

Y11 Exam Information

Drama

GCSE



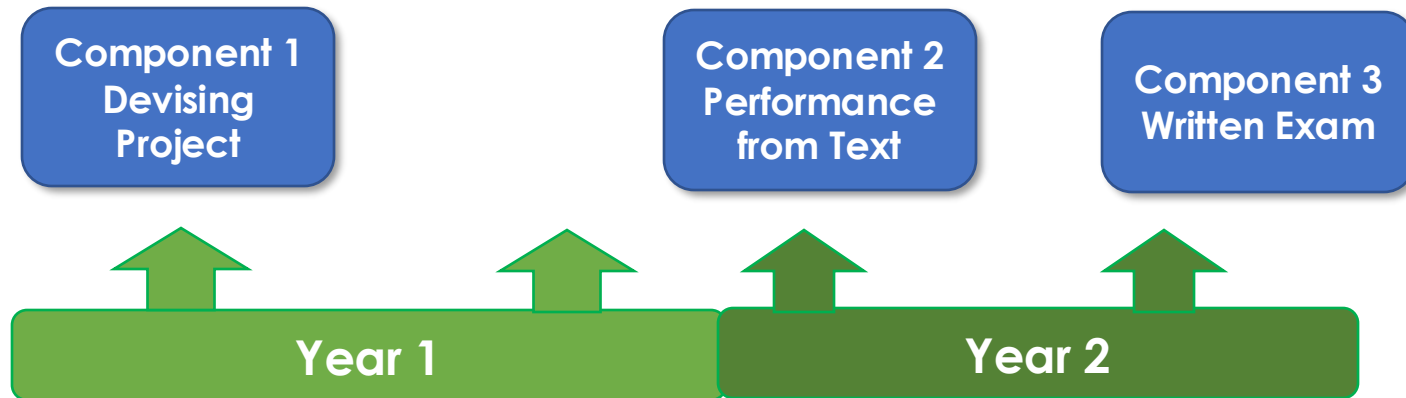
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EXAM BOARD OVERVIEW

Edexcel GCSE 1-9 Drama



KEY DATES

Component 1 - Devising

Portfolio **Final** Deadline **Friday December 19th 2025**

Component 2 - Performing

Performance Examination **W/C January 26th 2026**

Intervention workshop/dress run Sunday January 25th 2026

Component 3 - Writing

Public Exam **May 9th 2026**



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FORMAT OF THE PAPER

Section A - 'DNA' - 5 Questions
Section B - 'Live Theatre' - 2 Questions

Section A – 45 Marks
Section B – 15 Marks
Total 60 Marks

One Paper
1 hour 45 mins

Recommended time to spend on each question;

Section A

Ai 2-3 mins

Aii 5 mins

Bi 10 mins

Bii 15 mins

C 20 mins

Section B

A 10 mins

B 20 mins

Section A - An extract from 'DNA' provided

Section B - 500 words of notes on Live Theatre Review permitted



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REVISION FOR COMPONENT 3

Best use of time is revision of **Design Terminology** and **Original Performance Conditions** as these are the only elements that be regarded as correct or incorrect

**FLASHCARDS
ARE
THE WAY FORWARD!!**



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REVISION FOR COMPONENT 3

The best practice for GCSE Drama Component 3 is to practice!!!
The 'C' Question from Section A is where most students lose marks

Create **Flashcards** for all the **Design categories** over the next few slides and complete the practice exam questions given. These are all 'C' questions worth 14 marks.

Remember the C question *doesn't need* to mention the Original Performance Conditions – that is only need for the Bi question. However, the C question is the high marker so include as much terminology and ideas in this one as you possibly can! There is no budget limit for your design ideas!

Aim for at least 4 separate ideas for that one extract



Lighting

1	Wash	A broad spread of light covering a large area of the stage
2	Floodlight	The light that provides a wide, even spread of light
3	Blackout	A sudden or gradual complete extinguishing of all stage lights
4	Cue	A signal for a light change, that often times with a specific moment in the performance
5	Gobo	A stencil placed in front of a light source to control the shape of the emitted light
6	Gel	A coloured plastic film placed in front of a light to change the colour of the beam
7	Crossfade	A transition where one set of lights gradually dims while another set simultaneously brightens
8	Fade	A gradual increase or decrease in the intensity of the light
9	Profile Spot	A type of spotlight that produces a sharp, focused beam of light
10	Follow Spot	A powerful, moveable light that 'follows' an actor as they move around the stage

Try a practice question using the cards you have created. Please hand this in for feedback!
Use as many of the cards/terminology as you can in this one response;

Extract: Page 57 Phil: 'Everything is going to be fine' to end of Page 60

*(c) There are specific choices in this extract for designers. Discuss how you would use the design element of **lighting** to enhance the production of this extract for the audience. (14 marks)*



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Sound

1	Diegetic	Sound that originates from within the world of the play
2	Non-Diegetic	Sound that does exist within the world of the play. In other words, it's the type of sound that characters are not able to hear, but that we can.
3	Live SFX	Live sound effects created in the theatrical space with instruments, voices, objects etc also known as 'soundscape'
4	Recorded SFX	Pre-recorded sound effects and played back over speakers
5	Volume	How loud or quietly sound is played for effect
6	Underscore	soundtrack that accompanies the action in a performance
7	Pre-Set	sound or music as the audience enter the auditorium before the performance begins, to help establish the mood or setting of the play

Try a practice question using the cards you have created! Please hand this in for feedback!
Use as many of the cards/terminology as you can in this one response;

Extract: Page 12 Lou: 'Screwed' to Page 15 to the point when Richard, Cathy & Brian enter

*(c) There are specific choices in this extract for designers. Discuss how you would use the design element of **sound** to enhance the production of this extract for the audience. (14 marks)*



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Costume			
1	Colour	The hues chosen for a character's clothing to convey mood, status, personality or symbolism	
2	Fit	How tightly or loosely a costumes sits on a character's body	
3	Fabric	The material used for a costume such as silk, wool, leather – the type of material used affects how a character looks and feels on stage	
4	Condition	Refers to whether the costume looks new, worn, tattered etc to suggest status of character eg wealth, neglect etc	
5	Make-Up	Cosmetics applied to actors faces to enhance appearance such as wounds, scars, lines for age, heavy make-up to help with the physicality of the character	
6	Hair	The character's hairstyle to communicate information about their personality, social class, state of mind etc – often used to compliment the rest of the costume	
7	Practically	How functional the costume is for the character eg taking into account if they need to make a quick change, if they need to run, sit in one position for a long time etc	
8	Adornments	Extra decorations added to costume to add depth to the character eg expensive jewellery, badges, hair accessories	

Try a practice question using the cards you have created! Hand this in for feedback! Use as many of the cards/terminology as you can in this one response;

Extract: Page 49 Phil: 'Hello Adam' to page 52 Leah 'What happened?'

*(c) There are specific choices in this extract for designers. Discuss how you would use the design element of **Costume** to enhance the production of this extract for the audience. (14 marks)*



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Set/Props		
1	Set	Objects, flats and furniture we see on stage to help create the setting.
2	Prop	Anything movable or portable on a set used by actors
3	Projection	A digital image, either moving or still, displayed onto a backdrop
4	Backdrop	a piece of cloth hung behind the stage that can be painted or have coloured light or projections shone onto it
5	Rostrum	Platform or raised piece of staging used to create different levels of a set.

Try a practice question using the cards you have created! Hand this in for feedback! Use as many of the cards/terminology as you can in this one response;

Extract: Page 30 Leah: 'Are you happy?' To Page 32 Leah: 'Where will it stop?'

*(c) There are specific choices in this extract for designers. Discuss how you would use the design element of **set and props** to enhance the production of this extract for the audience. (14 marks)*



Staging		
1	Positioning of set	The deliberate placement of set pieces and furniture, arranged to enhance the performance
2	Thrust	audience sitting on three sides, often used to increase intimacy between actors and the audience.
3	Traverse	the audience is sat on two sides of the stage, facing towards each other.
4	In the Round	Audience sit around the stage on all sides. provides an intimate atmosphere and fully immerses the audience in the play.
5	End-On	the stage space is on one side of the room and the audience sit on the opposite side.
6	Composite	A set needed to representing more than one location or time period at the same time
7	Entrances	Places where characters come into the stage space – can help shape the audience's expectations and direct their attention
8	Exits	Places where characters leave the stage – the place of exits can affect the pace of the performance and signal shifts in mood or narrative
9	Levels	Incorporating set pieces like platforms, stairs, ramps, benches etc to provide variety of height. Helps to suggest power dynamics, relationships etc

Try a practice question using the cards you have created! Hand this in for feedback! Use as many of the cards/terminology as you can in this one response;

Extract: Page 19 Leah: 'Can I just say John' To Page 23 John Tate: 'Dead. He's Dead'

*(c) There are specific choices in this extract for designers. Discuss how you would use the design element of **staging** to enhance the production of this extract for the audience. (14 marks)*

RESOURCE LOCATION

All revision resources can be found under '**Materials**' in '**Revision Resources**' on the student's google classroom page.

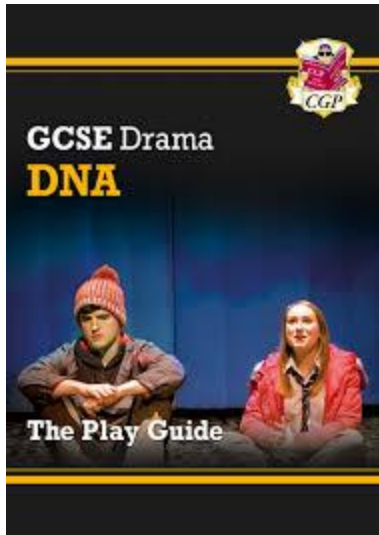
The code for parents to also join is:
ic5m7rn



HOW CAN PARENTS HELP?

Extra Revision Resources

Component 3:



[GCSE Drama Play Guide – DNA: superb for the 2025 and 2026 exams \(CGP GCSE Drama 9-1 Revision\) : CGP Books, CGP Books: Amazon.co.uk: Books](#)



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Component 2: Please help your child by testing them on their Component 2 lines as often as you can. Little and often can help to cement the words – even just 2-3 new lines every day can help and make the difference! Set them a target!

Using a script in the exam will mean they won't be able to achieve any higher than the lowest band

The sooner they know their lines off by heart the more time can be spent rehearsing them to perfect their acting technique, which is where more marks are rewarded.

Component 1: Those with incomplete Portfolios need to use the 'Portfolio Guidance for each question' in 'Materials' on Google Classroom – missing the final deadline of December 19th will mean forfeiting 30% of their GCSE!

POST-16 OPPORTUNITIES at Huish

A-Level Drama & Theatre

These courses will provide students with choices and support aspirations in order for them to follow their chosen progression route through to higher education or the workplace.

These A-Levels support FE courses and careers in Drama, Acting, Film, Broadcasting, Media, Journalism, Law, Politics, and all Teaching Qualifications

A-Level Film Studies

In addition to this, with subject specialists who have worked in the industry, studying these subjects at Huish can assist you in applying for specialist colleges and conservatoires such as Performing Arts courses and highly accredited Drama Schools.



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