

**AS and A LEVEL**

# **DRAMA AND THEATRE**

H159/H459  
For first teaching in 2016

## **Co-teaching Guide**

Version 1

# CONTENTS

Our vision	3
AS and A Level assessments	4
'Exploring performance' and 'Analysing performance'	5
Non-examined assessment (NEA)	5
Curriculum plans	6
Suggested curriculum models – AS only	6
Suggested curriculum models – A Level only	7
Suggested curriculum models – co-teaching AS and A Level	9
Potential approach to content	11

# OUR VISION

OCR's AS and A Level in Drama and Theatre have been designed to be practical, engaging and creative specifications for students to study. They will provide them with opportunities to interrogate drama and the work of others, to explore a range of drama as a practical art form, and to work independently to create their own drama performances making informed artistic choices.

The main purpose of the qualifications is to allow students to study drama and theatre in an academic setting, interrogating this art form and applying their knowledge and understanding to the process of creating and developing drama and theatre and to their own performance work. Our specifications will help create independent students, critical thinkers and effective decision makers – all personal attributes that can make them stand out as they progress through their education and into employment.

Our specifications have been designed in conjunction with a wide range of teachers to ensure an inclusive specification has been created to allow all students to achieve their potential. We have looked closely at creating assessments which stem from teaching and learning and the study of the subject ensuring that the focus is on what is best for the student, making this the central priority.

This co-teaching guide outlines suggested approaches for centres that are planning on teaching both the AS and A Level Drama and Theatre qualifications. The design of the Drama and Theatre AS and A level specifications mean that effective co-teaching is easily achievable with only minor concessions to the different assessment requirements for each component of the course.

There is a greater demand at A level but due to the linear design of the course there is adequate time to revisit earlier work and focus on the A level demand in the latter part of the second year. In fact, preparation for the AS level exam is useful in terms of providing the first year students with an opportunity to build their practical and exam skills. Some centres may decide to enter their candidates for both the AS level and the A level examinations. If this is the case then the AS level exam will become useful practice for the final A Level exams in Year 13.

# AS AND A LEVEL ASSESSMENTS

The following table outlines the requirements of the AS and the A Level assessments. There are a number of ways where content can be co-taught to classes containing both AS and A Level students.

<b>AS assessments</b>	<b>A Level assessments</b>
<p>'Process to performance' (Teacher assessed)</p> <ul style="list-style-type: none"> <li>• Research report           <ul style="list-style-type: none"> <li>• 1 practitioner</li> <li>• 1 whole text</li> </ul> </li> <li>• Portfolio</li> <li>• Text performance</li> </ul>	<p>'Practitioners in practice' (Teacher assessed)</p> <ul style="list-style-type: none"> <li>• Research report           <ul style="list-style-type: none"> <li>• 2 practitioners</li> <li>• 1 text extract</li> </ul> </li> <li>• Portfolio</li> <li>• Devised performance</li> </ul>
<p>'Exploring performance' (written exam 2 1/4 hours)</p> <ul style="list-style-type: none"> <li>• Section A: 2 texts from 1 theme           <ul style="list-style-type: none"> <li>• Conflict</li> <li>• Family Dynamics</li> <li>• Heroes and Villains</li> </ul> </li> <li>• Section B: evaluation of live theatre</li> </ul>	<p>'Analysing performance' (written exam - 2 1/4 hours)</p> <ul style="list-style-type: none"> <li>• Section A: 2 texts from 1 theme           <ul style="list-style-type: none"> <li>• Conflict</li> <li>• Family Dynamics</li> <li>• Heroes and Villains</li> </ul> </li> <li>• Section B: evaluation of live theatre</li> </ul>
	<p>'Deconstructing texts for performance' (written exam - 1 3/4 hours)</p> <ul style="list-style-type: none"> <li>• 1 set text study from a list of 8</li> </ul>

# 'EXPLORING PERFORMANCE' AND 'ANALYSING PERFORMANCE'

These components have common content. Centres choose one thematic study for section A. You can choose the same theme and the same texts for both AS and A Level exams. The approach to the papers is the same at AS and A level with a slightly different allocation of marks. In terms of the students assessments this will feel like a resit paper, however there is no 'back up' of an AS mark as this is now completely separate.

## NON-EXAMINED ASSESSMENT (NEA)

'Process to performance' has been designed to allow students to demonstrate, and therefore improve upon, a range of skills that will be drawn on to complete both A Level NEA components. Students will complete three projects when they are completing both the AS and A Level. There were ways that the learning can be arranged to make a more coherent course for students.

- In year 12 study two practitioners for process to performance.
  - This means that the A Level 'Practitioners in practice' research report will be almost complete in year 12. This can be reviewed and amended when students complete their devising preparation
  - Students will study 1 practitioner with a text extract and 1 practitioner with the whole text
  - The work from the practitioner with a text extract can be set aside by teachers for submission with the A Level devising work.
- Use the concept pro forma as a starting point for the AS portfolio.
  - This allows students to become familiar with the questions they are required to complete when studying a whole text.
  - A copy of the pro forma should not be included in the AS submission but the questions may be used by students in their portfolio.
- Study an A Level set text for 'Process to performance'.
  - Your chosen set text for 'Deconstructing texts for performance' can be used as your 'Process to performance' text.
  - This means that the students will know their exam text in a practical context.
  - The research report and the portfolio will become detailed revision notes students can use to prepare for the A Level exam.

Section B is an analysis and evaluation of live theatre. It is recommended that students watch a performance close to the exam date to ensure the performance is fresh in their minds. It is not recommended that students write about the same performance in the A Level exam as the AS exam.

- Study the same text for 'Process to performance' and 'Exploring and performing texts'.
  - This would be best if students prepared a longer performance in year 12 and present a showcase of their 'best' sections for AS.
  - The pitfall to this model is that students will need to remember or relearn all their lines for a visiting examiner assessment which can only be completed in the final year of the assessment (Year 13.)
- Study the same text for 'Process to performance' and 'Practitioners in practice'.
  - This works well then the chosen text is closely linked to the practitioner (i.e. is one of their texts)
  - For the research report students would study 2 practitioners and one whole text.
  - This means that over the two year A Level students will study 3 whole texts and two extracts, rather than the required 2 whole texts and 3 extracts.

# CURRICULUM PLANS

The following sample curriculum plans for AS and A Level Drama and Theatre are suggested examples of how the course could be taught. There are plenty of opportunities for synoptic thinking throughout all the components and students should be encouraged to develop ideas based on different aspects of the course. This qualification should be regarded as a building process which should result in the accumulation of skills and knowledge both at AS and A level.

Sharing the teaching of the AS and A level is very possible. Splitting the components between two teachers would probably be advisable, and a suggestion for how to do this is shared in this document. The only key difference is that if there are two teachers sharing one group, one of the teachers will be more likely to finish teaching the course slightly earlier than the other. This will leave them time to prepare the students for the A level examinations.

## SUGGESTED CURRICULUM MODELS – AS ONLY

- **1 TEACHER.**

	<b>Autumn 1</b>	<b>Autumn 2</b>	<b>Spring 1</b>	<b>Spring 2</b>	<b>Summer 1</b>	<b>Summer 2</b>
<b>Year 12</b>	Introduction to Drama and Theatre and skills development work  Read whole text for process to performance	Practitioner Study  Complete research report  Text performance workshops and rehearsals	Text performance rehearsals and performance  Read texts for Exploring performance	Introduction to semiotics and themes  Approaching live theatre analysis  Workshops of exam texts	Exam preparation  See live theatre performance for Section B	<b>Summer Exam</b>

- **2 TEACHER.**

	<b>Autumn 1</b>	<b>Autumn 2</b>	<b>Spring 1</b>	<b>Spring 2</b>	<b>Summer 1</b>	<b>Summer 2</b>
<b>Year 12</b>	Introduction to Drama and Theatre and skills development work  Read whole text for process to performance	Practitioner Study  Text performance workshops	Text performance rehearsals  Complete research report	Text performance rehearsals and performance	Exam (Section A) preparation	<b>Summer Exam</b>
	Read whole text for process to performance	Introduction to semiotics and themes  Read and workshop text 1 for Exploring performance	Read and workshop text 2 for Exploring performance  Complete research report	Approaching live theatre analysis  Exam (Section A) preparation	See live theatre performance for Section B  Exam (Section B) preparation	<b>Summer Exam</b>

## SUGGESTED CURRICULUM MODELS – A LEVEL ONLY

- **1 TEACHER.**

	<b>Autumn 1</b>	<b>Autumn 2</b>	<b>Spring 1</b>	<b>Spring 2</b>	<b>Summer 1</b>	<b>Summer 2</b>
<b>Year 12</b>	Introduction to Drama and Theatre and Skills development work	Practitioner Study Complete research report	Devising workshops and work on devised project	Devised project rehearsals and performance	Introduction to semiotics and themes  Read and workshop text 1 for Analysing performance  Approaching live theatre analysis	Read and workshop text 2 for Analysing performance  Read and workshop text for Exploring texts for performance
<b>Year 13</b>	Text performance workshops and rehearsals	Text performance rehearsals and performance  Read text for Deconstructing texts for performance	Approaches to directing and the book  Deconstructing texts for performance workshops  Re-read texts for Analysing performance	Workshops on exam texts and informal performances	Exam preparation Papers 1 & 2  See live theatre performance for Section B Paper 1	<b>Summer Exam</b>

- **1 TEACHER.**

	<b>Autumn 1</b>	<b>Autumn 2</b>	<b>Spring 1</b>	<b>Spring 2</b>	<b>Summer 1</b>	<b>Summer 2</b>
<b>Year 12</b>	Introduction to Drama and Theatre and skills development work	Introduction to semiotics and themes  Read and workshop texts for Analysing performance	Workshop texts for Analysing performance  Practitioner Study	Practitioner Study  Complete research report	Devising workshops and work on devised project	Devised project rehearsals and performance
<b>Year 13</b>	Approaches to directing and the book  Read whole text for Deconstructing texts for performance	Read texts for Exploring texts for performance  Text performance workshops and rehearsals	Text performance rehearsals  Re-read texts for Analysing performance	Text performance  Workshops of exam texts  Approaching live theatre analysis	Exam preparation Papers 1 & 2  See live theatre performance for Section B Paper 1	<b>Summer Exam</b>

## • 2 TEACHER.

	<b>Autumn 1</b>	<b>Autumn 2</b>	<b>Spring 1</b>	<b>Spring 2</b>	<b>Summer 1</b>	<b>Summer 2</b>
<b>Year 12</b>	Introduction to Drama and Theatre	Practitioner Study Complete research report	Devising workshops Complete research report	Devising workshops	Devised project rehearsals	Devised project rehearsals and performance
	Skills development work	Introduction to semiotics and themes Approaching live theatre analysis	Read and workshop text 1 for Analysing performance	Read and workshop text 2 for Exploring performance	Read and workshop whole text for Exploring and performing texts	Workshop text for Exploring texts for performance
<b>Year 13</b>	Read text for Deconstructing texts for performance Approaches to directing and the book	Deconstructing texts for performance workshops	Deconstructing texts for performance workshops	Deconstructing texts for performance workshops and informal performances	Exam preparation Paper 2	<b>Summer Exam</b>
	Text performance rehearsals	Text performance rehearsals and performance	Re-read texts for Analysing performance	Workshops on exam texts and informal performances	Exam preparation Paper 1 See live theatre performance for Section B	<b>Summer Exam</b>

## • 2 TEACHER.

	<b>Autumn 1</b>	<b>Autumn 2</b>	<b>Spring 1</b>	<b>Spring 2</b>	<b>Summer 1</b>	<b>Summer 2</b>
<b>Year 12</b>	Introduction to Drama and Theatre	Introduction to semiotics and themes	Read and workshop text 1 for Analysing performance	Read and workshop text 2 for Analysing performance	Practitioner Study	Devising workshops Complete research report
	Skills development work	Approaches to directing and the book	Read and workshop text for deconstructing texts for performance	Deconstructing texts for performance workshops	Deconstructing texts for performance workshops and informal performances	Approaching live theatre analysis
<b>Year 13</b>	Devised project rehearsals	Devised project rehearsals and performance	Re-read texts for Analysing performance Workshops on exam texts	Workshops on exam texts and informal performances	Exam preparation Paper 1 See live theatre performance for Section B	<b>Summer Exam</b>
	Read and workshop whole text for Exploring and performing texts	Text performance rehearsals	Text performance rehearsals and performance	Deconstructing texts for performance workshops	Exam preparation Paper 2	<b>Summer Exam</b>

## SUGGESTED CURRICULUM MODELS – CO-TEACHING AS AND A LEVEL

- 1 TEACHER. (SAME TEXT FOR DECONSTRUCTING TEXTS FOR PERFORMANCE AND PROCESS TO PERFORMANCE.)**

	<b>Autumn 1</b>	<b>Autumn 2</b>	<b>Spring 1</b>	<b>Spring 2</b>	<b>Summer 1</b>	<b>Summer 2</b>
<b>Year 12</b>	Introduction to Drama and Theatre Read text for Deconstructing texts for performance/ Process to performance Practitioner Study	Practitioner Study Complete research report Text performance rehearsals	Text performance rehearsals and performance Introduction to semiotics and themes Approaching live theatre analysis	Read and workshop texts for Exploring performance	Exam preparation See live theatre performance for Section B	<b>Summer Exam</b>  Read and workshop whole text for Exploring and performing texts Approaches to directing and the book
<b>Year 13</b>	Text performance rehearsals Review research report	Text performance rehearsals and performance Devising workshops And rehearsals	Devised project rehearsals and performance Re-read texts for Analysing performance and deconstructing texts for performances	Workshops on exam texts and informal performances	Exam preparation Papers 1 & 2  See live theatre performance for Section B Paper 1	<b>Summer Exam</b>

- 1 TEACHER. (DIFFERENT TEXT FOR DECONSTRUCTING TEXTS FOR PERFORMANCE AND PROCESS TO PERFORMANCE.)**

	<b>Autumn 1</b>	<b>Autumn 2</b>	<b>Spring 1</b>	<b>Spring 2</b>	<b>Summer 1</b>	<b>Summer 2</b>
<b>Year 12</b>	Introduction to Drama and Theatre and skills development work	Read text for Process to performance Practitioner Study Complete research report	Text performance rehearsals and performance	Introduction to semiotics and themes Approaching live theatre analysis Read and workshop texts for Exploring performance	Exam preparation See live theatre performance for Section B	<b>Summer Exam</b>  Review research report Devising workshops
<b>Year 13</b>	Devised project rehearsals and performance	Read and workshop whole text for Exploring and performing texts Text performance rehearsals Approaches to directing and the book	Text performance rehearsals and performance Read text for Deconstructing texts for performance	Re-read texts for Analysing performance Workshops on exam texts and informal performances	Exam preparation Papers 1 & 2  See live theatre performance for Section B Paper 1	<b>Summer Exam</b>

- 2. TEACHER. (SAME TEXT FOR DECONSTRUCTING TEXTS FOR PERFORMANCE AND PROCESS TO PERFORMANCE.)**

	<b>Autumn 1</b>	<b>Autumn 2</b>	<b>Spring 1</b>	<b>Spring 2</b>	<b>Summer 1</b>	<b>Summer 2</b>
<b>Year 12</b>	Introduction to Drama and Theatre Practitioner Study	Practitioner Study Text performance rehearsals	Text performance rehearsals and performance	Read and workshop text 1 for Exploring performance	Exam (Section A) preparation	<b>Summer Exam</b> Read and workshop whole text for Exploring and performing texts
	Read and workshop text for deconstructing texts for performance/ Process to performance	Complete research report	Introduction to semiotics and themes Read and workshop text 2 for Exploring performance	Workshop text 2 for Exploring performance Approaching live theatre analysis	See live theatre performance for Section B Exam (Section B) preparation	<b>Summer Exam</b> Review research report Devising workshops
<b>Year 13</b>	Text performance rehearsals	Text performance rehearsals and performance	Approaches to directing and the book Re-read text for Deconstructing texts for performance	Deconstructing texts for performance workshops and informal performances	Exam preparation Paper 2	<b>Summer Exam</b>
	Devising workshops Devised project rehearsals	Devised project rehearsals	Devised project rehearsals and performance	Re-read and workshop texts for Analysing performance and informal performances	Exam preparation Paper 1 See live theatre performance for Section B	<b>Summer Exam</b>

- 2. TEACHER. (DIFFERENT TEXT FOR DECONSTRUCTING TEXTS FOR PERFORMANCE AND PROCESS TO PERFORMANCE.)**

	<b>Autumn 1</b>	<b>Autumn 2</b>	<b>Spring 1</b>	<b>Spring 2</b>	<b>Summer 1</b>	<b>Summer 2</b>
<b>Year 12</b>	Introduction to Drama and Theatre Practitioner Study	Practitioner Study Complete research report	Introduction to semiotics and themes Read and workshop text 1 for Exploring performance	Read and workshop text 2 for Exploring performance	Exam (Section A) preparation	<b>Summer Exam</b> Review research report Read whole text for Exploring and performing texts
	Skills development work	Read and workshop whole text for process to performance	Text performance rehearsals	Text performance rehearsals and performance Approaching live theatre analysis	See live theatre performance for Section B Exam (Section B) preparation	<b>Summer Exam</b> Devising workshops
<b>Year 13</b>	Workshop and rehearse text for Exploring and performing texts	Text performance rehearsals and performance	Approaches to directing and the book Re-read text for deconstructing texts for performance	Deconstructing texts for performance workshops and informal performances	Exam preparation Paper 2	<b>Summer Exam</b>
	Devised project rehearsals	Devised project rehearsals	Devised project rehearsals and performance	Re-read and workshop texts for Analysing performance and informal performances	Exam preparation Paper 1 See live theatre performance for Section B	<b>Summer Exam</b>

# POTENTIAL APPROACH TO CONTENT

Below is a guide to potential content in each of the proposed units above. These are simply suggestions and are designed to be developed by your centre in order to suit your teachers' expertise and approach, as well as the needs of the students.

## Introduction to Drama and Theatre and skills development work

The aim of this unit is to allow the students to bond as a performance group and introduce them to the skills and key concepts which underpin the A Level. This may be through a project or through a series of workshops and teachers may wish to combine this with a baseline assessment, especially where students have not completed GCSE (9-1) Drama.

## Practitioner study

This focuses on practical workshops based on one or two practitioners. Centres can choose their practitioners (see the specification for details) and students also look at a minimum of one text extract alongside at least one of their practitioners. Where students are completing the AS and A Level it is recommended that all students study two practitioners.

## Introduction to semiotics and themes

This unit will introduce students to the concepts required for Exploring performance and/or Analysing performance. It gives time to teachers to explore the themes in performance and how to use semiotics to convey meaning to an audience. This teaching time will prepare students for workshops and study of their exam texts for the exam.

## Approaching live theatre analysis

This may be introducing the ways of analysing live performance and the key areas to focus on whilst watching a performance. It could also be a unit to consolidate knowledge of work on analysing completed so far.

## Approaches to directing and the book

Deconstructing texts for performance requires students to think as directors and stage managers. This time allows students to be introduced to the techniques directors use and how 'the book' is constructed and managed.

## Text performance workshops / Devising workshops

Before rehearsals begin these lessons provide opportunity for students to focus on skills development and look at the techniques they can use for working with texts for a performance or for creating their own devised projects.

## Read and workshop exam texts

All texts studies as part of Drama and Theatre should be explored through practical work. Although the assessment is by written exam, students should approach the text as a performance to fully understand how the text should be staged. This can be done as a project or as a series of workshops.

## Review research report

Completing the study of two practitioners and an extract of text in Year 12 of the co-teachable model allows students the opportunity to return to their work and to reflect based on their further study of Drama and Theatre. Students can edit, reshape and extend their research reports from AS to meet the A Level criteria during this time.

## Informal performances

Performance is an integral part of understanding how a text can be staged. Students should be given the opportunity to perform their set texts, or extracts from them, to receive feedback on their work. This will help them to develop their understanding of the texts for examined assessment.



We'd like to know your view on the resources we produce. By clicking on the 'Like' or 'Dislike' button you can help us to ensure that our resources work for you. When the email template pops up please add additional comments if you wish and then just click 'Send'. Thank you.

If you do not currently offer this OCR qualification but would like to do so, please complete the Expression of Interest Form which can be found here: [www.ocr.org.uk/expression-of-interest](http://www.ocr.org.uk/expression-of-interest)

#### **OCR Resources: the small print**

OCR's resources are provided to support the teaching of OCR specifications, but in no way constitute an endorsed teaching method that is required by the Board and the decision to use them lies with the individual teacher. Whilst every effort is made to ensure the accuracy of the content, OCR cannot be held responsible for any errors or omissions within these resources. We update our resources on a regular basis, so please check the OCR website to ensure you have the most up to date version.

© OCR 2015 – This resource may be freely copied and distributed, as long as the OCR logo and this message remain intact and OCR is acknowledged as the originator of this work.

OCR acknowledges the use of the following content:  
Square down and Square up: alexwhite/Shutterstock.com

Please get in touch if you want to discuss the accessibility of resources we offer to support delivery of our qualifications:  
[resources.feedback@ocr.org.uk](mailto:resources.feedback@ocr.org.uk)

We will inform centres about any changes to the specification. We will also publish changes on our website. The latest version of our specification will always be the one on our website ([www.ocr.org.uk](http://www.ocr.org.uk)) and this may differ from printed versions.

Copyright © OCR 2015. All rights reserved.

#### **Copyright**

OCR retains the copyright on all its publications, including the specifications. However, registered centres for OCR are permitted to copy material from this specification booklet for their own internal use.

## **ocr.org.uk/alevelreform**

### OCR customer contact centre

#### **General qualifications**

Telephone 01223 553998

Facsimile 01223 552627

Email [general.qualifications@ocr.org.uk](mailto:general.qualifications@ocr.org.uk)

OCR is part of Cambridge Assessment, a department of the University of Cambridge. For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored. © OCR 2015 Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee. Registered in England. Registered office 1 Hills Road, Cambridge CB1 2EU. Registered company number 3484466. OCR is an exempt charity.

A  
A DIVISION OF  
CAMBRIDGE ASSESSMENT

