

**Welcome to**

**Successful outcomes in the new  
AQA GCSE Drama Specification**

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**Keynote**  
**EDUCATIONAL**

# The new course

The **4 assessment objectives** are the same across all of the exam boards.

AO1: Create and develop ideas to communicate meaning for theatrical performance (Component 2)

AO2: Apply theatrical skills to realise artistic intentions in live performance (Component 2 & 3)

AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed (Component 1)

AO4: Analyse and evaluate their own work and the work of others (Component 1 & 2)

# Achieving a grade 8 at GCSE

“To achieve Grade 8 Candidates will be able to:

- Develop creative ideas for performance outcomes that communicate meaning(s) with assurance and impact
- Apply theatrical skills skilfully and effectively to realise artistic intentions
- Demonstrate breadth and depth of knowledge and understanding in developing and performing drama, using specialist terminology accurately and effectively
- Produce perceptive and well-informed critical analysis and evaluation of drama seen and made

*([www.gov.uk/government/organisations/ofqual](http://www.gov.uk/government/organisations/ofqual))*

# The 3 components

- **Component 1: The written paper.**

- 1hr 45 minutes
- Open book
- 80 marks, 40% of GCSE mark

- **Component 2: Devising Drama**

- Devising log (60 marks)
- Devised performance (20 marks)
- 80 marks, 40% of GCSE

Teacher marked, postal moderation

## **Component 3: Texts in practice**

- Performance of Extract 1 (20 marks) and Extract 2 (20 marks)
- 40 marks in total
- 20% of GCSE

**Marked by a visiting examiner from AQA**

# The main differences: written exam

- In the written exam, students have 3 compulsory sections to answer rather than 2.
- ALL students need to be able to answer from the perspective of performer AND designer.
- Students *can* write about a performance that has been live streamed or a digital performance, but this does not replace the requirement for students to experience live theatre

# The main differences: the devising component

- There is no longer a varied choice of performance options for students to choose from: all students must devise a new piece
- All students needs to be taught devising skills and the unit needs to be planned to allow enough time to develop those skills AND create a performance of an appropriate length.
- There is a written element to this component – the Devising Log.
- This component is marked by the teacher and **postally moderated** by AQA.
- All standardisation is done online, there are no moderator visits

# The main differences: performances of extracts

- Students are required to perform or design for TWO extracts from the SAME play.
- This play MUST contrast to the play that is being studied for Component 1. There is a list of prohibited combinations that you must be aware of when choosing plays to be performed.
- Students can perform monologues, duologues or in groups of 3-6 performers.
- Design candidates must design for both extracts and are assessed on the DESIGN rather than the execution.
- This unit is EXTERNALLY ASSESSED by a Visiting Examiner.

# Designing Your Course

- Specific skills sessions – Acting AND Design – and exploration of a range of texts.
- Encouragement of interrogation of text: looking for meaning.
- Research skills – for both set text and devising projects. A world beyond Google.
- Incorporation of technical terminology from the very start.
- An awareness of AUDIENCE and candidates' intentions for them.
- Opportunities for mock exams, giving and receiving feedback and performing for an audience
- An understanding of roles within the theatre beyond actor, designer and technician. Opportunities to meet professionals?

# Designing Your Course cont'd...

- Choice of productions and use of live/streamed productions to influence practical work.
- Does your year 9 course feed into the skills and demands of GCSE? Where can you make more explicit connections?
- Choice of school production.
- Your school assessment calendar.
- Opportunities and resources to give feedback.
- Using videos of other groups to analyse and evaluate, developing skills across the 3 components.
- Regular, meaningful and purposeful homework tasks
- What online document storage do you have to allow students to have e-portfolios?

# Making Connections

- For each task or unit of work that a student does, they need to see the wider picture. How does what they do in their SET TEXT, for example, help them with their DEVISING? How does what they see on a LIVE PRODUCTION visit help them with their practical performances?

# Higher Order Thinking Skills



# Networking opportunity!

- *Noughts and Crosses*
- *A Midsummer Night's Dream*
- *Blood Brothers*
- *The Crucible*
- *Hansel and Gretel*
- *The 39 Steps*







## The written exam

# The written exam

- 1 hour, 45 minutes in length
  - Section A: Answer all questions. (4 marks)
- Section B: Answer all parts to this question as instructed (44 marks)
- Section C: Answer 1 question from a choice (32 marks)

# The command words

- Describe: Set out characteristics
- Explain: Set out purposes or reasons
- Analyse: Separate information into components and identify their characteristics
- Evaluate: Judge from available evidence

# Component 1: Section A

- Multiple choice
- 4 questions, 4 marks in total
- Intended to settle students into the exam
- Can be easy to rush, and make silly mistakes...
- Students will need training on how to fill in the multiple choice answers!
- This section tests knowledge of theatrical roles and technical terminology. May include diagrams for students to interpret, e.g. stage positions

# Section B: Set text

- Worth 44 marks
- “Students are expected to know and understand the characteristics and context of the whole play they have studied.”
- “One extract from each set play is printed in the question paper. Students answer questions relating to the extract, referring to the whole play as appropriate”
- Candidates can take their own copy into the exam but only CLEAN COPIES are permitted
- Students need to become accustomed to timings, as marks increase according to question

## Section B cont'd

The exam will include one compulsory short answer question for all students linking design and context and/or theatrical conventions.

Students don't need to have gained practical experience of design to answer this question.

One part of Section B will offer students the choice of answering as either a performer or designer (lighting, sound, set, costume, puppets)

# AQA example: *Hansel and Gretel*

1) You are designing a costume for Diane to wear in a performance of this extract. The costume must reflect the conventions of story-telling theatre used in *Hansel & Gretel*. Describe your design ideas for the costume. (4 marks)

2) You are performing the role of Diane. Describe how you would use your vocal & physical skills to perform the line below **and** explain the effects you want to create.

“We are, Maureen. They’re kind, they’re loving, and they look after their own.” (8 marks)

3) You are performing the role of Diane. Focus on the shaded part of the extract. Explain how you and the actor playing Maureen might use the performance space and interact with each other to **show a joyful response** to the corn feeder for your audience. (12 marks)

# and then a CHOICE of

4) You are performing the role of Maureen. Describe how you would use your acting skills to **interpret Maureen's character** in this extract **and** explain why your ideas are appropriate both for this extract and the play as a whole. (20 marks)

OR

5) You are a designer working on **one** aspect of design for this extract. Describe how you would use your design skills to create effects which **support the action** of this extract **and** explain why your ideas are appropriate both for this extract and the play as a whole. (20 marks)

# Grade descriptors

There are 4 bands for this section

- Excellent
- Good
- Reasonable
- Limited

# PEARLS of wisdom

- Point
- Evidence
- Analysis
- Response
- Link to question demand



# Helpful phrases

- My design would include...
- To communicate to the audience that...
- In order to match the period in which the play is set...
- In this scene, the character has just...
- To communicate the character's emotion/feeling/attitude, I would...
- To develop this, I would...
- I would want the audience to think/feel... so I will ...
- This scene takes place in/after...
- At this point I would...
- At the point when...
- In contrast, when...
- Finally, I would...
- When x happens, I would...

# Phrases to discourage

- I would include lots of detail to show this
- There wouldn't be much colour
- I would use my voice to show I was angry
- I would make a gesture with my hand
- The lighting would make the audience feel like they were really there
- I would use my skills to show this
- I will use simple things to suggest my set
- I will look at her and move towards her to show I am angry with her

The best way to prevent these is to have groups act out each other's answers!

# TOPIC SENTENCE

- A Topic Sentence (TS) is the top bun of a cheeseburger.



- TS = first sentence of the paragraph. It shows the main idea.
- Usually a mildly controversial statement--something that you have to prove. It can be as brief as 3 words!

# More discourse markers

<b>ADDING</b> and also as well as moreover too furthermore additionally	<b>SEQUENCING</b> <u>first, second, third...</u> finally next meanwhile after then subsequently	<b>ILLUSTRATING</b> for example such as for instance in the case of <u>as revealed</u> by... illustrated by	<b>CAUSE and EFFECT</b> <u>because</u> so therefore thus consequently hence
<b>COMPARING</b> similarly likewise as with like equally <u>in the same way..</u>	<b>QUALIFYING</b> but however although unless except apart from as long as if	<b>CONTRASTING</b> whereas instead of alternatively otherwise unlike <u>on the other hand..</u> conversely	<b>EMPHASISING</b> above all in particular especially significantly indeed notably

Taken from

<http://www.bubblews.com/news/384100-discourse-markers-list>

# Teaching the set text

- Students need to be able to respond to ANY extract.
- They do not have to have experience of playing every single character in the play but they *do* need to understand the function of each character and how to communicate an interpretation of that character.



Charles

Claire



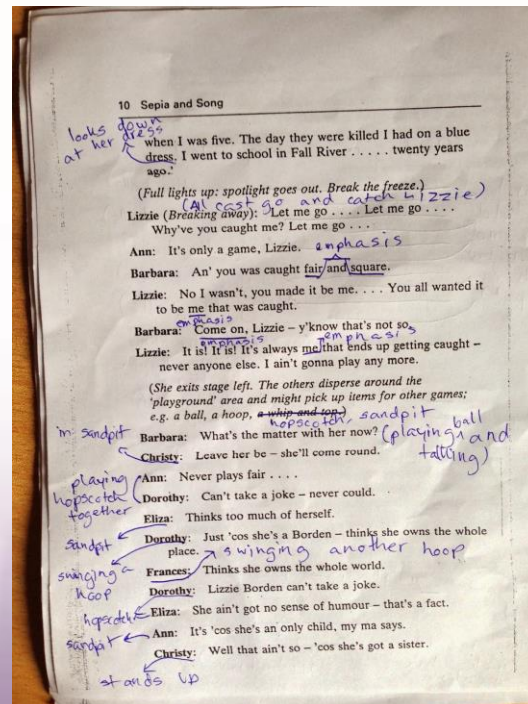
TOP TRUMP!

ANNA

TOP TRUMPS FILE

Princess Anna is an optimistic idealist who fearlessly follows her heart. When she sacrifices herself to save Elsa, Anna's pure love and acceptance show Elsa how to control her power, and is powerful enough to melt a frozen heart and save Arendelle.

Loyalty	10
Bravery	50
Magic	1
Greed	3
Strength	6



# Helpful tasks

- Timelines for individual characters, and the play as a whole
- Character profiles
- Top Trump cards
- Facebook and Twitter profiles/status updates/synopses
- Photographs and annotations of workshopped scenes
- Annotated scripts, bullet pointed directorial suggestions, colour coded
- Design scrapbooks – done by individuals or in groups. Allocate a notice board for good ideas/examples?
- Annotate extracts/entire scripts using TECHNICAL TERMINOLOGY
- Technical terms bookmarks/Cahoots/Class Quiz
- Guess Who/Who am I?

# Section C: Live Production

- Choice of 3 questions (not 4 as in the previous specification)
- Can be live or a digital/streamed production
- NO NOTES permitted in the exam
- Worth 32 marks, broken down into 2 AOs:
- *AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed. (12 marks)*
- *AO4: Analyse and evaluate their own work and the work of others. (20 marks)*

# Teaching the live production

“Students should be able to discuss a variety of aspects of one production giving a personal analysis and evaluation of the theatrical elements and how successfully meaning was communicated to the audience.

Careful thought needs to be given to the production that you choose, and ensure that you revise it *throughout the course*.

# AQA example

Describe how one or more actors in a particular scene or section used their vocal and physical acting skills to create convincing characters. Analyse and evaluate how successful they were in communicating their character to the audience.

You should make reference to :

- The use of voice
- Physical skills
- The actors' use of space

# Grade descriptors

There are 4 bands for this section

- Excellent
- Good
- Reasonable
- Limited

# Writing an excellent answer

- I saw a production of ... at .... The play.... *And then make a statement which links back to the question*
- The actor used over the top gestures SUCH AS ....and the impact it had on the audience was...
- This was particularly effective when...
- The audience response was...which means that it was/wasn't effective
- Another example of when ...was....
- This was completely successful and was achieved by
- This is another example of the actor/designer being successful...
- A second/third moment was when...

# Phrases to avoid/develop

- It was really good when...
- The actor used body language.
- It was realistic/more believable
- The green cord trousers showed he was from a rich family

# Preparing students throughout the course

- Encourage students to write notes about the production, using different headings.
- The notes can be reduced over the rest of the course – set interspersed deadlines for students to do this. The process is more rewarding than the product in this task
- Encourage technical candidates to teach acting candidates and vice versa, about how their chosen skills was used at key moments in the production
- Use video/audio recording to re-enact key moments, capture first impressions on the bus on the way home
- Give students responsibility for researching the production, finding helpful photographs etc
- It is highly worthwhile exploring the play beforehand and stocking copies of the text in the library. Quote banks to help students prepare for vocal questions would also be helpful.
- Remember to utilise higher order thinking skills when teaching the live production: it is not enough for them simply to REMEMBER what they saw. What practical versions could they come up with in response to their discussions after seeing a production?



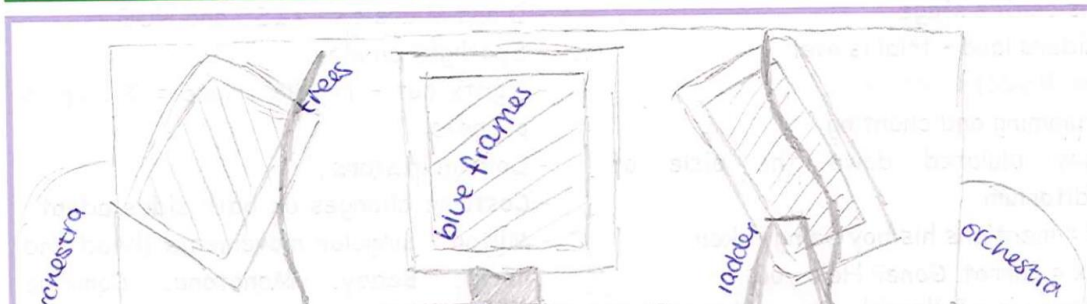
# Nation

- Mau = Gary Carr
- Daphne = Emily Taaffe
- Milton = Jason Thorpe
- Grandmother = Gaye Brown
- Cox = Paul Chahidi
- Daphne's father = Nicholas Rowe
- Mau's father = Bhasker Patel
- Captain Roberts/  
Gentleman otlr/ islander/  
raider = David Sterne

- 10/02/10 - Olivier Theatre
- National Theatre production
- Based on novel by Terry Pratchett (literary adaptation)
- Adapted by Mark Ravenhill
- Director/set designer = Melly Still
- Costume designer = Dinah Collin



- **Setting**
- **Sweet Judy** - rope, figurehead (woman in mask and plate bodice), wooden plank, held by ensemble - cast rock
- **Mau's Island** - wooden trees, ladder, revolve, frames, lighting bright
- **Area for Tea** - wooden planks (wreckage), figurehead mask and plate hanging up, china, other side of revolve - u.s.c
- **Grandmother's drawing room** - lighting went darker, projection on frames - paintings, chair and table
- **Raider's Island** - frames = harsh rocky stones, lighting = greenish tinge (more wild/ jungle)
- **On the Boy Island/Boat**
- Boy Island is bright. Orangey light
- God anchor and axe c.s
- Costume = cultures
- Sweet Judy = light is dark and blue
- Cast are d.s.c - some kneeling (prayer)
- **Tsunami**
- Sound effect = thunder
- Light flash = lightning





**Maintaining a focus on the written paper**

- Homework tasks, especially shorter questions about set texts
- Lesson time – multiple choice questions about production, as well as in preparation for section 1.
- REGULAR written tasks
- Starter activities/bell work using whiteboards/post it notes
- Presentations and Dragons Den tasks
- *The South Bank Show*
- Structuring cut up answers
- Answer carousels
- Acting out each other's answers for sections B and C and finding where the gaps are



## Surviving the Devising Process (NEA 1)

# Component 2: Devising

- Statement of intent must be provided by all candidates:
- **In the performance I aim to show...**
- **In the performance I want the audience to ...**

# Choosing a stimulus

- Choosing a stimulus is the most important part of the teacher's role at the beginning of this assessment. AQA suggest that it can be (but is not limited to):
- Visual (photograph, painting, sculpture)
- Printed or spoken word (poem, novel, story, news article)
- Musical (song, melody, instrumental piece)
- Fact based (political, current or historical event)
- Theme or issue based (justice, relationships, conflict)
- Myths (folklore, urban myths)
- Cultural (traditions, festivals, rites of passage)



Karl Jenkins  
**CANTATA MEMORIA**  
For the Children

**Keynote**  
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# Providing a stimulus

- Asking questions to stimulate discussion and inspire short improvisations
- What happened before and after this image was taken?
- Who is s/he? When was this? Improvise their life at home
- Consider creating an audio and/or visual installation to greet students as they enter the studio
- Then incorporate [additional stimuli](#)
- Discuss the role and [morals](#) of accurate storytelling
- Give homework to [research](#) the theme, an individual or moment from history. They could also create their own characters to present practically
- Give small groups a different section of a poem to demonstrate the breadth of responses that can happen such as the poem *Cymro* by Sophie McLeod
- Give short lines from a documentary or newspaper, e.g. “ A number of us agreed, that if the answer was no, we would take matters into our own hands...if the government wouldn't come to the mountain, they'd take the mountain to the government”



How would you use this image?

# Helpful devising tasks

- Character sculptures – building sculptures that explain a character’s personality using found items in bags/cupboards etc. Take one of these items to create a short piece of dialogue/physical theatre
- Tell fairy stories but from the villain’s point of view. Use one scene as a starting point, “e.g. the point where it all went wrong...”
- Find an obituary of someone who is not very well known. Create a list of facts and questions. A subsequent improvisation should answer at least three of those questions
- Ask students to write down three out-of-the-ordinary phrases they’ve heard during the day. Use them to start an improvisation
- Complicite / Kneehigh games

# Choosing a performance style

- It is not mandatory, but AQA suggest that you/your students choose a style in which to perform, for example:
- Tragedy
- Comedy
- Epic theatre
- Naturalism
- Documentary theatre

*The benefit of this approach is that it gives a shape and form for students to work with. Devising is often the one that students find most difficult in the current specification*

# Supporting your students

- You are NOT allowed to direct the devising process (see page 25)
- You ARE allowed to provide feedback, which is particularly important for students when writing their Devising Log. How will they record the feedback that you give them?
- Give students specific responsibility during each rehearsal, and map homework tasks so that they support the devising process. This could include research tasks, writing in role, preparing hot seating questions, watching a YouTube clip, exploring music choices etc.
- The specification states, “ *Teachers must ensure that students have the opportunity to take an equal and active part in the creative and collaborative devising process regardless of their chosen specialism.*”

# Devising timeline

- You can complete the assessment of Component 2 at any point in the 2 year course, as long as it is completed by the May deadline of the certification year set by AQA. By this point, you **MUST** have everything marked and ready to send off for postal moderation.
- As departments, you must make sure that you can prepare and store all videos & programme notes in a way that facilitates a quick and stress free response to the request for samples from AQA.
- Remember that the Devising Log is weighted more heavily than the performance (60mark vs 20) Students will enjoy the preparation for performance but **MUST** also then spend time analysing and evaluating.

# Timeline: practical work

- Week 1&2: Exploratory workshops with varied stimuli
- Week 3: Choices made of stimuli and groupings, design candidates allocated groups. Dramatic intentions established and recorded by all students.
- Week 4: Students devise work, with regular feedback from teacher and peers. Regular work in progress performances and peer feedback is important
- Week 6: Run through of work so far, in front of an audience. Written feedback given, as well as verbal
- Week 8: Final assessed performances

# Recording the process

- In today's rehearsal, our objective was to...
- The rehearsal strategies we used were...
- These link to our intention because...
- The impact of these strategies on our piece/my skill was...
- As a result we are going to...
- Next rehearsal we need to...
- My specific skills has developed because ...

# Timeline: Devising Log

- Week 1: Structured reflection time to allow students to respond in writing to the stimuli and workshops
- Homework tasks given to continue researching in response to ONE of the stimuli presented. Deadline, week 3
- Deadline for first draft of Section 1 to be agreed with class
- Notes/journal/blog/Pinterest for Section 2, plan reflection and note taking into your lesson plans. Provide templates which prevent students' reflection to simply be narratives of who was absent, and who isn't pulling their weight. Provide clear deadlines for first drafts
- Section 3 (Evaluation) could be done in the lesson after the performance has been given or as a homework task.
- Agree a final deadline with students

# Supporting the devising process

- For each Work in Progress performance, ask students to remind us of their dramatic intention
- Students should perform sections they need help with, not just the bits that they like!
- Ask “and what would you like feedback on?”
- Divide feedback into “the issue is...”, and “to improve you could” with practical examples. Model the use of technical terminology
- Consider having a feedback proforma
- Students watching can also give written feedback, which can be collected and then digested by the group. This helps give structure to their reflection and written work. “The response was x so we developed the piece by y”

# Supporting the devising process cont'd

- How can you use displays to help students record their progress?
- Continue to play games and ask questions
- If you've been inspired by a particular production or practitioner, ask, "What would (Kneehigh) do?" (*It is NOT compulsory to base work on a practitioner*)
- Do not allow students to arrive to the lesson empty handed. Get them to take it in turns to bring in something new
- Consider a 'show and tell' – where students bring in props/costume/a story/a photo etc and share it with the whole class. It can help unstick groups who've ground to a halt.

# The Devising Log

- See page 22 & 23 for the rubric of the assessment
- See page page 34-36 of the specification for the mark scheme
- The AQA website now has example NEA documentation, including students scrapbooks, written logs and audio/visual work

# The 3 sections

- Section 1: Response to a stimulus
- Section 2: Development & collaboration
- Section 3: Analysis and evaluation
- Each section is worth 20 marks.
- In a fully written report, AQA recommend 400-600 words per section, but the entire document must NOT exceed 2500 words.



## The Devising Log: A Piece of Cake

# How Bake Off avoids a soggy bottom

- Stimulus is given: It's Desserts Week!
  - The main detail of the chosen stimulus is explained – the background and its challenges
  - Contestants explain what they're doing as they go along and why, and how their skills have developed during the process
  - Mistakes are not a negative thing
  - Mary and Paul give their feedback
  - Bakers reflect on their work and evaluate at the end
- (Diagrams and pictures are annotated, explained and referred to)

# Section 1: Response to a stimulus

## YES!

- The image of ... led us to the idea of....
- We wanted to show the audience to think/feel
- This idea was further developed when...
- For my character I...
- The group's aim was to...
- An example of this would be when...
- One of my main intentions is to...so I will use...
- Refer to specific stimulus and skills throughout the section*

## NO!

- The research helped me get an idea of what I could do
- We wanted the audience to feel like they were on the edge of their seat
- I felt lots of emotions from this stimulus
- *Weaker answers speak very generally and do not identify the specific chosen stimulus*

## Section 2: Development & Collaboration

YES!

- One of the most influential scenes is when...
  - We started off by...
  - In response to the feedback that... we ...
  - Another scene that developed during rehearsals was...This was due to...
  - I developed skills by...
  - Because I wanted to... I needed to...
  - My goal was to...so I ....
  - As a result of...we...
- Successful responses refer to the audience frequently*

NO!

- I refined my skills by taking on board feedback
  - This was because we wanted to wow the audience
  - Our teacher really helped us
  - We needed to make the piece longer so we...
- Less successful responses fail to identify specific feedback and how the piece has developed as a result. Audience are omitted from less successful explanations

# Section 3: Analysis & Evaluation

## YES!

- My crouched movement successfully conveyed...
- I felt I did this well
- I used loud volume and a sinister tone when I ....
- I used a happy, sincere facial expression with an exaggerated smile...
- I wanted to show...so I....and when I said the line....” ...”
- We successfully communicated our message
- I/We were successful in achieving my/our intentions

## NO!

- My skills developed by knowing what is best for the actors
- We were able to get a feel for the scene
- I followed health and safety measures
- I wish I had been in more lessons
- I was glad we chose this stimulus

# Suggestions & good practice

- Monitor work closely and intervene quickly if students begin to lose their way
- Remind students to consider their dramatic intention for EVERY scene that they create
- Refer constantly to set text workshops and live theatre seen – there is nothing wrong with taking inspiration from them
- Suggest specific genres if it will help your students maintain structure
- A mock devising project early on in the course helps students make their silly mistakes, and learn “what to do when they don’t know what to do”
- Students using photographs MUST annotate them and make reference to them in their prose. “before and after” shots are helpful in Section 2, but only if it is clear that they understand what has changed and why it is effective for the audience and their dramatic intentions
- If hand written, establish a layout with your students so that it is logical and easy to follow for you and your potential moderator
- Use video to help give feedback: students need to be able to see their own performances in order to know what to improve.

# DISCUSSION: POSSIBLE STIMULI

# Videoing your work: Component 2 & 3

- One fixed point camera, from an audience point of view
- No editing
- All candidates must state their name, candidate number and role(s)
- Costume, set and puppet design must have close ups of their work before the performance starts. (Sound and lighting is apparent in the performances as well as in their design work)
- AQA are yet to confirm the format in which videos are submitted, but it is likely to be DVD or USB for the foreseeable future.



PLEASE DO NOT TAKE A  
TABLE BEFORE YOU HAVE  
ORDERED AND HAVE A  
NUMBER.

PLEASE ASK FOR ASSISTANCE  
IN MOVING TABLES.

PLEASE GIVE SEATING  
PRIORITY TO OTHERS WHEN  
APPROPRIATE

audio-visual v

**THE  
FEAR FLASH**

All the ways of...  
that many may consider...  
a real light, will begin to...  
on the screen to alert...  
serve ahead.

**LUNCH**

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## Component 3: texts in practice

# Component 3: Texts in Practice

- Statement of intent must be provided by all candidates:
- **In the performance I aim to show...**
- **In the performance I want the audience to ...**

# General information

- You will be allocated an NEA adviser. You MUST liaise with them and submit a Play Approval Form. The deadline is 31<sup>st</sup> January in the year of assessment but...
- The window for assessment is likely to be November – May of year 11 so many people will have to submit this form well in advance of that final deadline.
- There is no written element in this component so students can focus on practical skill. As this is likely to have developed significantly over the course, think carefully about where you would like to place this in year 11.
- It is not yet clear if teachers will receive the marks for this component before the August results are released.

# Component 3: Texts in Practice

- Many students will see this as the focal point of their course.
- Not all students need to present the same text or extracts so allows for differentiation, for their sake and yours!
- Ensure that extracts chosen allow candidates to show a **range** of specialist skill across the two extracts, rather than more of the same
- Candidates do not have to play the same character in both extracts but students **DO** have to choose the same specialism for both extracts.
- Maximum group size for performers is 6, with an additional one each of the design specialisms where appropriate.
- Encourage students to use the skills they've developed in their preparation for Component 1 in this component

# Students will be assessed on...

- The overall contribution to the performance made by their performance or design
- The range of theatrical skills demonstrated in their performance or design
- The effectiveness with which they deploy their performance or design skills
- The appropriateness of their interpretation to the play as a whole, as evidenced through their performance or design
- The sensitivity to the context of the play they display through the performance/design
- Their success in achieving their artistic intent considered against their Statement of Dramatic Intentions

# Other points to note

- It must be very clear to the examiner when the performance of Extract 1 is over and when the performance of Extract 2 has begun.
- There are a number of ways that this can be done: as long as the distinction is made clear, “any method is acceptable”
- “It is expected that during the rehearsal process teachers will support teachers through the provision of workshops
- “Regular monitoring should be undertaken by the teacher so that the work is seen at each development stage

# What a band 4 performance looks like

## **Excellent**

- An extensive range of skills are demonstrated
- Skills are deployed precisely and in a highly effective way
- Personal interpretation is entirely appropriate to the play as a whole
- Personal interpretation is highly sensitive to context
- Artistic intentions are entirely achieved

# What a Band 1 performance looks like

## **Limited** contribution to performance

- Narrow range of skills are demonstrated
- Skills are deployed uncertainly with little effectiveness
- Personal interpretation lacks appropriateness for the play as a whole
- Personal interpretation lacks sensitivity to context
- Artistic intentions are achieved to a minimal extent

## POSSIBLE TEXTS

Over lunch you are invited to add your ideas to the flip chart. It will be photographed at the end of the day and sent via email. Or you are very welcome to take a photo of it before you leave!

# Possible texts

- *Alice* by Laura Wade
- *Blooded* by Isobel Wright
- *The Unravelling* by Fin Kennedy
- *One Man, Two Guv'nors* by Richard Bean
- *Kindertransport* by Diane Samuels
- *Girls Like That* by Evan Placey
- *Blue Stockings* by Jessica Swale
- *Haroun and the Sea of Stories* by Tim Supple
- *Gizmo* by Alan Ayckbourn
- *War Horse* by Nick Stafford
- *Frankenstein* by Nick Dear

# Resources

- Context and background for your set text
- Clean copies of your set text (for the exam)
- Exercise books/folders/sketch books
- Props and set items for your set text
- Prompt books?
- Display walls?
- Pinterest accounts for research – set text and devising

# Designing your course: points to consider

- Mock practicals: devising and/or extracts
- School assessment calendar
- Development of skills assessed by NEA, including the creation of the Devising Log
- ALL candidates need to learn design skills
- Inclusion of technical terms from the outset
- Students can only have clean copies of their set texts, and NO live production notes in the exam
- AQA deadlines

# Designing a 2 year course

Term 1: Sep-Oct	Term 2: Oct-Dec	Term 3: Jan-March	Term 4: March - April	Term 5: April - June	Term 6: June-July
Drama skills: team building, performance /design skills	Mock devising project	Approaches to script: performance & design	Set text, & developing performance /design skills	Set text, written focus as well as practical skills	Live production: visit, analysis, written work
Component 2: DEVSING NEA	Component 2: Devising (& log)  Set text revision	Component 3: Texts in Practice  Live production revision	Component 3: Texts in Practice  Revision	Component 1 REVISION	EXAMS

# Designing a 2 year course: Model 2

Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
<p>Drama skills, building an ensemble</p> <p>Set text</p>	<p>Set text, learning technical terms and applying knowledge</p>	<p>Live production.</p> <p>Script work, mock practicals, (Showcase?)</p>	<p>Writing about a live exam</p>	<p>Practical skills – developing skills for NEA</p>	<p>Practical skills – NEA skills.</p> <p>Written work</p>
<p>Component 3: Texts in Practice</p>	<p>Component 3: Texts in Practice</p> <p>EXAMINER VISIT</p>	<p>Devising NEA</p>	<p>Devising NEA, completion of log</p> <p>(by May deadline)</p>	<p>REVISION</p>	<p>EXAMS</p>

# Top tips

- Try and create a local network to moderate work, share resources and ideas and co-develop new schemes of work. Share your findings for the greater good!
- Get student feedback about tasks
- Ensure you mark all of your assessments etc in the school calendar AND keep reminding people about them!

**PRESENTATION FINISHED**



**ANY QUESTIONS?**

memegenerator

**Keynote**  
EDUCATIONAL

# OPENING NEW DOORS IN TEACHING AND LEARNING

Presented by Susie Ferguson  
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