



### 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 11, 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 2 pupils will have the opportunity to study, rehearse and participate in the performance of two extracts from a play text exploring their creativity either as performers or designers.

Within Component 3 Pupils will demonstrate their knowledge and understanding of drama, including their ability to interpret texts for performance, in a written examination. They will undertake a comprehensive study of the set text, "An Inspector Calls" 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. Pupils will also be expected to analyse and evaluate how meaning is communicated through the role of theatre makers in contemporary professional performance, considering the role of the: actor, designer, and director.

Term	Content, Key Questions and Knowledge	Skills	Assessment
Michaelmas 1	<p><b>Stanislovski workshops</b></p> <p>Pupils are introduced to Stanislovski's work and theories through practical workshops, so that pupils can apply the 'method' to their Component 2 exam.</p> <p><b>What is Stanislovski's style?</b>  <b>What type of theatre did he make?</b>  <b>What are his rehearsal techniques?</b>  <b>Are there any social/cultural/political contexts addressed by Stanislovski?</b>  <b>What key techniques did he use, how and why?</b>  <b>How can you use Stanislovski's methods, style and techniques to inform your own work?</b></p>	<p>Collaboration            Performance skills            Devising skills            Creativity            Application of practitioner's methods            Oracy skills</p>	<p>Formative assessment – pupils' collaborative skills            Formative assessment – pupils' performance skills            Application of practitioner's methods.</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            Structuring written work            Oracy skills</p>	<p>Notes and feedback from the trip            Response to a live theatre exam question</p>

<b>Michaelmas 2</b>	<p><b>Comp 2 – Scripted – 20% of the qualification</b></p> <p>Pupils are put into their groups to start preparing for the comp 2 exam where they will participate in a performance from a text, from either an acting or design focus. They will gain a deeper understanding of how to interpret a text for performance and realise artistic intentions.</p> <p><b>What is the playwright trying to convey?</b>  <b>What is your character interpretation?</b>  <b>What do you understand from the text about the character/themes/narrative/relationships/time-period etc?</b>  <b>How can you use performance skills to make meaning?</b>  <b>How can you use design skills to make meaning?</b>  <b>How can you stage your extracts?</b></p>	<p>Collaboration  Performance skills  Design 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>Formative assessment – pupils’ collaborative skills</p> <p>Formative assessment – pupils’ performance skills</p>
	<p><b>Comp 3 – Set text and Live Theatre Review</b></p> <p>Pupils start to explore rehearsal techniques to aid direction of actors. They also develop their understanding of staging and how different types of staging can impact performance and design. Pupils start to expand their knowledge and develop their understanding and interpretation of each character and each scene.  Pupils will watch another piece of theatre and compile notes.  Pupils take part in a walking talking mock exam and interrogate top/middle and bottom band responses.</p>	<p>Written skills, both analytical and creative</p>	<p>Summative assessment on walking talking mock</p>

<b>Lent</b>	<p><b>Comp 3 – Set text and Live Theatre Review</b> Pupils reflect on learnings from mock exam and respond to feedback.</p> <p><b>Comp 2 – Scripted – 20% of the qualification</b> Pupils will continue the rehearsal process for the comp 2 exam where they will participate in a performance from a text, from either an acting or design focus. They will gain a deeper understanding of how to interpret a text for performance and realise artistic intentions.</p> <p><b>What is the playwright trying to convey?</b> <b>What is your character interpretation?</b> <b>What do you understand from the text about the character/themes/narrative/relationships/time-period etc?</b> <b>How can you use performance skills to make meaning?</b> <b>How can you use design skills to make meaning?</b> <b>How can you stage your extracts?</b></p> <p>Acting candidates will ensure their extract is well rehearsed and their interpretations are clear, they will use performance skills to communicate meaning. Design pupils will realise their design in performance.</p> <p><b>Lighting design</b></p> <ul style="list-style-type: none"> <li>• 4 different states using, for example, different: <ul style="list-style-type: none"> <li>o colours</li> <li>o angles</li> <li>o strengths</li> <li>o specials.</li> </ul> </li> </ul> <p><b>Sound design</b></p> <ul style="list-style-type: none"> <li>• 4 different cues using, for example: <ul style="list-style-type: none"> <li>o recorded sound effects</li> <li>o effects used at source</li> <li>o atmospheric sound effects</li> <li>o specials.</li> </ul> </li> </ul> <p><b>Set design</b></p> <ul style="list-style-type: none"> <li>• set created for performance of one group</li> <li>• set dressed appropriately</li> <li>• props for the performance of chosen group</li> </ul> <p><b>Costume design (including hair and make-up)</b></p> <ul style="list-style-type: none"> <li>• 1 full costume, hair and make-up for 1 character</li> </ul> <p><b>Artistic intentions</b></p> <p>Pupils will write up their artistic intentions detailing:</p> <ul style="list-style-type: none"> <li>• how do you aim to interpret their chosen character</li> <li>• how do you aim to interpret the chosen scene(s) through design</li> <li>• how the 20 minutes of text studied for the component was edited to create the final performance.</li> </ul> <p><b>Exam</b></p> <p>Pupils will perform extracts as a mock exam before performing to a visiting examiner.</p>	<p>Reflection and resilience Opportunities for higher order thinking. Written skills, both analytical and creative</p> <p>Collaboration Performance skills Design 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>Written skills, both analytical and creative Self-reflection</p>	<p>Formative assessment – pupils’ collaborative skills</p> <p>Formative assessment – pupils’ performance skills</p> <p>Formative assessment – pupils’ design skills</p> <p>Formative assessment – pupils’ understanding of the play.</p> <p>Intentions assessed and feedback given.</p> <p>Component 2 Exam - External assessment</p>
<b>Trinity</b>	<p><b>Comp 3 – Exam revision focus - 40% of the qualification</b> Revision before GCSE examinations which typically happen in early May, often before study leave.</p>	<p>Exam readiness and revision of content and examination techniques</p>	<p>Component 3 Exam- External assessment</p>

<b>Examples of Homework</b>	Researching practitioner Researching stimulus Researching topic of interest for comp 1 Presentations Model box set Portfolio Evaluation notes Exam question responses	
<b>Key terminology</b>	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.	
<b>Super-curricular enrichment and scholarly extension</b>	Visit as much Live Theatre as possible. Watch theatre online on Drama Online or Digital Theatre Plus Read scripts. Read theatre reviews Research Stanislavski Re-read An Inspector Calls Read WJEC/Eduqas GCSE Drama by Garry Nichols Read the WJEC/Eduqas GCSE Drama Study & Revision Guide Read The Complete Stanislavski Toolkit by Bella Merlin (Nick Hern Books 2007, ISBN: 978-1-85459-793-9)	
<b>Useful websites</b>	<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>	
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