

DRAMA & THEATRE COURSE HANDBOOK



INTRODUCTION TO THE DEPARTMENT

Welcome to Drama & Theatre with ClassAction. We hope that you enjoy your time in the department and find the process of studying the course a challenging and rewarding one.

The purpose of this guide is to provide you with a range of information and advice to help you organise your programme of study, learn independently, and equip you with important information about the department and how it can support you.

You have chosen to make a commitment to your continuing exploration of drama as drama and theatre studies practitioners. The focus is on you as artists, creators, practitioners, thinkers and learners. You will be responsible for creating the best work you can. We will guide and facilitate your progress, work with you, demand that you develop and fulfil your artistic and personal potential as well as raising your academic achievements. We want new thinking, we want to push boundaries and above all, we want to take risks. You will be challenged to work to professional standards of collaboration. There are high expectations of practitioners on this course, but it also offers the opportunity to perform with the best at the very highest level. This handbook is designed to outline the Drama and Theatre course, and to reinforce some information about the ETHOS and ATMOSPHERE of the department and provide you with a clear understanding of the AIMS and OBJECTIVES you are expected to pursue and achieve.

We are sure that you will find the year a rewarding and memorable one. This course of study is full of new demands, but the difficulties should be stimulating rather than discouraging, providing challenges that develop you beyond your limits. We wish you the very best of luck for the year and look forward to working with you to create some ground-breaking and original theatre.

- **Drama is a powerful way of knowing, which harnesses feelings, thinking and willing in an enquiry into the social world.**
- **Drama is about particular people at a particular time. It allows us the possibility of stepping into any moment in the entire sweep of human history and still know ourselves today.**
- **Drama allows us to enquire into the values that inform society and the forces that shape it.**

We have two studio spaces, both with supported floors and air conditioning for physical theatre work. Our main Studio has lighting and sound to support all performance work. We provide regular tutorial sessions to help you to manage your own learning.

Andrew Pullen	Head of Department
Tari More	Drama, Performing Arts
Jack Sunderland	Drama, Performing Arts
Nicola Devine	Dance, Performing Arts
Ryan Stagg	Drama, Performing Arts
Emilia Robson	Department Technician, Creative Assistant
Mark Woodward	Director of Faculty

The courses demands practical, analytical, discursive, creative and communication skills in equal measure. You will be required to write about drama and to develop your analytical skills, as you become an informed critic of your own and other's work. You will take part in productions as well as studying playwrights, plays and the social, political and historical context of theatre and drama.

You will find this subject suits you if you enjoy working practically and creatively as well as ACADEMICALLY and analytically. You need to be curious about the world and have a creative instinct for exploring questions and communicating your views through drama.

Drama at GCSE level is a useful foundation for further drama study, but not essential. You need to be interested in theatre and keen to develop your 'performance/practical' skills. Grade 4/5 English at GCSE is needed for confidence in the written area. There is a wealth of help/support in the Study Support Department which we actively encourage you to access.

The following departments and places will be useful whilst studying on the course:

The ILC – your go-to place to complete work and independent study outside of lessons. The Silent Study area provides an area to work individually, whilst the library contains an excellent selection of wider reading. Make sure that you have familiarised yourself with the ILC when you start the course

The Exams Office – for any questions you have about your exam entries, exam timetable or remarks and script requests.

Learning Support – for any extra support or advice you need to help you study in general. If you are struggling to organise and manage your workload; need help refining your essay-writing technique; help with revision; or if you think you might be entitled to any exam concessions, learning support are the people to talk to.

Careers – when you start to think about your options after college, whether university or employment based, careers can give you advice on where to apply and help in producing a personal statement.

THE AIMS OF THE COURSE

The formal aims remain the same for every practitioner. The way you achieve those aims will differ from person to person.

- To promote an enjoyment of and an interest in drama and theatre both as a participant and as an informed member of an audience.
- To extend the skills, knowledge and understanding needed to communicate through drama and theatre, encouraging learning and providing access to drama, theatre and related careers.
- To provide a worthwhile, satisfying and complete course of study that broadens experience, demands questioning, develops imagination, fosters creativity and promotes personal and social development.
- To encourage the appreciation of the significance of social, cultural, political and historical influences on theatre practice both past and present.
- To develop and awareness of the implications of performance (past and present) for the individual and the local, national and international communities.

- To encourage the development of informed opinions free from prejudicial intolerance. This includes appropriate language. We encourage all practitioners to question the language they employ at all times.

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EXPECTATIONS

WHAT IS EXPECTED OF STUDENTS?

- 1. Attendance and punctuality** – learning cannot begin if you are not in lessons or if you arrive late to them and miss important content. Students should maintain full attendance and punctuality. Any unavoidable and legitimate absences should be accounted for properly, meaning that students get a parent or a guardian to contact college and then email their teacher(s) to catch up on missed work
- 2. To maintain a mature and respectful learning environment** – this means behaving in and out of lessons in a way expected of a Sixth-Form student: listening carefully to the views of others and offering constructive contributions in class
- 3. To stay up-to-date** – you will be set weekly structured preparation or homework tasks and it is essential that these are completed on time and in the required level of detail. We use structured homework to consolidate particular content or to set up lessons to come. If work is incomplete your understanding will be incomplete and you will under-perform. If you arrive at a lesson having not completed preparation work then your teacher may also ask you to leave and complete this elsewhere.
- 4. To stay organised** – managing the demands of a minimum of three subjects is challenging, especially when you are being taught more than one unit in each. You need, therefore, to stay organised. This means preparing a folder for each of your units, bringing the correct materials to each lesson and recording homework in the same place every time
- 5. To meet the 50/50** – students are expected to conduct 4.5 to 6 hours of independent study a week. This will include structured preparation or homework tasks set by your teachers along with proactive tasks you complete yourself to consolidate and extend your understanding. See the advice later in this booklet for more help on doing this.
- 6. To make the most of feedback and support** – you will get a lot of feedback during your time on the course. This will come as written feedback on assessed work, verbal feedback on general class or homework, and targets set at formal 1-1s. Feedback needs to be recorded carefully by you and acted upon. When you get back assessed work, for example you will be asked to record your own targets based on this, and may, in addition, be asked to attend a lunchtime workshop to help process feedback.
- 7. To be resilient** – any subject will at times be very challenging. At times you will not do as well as you want or will struggle to understand a new topic or idea. You need to be prepared to spend more time

on areas such as these and to seek out extra help when needed. These experiences of finding areas where you are not doing so well and improving them are what lead to success.

PLEASE SEE THE SPECIFIC EXPECTATIONS THAT RELATE TO CLASSACTION ON GOL AND AROUND THE DEPARTMENT ON OUR NOTICE-BOARDS.

As Drama and Theatre Studies practitioners we REQUIRE you to:

- Work and behave at all times within the ethos and atmosphere of the department, giving equality of time, effort and imagination in line with your colleagues and tutors
- Regularly attend all lessons punctually, with your notes from previous lessons in a dedicated folder or notebook – you will also need paper and pens/pencils
- To attend the compulsory visits required for your course of study as directed by your subject-tutors and also to attend as many professional performances as you can in your own time
- Complete fully and punctually any written or practical assignments as directed by your tutor
- There is an expectation that you will undertake about 4-5 hours on homework outside of lessons – this will increase in the lead-up to deadlines and performances. REHEARSALS do count towards this homework total.
- Spend a considerable amount of your time rehearsing and organising yourselves in practitioner directed group work – (failure to turn up to ANY form of rehearsal will not be tolerated and will result in the same form of disciplinary action as taken over failure to complete work set)
- Attend your Front of House and Technical Support duties for other performances (rather than your own) in the department

In addition, we EXPECT that you:

- Treat other members of your class with respect, care and artistic generosity
- Behave in a safe and sensible manner at all times but especially during practical work

Become involved in as much extra-curricular performing activities provided by the College, as you reasonably can (including as audience members or Front of House staff).

WHAT CAN YOU EXPECT OF YOUR TEACHERS?

1. **To deliver structured and engaging lessons** – your teachers will deliver lessons designed to challenge your understanding whilst also helping you to gradually build up your knowledge and skills. These lessons will follow the scheme of work, a version of which you can see in this handbook.
2. **Regular assessment and feedback** – in addition to your benchmark assessments (four in the first year and three in the second) your teachers will regularly set you exam-style questions to give you opportunities to practice and improve. Feedback will be given on standardised sheets which include the relevant mark scheme and clear developmental targets
3. **Structured weekly work** – you should expect to be given a significant amount of work to do by your teachers each week. You will be given guidance on how long this should take and completed work will be checked and/or taken in
4. **Additional support** – your teachers will be happy to provide extra help outside of lessons either informally, by responding to emails, or more formally through departmental workshops. Workshops are the best opportunity to receive additional help and work best when students come to lunchtime sessions with a specific area of confusion or set of questions to get answered

- A high level of commitment and support
- Regular individual tutorials to guide, support and extend your study
- We will do our best to aid you in developing your practical skills and analytical understanding of drama and theatre

- Every practitioner will receive a regular report on his/her progress through the course
- Expert guidance in preparing for and successfully completing your year of study

THIS COURSE WILL PUSH, STRETCH AND CHALLENGE YOU.

During the first half term particularly, the first year practitioners will be meeting material, practitioners, themes, issues that maybe outside of your 'comfort zone'. WHY? – To develop your thinking beyond your GCSE studies. To develop your thinking so you can take more ideas into your own practical work. To develop your thinking beyond that which is offered to you in your youth theatres and theatre groups. It will be challenging, the work may disturb but always consider the learning opportunities being presented.

IF YOU ARE STRUGGLING WITH ANY COURSE MATERIAL YOU MUST OF COURSE SPEAK DIRECTLY TO YOUR SUBJECT-TUTOR OR ANY MEMBER OF THE DRAMA & THEATRE DEPARTMENT.

WHAT YOU REALLY NEED TO BRING WITH YOU TO CLASSACTION

A WILLINGNESS TO FAIL

If you want to get the most out of your training with ClassAction, put yourself out of your comfort zone. Try things that you may not have had the confidence to try in the past. Our department is a safe space where you can get to know what you are capable of. It is the only way you will learn and grow as an actor.

COMPASSION / HUMILITY

Compassion is one of the most important things you can bring with you to ClassAction. Compassion for the characters you will play, compassion for your peers – your training practitioners, teachers, technicians, directors and, most importantly, you will need compassion for yourself. Compassion will make you a better person to work with, a better performer as well as mentally supporting you when the going gets tough.

CURIOSITY

All practitioners should bring curiosity, openness, empathy and a willingness to be the person who asks the question everyone wants to ask and no one feels brave enough to ask. And always carry a pen and notebook – why wouldn't you?

AN OPEN MIND

An open and sponge-like mind in order to put into practice all that's thrown at you. Then, at the end of training, work out what techniques and skills work best for you – don't close yourself off and think you know that already.

THE ORIGINAL VERSION OF YOU

Bring the original version of yourself with you. Keep it and never change it. There is no need to add ANYTHING fake onto that. Don't compare yourself to other people. You're never going to be them.

RESILIENCE

Believe in yourself and all that you can achieve. You should celebrate yourself and your abilities. Don't underestimate yourself either. You are stronger and more resourceful than you think. Embrace your time here whole-heartedly with compassion, an open mind, snacks and plenty of stationery, then you'll be on your way to moving onwards and upwards when you leave.

ONLINE TEACHING AND LEARNING

Online Learning Skills Audit that you need to master to succeed on this course	Tick
Log on to Office 365 using your college details (in college and at home)	
Open Microsoft Teams and find a class team around 'first lessons')	
Download the Teams app on your phone	
Upload or attach documents in Teams	
Save documents on OneDrive	
Access your OneDrive files at home	
Share documents, PowerPoints etc without attaching them to emails	
Access Godalming Online course pages and download files	
Upload work onto Godalming Online	
Log on to any magazines or websites needed on the course	
Access Estream to watch films/documentaries/pre-recorded content	

There are lots of places you can go to get help with the skills listed above.

To begin with, speak to your teachers to get help with the basics of using Microsoft Teams or Godalming Online. This can be done at the start of the year through departmental surgeries and through workshops. A good idea would be to bring the completed audit above to a workshop and go through this with your teacher to fill in any gaps.

The IT Department are also available to offer more technical support or if you run into a problem your teacher cannot resolve. If in college, IT can be found on the top floor of the 300s. Also have a look at the IT Helpdesk on Godalming Online, which has help on using features such as Office 365. Finally IT are also contactable via ITsupport@godalming.ac.uk



COURSE OVERVIEW

A level course overview

A level Drama and Theatre course overview

Component 1: Devising

40% of the A level – 80 marks

As a performer or a designer you will create and develop an original piece of drama using one key extract from a performance text and a theatre practitioner as stimuli. The performance or design realisation of your devised drama is worth 20 marks.

The analysis and evaluation of both development and performance will be presented as a written or recorded/verbal portfolio worth 60 marks.

Component 2: Text in Performance

20% of the A level – 60 marks

As a performer or a designer you will work in a group to create a performance of one key extract from a performance text. The performance or design realisation of your extract is worth 36 marks.

As a performer or a designer you will create a monologue or duologue of one key extract from a different text. This performance or design realisation is worth 24 marks.

Component 3: Theatre Makers in Practice

40% of the A level – 80 marks

2 hours 30 minutes, written exam

Section A: Live theatre evaluation

This section will ask you to analyse and evaluate a live theatre performance that you have seen during the course. You are allowed to bring 500 words of notes into the exam to help you respond to the questions. This section is worth 20 marks.

Section B: Page to stage: Realising a performance text

This section will ask you to answer two extended response questions on how you would interpret and realise an extract in performance from a performance text that you have studied. The performance text will be chosen by your teacher and you will practically explore the whole text in preparation for the exam. You will not be able to take your text into the exam, but you will be given an extract from the text to help you respond to the questions. This section is worth 36 marks.

Section C: Interpreting a performance text

This section will ask you to answer an extended response question on how you would re-imagine a production concept of a section from a performance text. You will need to explain how you will communicate ideas to a contemporary audience and outline how a theatre practitioner has influenced your production concept. You are able to take clean copies of this performance text into the exam. This section is worth 24 marks.

The Exams

At the end of your second year you will take one written exams (C3):

Exam: (2.5 hours 40%)

- **Section A:** Evaluation of Live Theatre
- **Section B:** (Set Text) Equus as a Designer and as a Performer
- **Section C:** (Set Text) Woyzeck as a Director

STUDENT SCHEME OF WORK

Below is a summary of how you will be taught the different units of the course and how this fits into the approximately 66 weeks of teaching time over the two years of your A-Level. You will also see the key assessment points given below. It is important that you know when these are so that you can organise your revision and preparation. An important idea to understand when looking at this student scheme of work, is that the course flows consistently over two years. The topics you study at the start of your first year are as 'difficult' as those you will look at the end of your second year. You need to treat all work in the same way and apply yourself fully throughout. Also consider that the May half term in the first year is, in reality, the mid-point of the course not the summer holiday. This time will go quickly so make sure you understand the structure of the course fully and get any help when it is needed.

A LEVEL YEAR 1						
TERM	Foundation Study Craft Skill Develop	Component 1	Component 2	Component 3	Assessments	Hot Spots <small>These are the periods of time when you will be particularly busy</small>
1.1					Mono / C2 Mock	
1.2					Mono / C3 Mock	Christmas
2.1					C1 Portfolio	Half Term
2.2					C1 Portfolio	C1 Practical Exam
3.1					C3 Written	
3.2					C3 Mock	
A LEVEL YEAR 2						
TERM	Foundation Study Craft Skill Develop	Component 1	Component 2	Component 3	Benchmarks	Hot Spots
1.1					Mono / C3 Written	
1.2						Christmas
2.1						C2 Practical Exam
2.2						
3.1						

ASSESSMENT

When starting the course, it is important to know how the course is assessed. All assessed work is marked around what are known as ‘**assessment objectives**’ (AOs) which have been set by the exam board. You need to understand what each of these is and how many marks it carries for each type of question. If you can do this then you will know what skills to demonstrate and to what extent for each question on the exam.

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

Breakdown of Assessment Objectives

Component	Assessment Objectives				Total for all Assessment Objectives
	AO1 %	AO2 %	AO3 %	AO4 %	
Component 1: Devising	20	10	0	10	40%
Component 2: Text in Performance	0	20	0	0	20%
Component 3: Theatre Makers in Practice	0	0	30	10	40%
Total for GCE A Level	20%	30%	30%	20%	100%

A-LEVEL MARK SCHEMES

[HTTPS://QUALIFICATIONS.PEARSON.COM/CONTENT/DAM/PDF/A%20LEVEL/DRAMA-AND-THEATRE/2016/SPECIFICATION%20AND%20SAMPLE%20ASSESSMENTS/A-LEVEL_DRAMA_SPEC.PDF](https://qualifications.pearson.com/content/dam/pdf/A%20LEVEL/DRAMA-AND-THEATRE/2016/SPECIFICATION%20AND%20SAMPLE%20ASSESSMENTS/A-LEVEL_DRAMA_SPEC.PDF)

You will be issued a copy of the mark schemes for each component as we approach them. Copies can be found on Godalming Online.

 Godalming Online...

EXAMPLE C3 EXAM PAPER

SECTION A: LIVE THEATRE EVALUATION

Answer **ONE** of the following questions in this section with reference to a theatre performance you have seen. Write your answer in the space provided.

Write the title, venue and date of the performance you have seen in the space provided.

EITHER

- 1 Analyse and evaluate the live performance you have seen in light of the following statement:

'Live performance has nothing to say to a young audience.'

Your answer should:

- include analysis and evaluation of key moments from the performance you have seen and the contribution made by different theatre makers
- offer **balanced consideration** between your analysis and evaluation of the performance and your response to the statement.

(20)

OR

- 2 Analyse and evaluate the live performance you have seen in light of the following statement:

'Theatre makers today rely too much on technology to impress audiences.'

Your answer should:

- include analysis and evaluation of key moments from the performance you have seen and the contribution made by different theatre makers
- offer **balanced consideration** between your analysis and evaluation of the performance and your response to the statement.

(20)

EXAMPLE C3 EXAM PAPER

SECTION B: PAGE TO STAGE: REALISING A PERFORMANCE TEXT

Answer **BOTH** questions in this section with reference to the performance text you have studied.

You need to read and refer to the extract in the source booklet from the text you have studied.

Performance texts:

Accidental Death of an Anarchist, Dario Fo

Colder Than Here, Laura Wade

Equus, Peter Shaffer

Fences, August Wilson

Machinal, Sophie Treadwell

That Face, Polly Stenham

- 3** As a **performer**, outline how you would use **movement** to create impact on the audience in the portrayal of **one** character in this extract.

Your answer should make reference to the performance text as a whole.

(18)

- 4** As a **designer**, outline how **one** theatrical element could be developed to create impact on the audience in this extract.

Your answer should make reference to the performance text as a whole.

(18)

EXAMPLE C3 EXAM PAPER

You are the director of a new production concept of the performance text you have studied.

EITHER

- 5** As a director, discuss how you would apply the methodologies of your chosen theatre practitioner to the acting styles used in your production concept.

Your answer must focus on the named section listed above for your chosen performance text.

Your answer must make reference to:

- the overall aims of your production concept in response to the play as a whole
- how your practical ideas will work in performance
- the original performance conditions of your chosen performance text.

(24)

OR

- 6** As a director, discuss how you would apply the methodologies of your chosen theatre practitioner to the lighting design used in your production concept.

Your answer must focus on the named section listed above for your chosen performance text.

Your answer must make reference to:

- the overall aims of your production concept in response to the play as a whole
- how your practical ideas will work in performance
- the original performance conditions of your chosen performance text.

(24)

ASSESSMENT – A Statement of Intent Drama, Dance, Performing Arts 2022-2023

“Where and how can we best modify our provision to ensure that all have as positive and enriching a learning experience as possible in our area?”

We do not promote our subject areas as solely ‘performing arts’. We promote them as a powerful tool in the examination of human interaction. They allow practitioners to enquire into the values which inform society and the forces which shape it. They also give practitioners the opportunity to begin to formulate the values by which they wish to live.

Performance Art investigation must involve:

- Work in the two models of EXPERIENTIAL and DEMONSTRATION
- Exploration and use of different conventions
- Practitioners working in different group configurations to produce moments of demonstration/performative work
- Practitioners sharing their work with each other with discussion and reflection on content and form
- Practitioners having access to and working with extant starting points and scripted/recorded material
- The opportunity for Practitioners to attend live performance
- The opportunity for Practitioners to take cognizance of what it is they know.
- The opportunity for extra-curricular work that follows the same principles as curricular work

Proceeding in this way, the Practitioners will gain a working knowledge of the Performance Arts which allows them to be creative and to – make, perform and respond to their own work and the work of others. It allows them to take responsibility for and have control over their own learning.

The ephemeral nature of drama, dance and the performing arts in general necessitates careful reflection on our part after viewing of practical work – the ethos of the department is to encourage peer to peer assessment also. At all times we are attempting to capture the learning that has been achieved through practical work. Practical and written work are marked by the subject tutor and moderated following departmental procedure.

Assessment within the department works to meet the following aims; -

- It should assist and support the Practitioners’ learning by recognising and feeding back information on strengths and weaknesses
- It should insist that our young practitioners evaluate their own performance and take a greater responsibility for their own learning such that they identify where improvement is required and set targets for future learning
- It provides information about progress and achievements of individual practitioners, which will enable the communication of information to parents, practitioners and others

There are four main types of assessment built in to the department's assessment system; -

Formative – made during the process, diagnosing process and development.

Formative Assessment is clearly mapped in our Deadline and Assessment Schedule and in our Curriculum plans.

As tutors we continuously give feedback on progress, identifying areas and strategies for improvement and giving value to individual's effort and achievement. This may result in:

An arranged meeting with the HoD to discuss target setting / action planning

The raising of a Cause For Concern

An email informing parents and students of the areas of concern

A commendation letter being sent home

As part of our pedagogical tool-kit we also utilise Peer Assessment continuously, asking the practitioners to offer each other formative assessment in line with the published criteria. This assessment strategy is implicit within all our teaching.

Summative – completed at the end of a unit of work.

Marks are recorded on spread sheets available to all departmental staff on Portal. Marks for Units are also recorded centrally. There is a published moderation / standardisation document which all departmental staff adhere to

Diagnostic – dealing with problems in work or the ability to participate.

This essentially comes from the subject tutor's direct experience in class. This may lead to a target setting / action planning meeting with the HoD, a Cause for Concern being raised, a meeting with Study Support or an email home.

Diagnostic Assessment allows the tutor to provide differentiated learning activities and support for all students. The department has set procedures for supporting our practitioners and these are explained to all during their first departmental meeting.

Evaluative – reflecting on the quality of engagement in process.

This evaluative assessment is shared via College wide reports home; this form of assessment is also shared with practitioners during one to one tutorials.

Assessment follows the criteria of the examining boards, assessment forms for these levels are as supplied by the examining boards and are then translated into a usable lexicon for the practitioners in the classroom.

Coursework Assessment

(Year 1) Your (C1) coursework will start in the second half of the first year and you will be expected to use the Easter Holidays to complete a large proportion of your coursework and the Summer Holidays to refine and redraft.

Final Deadline: Will be at the start of Year 2: The final coursework will be marked and moderated by October of your second year and a general mark for this work will be shared with you at this point. We are unable to share all the grading for this component as a percentage of it is generated from your assessment 'C1 performance'.

Tracking your Progress: Student Reviews, Action Plans and Parents Evenings

The College's policy is to deal with the student first but we also report to your parents at regular intervals to let them know how you are progressing and to inform them of what our expectations are through four Student Reviews (Reports) spread throughout the two years at College and also four parents evenings.

If the department feel you are under-performing based on evidence such as benchmark grades and your approach to learning in between these periods, then your Lead Subject Tutor may place you onto a Formal Department Action Plan and we will formally write to your parents after a 1-2-1 with yourself and to try and get you back on track in a supportive way

Student Review 2, the ARG and Predicted Grades

At the end of the first year, your Lead Tutor will have a 1-2-1 to discuss your Annual Review Grade or ARG and also finalise your Predicted Grade which might be used for UCAS applications for University and other destinations.

The ARG is determined by your Lead Tutor in communication with your other teacher and will rely on the following evidence base:

- a. **Benchmark Checkpoints** Performance Grades (1 to 4). Benchmark 3 and 4 normally carry more weight than 1 and 2 to signal your academic potential.
- b. **Approach to Learning:** How you are engaging in your learning, evidenced by attendance, punctuality, ability to meet weekly deadlines with quality work, how you have sought out extra support via workshops and your overall communication with your teachers.

The ARG plays a key part in determining the context in which you progress to the second year. Students who receive an A*-D grade (A-level) are encouraged to continue with their studies into the 2nd year. However for students who receive a U or E Grade (A-level) as their ARG, it suggests that for whatever reason they have struggled with the transition from Level 2 Courses (GCSE) to Level 3 Courses (A-level/BTEC). This will be evidenced by poor performances throughout their benchmarks and an inconsistent or poor approach to learning in their student reviews and via formal Action Plans. Students who receive a U Grade we would not recommend to continue with the course and they would need to speak to a Senior Tutor about alternative pathways.

PLEASE NOTE: BTEC practitioners will receive grading Distinction (D), Merit (M) or Pass (P) – a Fail (F) may also be indicated.

The College adopts a consistent and optimistic approach to predicting grades to ensure that they are both aspirational and achievable. A predicted grade is what we believe a student is likely to achieve by the conclusion of their course in positive circumstances and the predicted grade provides universities and colleges with some understanding of a student's academic potential alongside their Personal Statement and a written Reference from their Personal Tutor.

The ARG is important in forming the basis for the predicted grade as well but the predicted grade will also be aspirational for the students' ambitions although it must remain realistic and cannot be based on the idea that only now will the student start to work harder in the second year!

The Importance of Feedback and Learning Outside the Classroom

– '50:50'

Learning will not happen instantly and takes time; attending lessons is not enough, you also need to be working outside of class, to learn new information and consolidate learning. In the process, you will make mistakes – and we encourage these - but hopefully feedback will enable you to learn from these mistakes. Better to make a mistake during the year and correct it, than make your first mistake in an exam!

There are 66 weeks of teaching weeks in total at College to help you learn and prepare for your final assessments. The classes are shared between different subject tutors to ensure as wide a range of input as possible; one of your tutors will be the Lead Subject Tutor who will be responsible for formalised 1-2-1s, writing your Student Reviews, seeing your parents at parents evening and for writing Action Plans.

In line with the College's '50-50' initiative, each week, homework will be set and could take between 4.5 to 6 hours in total. Please remember, practical work also counts as homework and there is an expectation at certain points in the year, that you will attend additional group rehearsals (these may take place during the holidays depending on assessment dates).

Other Considerations

LATE POLICY: In line with the 'College Assessment Policy', the department are under no obligation to provide feedback to a student who does not meet the internal deadlines for weekly independent tasks, benchmark assessments or coursework drafts. Please be warned that a failure to meet the final coursework deadline is the equivalent to missing the exam and it will be recommended that the student should be removed from the course. Students who fail to prepare adequately for the lesson as requested, maybe excluded for part of the lesson and asked to work independently at the back of the classroom. A continued failure to meet 'PREP' work requirements will result in a reference to the pastoral team and a phone call home to parents.

RETURNED WORK: Work will be assessed and returned within 10 working days of it being submitted unless it is the final coursework submission. The exam board stipulates that no feedback or formal grade can be released to students by the teacher. The exam board reserve the right to inform you of the final grade in August with your results.

PLAGARISM: Plagiarism is submitting another person's written work as one's own original work or using someone else's idea without referencing the source or using pictorial work without permission or referencing the source. If there is a suspicion of plagiarism, the Head of Department and Senior Tutor will be informed and a meeting will take place. If a student is found guilty, they will be subject to disciplinary action by the College and the awarding body will be informed. Students should be aware that the College is subscribed to software designed to detect plagiarism.

ASSESSMENT STATEMENT	
Each Lesson a tutor will - (This may not happen at the start of the lesson)	<ul style="list-style-type: none"> Outline the journey of the lesson, Concepts for exploration / investigation. Clearly link the work to what has come before and what is to come. Provide a clear, concise context to the work in relation to the overall programme of study. Explain to students how to improve their work. Explain to students what is expected of them during task-based work. At all times tutors will: recognise achievement, enable improvement and motivate further learning.
Each Lesson a tutor may – (This will happen on a fairly regular basis, where the work allows / demands)	<ul style="list-style-type: none"> Directly discuss what criteria they will be assessing the students on. Often tutors will provide students with the specification assessment criteria and ask for peer assessment to take place. Thus encourage the class to reflect on the levels they would give a particular student / piece of work. PEER ASSESSMENT AND AFL Engage in a plenary session where the students discuss who they would put at the top for all / some of, the assessment criteria for that lesson – and justify their reasoning.
At the end of a unit of study the tutor will -	<ul style="list-style-type: none"> Record attainment during that unit. Lead the students through a commonly set and standardised assessment task to measure attainment across the whole cohort. Ensure the student's complete a self-evaluation form and compare the results. Complete an evaluation/discursive feedback session with the HoDepartment about the Unit of Study. Undertake a marking standardisation with the rest of the department.
At the end of a module of study the teacher may -	<ul style="list-style-type: none"> Arrange a meeting with the student and the HoD to set clear targets for development over the next half term. Raise a Cause for Concern. Send a Cause for Concern letter home. Send a commendation letter home.

MAXIMIZING PARTICIPATION

There are times when tutors choose to utilise a higher achieving practitioner to model work to a class. This is to be encouraged as the department has a policy of not 'exposing students into learning, but protecting them into learning'. Tutors are encouraged to always look for a different student to use as the model where possible.

Differentiation occurs when there is planned intervention by the teacher with the intention of maximizing the achievements of pupils based on their differing individual needs. The most important prerequisite of good differentiation is good and accurate knowledge of the pupils. This relies upon constant discussion within the Department between tutors, links across the whole college through Learning Conversations and on-going assessment and discussions with the students themselves.

In practical tasks, differentiation is largely by outcome, the tasks generally being such that any student can engage in at their own level.

The starting point for any drama is the context, whatever form that may take, to which the student is able to bring his or her own experience and what he or she currently knows. It is in the joining of the two that the knowledge is born.

Tutor questioning, whether addressed to the individual or the whole class is used as a significant tool for deepening understanding. The learning of individuals and groups may always be stretched, particularly in the activity of giving shape to ideas, in the negotiation of ideas, in the directing of the group, in the development of skills of interrogation and analysis to draw out the significance of the content of what has been produced. The highly social and interactive nature of the subject means that students have the opportunity to be working within their zone of proximal development. There will be session times when it is appropriate that a range of different tasks is carried out simultaneously in order to advance the drama as a whole.

CHECKPOINT	DATE	DETAILS
Benchmark 1 Checkpoint	Nov	Considered: Participation in all lessons, homework and discursive contributions to date. Drama-Shakespearian Monologue (C2 assessment), C3 Mini Mock written papers Performing Arts/Dance – Project ID performance and Reflective Journal Drafts to date
Parents Evening	Nov	Meetings with your parents to discuss how you have settled in and transferred from GCSE to A-level learning based upon: 1. Approach to learning (how you are engaging in your learning, evidenced by attendance, punctuality, ability to meet weekly deadlines with quality work, how you have sought out extra support via workshops and your overall communication with your teachers) 2. Performance Grade in Benchmark 1 and from your homework tasks
XMAS BREAK		
Benchmark 2 Checkpoint	Jan	Considered: Participation in all lessons, homework and discursive contributions to date. Drama-Equus Monologue/Duologue (C2 assessment) and Designer and Performer Essay (C3 assessment) Performing Arts/Dance – Scratch showing of Unit 2 performance and Reflective Journal marks to date
Student Review 1	Jan	A review of your progress in the first term (12-13 weeks of teaching) after a 1-2-1 with your Lead Tutor: 1. Performance grade (A to U) (based on benchmark 1 and 2 but also your homework tasks). For BTEC practitioners the grade will be D-P (Distinction, Merit, Pass or Fail) 2. Approach to Learning (how you are engaging in your learning, evidenced by attendance, punctuality, ability to meet deadlines with quality work, how you have sought out extra support & your overall communication with your teachers).
Parents Evening (Targeted)	Mar	Meetings with your parents primarily where teachers may have a concern about your progress since Student Review 1 in January.
EASTER BREAK		
Benchmark 3 Checkpoint	March	Considered: Participation in all lessons, homework and discursive contributions to date. Drama-Component 1 written drafts, Component 1 scratch performances Performing Arts/Dance-Unit 2 written evidence, Mock assessments for Unit 1
Benchmark 4 Checkpoint	June	Considered: Participation in all lessons, homework and discursive contributions to date. Drama-C3 Preparatory Work/Written assessments Performing Arts/Dance –Unit 1 work/Showcase performance
Student Review 2	June	A review of your progress for the academic year (30-35 weeks of teaching) after a 1-2-1 with your Lead Tutor 1. Approach to Learning 2. Performance Grade (Annual Review Grade or 'ARG' – performance for whole year (see notes above in main doc.) 3. Predicted Grade
SUMMER BREAK		
Benchmark 5 Checkpoint	Oct	Considered: Participation in all lessons, homework and discursive contributions to date. Drama-Scratch Group piece and monologue/duologue (C2 assessment) and C1 written portfolio Performing Arts/Dance-Scratch U12 or U19 and accompanying written work / Reflective Journals
Parents Evening (All)	Oct	Meetings with your parents to discuss how you have settled in to the second phase of learning: 1. Approach to learning (how you have engaged since Student Review 2 including completion of summer homework and the first five weeks of teaching – deadlines met, engagement in class and communication with teacher) 2. Performance with reference to your draft coursework mark (C1) 3. How to support you: Discuss how parents can further support you and what is coming up in this year

Benchmark 6 Checkpoint	Dec	Considered: Participation in all lessons, homework and discursive contributions to date. Drama-Written C3 Review and Practical work on Woyzeck C3 work Performing Arts/Dance-U12 or U19 written reflection to date
Student Review 3	Dec	A review of your progress for the academic year since last Student Review (July) after a 1-2-1 with your Lead Tutor 1. Approach to Learning 2. Performance Grade (based upon benchmark 6 and homework tasks) compared to Predicted Grade
XMAS BREAK		
Benchmark 7 Checkpoint	Mar	Drama-C3 Equus and Brecht/Woyzeck mock work Performing Arts/Dance – Unit 3 practical and written milestone drafts
Student Review 4	Mar	A review of your progress for the academic year (30-35 weeks of teaching) after a 1-2-1 with your Lead Tutor (see above) 1. Approach to Learning 2. Performance Grade (based upon benchmark 7 Mock Exam only) compared to Predicted Grade
Parents Evening (Targeted)	Mar	Meetings with your parents primarily where teachers may have a concern about your progress since Student Review 4.
EASTER BREAK		