the same Text or Extract in an Assessment by Examination.

Forms of non-examination assessment

Condition GCSE(Drama)2.2(b) states that an awarding organisation must ensure that of the total marks available for a GCSE Qualification in Drama, 60 per cent of those marks shall be made available through assessments set by the awarding organisation which are not Assessments by Examination.

In respect of the assessments which are not Assessments by Examination, an awarding organisation must ensure that –

- (a) at least 20 per cent of the total marks available for the qualification are made available through tasks which assess a Learner's ability to participate in the performance of a devised piece (the 'Devised Performance'),
- (b) at least 20 per cent of the total marks available for the qualification are made available through tasks which assess a Learner's ability to participate in the performance of an extract (the 'Text Based Performance'),
- (c) assessment objectives AO1 and AO2 are assessed through both the Devised Performance and the Text Based Performance, and
- (d) taken together, the total marks available for the Devised Performance and the Text Based Performance are comprised as follows –
 - (i) 20 per cent through marks available in respect of assessment objective AO1 (taken together, the Devised Performance and Text Based Performance will therefore assess AO1 in its entirety),
 - (ii) 30 per cent through marks available in respect of assessment objective AO2 (taken together, the Devised Performance and Text Based Performance will therefore assess AO2 in its entirety), and
 - (iii) 10 per cent through marks available in respect of assessment objective AO4.

Roles within non-examination assessment

The Content Document allows Learners to be assessed in either the role of performer or designer. It also allows for different types of designer role. This variety of roles creates a number of optional routes through the qualification.

In its assessment strategy, an awarding organisation must demonstrate to Ofqual's satisfaction that it has taken all reasonable steps to ensure that it will have maximum control over comparability of standards between different routes through the qualification at all points within the cycle of setting and marking of assessments and awarding the qualification.

The Devised Performance

An awarding organisation must ensure that each Devised Performance is designed and set to –

- (a) require each learner to –
 - (i) participate, in the role of a performer or a designer, in the performance of –
 - a. a devised monologue of at least 2 minutes, and/or
 - b. a devised duologue of at least 3 minutes, and/or
 - c. a devised group performance of at least 4 minutes, and
 - (ii) produce evidence which demonstrates the Learner's contribution to the creation and development of ideas, the application of theatrical skills to realise artistic intentions and, where AO4 is assessed through the Devised Performance, their analysis and evaluation of their own work, and
- (b) be taken under conditions specified by the awarding organisation, including, in particular, conditions which ensure that the evidence generated by each Learner can be Authenticated.

For the purposes of paragraph (a)(ii) above, evidence may include photographs and/or recordings and/or artefacts such as a drawing of a costume or set, or a similar representation.

An awarding organisation must not communicate the task that it has set for the Devised Performance to Centres before 1 September in the academic year in which the qualification is to be awarded.

In respect of each Devised Performance, an awarding organisation must ensure that the Centre which delivered the assessment provides the awarding organisation with a complete and unedited audiovisual recording of the performance. That recording must be made from the perspective of the audience.

The Text Based Performance

An awarding organisation must ensure that each Text Based Performance is designed and set to –

- (a) require each learner to –
 - (i) participate, in the role of a performer or a designer, in a performance of –
 - a. at least 2 minutes of an extract from a monologue, and/or
 - b. at least 3 minutes of an extract from a duologue, and/or
 - c. at least 4 minutes of an extract from a group performance, and

- (ii) produce evidence which demonstrates the Learner’s contribution to the creation and development of ideas, the application of theatrical skills to realise artistic intentions and, where AO4 is assessed through the Text Based Performance, their analysis and evaluation of their own work, and
- (b) be taken under conditions specified by the awarding organisation, including, in particular, conditions which ensure that the evidence generated by each Learner can be Authenticated.

For the purposes of paragraph (a)(ii) above, evidence may include photographs and/or recordings and/or artefacts such as a drawing of a costume or set, or a similar representation.

In respect of each Text Based Performance, an awarding organisation must ensure that the Centre which delivered the assessment provides the awarding organisation with a complete and unedited audiovisual recording of the performance. That recording must be made from the perspective of the audience.

The use of monologues

An awarding organisation must ensure that a Learner cannot participate in the performance of a monologue as part of both the Devised Performance and the Text Based Performance.

Marking of assessments

Evidence generated by a Learner in an assessment for a GCSE Qualification in Drama which is not an Assessment by Examination may be marked –

- (a) by the awarding organisation or a person connected to the awarding organisation,
- (b) by a Centre, or
- (c) through a combination of (a) and (b).

In any event, the awarding organisation must demonstrate to Ofqual’s satisfaction in its assessment strategy that –

- (a) it has taken all reasonable steps to identify the risk of any Adverse Effect which may result from its approach to marking the assessments which are not Assessments by Examination (and to Moderation where appropriate), and

- (b) where such a risk is identified, it has taken all reasonable steps to prevent that Adverse Effect or, where it cannot be prevented, to mitigate that Adverse Effect.

1.23 We are also proposing to introduce the following guidance to support our requirements for the assessment of GCSE drama. The guidance relates to the permitted group sizes for the purposes of the performances, and to the number of designer roles permitted within each performance. The guidance on designer roles also clarifies our expectation that it should be the student's design that is the focus of the assessment, rather than the student's technical competence in the operation or use of equipment.

Guidance in relation to assessment for GCSE Qualifications in Drama

Condition GCSE(Drama)2.3 allows us to specify requirements and guidance in relation to assessments for GCSE Qualifications in Drama.

We set out our guidance for the purposes of Condition GCSE(Drama)2.3 below.

Guidance on group sizes

In the *GCSE Subject Level Conditions and Requirements for Drama* it is stated that the assessments for a GCSE Qualification in Drama which are not Assessments by Examination will be comprised of a Devised Performance and a Text Based Performance.

For the purposes of these assessments, Learners may participate in –

- (a) a monologue,
- (b) a duologue, or
- (c) a group performance.

We expect there to be no more than eight Learners in the role of performer in each group performance.

Guidance on designer roles

The Content Document allows Learners to be assessed in a range of designer roles. With respect to each Devised Performance and each Text Based Performance we expect there to be a maximum of one Learner participating in each designer role.

Where a Learner is assessed in the role of a designer it is the Learner's design skills which should be the focus of the assessment, rather than the Learner's technical competence in the operation or use of equipment.

Assessment objectives

1.24 We have previously consulted on and announced our decisions on assessment objectives for new GCSEs in drama. The final assessment objectives are repeated below for completeness.

	Objective	Weighting
AO1	Create and develop ideas to communicate meaning for theatrical performance	20%
AO2	Apply theatrical skills to realise artistic intentions in live performance	30%
AO3	Demonstrate knowledge and understanding of how drama and theatre is developed and performed	30%
AO4	Analyse and evaluate their own work and the work of others	20%

Guidance on assessment objectives

1.25 The draft guidance on assessment objectives explains how we expect exam boards to interpret the assessment objectives in terms of:

- the discrete ‘elements’ within each assessment objective and its strands that questions and tasks could target and/or seek to credit;
- the coverage expectations, such as in relation to the different elements within each assessment objective and how those elements should be sampled over time; and
- the key areas of emphasis in each assessment objective and the particular meaning for the subject of any key terms and phrases used; defined terms are shown in bold text, followed by their definitions.

1.26 In line with the obligations set out in draft Condition GCSE(Drama)1.2, exam boards must have regard to any guidance on the assessment objectives. For example, an exam board could map how it has regard to the guidance as it:

- develops its sample assessment materials;
- delivers the qualification;
- develops and applies its approach to sampling the elements into which the assessment objectives are divided; and
- monitors the qualification to make sure it addresses all elements appropriately.

1.27 The draft guidance on assessment objectives is set out below.

AO1: Create and develop ideas to communicate meaning for theatrical performance			20%
Strands	Elements	Coverage	Interpretations and definitions
n/a	This AO is a single element.	<ul style="list-style-type: none"> Full coverage in each set of assessments⁵ (but not in every assessment). 	<ul style="list-style-type: none"> Create and develop are interrelated and should normally be assessed together. The emphasis here is on the practical creation and development of Learners' own ideas, with the aim of producing a live performance in front of an audience. This assessment objective should be targeted in the context of the knowledge, understanding and skills outlined in paragraphs 7 and 8 of the Content Document.

⁵ For the purposes of this guidance, a 'set of assessments' means the assessments to be taken by a particular Learner for a GCSE Qualification in Drama. For clarity, the assessments taken by Learners may vary, depending on any possible routes through the qualification.

AO2: Apply theatrical skills to realise artistic intentions in live performance			30%
Strands	Elements	Coverage	Interpretations and definitions
n/a	This AO is a single element.	<ul style="list-style-type: none"> ■ Full coverage in each set of assessments (but not in every assessment). 	<ul style="list-style-type: none"> ■ Apply theatrical skills means the practical application and demonstration of performance and/or design skills. ■ Performance and/or design skills should be assessed through their realisation in live performance. This includes (but is not limited to) how far the Learner’s performance or design: <ul style="list-style-type: none"> □ contributes to the performance as a whole; □ contributes to the realisation of the artistic intention of the piece; and □ provides a coherent interpretation of the content of the piece. ■ For each assessed performance, a Learner should only be assessed in a single role.

AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed			30%
Strands	Elements	Coverage	Interpretations and definitions
n/a	1a – Demonstrate knowledge of how drama and theatre is developed.	<ul style="list-style-type: none"> ■ Full coverage in each set of assessments (but not in every assessment). ■ No more than 10% of the total marks for the qualification should reward demonstrating knowledge in isolation.⁶ ■ At least 20% of the marks for this assessment objective for questions/tasks related to the interpretation of performance texts and/or key extracts. 	<ul style="list-style-type: none"> ■ How drama and theatre is developed includes: <ul style="list-style-type: none"> □ the development of performance texts and key extracts; and □ development of drama and theatre by the performer, director or designer, or a combination of these. ■ The emphasis here is on how dramatic works are constructed and how performances create meaning. Learners may draw on their own practical experience, but only by way of exemplification of ideas.
	1b – Demonstrate knowledge of how drama and theatre is performed.		
	1c – Demonstrate understanding of how drama and theatre is developed.		
	1d – Demonstrate understanding of how drama and theatre is performed.		

⁶ Marks that ‘reward demonstrating knowledge in isolation’ means any mark awarded solely for recalling facts or other knowledge that is part of the specification. It does not include marks awarded for selecting appropriate knowledge (for example, to evidence an argument), or for applying knowledge to a particular context.

AO4: Analyse and evaluate their own work and the work of others			20%
Strands	Elements	Coverage	Interpretations and definitions
n/a	1a – Analyse their own work.	<ul style="list-style-type: none"> ■ Full coverage in each set of assessments (but not in every assessment). ■ A reasonable balance between ‘own work’ and ‘work of others’. 	<ul style="list-style-type: none"> ■ In the context of this assessment objective: <ul style="list-style-type: none"> □ Analyse means identifying and investigating concepts and ideas. □ Evaluate means assessing the merit of different approaches, and may include the formulation of judgements. □ The analysis and evaluation should be in relation to aspects of knowledge and understanding contained in section 7 of the Content Document. ■ In the context of Learners’ own work, analysis and evaluation may relate to the process of developing a performance and/or the performance itself. This should be assessed through assessments which are not Assessments by Examination. ■ In the context of the work of others, analysis and evaluation should only relate to performance.
	1b – Evaluate their own work.		
	1c – Analyse the work of others.		
	1d – Evaluate the work of others.		

2. Proposed rules and guidance for AS and A level drama and theatre

2.1 We are proposing to introduce rules and guidance for new AS and A levels in drama and theatre that cover the following areas:

- Content requirements and guidance
- Assessment requirements and guidance
- Assessment objectives
- Guidance on assessment objectives.

Content requirements and guidance

2.2 The Department for Education has published a document that sets out the new content for AS and A level drama and theatre. New AS and A levels in drama and theatre must comply with the requirements of that document,⁷ and with our assessment objectives.

2.3 To bring this about, we propose to introduce the following Condition:

Condition	Compliance with content requirements
GCE(Drama and Theatre)1	
GCE(Drama and Theatre)1.1	In respect of each GCE Qualification in Drama and Theatre which it makes available, or proposes to make available, an awarding organisation must – (a) comply with the requirements relating to that qualification set out in the document published by the Secretary of State entitled ‘Drama and theatre AS and A level subject content’,⁸ document reference DFE-00038-2015, (b) have regard to any recommendations or guidelines relating to that qualification set out in that document, and

⁷ www.gov.uk/government/publications/gce-as-and-a-level-drama-and-theatre

⁸ www.gov.uk/government/publications/gce-as-and-a-level-drama-and-theatre

- (c) **interpret that document in accordance with any requirements, and having regard to any guidance, which may be published by Ofqual and revised from time to time.**

GCE(Drama and Theatre)1.2 In respect of each GCE Qualification in Drama and Theatre which it makes available, or proposes to make available, an awarding organisation must comply with any requirements, and have regard to any guidance, relating to the objectives to be met by any assessment for that qualification which may be published by Ofqual and revised from time to time.

2.4 We are also proposing to introduce the following guidance relating to the interpretation of the subject content document. The guidance relates to our expectation as to the length of the ‘complete and substantial performance text(s)’ and ‘key extracts’ set out in the subject content requirements. The guidance recommends that the complete and substantial performance text should be at least 60 minutes in length when performed and include at least two characters, and that a key extract should be at least 15 minutes when performed.

Guidance in relation to subject content for GCE Qualifications in Drama and Theatre

The subject content for GCE Qualifications in Drama and Theatre is set out in the Department for Education’s *Drama and Theatre AS and A level subject content*, document reference DFE-00038-2015 (the ‘Content Document’).

Condition GCE(Drama and Theatre)1.1(c) requires awarding organisations to interpret the Content Document in line with any requirements, and having regard to any guidance, published by Ofqual.

We set out our guidance for the purposes of Condition GCE(Drama and Theatre)1.1(c) below.

Complete and substantial performance texts and key extracts

Paragraph 7 of the Content Document states that –

AS and A level specifications in drama and theatre must require students to demonstrate knowledge and understanding of, and explore practically:

- at AS a minimum of one complete and substantial performance text⁹ and a minimum of two key extracts¹⁰ from two different texts, placed in the context of the whole text. The text and extracts must represent a range of social, historical and cultural contexts, and must have been performed professionally.
- at A level a minimum of two complete and substantial performance texts and a minimum of three key extracts from three different texts placed in the context of the whole text. The texts and extracts must represent a range of social, historical and cultural contexts, and must have been performed professionally.

A 'complete and substantial performance text' should be at least 60 minutes in length when performed and include at least two characters.

A 'key extract' should be at least 15 minutes in length when performed.

Assessment requirements and guidance

2.5 We have previously consulted and announced our decisions on assessment arrangements in AS and A level drama and theatre:

- All AS and A levels in drama and theatre will be assessed through a combination of 40 per cent assessment by examination and 60 per cent non-examination assessment.

2.6 We are also proposing to introduce a range of rules and guidance in relation to the design, setting and marking of assessments in AS and A level drama and theatre.

2.7 In order to do this, we are proposing to introduce a Condition that sets out the requirements in relation to the percentage of the qualification that should be

⁹ A performance text is one that has been written specifically for theatrical performance.

¹⁰ A key extract is a scene or moment that is significant to the text as a whole.

assessed through assessment by examination, and the percentage that should be assessed through non-examination assessment. The Condition also allows us to publish rules and guidance relating to assessment, and requires exam boards to comply with the rules and have regard to the guidance that we publish.

Condition	Assessment
GCE(Drama and Theatre)2	
GCE(Drama and Theatre)2.1	Condition GCE4.1 does not apply to any GCE Qualification in Drama and Theatre which an awarding organisation makes available or proposes to make available.
GCE(Drama and Theatre)2.2	In respect of the total marks available for a GCE Qualification in Drama and Theatre which it makes available, an awarding organisation must ensure that – (a) 40 per cent of those marks are made available through Assessments by Examination, and (b) 60 per cent of those marks are made available through assessments set by the awarding organisation that are not Assessments by Examination.
GCE(Drama and Theatre)2.3	An awarding organisation must ensure that in respect of each assessment for a GCSE Qualification in Drama and Theatre which it makes available which is not an Assessment by Examination it complies with any requirements, and has regard to any guidance, which may be published by Ofqual and revised from time to time.

2.8 We are proposing to introduce assessment requirements in relation to the release of texts and in relation to non-exam assessment for AS and A levels in drama and theatre.

2.9 As with GCSE, we are proposing that for the Text Based Performances, the exam boards schools will select the text/extract that is to be performed. This must not be the same text/extract that has been studied for the purpose of the examinations. For the more detailed reasoning that we have applied in coming to these proposals, we refer you to the section above on assessment requirements for GCSE drama.

2.10 We have also followed the same approach used at GCSE to determine the controls that we propose to put in place around non-exam assessment for AS

and A level drama and theatre. The issues that arise at AS and A level are largely the same as those at GCSE, so we are proposing to take a similar approach.

- 2.11 There is a difference with the structure of the non-exam assessment for AS, compared to the structure for GCSE and A level. For GCSE and A level, students are required to participate in both a Devised Performance and a Text Based Performance, whereas at AS, students are only required to perform in a Text Based Performance. This is in order to reflect the subject content requirements.
- 2.12 Another difference is that at AS and A level, students are able to perform in the role of director, as well as performer and designer as allowed at GCSE.
- 2.13 In line with the emphasis of the subject content, we are proposing the following approach to the design, setting and conduct of the non-exam assessment for AS and A level drama and theatre:

A level

- At A level for both the Devised Performance and the Text Based Performance, students must:
 - participate in the performance of:
 - a. a monologue of at least 2 minutes; and/or
 - b. a duologue of at least 5 minutes; and/or
 - c. a group performance of at least 6 minutes; and
 - produce evidence, including photographs and/or recordings and/or artefacts that demonstrate the student's contribution to the creation and development of ideas.
- At A level, students must not participate in the performance of a monologue as part of both the Devised Performance and the Text Based Performance.
- At A level, assessment objectives AO1 (create and develop ideas to communicate meaning for theatrical performance) and AO2 (apply theatrical skills to realise artistic intentions in live performance) are assessed through both the Devised Performance and the Text Based Performance. Half of the marks available for assessment objective AO4 (analyse and evaluate their own work and the work of others) must be assessed within the non-exam assessments, but could be assessed within

either or across both the Devised Performance and the Text Based Performance.

- Exam boards will set the non-exam assessment tasks for the Devised Performance at A level.
- For the Text Based Performance at A level, schools will select the text/extract that is to be performed. This must not be the same text/extract that has been studied for the purpose of the examinations.
- In line with the subject content requirements, students may be assessed in the role of performer or designer or director, depending on the routes made available within individual specifications.

AS

- At AS for the Text Based Performance, students must:
 - participate in the performance of:
 - a. a monologue of at least 2 minutes; and/or
 - b. a duologue of at least 4 minutes; and/or
 - c. a group performance of at least 5 minutes;
 - where a student performs a monologue, that student must also perform as part of a duologue or a group performance; and
 - produce evidence, including photographs and/or recordings and/or artefacts that demonstrate the student's contribution to the creation and development of ideas.
- At AS, assessment objectives AO1 (create and develop ideas to communicate meaning for theatrical performance) and AO2 (apply theatrical skills to realise artistic intentions in live performance), and half of the marks available for assessment objective AO4 (analyse and evaluate their own work and the work of others) are assessed through the Text Based Performance.
- In line with the subject content requirements, students may be assessed in the role of performer or designer or director, depending on the routes made available within individual specifications.
- For the Text Based Performance at AS, schools will select the text/extract that is to be performed. This must not be the same text/extract that has been studied for the purpose of the examinations.

- 2.14 As at GCSE, the nature of the non-exam assessment tasks creates challenges for their marking and moderation. However, the number of students taking AS and A level drama is much smaller, and coupled with our proposal to allow GCSE drama to be marked by schools, external marking should be manageable at AS and A level.
- 2.15 Given that external marking allows for an independent assessment of students' work, and usually makes it easier for exam boards to ensure that markers are taking a fair and consistent approach, we are proposing that non-exam assessment tasks at AS and A level must be marked by the exam board. This is consistent with our approach in other performance-based subjects (for example, dance and music) where we have allowed for internal marking by schools at GCSE (coupled with exam board moderation), but have required external marking at AS and A level.
- 2.16 We set out our proposed assessment requirements below.

Requirements in relation to assessments for GCE Qualifications in Drama and Theatre

Condition GCE(Drama and Theatre)2.3 allows us to specify requirements and guidance in relation to assessments which are not Assessments by Examination for GCE Qualifications in Drama and Theatre.

We set out our requirements for the purposes of Condition GCE(Drama and Theatre)2.3 below.

Release of texts

The subject content for GCE Qualifications in Drama and Theatre is set out in the Department for Education's *Drama and Theatre AS and A level subject content*, document reference DFE-00039-2015 (the 'Content Document').

Paragraph 7 of the Content Document states that –

AS and A level specifications in drama and theatre must require students to demonstrate knowledge and understanding of, and explore practically:

- at AS a minimum of one complete and substantial performance text¹¹ and a minimum of two key extracts¹² from two different texts, placed in the context

¹¹ A performance text is one that has been written specifically for theatrical performance.

¹² A key extract is a scene or moment that is significant to the text as a whole.

of the whole text. The text and extracts must represent a range of social, historical and cultural contexts, and must have been performed professionally.

- at A level a minimum of two complete and substantial performance texts and a minimum of three key extracts from three different texts placed in the context of the whole text. The texts and extracts must represent a range of social, historical and cultural contexts, and must have been performed professionally.

In respect of a GCE Qualification in Drama and Theatre which is makes available or proposes to make available, an awarding organisation must –

- (a) publish details of the performance texts and key extracts on which questions and tasks in the Assessments by Examination will be based (the ‘Texts’ and ‘Extracts’),
- (b) keep its selection of Texts and Extracts under review and revise it from time to time,
- (c) outline in its assessment strategy the steps which it will take to ensure that the Texts and Extracts have a consistent Level of Demand both within each selection and between selections over time, and
- (d) where a Learner uses a Text or Extract for the purposes of the Text Based Performance, ensure that Learner is not credited for responding to questions or tasks on the same Text or Extract in an Assessment by Examination.

Forms of non-examination assessment

Condition GCE(Drama and Theatre)2.2(b) states that an awarding organisation must ensure that of the total marks available for a GCE Qualification in Drama and Theatre, 60 per cent of those marks shall be made available through assessments set by the awarding organisation which are not Assessments by Examination.

In respect of the assessments which are not Assessments by Examination, an awarding organisation must ensure that –

- (a) for a GCE A level qualification in Drama and Theatre –
 - (i) at least 20 per cent of the total marks available for the qualification are made available through tasks which assess a Learner’s ability to participate in the performance of a devised piece (the ‘Devised Performance’),

- (ii) at least 20 per cent of the total marks available for the qualification are made available through tasks which assess a Learner's ability to participate in the performance of an extract (the 'Text Based Performance'),
- (iii) assessment objectives AO1 and AO2 are assessed through both the Devised Performance and the Text Based Performance, and
- (iv) taken together, the total marks available for the Devised Performance and the Text Based Performance are comprised as follows –
 - a. 20 per cent through marks available in respect of assessment objective AO1 (taken together, the Devised Performance and Text Based Performance will therefore assess AO1 in its entirety),
 - b. 30 per cent through marks available in respect of assessment objective AO2 (taken together, the Devised Performance and Text Based Performance will therefore assess AO2 in its entirety), and
 - c. 10 per cent through marks available in respect of assessment objective AO4.

(b) for a GCE AS qualification in Drama and Theatre –

- (i) those marks are made available through tasks which assess a Learner's ability to participate in the performance of an extract including the creation and development of ideas to communicate meaning for theatrical performance, the application of theatrical skills to realise artistic intentions in live performance and the analysis and evaluation of their own work (the 'Text Based Performance'),
- (ii) assessment objectives AO1 and AO2 are assessed in their entirety through the Text Based Performance, and
- (iii) the remaining marks for the Text Based Performance are allocated to assessment objective AO4.

Roles within non-examination assessment

The Content Document allows Learners to be assessed in the role of performer, or director or designer. It also allows for different types of designer role. This variety of roles creates a number of optional routes through the qualification.

In its assessment strategy, an awarding organisation must demonstrate to Ofqual's satisfaction that it has taken all reasonable steps to ensure that it will have maximum control over comparability of standards between different routes through

the qualification at all points within the cycle of setting and marking of assessments and awarding the qualification.

The Devised Performance (A level)

The requirements in this section apply to GCE A level qualifications in Drama and Theatre which an awarding organisation makes available or proposes to make available.

An awarding organisation must ensure that each Devised Performance Assessment is designed and set to –

- (a) require each learner to –
 - (i) participate, in the role of a performer, or a director or a designer, in the performance of –
 - a. a devised monologue of at least 2 minutes, and/or
 - b. a devised duologue of at least 5 minutes, and/or
 - c. a devised group performance of at least 6 minutes, and
 - (ii) produce evidence which demonstrates the Learner's contribution to the creation and development of ideas, the application of theatrical skills to realise artistic intentions and, where AO4 is assessed through the Devised Performance, their analysis and evaluation of their own work,
- (b) be taken under conditions specified by the awarding organisation, including, in particular, conditions which ensure that the evidence generated by each Learner can be Authenticated.

For the purposes of paragraph (a)(ii) above, evidence may include photographs and/or recordings and/or artefacts such as a drawing of a costume or set, an annotated script, notes of intention or a similar representation.

An awarding organisation must not communicate the task that it has set for the Devised Performance to Centres before 1 September in the academic year in which the qualification is to be awarded.

In respect of each Devised Performance, an awarding organisation must ensure that the Centre which delivered the assessment provides the awarding organisation with a complete and unedited audiovisual recording of the performance. That recording must be made from the perspective of the audience.

The Text Based Performance (A level)

The requirements in this section apply to GCE A level qualifications in Drama and Theatre which an awarding organisation makes available or proposes to make available.

An awarding organisation must ensure that each Text Based Performance is designed and set to –

- (a) require each learner to –
 - (i) participate in the role of a performer, or a director or a designer, in a performance of –
 - a. at least 2 minutes of an extract from a monologue, and/or
 - b. at least 5 minutes of an extract from a duologue, and/or
 - c. at least 6 minutes of an extract from a group performance, and
 - (ii) produce evidence which demonstrates the Learner's contribution to the creation and development of ideas, the application of theatrical skills to realise artistic intentions and, where AO4 is assessed through the Text Based Performance, their analysis and evaluation of their own work, and
- (b) be taken under conditions specified by the awarding organisation, including, in particular, conditions which ensure that the evidence generated by each Learner can be Authenticated.

For the purposes of paragraph (a)(ii) above, evidence may include photographs and/or recordings and/or artefacts such as a drawing of a costume or set, an annotated script, notes of intention or a similar representation.

In respect of each Text Based Performance, an awarding organisation must ensure that the Centre which delivered the assessment provides the awarding organisation with a complete and unedited audiovisual recording of the performance. That recording must be made from the perspective of the audience.

The use of monologues

In respect of each GCE A level qualification in Drama and Theatre which it makes available or proposes to make available, an awarding organisation must ensure that a Learner cannot participate in the performance of a monologue as part of both the Devised Performance and the Text Based Performance.

The Text Based Performance (AS)

The requirements in this section apply to GCE AS qualifications in Drama and Theatre which an awarding organisation makes available or proposes to make available.

An awarding organisation must ensure that each Text Based Performance is designed and set to –

- (a) require each learner to –
 - (i) participate in the role of a performer, or a director or a designer, in a performance of –
 - a. at least 2 minutes of an extract from a monologue, and/or
 - b. at least 4 minutes of an extract from a duologue, and/or
 - c. at least 5 minutes of an extract from a group performance,
 - (ii) where that Learner participates in a performance of a monologue, to also participate in the performance of a duologue or a group performance, and
 - (iii) produce evidence which demonstrates the Learner's contribution to the creation and development of ideas, the application of theatrical skills to realise artistic intentions and their analysis and evaluation of their own work, and
- (b) be taken under conditions specified by the awarding organisation, including, in particular, conditions which ensure that the evidence generated by each Learner can be Authenticated.

For the purposes of paragraph (a)(iii) above, evidence may include photographs and/or recordings and/or artefacts such as a drawing of a costume or set, an annotated script, notes of intention or a similar representation.

In respect of each Text Based Performance, an awarding organisation must ensure that the Centre which delivered the assessment provides the awarding organisation with a complete and unedited audiovisual recording of the performance. That recording must be made from the perspective of the audience.

Marking of assessments

The requirements in this section apply to all GCE Qualifications in Drama and Theatre which an awarding organisation makes available or proposes to make available.

An awarding organisation must ensure that the evidence generated by each Learner in each assessment for a GCE Qualification in Drama and Theatre which it

makes available is marked by that awarding organisation or a person connected to that awarding organisation.

An awarding organisation must demonstrate to Ofqual's satisfaction in its assessment strategy that –

- (a) it has taken all reasonable steps to identify the risk of any Adverse Effect which may result from its approach to marking the assessments which are not Assessments by Examination, and
- (b) where such a risk is identified, it has taken all reasonable steps to prevent that Adverse Effect or, where it cannot be prevented, to mitigate that Adverse Effect.

2.17 We are also proposing to introduce the following guidance to support our requirements for the assessment of AS and A level drama and theatre. The guidance relates to the permitted group sizes for the purposes of the performances, and to the number of designer roles permitted within each performance. The guidance on designer roles also clarifies our expectation that it should be the student's design that is the focus of the assessment, rather than the student's technical competence in the operation or use of equipment.

Guidance in relation to assessments for GCE Qualifications in Drama and Theatre

Condition GCE(Drama and Theatre)2.3 allows us to specify requirements and guidance in relation to assessments for GCE Qualifications in Drama and Theatre.

We set out our guidance for the purposes of Condition GCE(Drama and Theatre)2.3 below.

Guidance on group sizes

In the *GCE Subject Level Conditions and Requirements for Drama* it is stated that the assessments for a GCE Qualification in Drama which are not Assessments by Examination will be comprised of a Devised Performance and a Text Based Performance.

For the purposes of these assessments, Learners may participate in –

- (a) a monologue, or
- (b) a duologue, or
- (c) a group performance.

We expect there to be no more than eight Learners in the role of performer in each group performance.

Guidance on non-performance roles

The Content Document allows Learners to be assessed in the role of performer, director, and in a range of designer roles. With respect to each Devised Performance and Text Based Performance we expect there to be only one Learner participating in the role of director, and in each designer role.

Where a Learner is assessed in the role of a designer it is the Learner's design skills which should be the focus of the assessment, rather than the Learner's technical competence in the operation or use of equipment.

Assessment objectives

2.18 We have previously consulted on and announced our decisions on assessment objectives for new AS and A levels in drama and theatre. The final assessment objectives are repeated below for completeness.

	Objective	Weighting (A level)	Weighting (AS)
AO1	Create and develop ideas to communicate meaning as part of the theatre making process, making connections between dramatic theory and practice	20–30%	20–30%
AO2	Apply theatrical skills to realise artistic intentions in live performance	20–30%	20–30%
AO3	Demonstrate knowledge and understanding of how drama and theatre is developed and performed	20–30%	20–30%
AO4	Analyse and evaluate their own work and the work of others	20–25%	20–25%

Guidance on assessment objectives

2.19 The draft guidance on assessment objectives explains how we expect exam boards to interpret the assessment objectives in terms of:

- the discrete ‘elements’ within each assessment objective and its strands that questions and tasks could target and/or seek to credit;
- the coverage expectations, such as in relation to the different elements within each assessment objective and how those elements should be sampled over time; and
- the key areas of emphasis in each assessment objective and the particular meaning for the subject of any key terms and phrases used; defined terms are shown in bold text, followed by their definitions.

2.20 In line with the obligations set out in draft Condition GCE(Drama and Theatre)1.2, exam boards must have regard to any guidance on the assessment objectives. For example, an exam board could map how it has regard to the guidance as it:

- develops its sample assessment materials;
- delivers the qualification;
- develops and applies its approach to sampling the elements into which the assessment objectives are divided; and
- monitors the qualification to make sure it addresses all elements appropriately.

2.21 The draft guidance on assessment objectives is set out below.

AO1: Create and develop ideas to communicate meaning as part of the theatre making process, making connections between dramatic theory and practice		20–30% (A level) 20–30% (AS)	
Strands	Elements	Coverage	Interpretation and definitions
n/a	<p>1a – Create and develop ideas to communicate meaning as part of the theatre making process.</p> <p>1b – Make connections between dramatic theory and practice.</p>	<ul style="list-style-type: none"> Full coverage in each set of assessments¹³ (but not in every assessment). 	<ul style="list-style-type: none"> Create and develop are interrelated and should normally be assessed together. Making connections between dramatic theory and practice means applying knowledge and understanding of the work and methodologies of influential theatre practitioner(s) to the preparation and development of a performance. The emphasis here is on the practical creation and development of Learners' own ideas, with the aim of producing a live performance in front of an audience. This assessment objective should be targeted in the context of the knowledge and understanding in paragraph 10 of the Content Document.

¹³ For the purposes of this guidance, a 'set of assessments' means the assessments to be taken by a particular Learner for a GCE Qualification in Drama and Theatre. For clarity, the assessments taken by Learners may vary, depending on any possible routes through the qualification.

AO2: Apply theatrical skills to realise artistic intentions in live performance		20–30% (A level) 20–30% (AS)	
Strands	Elements	Coverage	Interpretation and definitions
n/a	This AO is a single element.	<ul style="list-style-type: none"> ■ Full coverage in each set of assessments (but not in every assessment). 	<ul style="list-style-type: none"> ■ Apply theatrical skills means the practical application and demonstration of performance and/or directing and/or design skills. ■ Performance, directing and/or design skills should be assessed through their realisation in live performance. This includes (but is not limited to) how far the Learner’s performance, direction or design – <ul style="list-style-type: none"> □ contributes to the performance as a whole; □ contributes to the realisation of the artistic intention of the piece; and □ provides a coherent interpretation of the content of the piece. ■ For each assessed performance, a Learner should only be assessed in a single role.

AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed			20–30% (A level) 20–30% (AS)
Strands	Elements	Coverage	Interpretation and definitions
n/a	<p>1a – Demonstrate knowledge of how drama and theatre is developed.</p> <p>1b – Demonstrate knowledge of how drama and theatre is performed.</p> <p>1c – Demonstrate understanding of how drama and theatre is developed.</p> <p>1d – Demonstrate understanding of how drama and theatre is performed.</p>	<ul style="list-style-type: none"> ■ Full coverage in each set of assessments (but not every assessment). ■ No more than 10% of the total marks for the qualification should reward demonstrating knowledge in isolation.¹⁴ ■ At least 30% of the marks for this assessment objective for questions/tasks related to the interpretation of performance texts and/or key extracts. 	<ul style="list-style-type: none"> ■ How drama and theatre is developed includes: <ul style="list-style-type: none"> □ the development of performance texts and key extracts; and □ development of drama and theatre by the performer, director or designer, or a combination of these. ■ The emphasis here is on how dramatic works are constructed and how performances create meaning. Learners may draw on their own practical experience only by way of exemplification of ideas.

¹⁴ Marks that ‘reward demonstrating knowledge in isolation’ means any mark awarded solely for recalling facts or other knowledge that is part of the specification. It does not include marks awarded for selecting appropriate knowledge (for example, to evidence an argument), or for applying knowledge to a particular context.

AO4: Analyse and evaluate their own work and the work of others			20–25% (A level) 20–25 % (AS)
Strands	Elements	Coverage	Interpretation and definitions
n/a	1a – Analyse their own work. 1b – Evaluate their own work. 1c – Analyse the work of others. 1d – Evaluate the work of others.	<ul style="list-style-type: none"> ■ Full coverage in each set of assessments (but not every assessment). ■ A reasonable balance between ‘own work’ and ‘work of others’. 	<ul style="list-style-type: none"> ■ In the context of this assessment objective: <ul style="list-style-type: none"> □ Analyse means identifying and investigating concepts and ideas. □ Evaluate means assessing the merit of different approaches, and may include the formulation of judgements. □ The analysis and evaluation should be in relation to aspects of knowledge and understanding contained in paragraph 7 of the Content Document. ■ In the context of Learners’ own work, analysis and evaluation may relate to the process of developing a performance and/or the performance itself. This is assessed through assessments which are not Assessments by Examination. ■ In the context of the work of others, analysis and evaluation should only relate to performance.

3. Equality impact analysis

Ofqual's role, objectives and duties

3.1 We are subject to the public sector equality duty. We have set out in Appendix B how this duty interacts with our statutory objectives and other duties.

Equality impact analysis relating to proposed changes to GCSE, AS and A levels

3.2 We have considered the potential impact on students who share protected characteristics¹⁵ of the application of the principles and features that will apply to all new GCSEs, AS and A levels. Our equality impact analyses for our earlier consultations on GCSE,¹⁶ AS and A level¹⁷ reform are therefore of interest and we encourage you to read them.

3.3 Any issues concerning the proposed content have been considered by the Department for Education, who have published their own equalities impact analysis on their subject content proposals.¹⁸

3.4 We have also previously considered the potential impact on students who share protected characteristics of the policy proposals that we are implementing for GCSE drama and AS and A level drama and theatre.¹⁹

3.5 We do not repeat here all of the evidence we have considered, as this can be found in our earlier reports. We focus instead on the specific issues that arise from the way in which we are implementing our previous policy decisions.

3.6 We have not identified any additional negative impacts on students who share protected characteristics that would result from our proposed approach to implementing assessment arrangements in GCSE drama and AS and A level

¹⁵ For the purposes of the public sector equality duty, the protected characteristics are disability, racial group, age, religion or belief, pregnancy or maternity, sex, sexual orientation and gender reassignment.

¹⁶ <http://webarchive.nationalarchives.gov.uk/20141110161323/http://comment.ofqual.gov.uk/gcse-reform-june-2013/category/8-equality-impact-analysis/>

¹⁷ <http://webarchive.nationalarchives.gov.uk/20141110161323/http://comment.ofqual.gov.uk/a-level-regulatory-requirements-october-2013/category/part-3-impact/equality-impact-analysis/>

¹⁸ www.gov.uk/government/publications/gcse-and-a-level-subject-content-equality-analysis-3-subjects

¹⁹ www.gov.uk/government/consultations/gcses-as-and-a-levels-new-subjects-to-be-taught-in-2016

drama and theatre (beyond those that we have already identified in our earlier reports).

- 3.7 During this consultation, we will continue to seek and consider evidence and feedback to our proposals that might help us identify any potential subject-specific impacts on students who share a protected characteristic.
- 3.8 Exam boards are required to consider the accessibility of their qualifications at the design stage and to remove any unjustifiable barriers.

Responding to the consultation

Your details

To evaluate responses properly, we need to know who is responding to the consultation and in what capacity. We will therefore only consider your response if you complete the following information section.

We will publish our evaluation of responses. Please note that we may publish all or part of your response unless you tell us (in your answer to the confidentiality question) that you want us to treat your response as confidential. If you tell us that you wish your response to be treated as confidential, we will not include your details in any published list of respondents, although we may quote from your response anonymously.

Please answer all questions marked with a star*

Name*

Position*

Organisation name (if applicable)*

Address

Email

Telephone

Would you like us to treat your response as confidential?*

If you answer yes, we will not include your details in any list of people or organisations that responded to the consultation.

Yes No

Is this a personal response or an official response on behalf of your organisation?*

Personal response (please answer the question “If you ticked ‘Personal response’...”)

Official response (please answer the question “If you ticked ‘Official response’...”)

If you ticked “Personal response”, which of the following are you?

Student

Parent or carer

Teacher (but responding in a personal capacity)

Other, including general public (please state below)

If you ticked “Official response”, please respond accordingly:

Type of responding organisation*

Awarding organisation

Local authority

School or college (please answer the question below)

Academy chain

Private training provider

University or other higher education institution

Employer

Other representative or interest group (please answer the question below)

School or college type

- Comprehensive or non-selective academy
 - State selective or selective academy
 - Independent
 - Special school
 - Further education college
 - Sixth form college
 - Other (please state below)
-

Type of representative group or interest group

- Group of awarding organisations
 - Union
 - Employer or business representative group
 - Subject association or learned society
 - Equality organisation or group
 - School, college or teacher representative group
 - Other (please state below)
-

Nation*

- England
- Wales
- Northern Ireland
- Scotland
- Other EU country: _____
- Non-EU country: _____

How did you find out about this consultation?

Our newsletter or another one of our communications

Our website

Internet search

Other

May we contact you for further information?

Yes No

Questions

Question 1

Do you have any comments on the draft Condition and guidance on subject content for new drama GCSEs?

Yes No

If yes, please provide them here:

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Question 2

Do you have any comments on the draft assessment Condition, assessment requirements and guidance on assessment for new drama GCSEs?

Yes No

If yes, please provide them here:

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Question 3

Do you have any comments on our draft guidance on assessment objectives in new drama GCSEs?

Yes No

If yes, please provide them here:

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Question 4

Do you have any comments on the draft Condition and guidance on subject content for new drama and theatre AS and A levels?

Yes No

If yes, please provide them here:

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Question 5

Do you have any comments on the draft assessment Condition, assessment requirements and guidance on assessment for new drama and theatre AS and A levels?

Yes No

If yes, please provide them here:

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Question 6

Do you have any comments on our draft guidance on assessment objectives in new drama and theatre AS and A levels?

Yes No

If yes, please provide them here:

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Question 7

We have not identified any ways in which the proposed requirements for new drama GCSEs and drama and theatre AS and A levels would impact (positively or negatively) on persons who share a protected characteristic.²⁰ Are there any potential impacts we have not identified?

Yes No

If yes, please provide them here:

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Question 8

Are there any additional steps we could take to mitigate any negative impact resulting from these proposals on persons who share a protected characteristic?

Yes No

If yes, please comment on the additional steps we could take to mitigate negative impacts:

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²⁰ 'Protected characteristic' is defined in the Equality Act 2010. Here, it means disability, racial group, age, religion or belief, pregnancy or maternity, sex, sexual orientation and gender reassignment.

Question 9

Have you any other comments on the impacts of the proposals on persons who share a protected characteristic?

() Yes () No

If yes, please provide them here:

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Appendix A: Regulatory tools

Comparability and innovation

Exam boards operate in a market. They can design and deliver their qualifications in different ways, within the parameters we set. This provides some choice to schools or colleges, which is one of the benefits of a qualifications market. Exam boards must, however, make sure that the levels of attainment indicated by their qualifications are comparable to those of other exam boards' versions of the qualifications. The exam boards cooperate in a range of ways to make sure that the standards of their respective qualifications are comparable. To make sure that standards are maintained and comparability is secured, we review GCSEs before they can be made available, by applying an accreditation requirement to the qualifications, and we oversee the awarding of GCSEs.

We do not wish to close down opportunities for exam boards to design and deliver their qualifications in different ways. Indeed, we have a statutory duty to have regard to the desirability of facilitating innovation in connection with the provision of regulated qualifications and a statutory objective with regard to the efficiency with which the qualifications market works. If we adopt a regulatory approach in which all aspects of a qualification are very tightly defined, we could effectively remove scope for exam boards to distinguish their qualifications from others and stop choice for schools or colleges. On the other hand, if exam boards have too much scope to vary their approach their qualifications might not be comparable.

In striking a balance, we use a range of tools to regulate qualifications and the exam boards that provide them. The main regulatory tools we use for the qualifications in this consultation are explained below.

Conditions of Recognition

Exam boards must comply at all times with our Conditions of Recognition. These are the main regulatory rules that we use. We can take regulatory action against an exam board that breaches or is likely to breach a Condition.

There are three sets of Conditions that will apply to new GCSEs (together 'the Conditions'):

- (i) the published *General Conditions of Recognition*²¹ that apply to all regulated qualifications;

²¹ www.gov.uk/government/publications/general-conditions-of-recognition

- (ii) GCSE (9 to 1) Qualification Level Conditions and Requirements²² that apply to all new GCSEs; and
- (iii) GCSE Subject Level Conditions that apply to a new GCSE in a specific subject – we are consulting now on draft GCSE Subject Level Conditions for drama.

There are three sets of Conditions that will apply to new AS and A levels (together ‘the Conditions’):

- (i) the published *General Conditions of Recognition*²³ that apply to all new AS and A levels;
- (ii) *GCE Qualification Level Conditions and Requirements*²⁴ that apply to all new AS and A levels; and
- (iii) GCE Subject Level Conditions that apply to all new AS and A levels in a specific subject – we are consulting now on draft GCE Subject Level Conditions for drama and theatre.

Regulatory documents

In some Conditions we refer to published regulatory requirements. We publish these in regulatory documents. The Conditions require exam boards to comply with such documents.

We are consulting now on two draft regulatory documents:

- (i) the assessment requirements for GCSE drama; and
- (ii) the assessment requirements for AS and A level drama and theatre.

These requirements will have effect as if they were part of a Condition. They will comprise a stand-alone section of the Conditions document because they are technical and detailed, so sit better as separate to, rather than within, the Condition itself.

Statutory guidance

We publish guidance to help exam boards identify the types of behaviour or practices they could use to meet a Condition. Exam boards must have regard to such guidance, but they do not have to follow this guidance in the same way that

²² www.gov.uk/government/publications/gcse-9-to-1-qualification-level-conditions

²³ www.gov.uk/government/publications/general-conditions-of-recognition

²⁴ www.gov.uk/government/publications/gce-qualification-level-conditions-and-requirements

they must comply with the Conditions; they are free to meet the outcomes of the Conditions in their own ways. An exam board that decides to take a different approach to that set out in guidance must still be able to show that it is meeting the Condition or Conditions to which the guidance relates.

We are consulting now on draft guidance for GCSE drama and AS and A level drama and theatre.

Appendix B: Ofqual's role, objectives and duties

Our statutory objectives include the qualifications standards objective, which is to secure that the qualifications we regulate:

- (a) give a reliable indication of knowledge, skills and understanding; and
- (b) indicate:
 - (i) a consistent level of attainment (including over time) between comparable regulated qualifications; and
 - (ii) a consistent level of attainment (but not over time) between qualifications that we regulate and comparable qualifications (including those awarded outside of the UK) that we do not regulate.

We must therefore regulate so that qualifications properly differentiate between students who have demonstrated that they have the knowledge, skills and understanding required to attain the qualification and those who have not.

We also have a duty under the Apprenticeship, Skills, Children and Learning Act 2009 to have regard to the reasonable requirements of relevant students, including those with special educational needs and disabilities, of employers and of the higher education sector, and to aspects of government policy when so directed by the Secretary of State.

As a public body, we are subject to the public sector equality duty.²⁵ This duty requires us to have due regard to the need to:

- (a) eliminate discrimination, harassment, victimisation and any other conduct that is prohibited under the Equality Act 2010;
- (b) advance equality of opportunity between persons who share a relevant protected characteristic and persons who do not share it; and
- (c) foster good relations between persons who share a relevant protected characteristic and persons who do not share it.

The exam boards that design, deliver and award GCSE, AS and A levels are required by the Equality Act, among other things, to make reasonable adjustments for disabled people taking their qualifications, except where we have specified that such adjustments should not be made.

²⁵ Equality Act 2010, section 149.

When we decide whether such adjustments should not be made, we must have regard to:

- (a) the need to minimise the extent to which disabled persons are disadvantaged in attaining the qualification because of their disabilities;
- (b) the need to secure that the qualification gives a reliable indication of the knowledge, skills and understanding of a person upon whom it is conferred; and
- (c) the need to maintain public confidence in the qualification.

Legislation therefore sets out a framework within which we must operate. We are subject to a number of duties and we must aim to achieve a number of objectives. These different duties and objectives can, from time to time, conflict with each other. For example, if we regulate to secure that a qualification gives a reliable indication of a student's knowledge, skills and understanding, a student who has not been able to demonstrate the required knowledge, skills and/or understanding will not be awarded the qualification. A person may find it more difficult, or impossible, to demonstrate the required knowledge, skills and/or understanding because they have a protected characteristic. This could put them at a disadvantage relative to others who have been awarded the qualification. It is not always possible for us to regulate so that we can both secure that qualifications give a reliable indication of knowledge, skills and understanding, and advance equality between people who share a protected characteristic and those who do not. We must review all the available evidence and actively consider all the available options before coming to a final, rational decision.

Qualifications cannot be used to mitigate inequalities or unfairness in the education system or in society more widely than might affect, for example, students' preparedness to take the qualification and the assessments within it. While a wide range of factors can have an impact on a student's ability to achieve a particular mark in an assessment, our influence is limited to the way that the qualification is designed and assessed.

We require the exam boards to design qualifications to give a reliable indication of the knowledge, skills and understanding of those on whom they are conferred. We also require the exam boards to avoid, where possible, features of a qualification that could, without justification, make a qualification more difficult for a student to achieve because they have a particular protected characteristic. We require exam boards to monitor whether any features of their qualifications have this effect.

In setting the overall framework within which exam boards will design, assess and award the reformed GCSE, AS and A levels, we want to understand the possible impacts of the proposals on persons who share a protected characteristic.

The protected characteristics under the Equality Act 2010 are:

- age;
- disability;
- gender reassignment;
- marriage and civil partnerships;
- pregnancy and maternity;
- race;
- religion or belief;
- sex; and
- sexual orientation.

It should be noted that with respect to the public sector equality duty under section 149 of the 2010 Act, we are not required to have due regard to impacts on those who are married or in a civil partnership.

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