



### **Learning Aims and Curriculum Intent:**

The WJEC Eduqas GCSE in Drama offers an engaging and dynamic curriculum that encourages active participation and appreciation of the theatrical arts. It provides students with the opportunity to explore the world of drama, whether as performers or designers, igniting their passion for the subject. Furthermore, the course facilitates attendance at live theatre performances, fostering the development of informed and discerning audience members.

In Year 10, pupils are immersed in various dramatic experiences, both their own creations and those of their peers. They are given the chance to interpret and engage with different theatrical works. Within Component 1, pupils have the choice to explore their creativity either as performers or designers. They delve into the study of a specific practitioner or genre of drama, collaborating with their peers to develop ideas that effectively communicate meaning. Through experimentation with dramatic conventions, forms, and techniques, they bring to life an original theatrical piece.

Additionally, pupils undertake a comprehensive study of the set text, "An Inspector Calls." They approach this work from multiple angles, exploring it practically as actors, designers, and directors. This multifaceted approach allows for a deeper understanding and appreciation of the play, enhancing their skills and knowledge in various theatrical disciplines.

Term	Content, Key Questions and Knowledge	Skills	Assessment
<b>Michaelmas 1</b>	<p><b>Introduction to the course</b></p> <p>Pupils are introduced to the course, key assessments, and timings. Pupils work together in a series of practical workshops in order to develop cohesion, collaboration and mutual respect. Each workshop focusses on creating a safe space where pupils can take risks without fear of failing.</p>	<p>Collaboration</p> <p>Performance skills</p>	<p>Formative assessment – pupils’ collaborative skills</p> <p>Formative assessment – pupils’ performance skills</p>
	<p><b>Practitioner workshops</b></p> <p>Pupils are introduced to a wide range of practitioners through practical workshops, so that pupils can make an informed choice when it comes to choosing one for Comp 1.</p> <p><b>What is the practitioner’s style?</b>  <b>What type of theatre do they make?</b>  <b>How does the practitioner generate material when devising?</b>  <b>Are there any social/cultural/political contexts addressed by the practitioner?</b>  <b>What key techniques do they use, how and why?</b>  <b>How can you use the practitioners’ methods, style and techniques to inform your own work?</b></p>	<p>Collaboration</p> <p>Performance skills</p> <p>Devising skills</p> <p>Creativity</p> <p>Application of practitioner’s methods</p> <p>Oracy skills</p>	<p>Formative assessment – pupils’ performance skills</p> <p>Application of practitioner’s methods.</p>
	<p><b>How to devise theatre</b></p> <p>Pupils are introduced to devising using a variety of stimuli. Through practical workshops they will explore the stimuli working collaboratively to create original work.</p> <p><b>What is devising?</b>  <b>How do theatre companies devise?</b>  <b>What makes devising successful?</b>  <b>Why is collaboration vital to the devising process?</b></p>	<p>Collaboration</p> <p>Performance skills</p> <p>Devising skills</p> <p>Negotiating skills</p> <p>Listening skills</p> <p>Oracy skills</p> <p>Creativity</p> <p>Structuring drama</p> <p>Application of techniques to shape work.</p>	<p>Formative assessment – pupils’ response to stimuli</p> <p>How pupils use drama techniques to shape work</p> <p>Formative assessment – pupils’ collaborative skills</p>
	<p><b>Live Theatre Trip</b></p> <p>Pupils watch a piece of live theatre. Upon our return pupils work to analyse and evaluate how meaning is communicated through the role of theatre makers in contemporary professional performance.</p> <p><b>How did the actor use performance skills to communicate meaning?</b>  <b>What was effective or less effective about the actor’s performance?</b>  <b>How did the designers use design elements to communicate meaning? (lighting, costume, hair and make-up, set, sound, props, special effects, stage furniture)</b>  <b>What was effective or less effective about the design elements?</b>  <b>What were the aims of the director?</b>  <b>What did you understand from the performance about the character/themes/narrative/relationships/time-period etc?</b></p>	<p>Analysis and evaluation</p> <p>Structuring written work</p> <p>Oracy skills</p>	<p>Notes and feedback from the trip</p> <p>Response to a live theatre exam question</p>

**Comp 1 – Devising – 40% of the qualification**

Pupils are put into their groups and are given their stimulus for the comp 1 exam. Pupils will work together to devise a piece of original theatre in response to the stimulus, using either the techniques of an influential theatre practitioner or the characteristics of a genre of drama.

Pupils will:

- Research and develop ideas using the techniques or characteristics of the practitioner or genre.
- Rehearse, amend and refine the work in progress.
- Think about structure, theme/plot, form and style, language/dialogue.

Performers should consider:

**How is meaning communicated through performance conventions?  
 How does use of space and spatial relationships on stage, including the choice of stage (e.g., proscenium arch, theatre in round, traverse or thrust) impact performance and make meaning?  
 What relationship do we want to engender between performers and audience?  
 How is meaning communicated through design elements including lighting, sound, set and costume?  
 How is meaning communicated through the physical and vocal interpretation of character?**

Designers should consider how meaning is communicated using:

**Lighting design**

- intensity/strength
- focus
- angle
- special effects
- colour
- gobos
- types of lantern

**Sound design**

- music
- sound effects
- live sounds
- recorded sounds
- volume
- reverb/echo
- sound sources including position on stage
- amplification

**Set design (including props)**

- choice of stage
- backdrop/cyclorama
- set dressing
- props
- furniture
- colour
- use of space
- entrances and exits
- sight lines

**Costume design (including hair and make-up)**

- choice and use of materials/fabrics
- garments
- hairstyles
- wigs
- make-up
- accessories
- colour/pattern

**The Portfolio**

Pupils must begin the process of producing a portfolio of supporting evidence which demonstrates the research, creation, and development of ideas. This is a working record and therefore should be compiled during the process and edited to ensure an appropriate focus.

The evidence should focus on three stages which are significant to the development of the devised piece of theatre. The three stages should demonstrate:

1. **how ideas have been researched, created and developed in response to the chosen stimulus**
1. **how ideas from the chosen practitioner/genre have been incorporated in the piece to communicate meaning**
2. **how ideas have been developed, amended and refined during the development of the devised piece.**

Collaboration  
 Performance skills  
 Design skills  
 Devising skills  
 Rehearsal skills  
 Negotiating skills  
 Listening skills  
 Oracy skills  
 Creativity  
 Structuring drama  
 Application of techniques to shape work.  
 Problem-solving skills  
 Organisation and time management skills  
 Emotional intelligencer  
 Reflection and resilience  
 Presentation skills  
 Opportunities for higher order thinking, by considering ideas which go beyond language.

Formative assessment – pupils’ collaborative skills  
 Formative assessment – pupils’ performance skills

Written skills, both analytical and creative  
 Self-reflection

Assessed draft of portfolio

<b>Lent 1</b>	<p><b>Comp 1 – Devising – 40% of the qualification</b></p> <p>Pupils continue refining performance pieces and the portfolio for the comp 1 exam. Pupils will work together to devise a piece of original theatre in response to the stimulus, using either the techniques of an influential theatre practitioner or the characteristics of a genre of drama.</p>	<p>Collaboration Performance skills Design skills Devising skills Rehearsal skills Negotiating skills Listening skills Oracy skills Creativity Structuring drama Application of techniques to shape work. Problem-solving skills Organisation and time management skills Emotional intelligencer Reflection and resilience Presentation skills Opportunities for higher order thinking, by considering ideas which go beyond language.</p>	<p>Examined assessment of Comp 1 performance</p> <p>Component 1 Exam – Internally assessed.</p>
	<p><b>Exam</b></p> <p>Pupils will perform a <b>mock exam</b> and then the <b>actual exam</b></p>	<p>Written skills, both analytical and creative Self-reflection</p>	<p>Evaluation is examined.</p>
	<p><b>The Evaluation</b></p> <p>Pupils work to develop 2 x sides of A4 notes to take into the evaluation-controlled conditions.</p> <p>In the controlled conditions pupils must address three main sections to the evaluation:</p> <ol style="list-style-type: none"> <li>1. <b>analyse and evaluate either their interpretation of character/role or their realisation of design in the final performance.</b></li> <li>2. <b>analyse and evaluate how either their own performance skills or their own design skills contributed to the effectiveness of the final performance</b></li> <li>3. <b>analyse and evaluate their individual contribution to the final performance, including how effectively they fulfilled their initial aims and objectives (referring back to stimulus and practitioner/genre).</b></li> </ol>	<p>Written skills, both analytical and creative Self-reflection</p>	<p>Portfolio is examined.</p>
<b>Lent 2</b>	<p><b>The Portfolio</b></p> <p>Pupils complete the process of producing a portfolio of supporting evidence which demonstrates the research, creation, and development of ideas. The evidence should focus on three stages which are significant to the development of the devised piece of theatre. The three stages should demonstrate:</p> <ol style="list-style-type: none"> <li>1. <b>how ideas have been researched, created and developed in response to the chosen stimulus</b></li> <li>2. <b>how ideas from the chosen practitioner/genre have been incorporated in the piece to communicate meaning</b></li> <li>3. <b>how ideas have been developed, amended and refined during the development of the devised piece.</b></li> </ol> <p><b>Comp 3 – Set text - An Inspector Calls</b></p> <p>Pupils participate in a series of workshops where they actively explore the play from the perspective of an actor and director. Pupils develop their knowledge of the characters, themes, social/political/cultural/historical contexts.</p>	<p>Collaboration Performance skills Devising skills Negotiating skills Listening skills Oracy skills Creativity Structuring drama Application of techniques to shape work.</p>	<p>Formative assessment – pupils’ collaborative skills</p> <p>Formative assessment – pupils’ performance skills</p> <p>Formative assessment – pupils’ understanding of the play.</p>

<b>Trinity</b>	<p><b>Comp 3 – Set text - An Inspector Calls</b></p> <p>Pupils continue to explore the set text practically. They have the additional focus of the design element so will work to produce a design concept for their own interpretation of the play. Pupils produce a model box set and present their ideas to the class.</p>	<p>Creativity Oracy skills Presentation skills</p> <p>Analytical skills Structuring written work</p> <p>Analysis and evaluation Structuring written work Oracy skills</p>	<p>Formative assessment – pupils’ collaborative skills</p> <p>Formative assessment – pupils’ performance skills</p> <p>Formative assessment – pupils’ oracy skills</p> <p>Summative assessment – pupils’ presenting skills</p> <p>Formative assessment – pupils’ understanding of the play.</p> <p>Formative assessment – pupils understanding of the production</p> <p>Summative assessment – response to exam questions</p>
	<p><b>Comp 3 – Exam focus</b></p> <p>Pupils focus on the structure of the exam, potential questions and how to answer them, and timings. Pupils are given the opportunity to work through top, middle and low band responses with the aim of identifying what makes a top band response.</p>		
	<p><b>Live Theatre</b></p> <p>Pupils watch a piece of theatre online. As a class we work to analyse and evaluate how meaning is communicated through the role of theatre makers in contemporary professional performance.</p>		
	<p><b>How did the actor use performance skills to communicate meaning?</b>  <b>What was effective or less effective about the actor’s performance?</b>  <b>How did the designers use design elements to communicate meaning? (lighting, costume, hair and make-up, set, sound, props, special effects, stage furniture)</b>  <b>What was effective or less effective about the design elements?</b>  <b>What were the aims of the director?</b>  <b>What did you understand from the performance about the character/themes/narrative/relationships/time-period etc?</b></p>		

<b>Examples of Homework</b>	<p>Researching practitioner Researching stimulus Researching topic of interest for comp 1 Presentations Model box set Portfolio Evaluation notes Exam question responses</p>	
<b>Key terminology</b>	<p>Action, Alter ego, Back story, Chorus/chorus work, Collage, Communal voice, Conscience corridor (also known as 'conscience alley' or 'thought tunnel'), Flashback, Forum theatre, Frame distancing, Freeze-frame, Hot-seating, Improvisation, Narration, Narrator, Pace, Pause, Pitch, Ranking, Rehearsal techniques, Role reversal, Role transfer, Sculpting, Soundscape, Split screen, Tableau(x), Tempo, Thoughts in the head or thought tracking, Transporting a character, Alienation Anti-climax, Arena staging, Aside, Audience, Auditorium, Caricature, Character, Climax, Composite setting, Dance drama, Devising/devised work, Dramatic irony, Dramatic tension, End on staging, Epic theatre, Fourth wall, Genre, Monologue, Naturalism, Physical theatre, Promenade staging, Proscenium, Realism, Style, Subtext, Theatre in the Round, Thrust stage, Traverse stage.</p>	
<b>Super-curricular enrichment and scholarly extension</b>	<p>Visit as much Live Theatre as possible. Watch theatre online on Drama Online or Digital Theatre Plus Read scripts. Research the following practitioners: Frantic Assembly, The Paper birds, Brecht. Read An Inspector Calls Read WJEC/Eduqas GCSE Drama by Garry Nichols Read the WJEC/Eduqas GCSE Drama Study &amp; Revision Guide</p>	
<b>Useful websites</b>	<p><a href="https://www.bbc.co.uk/bitesize/subjects/zbckjxs">https://www.bbc.co.uk/bitesize/subjects/zbckjxs</a>  <a href="https://www.dramaonlinelibrary.com/">https://www.dramaonlinelibrary.com/</a>  <a href="https://www.digitaltheatreplus.com/">https://www.digitaltheatreplus.com/</a>  <a href="https://www.franticassembly.co.uk/">https://www.franticassembly.co.uk/</a>  <a href="https://www.thepaperbirds.com/">https://www.thepaperbirds.com/</a>  <a href="https://www.bbc.co.uk/bitesize/guides/zwmvd2p/revision/1">https://www.bbc.co.uk/bitesize/guides/zwmvd2p/revision/1</a></p>	
<b>Who can I contact?</b>	<b>Head of Department</b>	<b>Ms. S Moon</b> (Director of Drama), <a href="mailto:SLM@forest.org.uk">SLM@forest.org.uk</a>
	<b>Teachers</b>	<b>Mr. D Potter</b> (Drama Teacher) <a href="mailto:DRP@forest.org.uk">DRP@forest.org.uk</a> , <b>Ms. R Mainwaring</b> (Drama Teacher) <a href="mailto:RXM@forest.org.uk">RXM@forest.org.uk</a>