Our Getting Ready To Teach training looks at how the new specifications can be delivered in the classroom.

This is the presentation used in our events and there are embedded notes that will talk you through the content and assessment of both specifications and will tell you what other documents you will need to access along the way. The presentation will go through:

• The structure, content and assessment of the new qualifications
• The support available to guide you through the changes
• New elements of our course, including the written exam and the portfolio requirements.

There are page references to the specification and sample assessments throughout this presentation so make sure you have these to hand.
To start, here’s an overview of the new A level specification.

The content has been organised into three components. One that focuses on devising a performance from a stimulus (worth 40% of the qualification and internally assessed), one the focuses on performing from texts (worth 20% of the qualification and assessed by a visiting examiner) and one that focuses on exploring texts to be interpreted for performance, and evaluating live theatre (worth 40% of the qualification and assessed via a written exam).

Throughout the specification there are equal opportunities for performers and designers – students can do both components 1 and 2 as a performer, or a designer, or can perform for one and design for the other.
To start, here’s an overview of the new AS specification.

The content has been organised into two components. One that focuses on exploring and performing texts (worth 60% of the qualification and internally assessed) and one that focuses on exploring a text so it can be interpreted for performance, and evaluating live theatre (worth 40% of the qualification and assessed via a written exam).

Throughout the specification there are equal opportunities for performers and designers – students can do both performances in component 1 as a performer, or a designer, or can perform for one and design for the other.
This slide summarises the Ofqual required weightings of each assessment objective in AS and A level qualifications.

There are four assessment objectives and the weightings of these can be varied by the amounts shown.

In our qualifications the weightings are:

<table>
<thead>
<tr>
<th>Assessment Objective</th>
<th>Weighting</th>
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<tr>
<td></td>
<td>AS</td>
</tr>
<tr>
<td>AO1</td>
<td>20-30%</td>
</tr>
<tr>
<td>AO2</td>
<td>20-30%</td>
</tr>
<tr>
<td>AO3</td>
<td>20 30%</td>
</tr>
<tr>
<td>AO4</td>
<td>20-25%</td>
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</table>

In our specification AO1, AO2 and half of AO4 (the part that focuses on their own work) will be assessed in the non-examined assessment. Non-examined assessment is any form of assessment that is not a written exam. AO3 and half of AO4 (the part that focuses on the work of others) will be assessed in the written exam.
You can still choose the texts and stimuli that your students use to perform from.

Our research told us that it was key that you had the flexibility to choose which performance texts your students performed in or designed for.

The texts that students perform from or design for (component 1 in AS and components 2 in A level) are a free choice for you as long as they are not from the set text list(s). These texts are detailed on the following slides. We have also provided some guidance for selecting a text on page 9 of the AS specification and page 34 of the A level specification:

Centres can choose any performance text as long as it meets the following criteria.
• Be professionally published and substantial and have a running time of at least 60 minutes.
• Be chosen so they offer students the opportunity to demonstrate exploratory range and depth that is appropriate to the level of demand for AS/A Level study.
• Offer students the opportunity to access the demands of this component as a performer and/or designer.
• Have the degree of challenge, in terms of appropriateness of content, language, complexity of themes, access to deeper social, historical and cultural contexts to enable students to achieve at AS/A Level and meet the Assessment Objectives.
• Be different from the texts studied in Component 2 for the AS and components 1 and 3 for the A level, so students study a range of performance texts.
• Cannot be any prescribed text from the Component 2 list for AS or the Component 3 list for A level.

In the A level, for component 1, you have a free choice of text and practitioner for students to devise from. Page 10-11 of the specification includes the following guidance:

Centres have a free choice when selecting the one key extract from a performance text. However they must take the following into consideration when choosing the text.
• Be professionally published and substantial, and have a running time of 60 minutes minimum.
• Offer students the opportunity to demonstrate exploratory range and depth that is appropriate to the level of demand for A Level study.
• Offer students the opportunity to access the demands of this component as a performer and/or designer.
• Have the degree of challenge, in terms of appropriateness of content, language, complexity of themes, and access to deeper social, historical and cultural contexts to enable students to achieve at A Level and meet the Assessment Objectives.
• Cannot be any prescribed text from the Component 3 list.
• Must be different from the texts studied in components 2 and 3 so that students study a range of performance texts.

This means it must differ in at least one of the following ways:
• time period
• theatrical convention
• thematic content, form or structure
• playwright
• social, historical and cultural contexts.

Centres have a free choice when selecting a practitioner. For the purposes of this qualification, a practitioner is an individual or a company that has an established and defined approach to the creation of performance, and which creates both theatrical performances and theory that informs this practical work. As with the text choice, the choice of practitioner must:
• be chosen so it offers students the opportunity to demonstrate exploratory range and depth that is appropriate to the level of demand for A Level study
• offer students the opportunity to access the demands of this component as a performer and/or designer
• have the degree of challenge, in terms of appropriateness of content, language, complexity of themes, access to deeper social, historical and cultural contexts to enable students to achieve at A Level and meet the Assessment Objectives.
• The choice of practitioner must not be the same as the one chosen in Component 3. However, centres are free to use any of the other practitioners in the Component 3 list for use in Component 1, or centres can choose a different practitioner, for example Katie Mitchell, Frantic Assembly, Grotowski, Forced Entertainment.
There are 6 set texts for you to choose from for Section B of both the AS and A level written exam.

Here is some more detail about all of our set texts.

**Accidental Death of an Anarchist, Dario Fo** – 1970, translation, comic farce

**Fences, August Wilson** – 1983, naturalistic play about family relationships in America

**Equus, Peter Shaffer** – 1973, psychological drama

**Machinal, Sophie Treadwell** – 1928, expressionist drama about a convicted and executed murderer

**That Face, Polly Stenham** – 2007, black comedy about a disintegrating family

**Colder than Here, Laura Wade** – 2005, black comedy about terminal illness
There are 9 set texts for you to choose from for Section C of the A level written exam. These include our 3 current texts as well as 6 new texts.

Here is some more detail about our 6 new set texts.

**Antigone, Sophocles** – adapted in 1986 (written and directed for BBC TV production by Don Taylor). The third of the Theban Plays. A tragedy about personal and public duty and responsibility. A sister wishes to bury her brother but is banned from doing so.

**Hedda Gabler, Henrik Ibsen/Richard Eyre** – adapted in 2005, domestic tragedy focusing on a woman’s attempts to gain status and purpose, amongst other things, in a patriarchal society.

**The School for Scandal, Richard Brinsley Sheridan** – written in 1777, it’s a comedy that illuminates our addiction to gossip, backstabbing and malice through an intricate drama of concealment.

**The Tempest, William Shakespeare** – approximately 1610, can be described as a ‘romantic comedy’ – it shows how a father finds love by learning to let go.


**The Maids, Jean Genet** – stylised psychodrama, written in 1947. Falls into Existentialist/Absurdist categories, bleak and terrifying in a different way to Godot.
You will also have the choice of one of the above 8 practitioners to interpret one of the texts on the previous slide, using their working methodologies and performance style to explore the staging, interpretations of character, relationship between performers and audience, etc.
Before we go through the new courses in more detail, we are going to introduce the range of support we have available.
We will support you with planning and delivering our new specification.

All of these support materials are available FREE on our website, all of which can be accessed from this page.

A Getting Started Guide will give you a comprehensive overview of the qualification and help you understand the changes and what they mean for your course and your students.

An editable course planner can be adapted to fit your timetabling and staffing arrangements. There are a number of different approaches to teaching the course covered in the course planner. There are options for co-teaching the AS and A level as well as options for those who are teaching the A level to the whole cohort or the AS.

Editable schemes of work, which include teaching points and activities to support you in planning to teach the new course

Mapping documents to highlight the differences and similarities between this qualification and the legacy qualification.

A guide to devising which will support you with ideas for exercises to get students developing ideas from their explorations for A level component 1.

A guide to interpreting text for performance which will support you with ideas for the practical exploration of the performance texts in components 1 and 2 of the AS and components 2 and 3.
Supporting you with tracking progress and assessment

**Exemplar** student work and examiner commentaries will support you in understanding the standard. This will include exemplars for practical work, the portfolio and also with sample student answers to the written exam.

We are also working on **specimen papers** so you will have a second set of sample assessment materials to use as extra assessment material when you start teaching.

Make the most of our free **ResultsPlus** service for tracking your students’ progress. ResultsPlus is a free online results analysis tool for teachers that gives you a detailed breakdown of your students’ performance in Edexcel exams. Widely used by teachers across the country, ResultsPlus provides the most detailed analysis available of your students’ performance and helps you to identify areas and skills where your students could benefit from further learning, helping them gain a deeper understanding of their subject. You can find out more about ResultsPlus [here](#):
We are also working with publishers on endorsed resources.

However, it is not necessary to purchase endorsed resources to deliver our new qualification.
Pearson’s published resources

Pearson is producing resources to support the new qualification, in order to help students prepare for the written exam.

You can find out more about these new resources here.
The Student Book is also available as an ActiveBook, allowing students to annotate the book themselves.
There will also be a Teacher Pack which will support you with teaching all parts of the course.
Here is a summary of the other publishers we are working with.

These publishers all expressed an interest in publishing to support the new qualification.
AS and A level 2016 Drama and Theatre
Session 2
Planning and Co-teachability
These slides highlight the key changes between the legacy and new qualifications.

The key change is that AS and A level have now been decoupled and are now totally separate qualifications.

All external assessment must take place in the final year, this means that a written exam will take place in May/June of year 12 for the AS and year 13 for the A level and the visiting examiner will only visit in year 13.

The devised component of the A level which is internally assessed and externally moderated will have to be completed by the submission deadline in year 13 but it will be possible for you to assess it whenever you see fit.
The following slides are designed to help support you with how the courses can be co-taught.

These are the key points, it is important to note that although students can perform the same piece of work at AS and A level, it will be marked differently so will need to be repeated.

The next slides provide information on how our courses can be co-taught. If you are going to teach just the A level, without the AS, then you can simply look at our course planners and schemes of work for suggestions. These can be found here:
From our launch and earlier GRTT events, it has become clear that schools are approaching the de-coupling of the AS and A level in three different ways. These include having separate AS and A level courses, co-teaching AS and A level students in the same class and having all students sit the AS and then the A level. As such we will talk through a couple of these options.
The most common approach we have found when talking to centres is that all students will sit the AS and then those who want to continue after they have their results, will sit the A level.

This slide shows how this would be possible, the texts/practitioners in green are just suggestions to help clarify how this would work.

After the AS exam, we have suggested that students start working on the A level set text exploration rather than group performances, as this will then not be affected if students do not continue with the course.
This is a suggested year 13 for those students who will have already completed the AS.

In this model, students can repeat their text-based work from year 12 that will have been internally assessed and revive it for a visiting examiner or they can produce new material for these performances.
In this example, we are looking at those centres where students have not yet decided whether they are doing the AS or the full A level qualification.

In this model, they can work together till approximately February half term. At this point, students will have to decide which qualification they wish to be entered for, this is in line with the entry deadline.
This will be what the students who continue on to the full A level would need to complete in year 13, those just doing the AS will have left.
To help you in thinking about the **planning of your course**, have a look at **sheet 1** which can be downloaded from the training materials.

It contains the required course content and a blank template of the school terms which can be filled in in your centres with the approach you are considering taking to teaching the course.

If you would like more support with this, please look at our editable course planner and schemes of work.
For the A level, students will document the practical creation and development of ideas, along with the analysis and evaluation of their devising process and their performance of the devised work.

In order to allow as much flexibility as possible, the portfolio can be submitted in a number of different ways.

Students should remain within these limits.

It can either be submitted in a written format, an audio or audio-visual format or a combination. They can also use:

- annotated photographs, drawings and sketches
- annotations and notes
- audio and or video evidence.
For the AS level, students will document their exploration and development of ideas, along with the analysis and evaluation of their process and the performance of the text-based work influenced by a practitioner.
Due to the fact that the portfolio is worth 20% of the qualification for both AS and A level, it is important that students are recording evidence/taking notes of their process throughout the time they are working on this project. It would be sensible to get students into a habit of recording key aspects of any creation and development they take part in.

There are separate assessment grids for this component for each of the assessment objectives, these can be found on pages 21-25 of both the AS and A level specifications.
The format that your students use should be the one that you and they feel most comfortable with. We have no preferred format style and the focus should be the content and how the students are responding to the questions in the specification. It is not necessary for all your students to respond in the same way, likewise it is absolutely fine if they all chose to respond in the same way.

It is most important that you choose the format that works the best for you and your students; we don’t want you to feel under pressure to do something different if you’re not comfortable with it.

It is also important at this stage to consider any support you may require with the portfolio at any early stage. In your centre will each student be equipped with a tablet/have access to a camera in each session? Will each student be given a notebook and encouraged to note down their process each session? Will you try out a range of different formats with your students?
It will be key that students can clearly identify their stimulus and their first reaction to it, as that will provide a strong opening to the portfolio.

This is an example of how a student could start their A level portfolio.
To ensure that you and your students are confident with how to document the devising process, we have laid out in our specification (on page 17) the elements that must be covered and statements that must be responded to.

As highlighted here, these really must be included in the portfolios, the questions relate directly to the assessment criteria.

It may be a sensible approach for students to include the questions in their portfolios to clearly track that they have been answered.
You will see from the questions listed on the next slide that students will answer these bullets as part of their responses to the statements.

When students are completing their portfolio they should use appropriate subject-specific terminology in their responses. We have included a glossary of words that students may want to include in the back of the Getting Started Guide, which is available here.
These are the key statements that students will respond to.
To ensure that you and your students are confident with how to document their exploration and creation process, we have laid out in our specification (on page 17) the elements that must be covered and statements that must be responded to.

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You will see from the questions listed on the next slide that students will answer these bullets as part of their responses to the statements.

When students are completing their portfolio they should use appropriate subject-specific terminology in their responses. We have included a glossary of words that students may want to include in the back of the Getting Started Guide, which is available here.
These are the key statements that students will respond to for the AS portfolio.
The most important thing is for you to feel comfortable that the work is the students’ own as you will be required to sign a declaration to that effect.

It is also important for students to be aware that this is very much their individual portfolio and so they should be focusing on their own reactions, responses and input into the process and performance – rather than on the contributions of the whole group.
The key element here is that you can provide feedback on one draft version of a student’s portfolio. This rule applies for written portfolios and verbal ones. The slide details what elements of the portfolio you can provide feedback on.

When marking the portfolio, there will be a form provided which will have space for you to provide reasons for your marks.
Sheet 2 contains the questions that students must cover as part of the portfolio, this can be downloaded from the training materials.

Look over these and then in your centre or network you could discuss the following questions and come up with ideas for stimuli and strategies to incorporate the portfolio into practical work and as a meaningful part of the course.
This is the key information on the AS written exam. As the qualification is linear, it will be available for first assessment from 2017.

The notes that students can take in for the Theatre Evaluation can include diagrams.
It was part of the rules for the new qualification that students could only take in clean versions of their set texts. As our questions very much focus on a specific extract from the set text we are providing that for students in the exam therefore ensuring students focus on the correct extract in their responses. The extracts will be between 80-110 lines long. Students cannot take in copies of the whole text into the exam.
This is the key information on the A level written exam. As the qualification is linear, it will be available for first assessment from 2018.

AS with the AS, the notes that students can take in for the Theatre Evaluation can include diagrams.
For Section B, the extracts provided will be between 80-110 lines long.

For Section C, students must take in a clean copy of their chosen text, as the exam paper will refer them to a specific extract of between 90-110 lines.
There is specific indicative content for each of the answers across the whole paper. The mark schemes provide guidance to accept all other reasonable marking points, so if students make relevant points that are not included in the indicative content, they can still receive credit for these ideas.
To see this in practice, have a look at the marking activity which can be downloaded from the training materials, it is sheet 3.

This marking example contains sample student work for Section A and Section C of our A level Sample Assessment materials.

The Section C text focuses on Woyzeck as the chosen text and Brecht as the chosen practitioner.

There are responses from two students for both sections.

You will need to use the mark scheme on pages 75-76 of the Sample Assessment Materials.

Once you have completed the marking activity, if you download sheet 4, you will see the annotated responses.
AS and A level 2016 Drama and Theatre
Session 5
Performance assessment
For both the AS and the A level, students will perform in a group piece from a text, and a monologue or duologue from a different text.

For the AS, this will be assessed internally and externally moderated, and for the A level this will be assessed via visiting examiner.

It is key to note here that the maximum group sizes for both AS and A level is 6 students. Below are the group sizes and performance times.

**AS text-based performances**

<table>
<thead>
<tr>
<th>Group performances</th>
<th>Performance times</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group size</td>
<td>Recommended minimum</td>
</tr>
<tr>
<td>3–4 performance students</td>
<td>15 minutes</td>
</tr>
<tr>
<td>5–6 performance students</td>
<td>20 minutes</td>
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</table>

**Monologue/Duologue**

<table>
<thead>
<tr>
<th>Performance times</th>
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<tbody>
<tr>
<td>Extract performance</td>
</tr>
<tr>
<td>Monologue</td>
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<tr>
<td>Duologue</td>
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</tbody>
</table>
**A level Text-based performances**

**Group performances**

<table>
<thead>
<tr>
<th>Group size</th>
<th>Performance times</th>
<th>Recommended minimum</th>
<th>Maximum</th>
</tr>
</thead>
<tbody>
<tr>
<td>3–4 performance students</td>
<td>20 minutes</td>
<td></td>
<td>30 minutes</td>
</tr>
<tr>
<td>5–6 performance students</td>
<td>35 minutes</td>
<td></td>
<td>45 minutes</td>
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</tbody>
</table>

**Monologue/Duologue**

<table>
<thead>
<tr>
<th>Extract performance</th>
<th>Performance times</th>
<th>Minimum</th>
<th>Recommended maximum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monologue</td>
<td>2 minutes</td>
<td>3 minutes</td>
<td></td>
</tr>
<tr>
<td>Duologue</td>
<td>5 minutes</td>
<td>6 minutes</td>
<td></td>
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</table>

**A level Devising**

**Group performances**

<table>
<thead>
<tr>
<th>Group size</th>
<th>Performance times</th>
<th>Recommended minimum</th>
<th>Maximum</th>
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</thead>
<tbody>
<tr>
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<td>20 minutes</td>
</tr>
<tr>
<td>5–6 performance students</td>
<td>20 minutes</td>
<td></td>
<td>30 minutes</td>
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</table>
For more detail on the assessment criteria, please look at the specifications.

For the AS, turn to pages 25-37 and for the A level, turn to pages 42-53.
Although there are no marks specifically awarded for the written questions, it is the opportunity for candidates to communicate their intentions for their character to the examiner ahead of their performance.

We will look at the questions that the students will be responding to on the next slides.
For the A level, students will have to produce this for both the monologue/duologue and the group piece. If, as a performer, students are playing more than one role in the group piece, they would have to produce this for each of their characters.

In the AS, students will only have to complete this for the monologue/duologue, as their intentions for the group piece will be detailed in their portfolio.
These are the questions for the designers. As with the performer questions, in the A level students will need to produce this for both their monologue/duologue and their group piece. In the AS it will just need to be completed for the monologue/duologue.
Examples of responses to the questions can be downloaded from the training materials, it is sheet 5.

These were prepared by students who were performing The Fall of The House of Usher is an early theatre adaptation by Steven Berkoff, based on the short story by Edgar Allan Poe. The play tells the story of Roderick and Madeline Usher who are brother and sister and the last surviving members of the Usher dynasty, cursed to remain forever in the family home that is slowly absorbing them into its very walls.

This term we will be uploading marked student exemplar work, which will include communication of intention responses alongside student video performances.
The new GCSE, AS and A level qualifications were all developed together so the courses show a clear progression, with skills being developed and built upon throughout.
We’re recruiting examiners for our new specification.

If you would like to know more, please visit our website.
If you like what you see and want to know more, please register your interest.

This will help us to keep you informed about future events and other support available to you. Register your interest here.
If you have any questions following on from this walkthrough, please contact Paul Webster, his details are detailed on the next slide.
Please get in touch with Paul and his team if you need any further help or support. Paul and our online drama community will ensure you receive help and guidance from us as well as sharing ideas and information with each other. You can sign up to receive e-newsletters from Paul to keep up-to-date with qualification updates, and product and service news.

Thank you.