

GCSE



WJEC GCSE Drama

Approved by Qualifications Wales

Guidance for Teaching: Unit 1

Teaching from 2025

For award from 2027



This Qualifications Wales regulated qualification
is not available to centres in England.

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Introduction

The WJEC GCSE Drama has been approved by Qualifications Wales and is available to all centres in Wales. It will be awarded for the first time in Summer 2027, using grades A* to G.

Aims of the Guidance for Teaching

The principal aim of the Guidance for Teaching is to support teachers in the delivery of WJEC GCSE Drama and to offer guidance on the requirements of the qualification and the assessment process. The Guidance for Teaching is **not intended as a comprehensive reference**, but as support for teachers to develop stimulating and exciting courses tailored to the needs and skills of their learners. The guide offers possible classroom activities and links to useful resources (including our own, freely available digital materials and some from external sources) to provide ideas for immersive and engaging lessons.

Additional ways that WJEC can offer support:

- sample assessment materials and mark schemes
- professional learning events
- examiners' reports on each unit
- direct access to the subject officer
- free online resources
- Exam Results Analysis
- Online Examination Review

Qualification Structure

WJEC GCSE Drama consists of 3 units. The qualification is linear and does not contain tiering. There is no hierarchy to the order the units should be taught.

	Unit title	Type of Assessment	Weighting
Unit 1	Devising Theatre	Practical non-examination assessment	40%
Unit 2	Performance from a Text	Practical non-examination assessment	30%
Unit 3	Interpreting Theatre	On-screen examination	30%

Assessment

Summary of Assessment

Unit 1: Devising Theatre
Practical non-examination assessment
40% of qualification

96 marks

Summary of assessment

Response to stimuli set by WJEC, assessed by the centre and moderated by WJEC. The stimuli will be available on the WJEC Portal during the September of the first year of study. The stimuli will be changed annually.

Learners can choose either acting **or** design. Learners will create, refine and perform a piece of theatre. Learners will also produce a Reflective Log of the process in a non-prescribed format.

Learners can work in groups of between **two** and **five** actors. Up to **four** additional learners, each working on a different design skill, may work with each performing group.

Overview of Unit 1

Devising Theatre

Practical non-examination assessment and Reflective Log

Marked by centre and moderated by WJEC.

40% of qualification

96 marks

The purpose of this unit is to:

- develop an awareness and understanding of a range of theatrical practitioners/companies/styles and genres
- develop learners' awareness and skills regarding the creation and development of their own work
- develop learners' application of performance **or** design skills within a live performance
- provide an opportunity for learners to develop their ability to reflect, analyse and evaluate their creative decisions
- develop learners' resilience, determination and confidence.

This unit will focus on:

- **exploring** – learners will have the opportunity to explore a range of theatrical practitioners/companies/styles and genres. This will include a range of techniques, forms, styles, contexts and means of presenting drama. Exploration could also be through the means of live and/or digital theatre, as possible sources of influence for performance or design ideas. Learners should have the opportunity to explore diversity, including different perspectives, identity, culture, and contributions that span Wales and the world.
- **responding and reflecting** – learners will be able to reflect on their own work and respond to the feedback from others as an on-going process throughout the development period, allowing them to improve in the performances they give or in the designs they create
- **creating** – learners will contribute to the creation of a devised performance in response to a choice of stimuli set by WJEC.

Learners may choose to complete this unit as actors **or** designers, regardless of their chosen pathway in Unit 2.

Learners choosing design must choose **one** of the following options:

- lighting design
- sound design
- set and props design
- costume, hair and make-up design.

For this assessment learners are required to:

- create and develop a piece of theatre in response to a stimulus, using either the techniques of an influential theatre practitioner, company or the characteristics of a theatrical style or genre and demonstrate and apply their performance **or** design skills in a live performance
- produce a reflective log.

Learners can choose to be assessed on either acting **or** design.

Learners can work in groups of between **two** and **five** actors. Each group may have up to **four** designers, each offering a different design skill.

The length of this piece of theatre will depend on the number of actors in the group and should be as follows:

- Group of two actors: 5-10 minutes
- Group of three actors: 7-12 minutes
- Group of four actors: 9-14 minutes
- Group of five actors: 11-16 minutes.

Each actor must interact with other actors and/or the audience **for a minimum of five minutes**. The number of designers in a group does not impact on the length of the piece. Learners may complete the assessment anytime during the course. However, centres should ensure that assessment is completed only when learners have undertaken the necessary teaching and learning and developed the required skills and knowledge.

The assessment contributes to 40% of the overall qualification. The unit will be marked out of total of 96 marks.

The stimuli will be released on WJEC's portal during the September of the first year of study. This unit will be assessed by the centre and externally moderated by WJEC.

1.1.1	Creating and developing ideas to communicate meaning
1.1.2	Developing and applying performance or design skills within a live performance
1.1.3	Reflecting on their own work

Unit 1 Assessment objectives and weightings

AO1	Demonstrate and apply knowledge and understanding of how drama is developed, designed and performed	-
AO2	Develop and apply performance and/or design skills	22.5%
AO3	Reflect on, analyse and evaluate their own work and the work of others	5%
AO4	Create and develop ideas to communicate meaning in theatrical designs and/or performances	12.5%

Unit 1 Teacher Guidance

1.1 Devising Theatre		
	Content Amplification	Teacher Guidance
<p>1.1.1 Creating and developing ideas to communicate meaning</p>	<p>Learners should be able to:</p> <ul style="list-style-type: none"> • (following exploration of a range of relevant practitioners/companies/styles/genres) create and develop ideas to communicate meaning within a devised performance. <p>Learners are required to:</p> <ul style="list-style-type: none"> • devise a performance in response to a stimulus set by WJEC demonstrating either the techniques of a theatre practitioner/theatre company or the dramatic conventions of a specific theatrical style or genre. 	<p>Approaching Unit 1:</p> <ul style="list-style-type: none"> • Devising theatre gives learners the opportunity to use their imagination, explore and push their creativity and create something unique that they should feel shared ownership of. • It can also be intimidating, frustrating and exposing. Devising theatre pushes learners into uncharted territory and presents them with obstacles, dead ends and risk taking. It requires teamwork, negotiation and taking responsibility. The devising process both requires and develops a significant range of skills; subject-specific, personal and interpersonal. • Because most learners may not have had much experience of drama or performance before their GCSE course, they need a toolkit of techniques and knowledge and range of practical experiences to give them some reference points for their Unit 1 devising project. • It is extremely important that learners are given the opportunity to explore a broad range of drama in their Unit 1 preparation. The first year of a two-year GCSE course offers the opportunity for learners to experience a diverse selection of styles, practitioners, companies and genres from which they can then select their influence for their Unit 1 project. • Using the first year of the course to build the devising skills, techniques and styles is also a significant way of allowing learners to develop self-confidence through experience. In this way the learners can be allowed to become progressively more independent in their decision making and creativity, with the teacher guiding them to facilitate their ambition, encouraging resourcefulness and resilience. Additionally, this progressive independence allows them to amass a range of work-related skills and experiences.

	<p>Important reminders (from assessment pack):</p> <ul style="list-style-type: none">• There is no restriction on the amount of time learners spend on exploring, creating and developing their devised performance.• Once the creating and developing work is underway, feedback must be limited to general advice on what needs to be improved. Teachers must not provide specific guidance on how to achieve these improvements.• Teachers must see learners' ideas in progress at least three times at different stages during the process to be able to authenticate the work as the learner's own and complete the necessary authentication documentation.• Teachers may provide guidance and support to learners to ensure that they have a clear understanding of the requirements, including the stimuli, the reflective log and the assessment grid. <p>Preparing for Unit 1.</p> <p>Introduction to devising – building confidence and skills:</p> <ul style="list-style-type: none">• Learners need to feel confident at risk-taking and need to feel comfortable to be able to develop ideas creatively through improvisation and collaborative experimentation.• The value of building whole-group relationships and group trust in the early stages of the course cannot be underestimated. It is also worth considering gradually pushing learners out of their comfort zone through a series of confidence-developing workshops and activities as a prelude to the devising process.• The table below contains some suggestions for areas that might be covered to prepare for the Unit 1 task. These are ideas only and are not a prescribed or exhaustive list.
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	Purpose (also, linking into the <u>Learning Experiences</u> outlined below)	Ideas for activities
Developing self confidence in voice	<p>A series of teacher-led voice workshops, exploring different aspects of voice, for example:</p> <ul style="list-style-type: none"> • volume • tone • pitch • pace • silence and pause • nonsense conversations • sound making • soundscapes • humming and singing. 	
Developing self confidence in physicality	<p>A series of teacher-led workshops, exploring different aspects of physicality, for example:</p> <ul style="list-style-type: none"> • levels of tension • blooming and withering • freeze frames • adding animal characteristics to walking • exaggeration • slow motion 70's disco moves with eyes closed to avoid embarrassment • centring • mime • simplified Laban's efforts focussing on direction, (direct/indirect); weight (heavy/light); speed (quick/sustained) and flow (bound/free) 	

		<ul style="list-style-type: none"> • trust and balance exercises • simple lifts • simple contact work.
	<p>Developing self confidence in performance</p>	<p>At this point, learners could have the option to perform to the class, another pair, the teacher only, depending on their confidence. Resilience and confidence can be developed by increasing the perceived level of risk (the size and composition of the audience) over a series of mini performance opportunities.</p> <ul style="list-style-type: none"> • Pair tasks – two cats chatting at the vet's • Small group task – each person is a component of a machine that makes a final product with movement and sound. • Individual task – a devised monologue, for example, focussing on voice about “things that annoy me”. A physical piece with voice – for example, a washing machine talking about its life as it works.

Introduction to devising theatre:

- Learners need to understand what devising is and need to experience a range of devising strategies so that they can develop an understanding of a process to follow when they create their own pieces. All learners should be given the opportunity to experience a range of roles including actor, designer and director as they explore theatre. This will help them better consider each other's roles in the final project.
- They should have opportunities to learn about the reflective log and practice collating material and reflecting on their process and performance work through analysis and evaluation.
- To augment this, the more performance material learners can see, the better. It is important for learners to have experienced a range of material in different styles and forms so that they have a set of reference points they can use to inspire their own

- work and so that they can develop their understanding of how theatrical performance and design communicate meaning to an audience.
- Setting learners a series of mini projects where learners are taught about a style or practitioner and then work practically with that practitioner or style to produce a short workshop performance will give them a range of experiences and reference points that they can draw on for the three units in the GCSE course.
 - Actors and designers can plan and present their ideas and should be given opportunities to show their work in a performance or workshop performance context.
 - It is important that learners understand what devising is, but more importantly have several tools and strategies to draw on when they work. Below are some links that might be useful to help develop some strategies for learners to use:

Link/Resource	Content
Devising Theatre - Drama Resource	Directing and devising drama tips
<u>https://www.youtube.com/watch?v=-G9fwO4RgpU</u> (https://www.geckotheatre.com/gecko-engage)	Gecko Theatre tips for making theatre
<u>https://www.youtube.com/watch?v=47QhuLMLDL8</u> (https://www.nationaltheatre.org.uk/learn-explore/schools/teacher-resources/)	Rash Dash devising process
<u>https://www.youtube.com/watch?v=BC9uJrY9Bh8</u> (https://www.franticassembly.co.uk/frantic-digital)	Frantic Assembly devising process
<u>https://youtu.be/iW2fZ3CDWCK</u> (https://www.geckotheatre.com/gecko-engage)	Gecko Theatre Movement and Migration
<u>https://youtu.be/5PQpxi7h_rc</u> (https://www.geckotheatre.com/gecko-engage)	Gecko Theatre production "The Time of your Life"

	<p>https://youtu.be/6WhMsHleWOs</p> <p>(https://www.nationaltheatre.org.uk/learn-explore/schools/teacher-resources/)</p>	<p>International Devising Theatre “Robin Hood” performance</p> <p>National Theatre Verbatim Theatre</p>
<p>Ideas for exploring how to approach a stimulus – teaching ideas:</p> <ul style="list-style-type: none"> For examples of stimuli, please see the accompanying Assessment Pack (Page 7) Portal by WJEC <p>Possible task</p> <ul style="list-style-type: none"> Learners could be presented with a variety of different stimuli (quotation, song, statement, painting, photograph, object etc) as part of a carousel set up in the studio or classroom. These stimuli could be selected to subtly elicit connections with some cross-cutting themes for example, sustainability, human rights and diversity, relationships and sexuality, local, national or international contexts. In a small group or pairs, spend 10 minutes with each stimulus and need to answer the following questions: Where, when, who, what (is happening/has happened), why? Answers need to contain detail for example, “in North Wales” is not enough for “where?”. Something more like, “outside the Bangor Road Co-op in Penmaenmawr,” would be much more specific and will open up many more possibilities. In a plenary, groups can be asked for their responses. The teacher could push for more in-depth answers and pursue a learner’s idea to model how it could be developed. 		

Developing their idea more:**Possible task**

1. List themes or issues that their ideas have raised for their favourite storyline
2. Use one or two of these themes develop the idea further
3. Consider the characters in the idea
4. Use a simple chart using adjectives to help define the characters. Learners should aim to choose adjectives that describe the personality of their characters

NAME	AGE	ADJECTIVE 1	ADJECTIVE 2	ADJECTIVE 3	LINK TO OTHER CHARACTERS

Make the work three-dimensional:**Possible task**

Use freezeframes to show key moments from the story, or to show relationships between characters. These could come to life for 30 seconds, moving the work forwards through improvisation. The link below explores using tableaux and freezeframes in devising.

<https://youtu.be/1QoQ0qdpfJo>

Exploring styles and practitioners – sequencing and teaching ideas: Possible approach to teaching Unit 1	
Confidence-building activities	See above
Introduction to devising – to develop understanding and experience of devising performance material.	<ul style="list-style-type: none"> • What is devising? • Working with a stimulus (see above). • The devising process.
Introduction to design elements	<ul style="list-style-type: none"> • A series of sessions that give learners an overview of set and props, lighting, sound and costume hair and make-up. • These might include watching performance extracts or having examples and discussing what sort of meaning they can convey and how. • Using realia such as lanterns, costumes, props, make-up will help make these sessions more interactive.
Group mini-project 1: Working with a stimulus and style, for example, naturalism – to explore and experience devising in a style This mini project focusses on experiencing creating a short piece of performance.	<ul style="list-style-type: none"> • Introduce and workshop naturalism. • Watch an extract of a performance. • Identify signature features of naturalistic acting, lighting, sound, costume hair and make-up, set and props. • Introduce a stimulus and use process to explore it to form storyline and characters (whole group) • Actors learn how to develop a truthful character using, for example, Stanislavski or Katie Mitchell processes and research and develop their characters and scene. • Designers research and develop ideas for their design option, using the minimum requirements

	<p>Use group sizes as outlined in the specification.</p> <p>Reduce the running time of the final piece to make the task manageable.</p> <p>Introduce reflective log</p> <p>How to analyse and evaluate</p> <p>Group mini-project 2: Working with a stimulus and style, for example, physical theatre –</p> <p>A longer project giving time for designers (if appropriate) to produce their work for the performance.</p> <p>to explore and experience devising in a different style and incorporating the reflective log</p>	<p>guidelines and focussing on their chosen practitioner or style.</p> <ul style="list-style-type: none"> • Rehearsal process. • Performance. If time is short, designers might present their work to their peers. <ul style="list-style-type: none"> • What it is and what needs to be in it? • Rehearsal notes handout. <ul style="list-style-type: none"> • Showing learners what good analysis and evaluation might look like. <ul style="list-style-type: none"> • Introduce and workshop physical theatre and key practitioners. • Watch extracts from a range of different physical theatre style performances. • Identify signature features of physical theatre for acting, lighting, sound, costume hair and make-up, set and props. • Introduce rehearsal notebooks – after each rehearsal, learners note what they did, how, why and why it was useful or successful. • Introduce a new stimulus and use process to explore it to form ideas (whole group). • Actors work with a variety of physical theatre techniques to develop their idea. • Designers research and develop ideas for their design option, using the minimum requirements guidelines and focussing on their chosen practitioner or style. • Rehearsal process.
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		<ul style="list-style-type: none"> • Session on how to turn rehearsal notebook content into reflective log analysis and evaluation. • Using notes to write analysis and evaluation of their work during the process. • Videoed performance with audience questionnaires. • Groups can discuss their videoed work, with an end objective of helping each other identify content for their reflective logs. • Written analysis and evaluation of their own work in the performance.
	<p>Group mini-project 3: Working with another style, practitioner, genre or theatre company</p>	<ul style="list-style-type: none"> • Learners work with more autonomy, practising some of the processes they have explored earlier, leading up to a performance of their work. • Learners could produce another Reflective log, or sections of the log. Alternatively, different sections of the log could be spaced out over mini-projects 2 and 3.
<p>Creating the final exam piece:</p> <ul style="list-style-type: none"> • Essentially the task consists of five stages - development of ideas, building the piece, refining the piece, performing and reflecting on the process and performance. <p>Grouping learners:</p> <ul style="list-style-type: none"> • Careful consideration should be given to grouping learners for Unit 1. Some centres will decide the groups, others may discuss learner's preferences for a particular style or practitioner to help with grouping decisions. Some learners might welcome the opportunity to be able to nominate two other learners that they might like to work with, and to rank their stylistic preferences. Ultimately, the teacher knows their class best and will make the final call. 		

	<p>Design candidates:</p> <ul style="list-style-type: none">• The design options available to learners will be influenced by the centre's ability to resource the learners choosing either set and props, lighting, sound or costume, hair and make-up design. It is important that design candidates experience the same depth and range of experiences as acting candidates. They are an integral part of the Unit 1 group and should work closely with the actors in planning, developing and refining their designs as the piece evolves. Elements of design ideally will begin to be used and experimented with by the groups as the work develops; costume measurements, hair and make-up try-outs early will inform refinement decisions, as will experiments with set and props during rehearsals. Lighting designers might need to adapt the intensity or positioning of lanterns as changes are made by the actors; sound designers need to experiment with sound choices, volumes and placing their sound in conjunction with the actors.• It is important to try to ensure that designers avoid a highly pressured final week; this can easily occur if the performers keep making modifications and alterations beyond a cut-off. This needs to be a point, agreed in advance, after which the changes should not be allowed to alter the design work significantly. <p>There are minimum requirements for the realisation of each design option:</p> <p>Lighting design:</p> <ul style="list-style-type: none">• 6 different states• learners must operate the lighting board in the performance• cue sheets. <p>Sound design:</p> <ul style="list-style-type: none">• 6 different cues• learners must operate the sound desk in the performance• cue sheets.
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	<p>Set design and props design:</p> <ul style="list-style-type: none">• set and props created and/or dressed for performance of 1 group• learners must arrange the props table/set up performance space prior to the performance and provide a model set. The model may be presented in a digital format. <p>Costume design, hair and make-up design:</p> <ul style="list-style-type: none">• 1 full costume, hair and make-up for 2 different characters (two costume, hair and make-up designs in total)• sketches of both costume, hair and make-up designs. <p>Group sizes:</p> <ul style="list-style-type: none">• Each centre should consider its own context and learners when deciding on group sizes. The final performances should aim to be within the timing range stipulated. Teachers should consider how effectively their learners will be able to sustain performance in larger groups producing longer pieces.• There can be between 2 and 5 actors in a performance group. Each performance group can have up to 4 designers, with each designer offering a different design skill. <p>Timings</p> <ul style="list-style-type: none">• Group of two actors: 5-10 minutes• Group of three actors: 7-12 minutes• Group of four actors: 9-14 minutes• Group of five actors: 11-16 minutes.• The number of designers does not affect the performance timings. For example, a performance by a group with two actors and four designers should last between 5-10 minutes.• Each actor must interact with other actors and/or the audience for a minimum of five minutes. <p>Selecting the stimulus:</p>
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- Learners should be given the opportunity to explore each of the stimuli. It might be useful to give learners a handout with all the stimuli as well as printed song lyrics (if there is a song in the stimuli) that they can read while the song is played. This might mean one lesson is allocated to each stimulus.
- This is productive as it not only gives learners the opportunity to explore the range of stimuli, but it also generates discussion and ideas which may be returned to even if a different stimulus is chosen.
- Using notes from their exploration of different styles, practitioners, genres and companies carried out earlier in the course, learners might find it useful to create a checklist of key features and devices that they consider using in their work. This will help them to ensure that their work contains a variety of techniques, conventions and devices appropriate to their chosen practitioner, style, company or genre.

Selecting style, practitioner, genre or company:

- It is preferable if learners can input into this selection themselves, with some guidance, basing their preference on what they have learned or experienced over the course, where they feel their strengths lie and the individuals within the group.

Considerations when selecting the influence:

- The performance and design needs to clearly recognisable features of the chosen practitioner, company, style or genre. Centres should explore a range of these in adequate detail to give learners enough information and experience to be able to knowledgeably create work that effectively demonstrates their choice of working method.
- Design candidates do not have to be tied to the same choice as the acting candidates. For example, a devised piece might have actors working in a naturalistic style with naturalistic costuming, but the set and prop design could be symbolic or expressionistic if it worked effectively within the concept of the piece. It is anticipated that learners would go on to analyse and evaluate their artistic decision regarding this stylistic choice within the reflective log.
- Practitioners, styles, genres and theatre companies should be recognised and known. The theatre company does not need to be currently operating. If you have any concerns about the suitability of a practitioner, company, style or genre, please contact WJEC before committing.

- Frequently used practitioners and styles:

The lists below cover a variety of features that learners might use or demonstrate in their work from a range of commonly used styles and practitioners. It is not intended to be either prescriptive or exhaustive.

Physical theatre	Epic theatre Brecht	Naturalism Stanislavski	Musical theatre	TIE
slow motion; rewind	didactic	given circumstances	singing	educational focus
contact work	showing a story	magic if	dance	direct address
mime	direct address	units	dialogue	narration
exaggeration	narration	objectives	monologue	facts and statistics
precision of movement	multirole	super objective	chorus	strong moral message
words with movement	ensemble work	emotion memory	linear or episodic structure	multirole
choreography	gestus	relaxation	choreography	audience involvement
symbolic use of objects	music/song; juxtaposition	circles of attention	clear emotions	clear target audience

use or ritual	spass/humour	observation	character songs	episodic
physicalising emotional states	placards	sense of truth	action songs	stereotypical or caricatured characters
relationships shown through physicality, e.g. proximity, status	speaking stage directions	tempo-rhythm	solo	monologues
movement sequences; dream sequences	shock tactics; tickle and slap; juxtaposition	generating empathy	duet	song and dance
repetition	projection; PowerPoint presentations	restraint and control	motifs	placards
linear or nonlinear	episodic structure/a series of episodes	believable characters	sung dialogue	PowerPoint
direct address; monologues	non-naturalistic	realistic detail	naturalistic and/or non-naturalistic	combination of naturalistic and non-naturalistic features

		naturalistic and/or non-naturalistic	political, social, moral issue			emotional moments
		Physical theatre	Epic theatre Brecht	Naturalism Stanislavski	Musical theatre	TIE
Set and props						
	minimal set and props can be representational could also be more detailed and realistic depending on the type of physical theatre projection	minimal and representational set and props. Simple, clear representation of location props might be symbolic or may be used in a range of ways Projection Signes and placards	set and props create a realistic environment suggesting time period, location, time of day, atmosphere and mood.	set and props to show setting, location, mood, atmosphere can be simple or detailed representational or realistic Can be elaborate, exaggerated and theatrical Colour	simple set and props; representational basic to allow focus on content simple representation of location projection multipurpose props	
Lighting						
	lighting to create atmosphere, mood to highlight and define side lighting	lighting to illuminate the action rather than create mood and atmosphere Metatheatrical.	lighting creates a realistic environment suggesting location, time of day,	lighting to create location, mood, atmosphere lighting to highlight and emphasise	simple to illuminate the action lighting for emphasis or highlighting	

		spotlighting use of colour Specials projection	often bright white, although modern brechtian productions do use colour, intensity and other lighting effects audience might be lit projection	atmosphere and mood. realistic colour palette practical lighting specials	spotlights often quite vivid colour palette Lighting synchronised with music	lighting to show flashbacks audience might be lit
Sound						
	sound to create atmosphere, mood tension, emotion, emphasis; music, ambient sounds environmental sounds voiceover, sound effects	sound to highlight emphasise or illustrate use of music often contrasting with content sound may be created live by performers overt, metatheatrical use of sound	realistic sound effects; working sound sources; to create atmosphere, mood, location.	recorded music for performers to sing to sound to highlight location, atmosphere, mood, character musical motifs environment sounds ambient sounds environment sounds	sound to highlight, emphasise or illustrate sound to suggest location contemporary music relatable to target audience use of sound effects	

			sound effects music to underscore emotion	microphones	
Costume, hair and make-up					
costume, hair and make-up naturalistic or symbolic Use of colour flowing garments; practical to move in; single item to define character showing status, time period contrasts between characters	costume, hair and make-up to clearly illustrate a character's function in the story shows status archetypal or stereotypical representational single key costume item to represent the character allows easy multirole	detailed, realistic and believable costume hair and make-up creating a sense of character, status, time period, occupation, age	costumes often naturalistic costume, hair and make-up to show character, time period, status, occupation colour often quite bold a sense of the theatrical	simple costumes, hair and make-up clearly and simply representing the character, status, time period, occupation. easy to multirole.	
<p>There are, of course, many available practitioners and styles that centres could choose to work with. Within the GCSE Drama Delivery Guide (Appendix A), teachers will find a list of Theatre Practitioners and Genres which can be used to develop learner's work.</p>					

	<p>Other styles and practitioners that centres could consider might include:</p> <ul style="list-style-type: none">● Theatre of Cruelty● Artaud● Total Theatre● Steven Berkoff● Theatre of the Oppressed● Augusto Boal● Kitchen Sink Drama● Verbatim● Emma Rice● Katie Mitchell. <p>Styles designers might consider:</p> <ul style="list-style-type: none">● Naturalistic● Non-naturalistic● Epic/Brechtian● Expressionistic● Minimalistic● Symbolic● Realism. <p>Genres:</p> <p>Learners might choose to work with a genre. Often, combining a genre with a style or practitioner will help add structure and form to the devised work.</p> <p>Possible choices might include:</p> <ul style="list-style-type: none">● Comedy● Tragedy● Tragicomedy● Farce● Melodrama● Satire.
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	<p>Theatre Companies:</p> <ul style="list-style-type: none"> • Modern theatre mixes styles and techniques, and most theatre companies have their own “house style”. It is often difficult to categorise theatre companies by style or practitioner because of this merging of influences. • Devising a piece in the style of a theatre company can be exciting and highly rewarding; centres are reminded of the importance of ensuring that learners have an adequate understanding of the company and its work. • The devised pieces need to clearly use features of the company’s style and approach, which will need to be analysed and evaluated in the reflective log. • Some suggestions for companies follow. A number of the companies work with a clearly recognisable practitioner or style; the work of others is more hybrid. • These are just some ideas, and by no means should be seen as a prescriptive or exclusive list. <table border="1"> <tbody> <tr> <td>Arad Goch</td><td>https://aradgoch.cymru/</td></tr> <tr> <td>Berliner Ensemble (established by Brecht. Good production images particularly useful for designers)</td><td>Der aufhaltsame Aufstieg des Arturo Ui (The Resistible Rise of Arturo Ui) berliner-ensemble Die Mutter berliner-ensemble</td></tr> <tr> <td>Complicité</td><td>https://www.complicite.org/</td></tr> <tr> <td>DV8</td><td>https://dv8.co.uk/</td></tr> <tr> <td>Eddie Ladd</td><td>https://eddieladd.cymru/</td></tr> <tr> <td>Frantic Assembly</td><td>https://www.franticassembly.co.uk/</td></tr> </tbody> </table>	Arad Goch	https://aradgoch.cymru/	Berliner Ensemble (established by Brecht. Good production images particularly useful for designers)	Der aufhaltsame Aufstieg des Arturo Ui (The Resistible Rise of Arturo Ui) berliner-ensemble Die Mutter berliner-ensemble	Complicité	https://www.complicite.org/	DV8	https://dv8.co.uk/	Eddie Ladd	https://eddieladd.cymru/	Frantic Assembly	https://www.franticassembly.co.uk/
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Frantic Assembly	https://www.franticassembly.co.uk/												

		Gecko	Gecko (geckotheatre.com)
		National Theatre Wales	Welcome to National Theatre Wales National Theatre Wales
		Paper Birds	https://thepaperbirds.com/
		RashDash	https://www.rashdash.co.uk/
		Splendid Productions	https://splendidproductions.co.uk/
		Theatr Bara Caws	https://www.theatrbaracaws.co.uk/
		Theatr Fran Wen	https://franwen.com/
		Theatr Genedlaethol Cymru	https://theatr.cymru/
		Theatr Iolo	Theatr Iolo
		Theatr Na Nóg	https://theatr-nanog.co.uk/
		Theatre Re	https://www.theatreste.co.uk/
		Volcano Theatre	https://volcanotheatre.wales/
		Wise Children Kneehigh theatre	Emma Rice Wise Children England (wisechildrendigital.com)

		<p>https://thisiskneehigh.co.uk/</p>
	<p>Devising task:</p> <ul style="list-style-type: none">It might be helpful to task learners with compiling a list of “ingredients” that might be expected in a devised piece that works within the conventions or techniques of a particular genre, style, company or practitioner if it is not in the table above. This will give them a useful checklist for their devising and will also enable the teacher to check that the learners understand what needs to be evident in their work. <p>Maintaining momentum:</p> <ul style="list-style-type: none">Centres may choose to incorporate several interim deadlines in their devising process. These might set a date for the formal end of research and ideas development; a date by when a complete “rough draft” of the work is to be finished and a date by when the refinement period should be complete. Incorporated into this schedule, it might be useful to include a number of short workshop performances or showings of the work.A questionnaire for the audience will assist refinement of the piece. Designers should aim to include elements of their design work in these showcases. These deadlines will help learners and teachers avoid feeling highly pressured towards the end of the process as the performance date nears. <p>Rehearsal notes:</p> <ul style="list-style-type: none">Keeping notes from rehearsals that are focussed on key areas relevant to the reflective log will allow learners to collate information as their work progresses. They can then select key information from their notes for their reflective log at the end of the process.These notes could include, for example, a brief summary of a technique used, how, why and how it was successful. The notebook is the ideal place for learners to cite their research sources, include mind maps, sketches, script extracts. Ultimately, the notebook will provide much of the content of the Reflective Log. The centre might opt to design a pre-formatted booklet or online document that learners can use.	

- Along with this, or alternatively, centres may include reflective log writing sessions along with their interim deadlines, allowing learners to produce the log as an ongoing document.

Exam performance timescale example (14 weeks):

Week	Activity	Interim milestones	Notes and suggestions
1	Introduction to stimuli		Reflective log collation begins via rehearsal notebook, filled in after each rehearsal.
2	Selection of stimulus and ideas development		Try to explore ideas practically. Rehearsals continue in lessons with teacher monitoring; possibly also lunchtime and after school rehearsal opportunities.
3	Selection of influence		Sometimes it is useful to generate an idea first and then identify which style, company, practitioner might work best with the aims of the piece.
4	Develop		Assembling the rough draft of the piece using a techniques or features checklist.

			The focus is creating material which can at this stage be quite rough.
5	Develop		
6	Develop		
7	Develop	Sharing a scene with feedback	Possible drafting of log content analysing and evaluating development process.
8	Develop/Refine		
9	Develop/Refine		
10	Refine		
11	Refine	Possible second sharing	Possible drafting of log content analysing and evaluating refinement process.
12	Perform	Filmed live performance	Could be uploaded and shared with individual groups or group member could set up phone to film and airdrop after the performance.
13	Reflect		Watch videoed work and draft log content analysing and evaluating performance.
14	Reflect	Agree Log submission deadline	The log could be finished in lessons or Unit 2 could be started in conjunction with finishing the log.

<p>1.1.2 Developing and applying performance or design skills within a live performance</p>	<p>Learners are required to:</p> <ul style="list-style-type: none"> • develop and apply their performance or design skills within a live performance <p>Learners should be able to: (performance)</p> <ul style="list-style-type: none"> • demonstrate their ability to apply performance skills in relation to their chosen practitioner/company's theatrical aims or their chosen style/genre's conventions • communicate their interpretation of character(s) and sustain audience engagement • contribute to the performance <p>(designers)</p> <ul style="list-style-type: none"> • demonstrate their ability to apply design skills in relation to their chosen practitioner/company's theatrical aims or their chosen style/genre's conventions, as relevant to their chosen design option • communicate their interpretation of the extract(s) and sustain audience engagement • ensure their design contributes to the performance. 	<p>Performing:</p> <ul style="list-style-type: none"> • It is ideal if the exam itself has a sense of occasion and an audience. Hopefully the learners will be well-rehearsed, confident in their work and in themselves. The audience might be a small number of people invited by the performers, their own class or the drama class from the year below. • If TIE is chosen as a style, a primary class or year 7 group may be the audience. Some centres may also wish to get their learners to perform their work to a wider audience a short time before their real exam. This can be very useful as it provides a genuine performance environment for the learners and may make them feel more confident and in control of their examination performance, although not all candidates may want to show their work to their family or parents and centres should consider the extra pressure that this may place on their learners. <p>General guidelines to aid the exam:</p> <ul style="list-style-type: none"> • The performances must be recorded, stored and uploaded for moderation. • The camera should be set up on a tripod providing a clear view of the whole stage. It should be positioned close enough to allow the details of the performance to be clearly seen by the moderator. Test the camera before the performance to ensure everything is working properly, especially the sound and the focus. • If a group has opted to use a promenade staging, then it is perfectly acceptable for the camera to follow the work, however, please be mindful that the work will be required for moderation and will need to clearly justify the marks awarded by the centre. • Each group's introduction and performance should be recorded as one continuous take. It is useful to get learners to rehearse their introductions during the rehearsal process, and it is perfectly reasonable to let them use a prompt card with their information written on it to avoid the introduction turning into the most stressful part of the exam. • If during the performance, candidates forget lines and there is a pause, this must not
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	<p>be edited out.</p> <ul style="list-style-type: none">To ensure consistency for all groups and to aid the smooth filming of the exam, it might be useful after the introduction for the teacher to ask the group to get to their starting positions, call for a blackout when they are ready and count down “3,2,1” to start the performance and set the timer running. <p>Using the recording for the Reflective log:</p> <ul style="list-style-type: none">Learners need to watch back their performances as soon after the exam as possible. Centres should consider how this might be facilitated. Learners might be given access to watch the recording by group once it has been placed on the centre’s system; alternatively, if a centre’s policy permits, learners might ask a member of the audience to film their group’s performance which can then be shared with the group quickly. Obviously, centres need to consider that this is exam work and must only be seen and used by the individual learners for the purpose of their logs and should not be shared publicly under any circumstances. <p>Blackouts, scene changes and timing:</p> <ul style="list-style-type: none">Over-long blackouts should be avoided and should not count towards the overall running time of the performance. What happens in the blackout should be rehearsed thoroughly as part of the preparation process to identify issues and ensure that transitions in blackout can be smooth and efficient.If a detailed set change is required, it may not be practical to do this in complete darkness; in this case it is perfectly acceptable for the scene to end with a blackout, then a dim working light (blue flood) can fade up to allow the set designer to alter the set as required. Working lights will fade out and the next scene will commence.A costume designer might need to alter a costume on a character or change their makeup, or a lighting designer might need to change a gel in a sidelight mid performance. Again, it is perfectly acceptable for this to happen under working lights to allow the design to be realised effectively.However, the timer should be paused for this to take place and restarted when the performance continues.
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	<p>Design candidates:</p> <ul style="list-style-type: none">• Design candidates need to be present. They should introduce themselves at the start of the performance along with the acting candidates, including their name, candidate number and design option.• Sound and lighting candidates must operate the sound or lighting boards in the performance.• As stated above, they can alter or adapt their design work , as appropriate, during the performance. <p>Unforeseen circumstances:</p> <ul style="list-style-type: none">• Hopefully the exam will be an exciting and rewarding day and a celebration of lots of hard work. However, sometimes unforeseen circumstances occur that interrupt the performance, such as a fire alarm. If this happens, the performance needs to stop.• It is important to make sure that all learners have the same fair and equal experience on exam day. When the interruption has passed, the affected group should recommence their performance <i>from the point where it was interrupted, and filming should restart at that point</i>.• When submitting the video for moderation, it would comprise two parts.• It would not be appropriate to let one group restart and have a second run when all the other groups did not have this option. In the event of any such unforeseen circumstances, please notify WJEC.• Important points for consideration include individual performance time and work that is significantly under-length.• Of course, within a performance, actors might exit and then re-enter for a different scene; some actors may not be present in all scenes. On the other hand, some performances might be ensemble work with all performers interacting together for a sustained period.
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		<ul style="list-style-type: none"> • In order to access all mark bands, each actor should be interacting in the space for a minimum of five minutes. • In situations where a learner is interacting for fewer than 5 minutes, careful consideration should be given to where the candidate's marks are placed. If a candidate is significantly below the 5-minute threshold, for example, they are performing for two minutes or less, the marks awarded are likely to be in the lower bands. • If a group performance is within the timing range, it does not automatically follow that all performers are able to access all mark bands. For example, if one actor is only on stage and interacting for 2 minutes, then this must be considered when assessing the learners. <p>Examples of timing scenarios:</p>	
Scenario	Total length of piece	Comments	Significantly below?
A group of four actors working in a highly sophisticated, complex physical theatre ensemble and on stage, interacting together for the whole performance.	8 minutes <i>(specification: Group of four actors: 9-14 minutes)</i>	Although the piece appears to be under length, the fact that all performers are equally involved with significant intensity for 8 minutes should be taken into account, and these candidates would clearly be demonstrating skills that would allow access to all bands.	No
A group of four actors perform for 10 minutes in a	10 minutes <i>(specification: Group of four</i>	The piece is within the timings. Three of the actors are interacting for more than	No

		naturalistic style. One actor is only on stage for 2 minutes. Two are on stage for ten minutes and the fourth actor is on stage for 7 minutes.	actors: 9-14 minutes)	5 minutes and would be able to theoretically access all bands. It is unlikely that the actor performing for only 2 minutes would be able to access the higher bands because their performance is significantly under length.	
	A group of five actors perform in the style of Brecht.	6 minutes (specification: Group of four actors: 11-16 minutes)	The piece is significantly under length.	Yes	
	A performance with three actors and no designers lasts 10 minutes but includes three blackouts between scenes totalling 6 minutes.	10 minutes (specification; group of three actors 9 – 14 minutes)	The long blackouts mean that the actors were performing for 4 minutes. It is unlikely that they will be able to access the higher mark bands.	Yes	

Work that is longer than the maximum time limit:

- Teachers should remind groups that their work has a maximum time limit. During the development and rehearsal of the work, learners should be encouraged to time their pieces, and during the refinement process, the work needs to be trimmed to length if it risks being over-long.
- There is no penalty for work that exceeds the time limit, however, only work up to the maximum time should be assessed. Moderators will not look at work after the maximum time has been reached and consequently only work up to the maximum time will be taken into consideration during moderation.

- The timings are designed to allow the process to be manageable for centres and accessible to learners. Rather than striving to create long pieces, learners might consider as an alternative adding depth and refining their work through further detailed application of practitioner or stylistic features.
- Particularly with naturalistic styled work, ideas with very complex plotlines can be difficult to realise successfully within a short performance time. Learners could consider whether focussing in on a particular moment or relationship within a complex plot line might allow for more detailed characterisation and more sustained interaction for their devised performance.

The performance needs to allow learners to:
(actors)

- demonstrate their ability to apply performance skills in relation to their chosen practitioner/company's theatrical aims or their chosen style/genre's conventions
- communicate their interpretation of character(s) and sustain audience engagement
- contribute to the performance.

(designers)

- demonstrate their ability to apply design skills in relation to their chosen practitioner/company's theatrical aims or their chosen style/genre's conventions, as relevant to their chosen design option
- communicate their interpretation of the extract(s) and sustain audience engagement
- ensure their design contributes to the performance.

Examples of how these may be shown could include:

Actors

Physical skills	Vocal skills	Interaction
gesture	pitch	fluency of cues
stillness	pace/tempo	eye contact

fluency	pause	pace and fluency of performance
expression	accent	listening and responding
posture	volume	interaction with audience (where appropriate and relevant)
facial expression	clarity	interaction with set/props/costume (where appropriate and relevant)
movement	tone	
proxemics		

Designers:

- In the same way that lighting and sound design will consist of a series of different states and cues, set and prop designers and costume, hair and make-up designers could consider how their design might develop or change during the performance.

Lighting	Sound	Set and props	Costume, hair and make-up
intensity	music	the performance space e.g.: layout, levels	materials/fabrics
focus	sound effects	placement of set and props	garments e.g. style, size, condition, time period
angle	live sounds	wings/flats	hairstyles
specials/gobos	recorded sounds	set dressing	wigs
projections	volume	props	make-up and

		colour	reverb/echo	furniture	body make-up
		types of lanterns	sound sources	projection	special effects make-up
		positioning of lighting source	amplification including use of microphones	colour	accessories
		fluency of cues	positioning of sound sources on stage	texture/fabrics/use of materials	colour/pattern
				entrances and exits	
				sightlines	
		<ul style="list-style-type: none"> The work also must be connected to their chosen practitioner/company's aims or their chosen style/genre's conventions. Please refer to the previous section for examples of what might be included. #FrequentlyUsedPractitionersandStyles For more detail and guidance on assessment, please refer to the accompanying Assessment Pack. Portal by WJEC 			

<p>1.1.3 Reflecting on their own work</p>	<p>Learners should be able to:</p> <ul style="list-style-type: none"> • reflect on, analyse and evaluate their own work • critically evaluate the effectiveness and impact of their creative choices linked to their: <ul style="list-style-type: none"> • response to their chosen stimulus • choice of practitioner/company/style/genre • application of performance or design skills. 	<p>The Reflective Log</p> <ul style="list-style-type: none"> • The reflective log gives learners the opportunity to analyse and evaluate their work in both the process and the final performance of UNIT1. There is no prescribed format for the reflective log, allowing learners to present their information in a format that best suits them as individuals. • It is important to consider the manageability of the format chosen to ensure that learners can communicate effectively through their chosen format and that the technological requirements of the format can be met. This is particularly pertinent to formats using video. • Centres should be mindful of the requirement to upload the reflective logs for moderation and should be satisfied that this can be achieved as efficiently and smoothly as possible from the centre's perspective, to avoid taking up unnecessarily large amounts of time. • Design candidates must, in their log, include evidence of their final design, as appropriate to their chosen skill, which could include the following: WJEC Drama Specification. <p>Lighting design:</p> <ul style="list-style-type: none"> • cue sheets • lighting plot • mood board <p>Sound design:</p> <ul style="list-style-type: none"> • cue sheets • sound plot • mood board <p>Set and props design:</p> <ul style="list-style-type: none"> • set model • ground plan • photographs of set and props tables
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	<p>Costume, hair and make-up design:</p> <ul style="list-style-type: none">• final design sketches• photographs of the designs in performance (could be taken during dress rehearsals)• mood board. <p>Possible formats might include (this is not an exhaustive list):</p> <ul style="list-style-type: none">• A typed or written document. This may include appendices and/or illustrative material.• A PowerPoint (or similar) presentation with either audio or a transcript• A filmed PowerPoint (or similar) presentation.• An audio recording• A video talk to camera• A series of vlogs of key moments with a voiceover/commentary• An audio or video in an interview format <p>• It is important to ensure that the format or formats chosen for the creative log will be manageable in terms of time, resources and logistics. Centres might wish to consider:</p> <p>How detailed might the log need to be?</p> <ul style="list-style-type: none">• Every learner will find a different level of challenge in producing the reflective log and therefore centres need to consider their own specific contexts and learners. Essentially, the log asks for learners to reflect on three areas through analysis and evaluation. <p>For acting candidates:</p> <ul style="list-style-type: none">• why the stimulus was chosen and how it influenced the final performance.• how the chosen practitioner/company's artistic aims or the chosen style/genre's performance conventions were incorporated into their final performance.• how the learner's own performance skills contributed to the effectiveness of the final performance. <p>For design candidates:</p> <ul style="list-style-type: none">• why the stimulus was chosen and how it influenced the final design.
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	<ul style="list-style-type: none">• how their chosen practitioner/company's artistic aims or their chosen style/genre's design conventions were incorporated into the final design.• how their own design skills contributed to the effectiveness of the final performance.• During a learner's reflection, they are invited to talk about <i>what</i> they did, <i>how</i>, <i>why</i> and <i>why it was successful (or not)</i>.• When assessing the log, it is important not to equate the number of points made with marks, but to use the mark scheme to assess the log holistically and place the work in the appropriate band.• Teachers and learners should consider the following:<ul style="list-style-type: none">• is the log as a whole: detailed; competent; basic; limited; or does it contain no analysis or evaluation?• Are all the three areas covered?• Is there a range of examples and how detailed is the level of analysis and evaluation?• A detailed log might cover breadth and depth very effectively, reflecting on each of the three areas with a number of examples and detailed analysis and evaluation, or may identify a smaller number of examples but with very detailed analysis and evaluation.• A basic log might cover all three areas with some examples and some basic analysis and evaluation. There may be unequal level of detail across the three areas. <p>Length of Reflective Log</p> <ul style="list-style-type: none">• Video or audio – there is no specific guidance given as to the length of this, but in order to ensure all aspects are considered, it would likely be within the 3 – 7 minutes window.• Written – there is no specific guidance given as to the length of this, but it would likely be fewer than 800 words.• Consideration should be given to how much lesson time is allocated to the reflective log. For example, will learners be given guidance and advice in class and be expected to produce the log independently or will time be allocated to producing the
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	<p>log in lesson time.</p> <p>When to produce the reflective log.</p> <ul style="list-style-type: none">• It is good practice to make sure that learners know what the reflective log is and what it needs to contain before they begin the devising project. As the work develops, they could be given opportunities to pause and to reflect on their progress, skills and techniques used. These reflective moments will provide content for the final log.• Centres may decide that learners will produce sections of the log as they go; alternatively, some centres may decide that learners will collate material during the process, and, after the performance will be able to select material, they wish to include in their final log.• When, how and where the video or audio logs are recorded should be carefully considered. Learners may have access to a separate space for recording during a lesson or, it might be appropriate to organise lunchtime or after school recordings. <p>Considerations for possible Reflective Log formats:</p> <ul style="list-style-type: none">• A typed or written document. This may include appendices and/or illustrative material.• This document could be typed or hand-written. It could be divided into sub-headed sections. It might contain illustrative material, perhaps photos of rehearsal and/or performance, extracts of the devising script showing modifications over time, design sketches and/or photos; extracts from research; links, websites and citations.• It is important that the document contains clear analysis and evaluation which should be overt rather than implicit. For example, consideration should be given as to whether a series of images of rehearsal demonstrates analysis and evaluation, or whether it simply documents the process. <p>A PowerPoint (or similar) presentation with either audio or a transcript</p> <ul style="list-style-type: none">• If learners choose to use presentation applications, e.g. PowerPoint, it is important to consider the need for the presentation to contain clear analysis and evaluation. For moderation purposes a simple PowerPoint (or prints of slides) may not contain sufficient analysis and evaluation without a transcript of the presentation given. The PowerPoint could be voiced.
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	<p>A filmed PowerPoint (or similar) presentation.</p> <ul style="list-style-type: none">If this format is used, centres should be mindful of the need to ensure that the video clearly shows the slides used and that the candidate is clearly audible. Centres may choose to upload the PowerPoint along with the video of the learner. <p>An audio recording</p> <ul style="list-style-type: none">This could take the form of a recorded speech. Alternatively, candidates might choose to compile a series of short recordings during the process and after the performance. It is important that these audio recordings contain analysis and evaluation. Some learners might want to record on their phones or devices; centres will need to consider whether this is acceptable or appropriate within their own contexts. It is important to consider how these recordings are stored, whether there is a risk of them being deleted and how they will be uploaded/transferred. <p>A video talk to camera</p> <ul style="list-style-type: none">This might be in the form of a learner talking directly to camera. The style may be formal or relatively informal but appropriate for the task and audience. Learners may use supporting materials for example they could read short extracts of script or play brief extracts of their performance on a laptop or phone to the camera.Some learners may want to edit their talk and use video effects; the manageability of the format should be considered, and teachers and learners should be mindful of how much time might be taken for this process. Some learners might want to record on their phones or devices; centres will need to consider whether this is acceptable or appropriate within their own contexts. It is important to consider how these recordings are stored, whether there is a risk of them being deleted and how they will be uploaded/transferred. <p>A series of vlogs of key moments with a voiceover/commentary</p> <ul style="list-style-type: none">Learners may choose to record a series of short videos or vlogs over the duration of the devising project. It is important that these videos contain analysis and evaluation. The style may be formal or relatively informal but appropriate for the task and audience. Learners may use supporting materials for example they could read short extracts of script or play brief extracts of their performance on a laptop or phone to the camera.
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- Some learners may want to edit their talk and use video effects and edit in video clips of work; the manageability of the format should be considered, and teachers and learners should be mindful of how much time might be taken for this process. Some learners might want to record on their phones or devices; centres will need to consider whether this is acceptable or appropriate within their own contexts. It is important to consider how these recordings are stored, whether there is a risk of them being deleted and how they will be uploaded/transferred.

An audio or video in an interview or conversation format

- This might take the form of a recorded conversation/interview style of reflective log. A teacher might choose to sit with a learner and ask them questions about their process and performance. The style could be reasonably formal (interview) or more informal (conversation). Learners might use notes in this.

Examples of how learners might link process and performance in their reflective logs.

- Within the reflective log there needs to analysis and evaluation of both process and performance. Below are some possible ways in which this might be done for learners following acting and design pathways:

Learner choosing 'Actor/s' pathway

Area of focus	Process focus	Performance link
<ul style="list-style-type: none"> Why the stimulus was chosen and how it influenced the final performance. 	The learner might talk about how and why an aspect or aspects of the stimulus drew their attention. They may discuss how and why their idea developed after	The learner may identify a moment or moments in the final performance where this idea was clearly communicated, talking about what happened, how, why and why it was successful.

		<p>some research. They might talk about how they wanted this idea to be clear in the performance.</p>	
	<ul style="list-style-type: none"> How the chosen practitioner/company's artistic aims or the chosen style/genre's performance conventions were incorporated into the final performance. 	<p>An actor working in the style of physical theatre might talk about how and why they made the decision to work with a chair duet in rehearsal, and comment on its effectiveness.</p>	<p>The learner could focus on the chair duet in its final form in performance and talk about how it was performed, why, and why it was effective, perhaps highlighting how modifications made had made the chair duet communicate more effectively.</p>
	<ul style="list-style-type: none"> How the learner's own performance skills contributed to the effectiveness of the final performance. 	<p>The learner might refer to an aspect of their physical skills they found challenging in rehearsal of the chair duet.</p>	<p>The learner might focus on their physical skills in the chair duet, discussing what they did, how, why and why it was effective. They may talk about one or more physical skill such as gesture and/or fluency.</p>
Learner choosing 'Design' pathway			
Area of focus	Process focus	Performance link	
<ul style="list-style-type: none"> Why the stimulus was chosen and how it influenced the final design. 	<p>The learner might talk about how and why an aspect or aspects of the stimulus drew their attention. They may</p>	<p>The learner may identify a moment or moments in the final performance where this design idea was</p>	

			<p>discuss how and why their design idea developed after some research. They might talk about how they wanted this design idea to be clear in their design for the performance.</p>	<p>clearly communicated, talking about what was used, how, why and why it was successful.</p>
	<ul style="list-style-type: none"> • How their chosen practitioner/company's artistic aims or their chosen style/genre's design conventions were incorporated into the final design. 	<p>A lighting designer working in the style of physical theatre might talk about how and why they made the decision to use an intense white spotlight on a character in a chair duet. They may comment on the effectiveness of their decision.</p> <p>A sound designer working in the style of physical theatre might talk about how and why they made the decision to use a 2016 euphoric club track with a chair duet. They may comment on the effectiveness of their decision.</p>	<p>The learner could focus on the lighting cue in performance and talk about how it was executed, why, and why it was effective, perhaps highlighting how modifications to the fade time made had made the lighting cue communicate more effectively.</p> <p>The learner could focus on the sound cue in performance and talk about how it was executed, why, and why the design was effective, perhaps highlighting how modifications to the volume variation made had made the sound cue communicate more effectively.</p>	

		<p>A set and props designer working in the style of physical theatre might talk about how and why they made the decision to use different styles of chair in a chair duet. They may comment on the effectiveness of their decision.</p> <p>A costume, hair and make-up designer working in the style of physical theatre might talk about how and why they made the decision to have a character smearing their make-up over the duration of a chair duet. They may comment on the effectiveness of their decision.</p> <ul style="list-style-type: none"> How their own design skills contributed to the effectiveness of the final performance. 	<p>The learner could focus on the different styles of chair chair duet in performance and talk about how they were used, why, and why the design was effective, perhaps highlighting how modifications to the condition of the chairs made had made the design communicate more effectively.</p> <p>The learner could focus on the lighting cue in performance and talk about how it was executed, why, and why it was effective, perhaps highlighting how modifications to the fade time made had made the lighting cue communicate more effectively.</p> <p>The learner might focus on the use of the birdies in a chosen moment, discussing what happened, how, why and why it was effective. They may talk about one or</p>
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			<p>A sound designer working in the style of physical theatre might talk about how and why they made the decision to record a voice-over.</p> <p>A set and props designer working in the style of physical theatre might talk about how and why they made the decision to stage blocks instead of a bed.</p> <p>A costume, hair and make-up designer working in the style of physical theatre might talk about how and</p>	<p>more lighting design skills, such as their use of intensity and/or colour.</p> <p>The learner might focus on the use of the voiceover in a chosen moment, discussing what happened, how, why and why it was effective. They may talk about one or more sound design skills, such as their use of volume and/or reverb.</p> <p>The learner might focus on the use of the stage block “bed” in a chosen moment, discussing what happened, how, why and why it was effective. They may talk about one or more set and prop design skills, such as their use of colour and/or effective sight lines.</p> <p>The learner might focus on the use of the overalls in a chosen moment, discussing what happened, how, why and</p>
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		why they made the decision to put all actors in overalls.	why it was effective. They may talk about one or more costume, hair and make-up design skills, such as their use of fabric choice and/or pattern.
<p>Authentication of the Reflective Log:</p> <ul style="list-style-type: none">Teachers may provide guidance and support to learners to ensure that they have a clear understanding of the requirements, including the stimuli, the reflective log and the assessment grid.Teachers must also see at least one draft of the reflective log but must not provide any written feedback before the final submission. Feedback must be limited to general advice and teachers must not provide specific guidance on how to improve the work. The teacher must sign the authentication document to authenticate the reflective log as the learner's own work. <p>Once the reflective log has been submitted to the teacher to assess, no further amendments may be made. Please see accompanying Assessment pack for more information. Portal by WJEC</p>			

Learning Experiences

Learners should be encouraged to consider the following learning experiences and skills to further develop their understanding, appreciation and awareness of the subject content. Information in the table below provides opportunities for teachers to integrate the learning experiences into delivery.

Learning Experience	Exemplification of Learning Experience
experience a variety of professional performance(s) and/or workshops, either in person or on-screen	<p><i>1.1.1 creating and developing ideas to communicate meaning. 1.1.2 developing and applying performance or design skills within a live performance.</i></p> <ul style="list-style-type: none"> • Watching a range of performances (in whole or in part) when exploring different styles, practitioners, genres and companies will give learners a better understanding of what the style looks like and how technical elements might be used within that particular style. • Using live streaming, theatre trips, workshops (online or live) will provide learners with a wide range of references and experiences that they can adapt, develop and use in their own devising process and performance. It might be possible to collaborate with another centre to organise a joint workshop with a company or provider; theatre productions often have a question and answer session for a particular performance; touring companies often offer workshops at a venue with discounted tickets and workshop places; cultivating links with local professionals, theatre companies or venues can open collaborative projects and opportunities to broaden learners' experiences of theatre performance and design.
experience a range of roles – including performer, designer, director, producer and stage manager	<p><i>1.1.1 creating and developing ideas to communicate meaning. 1.1.2 developing and applying performance or design skills within a live performance.</i></p> <ul style="list-style-type: none"> • Allocating learners different roles within a mini project will allow them to understand more effectively, through research and practical experimentation, the considerations of different roles, which will, in turn, give them a more holistic understanding of how theatre communicates meaning in a variety of forms. • There are many online resources that provide an understanding of different role requirements.
develop confidence in giving and receiving feedback, promoting independent thinking, originality and creative resilience	<p><i>1.1.1 creating and developing ideas to communicate meaning. 1.1.2 developing and applying performance or design skills within a live performance. 1.1.3 reflecting on their own work.</i></p> <ul style="list-style-type: none"> • Filming, watching and discussing the effectiveness of a particular moment from rehearsals. • Watching a peer and giving them feedback on a specific skill, for example voice, with two positives and one “even better if”.

	<ul style="list-style-type: none"> Reviewing a rehearsal moment and identifying what's not working followed by creating a possible solution. Reviewing their process and performance for the reflective journal.
be given opportunities to take risks, use improvisation and overcome creative challenges	<p><i>1.1.1 creating and developing ideas to communicate meaning. 1.1.2 developing and applying performance or design skills within a live performance. 1.1.3 reflecting on their own work.</i></p> <ul style="list-style-type: none"> Developing self-confidence early in the course to encourage learners to take risks with improvisation later. Setting a minimum time length for improvising a scene or moment will introduce more risk, but will generate more material, overcoming creative challenges. Giving each learner an opportunity to plan and deliver a short rehearsal segment that sets out to explore one of their own ideas using a selected practitioner technique will up the risk but develop self-confidence and help move the work forward. Encouraging learners to try out all ideas practically rather than just discussing possibilities and accepting that not all of the try-outs will work. This will help develop confidence as everyone will have ownership of the practical development of the work, and ideas that don't work have been tried and explored. Encouraging a “what if?” mentality and an appreciation that originality requires risk taking; creating more moments than they think they need will give a wider range of material to develop and refine, with some material being cast aside. This prompts creative resilience, and an understanding that the process will involve ideas being rejected. <p><i>1.1.3 reflecting on their own work.</i></p> <ul style="list-style-type: none"> Regularly adopting an: <i>idea – try – discuss</i> approach will allow quick reflection and the opportunity to find and negotiate creative solutions.
take part in some form of collaborative performance	<p><i>1.1.1 creating and developing ideas to communicate meaning. 1.1.2 developing and applying performance or design skills within a live performance. 1.1.3 reflecting on their own work.</i></p> <ul style="list-style-type: none"> Selecting specific practitioner techniques to allow the finished performance to communicate a particular ruling idea effectively. Taking part in mini performances as an actor or designer. Presenting their group's ideas early in the process with short

	<p>examples from their work in progress.</p> <ul style="list-style-type: none"> Sharing longer workshop moments with another group mid-process. Using refinement to develop and add detail and sophistication to their performance or design work as they receive feedback and reflect on their skills. <p><i>1.1.3 reflecting on their own work.</i></p> <ul style="list-style-type: none"> Learners should be encouraged to review and evaluate their work and the work of others on a regular basis. This may take the form of a quick justified comment, using a tick list, watching recordings of their own workshop performances and mini projects and analysing and evaluating the effectiveness of the piece's communication of meaning in their own or others' performances, either informally through discussion or in written form, practising the skills required for the reflective log.
gain a basic awareness of ethical and legal considerations as appropriate	<p><i>1.1.1 creating and developing ideas to communicate meaning.</i></p> <p><i>1.1.2 developing and applying performance or design skills within a live performance.</i></p> <p><i>1.1.3 reflecting on their own work.</i></p> <ul style="list-style-type: none"> Learners could consider the appropriacy of their content and be guided by the centre, particularly if they wish to explore sensitive issues. Learners need to be encouraged to produce work that is ambitious and thought provoking but need to consider where the line is. Teaching information about, for example, the protected characteristics as part of the exploration process might be an interesting area for discussion and will help learners inform their decisions.

Opportunities for embedding elements of the Curriculum for Wales

Curriculum for Wales Strands								
Cross-cutting Themes								
		<p>There are many opportunities to include Local, National and International Contexts in GCSE Drama. These opportunities are important to Learners because Drama challenges them to consider their cynefin and the possibilities they have to shape and impact the world in which they live. Through the diverse study of play texts and theatre craft, learners are invited to embrace their own cultural heritage as a means of positively contributing to the society in which they live.</p> <p>Below are some examples of how Local, National & International Contexts can be embedded into teaching and learning:</p>						
Local, National & International Contexts		<table border="1"> <thead> <tr> <th>Specification Reference</th><th>Amplification</th><th>Example</th></tr> </thead> <tbody> <tr> <td>1.1.2</td><td> <i>Developing and applying performance or design skills within a live performance</i> </td><td> <ul style="list-style-type: none"> Unit 1 provides plenty of opportunity to include this strand. In their study and research of practitioners, styles, genres and companies and in their ideas' development of stimuli, learners will experience a range of local, national and international perspectives and views across a wide range of social, cultural and historical contexts. Exploring the relationship between their own views and locality and the views of other individuals will help develop an understanding of themselves as part of a global community. <p>Examples of how this might be approached:</p> <ul style="list-style-type: none"> A devising stimulus might develop and create a physical theatre performance that explores conflict between rural and urban communities. This may be influenced by Eddie Ladd's '<i>Dawns Ysbrydion</i>' and research into current or recent events explored </td></tr> </tbody> </table>	Specification Reference	Amplification	Example	1.1.2	<i>Developing and applying performance or design skills within a live performance</i>	<ul style="list-style-type: none"> Unit 1 provides plenty of opportunity to include this strand. In their study and research of practitioners, styles, genres and companies and in their ideas' development of stimuli, learners will experience a range of local, national and international perspectives and views across a wide range of social, cultural and historical contexts. Exploring the relationship between their own views and locality and the views of other individuals will help develop an understanding of themselves as part of a global community. <p>Examples of how this might be approached:</p> <ul style="list-style-type: none"> A devising stimulus might develop and create a physical theatre performance that explores conflict between rural and urban communities. This may be influenced by Eddie Ladd's '<i>Dawns Ysbrydion</i>' and research into current or recent events explored
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		<p>through research. The idea may be developed to draw parallels between individuals' experiences of conflict in the local community in other countries.</p> <ul style="list-style-type: none"> A devised piece might adopt a verbatim style, exploring the effect of the recent pandemic using research from different countries and locations to connect people through a shared experience. Learners might use a naturalistic style or opt for a physical style drawing on ideas in DV8's 'Can We Talk About This'.
<p>Sustainability</p> <p>There are many opportunities to include Sustainability in GCSE Drama. These opportunities are important to Learners because we as a world collective share this responsibility and in studying these matters, learners are empowered to enact change for the better.</p> <p>Below are some examples of how Sustainability can be embedded into teaching and learning:</p>		
	<p>Specification Reference</p> <p>1.1.1</p> <p>1.1.2</p>	<p>Amplification</p> <p><i>creating and developing ideas to communicate meaning</i></p> <p><i>developing and applying performance or design skills within a live performance</i></p> <p>Example</p> <ul style="list-style-type: none"> The stimuli provided facilitates a wide range of possibilities for the inclusion of cross-cutting themes exploration, including ideas that explore sustainability. The devising process allows learners to explore, discuss and articulate their understanding concerns and frustrations with environmental issues. Understanding that a sustainable approach to theatre making and performance is important will help learners make decisions about a wide range of details within their work, from using natural light in rehearsal where possible to making sustainable choices with their design ideas.

Examples of how this might be approached:

- Learners could be given a practice devising task to create and develop a TIE piece using a stimulus related to sustainability.
- All learners could opt for digital options when making notes, planning, mind mapping their ideas.
- Designers could work with more sustainable approaches, for example set and props designers could choose to repurpose, recycle and reuse in their approach to their designs.
- Costume, hair and make-up designers could consider more sustainable sources for their costumes – charity shops, eBay, repurpose, reuse, recycle, upcycle, alterations, etc.
- Lighting designers could consider and calculate the energy consumption of lanterns, exploring alternative innovative methods of lighting their work, for example, mobile phones; led lanterns; led candles, etc. They could then use their findings to influence their design decisions.
- Other sources of information regarding Sustainability within

GCSE Drama can be found here:

- <https://theatregreenbook.com/sustainableproductions-toolkit/>
- <https://theatregreenbook.com/sustainable-productions-case-studies/>
- [Sustainable Approaches to Theatre Making \(royalholloway.ac.uk\).](http://Sustainable%20Approaches%20to%20Theatre%20Making%20(royalholloway.ac.uk).)

Relationships and Sexuality Education	<p>There are many opportunities to include Relationships and Sexuality Education (RSE) in GCSE Drama. These opportunities are important to Learners because our continued existence and humanity is dependent on mutual respect and the collective responsibility for everyone to be treated with equity.</p> <p>Below are some examples of how RSE can be embedded into teaching and learning:</p> <table border="1" data-bbox="541 414 1939 1365"> <thead> <tr> <th data-bbox="541 414 758 493">Specification Reference</th><th data-bbox="758 414 1169 493">Amplification</th><th data-bbox="1169 414 1939 493">Example</th></tr> </thead> <tbody> <tr> <td data-bbox="541 493 758 652">1.1.1</td><td data-bbox="758 493 1169 652"><i>Creating and developing ideas to communicate meaning</i></td><td data-bbox="1169 493 1939 652"></td></tr> <tr> <td data-bbox="541 652 758 811">1.1.2</td><td data-bbox="758 652 1169 811"><i>Developing and applying performance or design skills within a live performance</i></td><td data-bbox="1169 652 1939 811"></td></tr> <tr> <td data-bbox="541 811 758 1365">1.1.3</td><td data-bbox="758 811 1169 1365"><i>Reflecting on their own work</i></td><td data-bbox="1169 811 1939 1365"> <ul style="list-style-type: none"> • The stimuli provided for Unit 1 facilitates a wide range of possibilities for the inclusion of cross-cutting theme exploration, including ideas that explore RSE. The creative process in devising allows learners to explore and reflect on experiences in a safe and inclusive environment. Research and learning about practitioners and companies will give the opportunity for learners to see how RSE themes and issues have been influential or have been explored through performance. Devising their own work allows the opportunity to start to understand the world through the eyes of someone else and create empathy. The opportunity to analyse and evaluate the success of their work in the reflective log will contribute and develop their idea of what matters to them. • A contemporary physical theatre devised piece, could explore repressive attitudes towards sexuality. This would enable learners to explore their own thoughts and reactions in a safe environment, which allows them to empathise with and consider different viewpoints and experiences to their own and articulate their ideas and responses through their </td></tr> </tbody> </table>	Specification Reference	Amplification	Example	1.1.1	<i>Creating and developing ideas to communicate meaning</i>		1.1.2	<i>Developing and applying performance or design skills within a live performance</i>		1.1.3	<i>Reflecting on their own work</i>	<ul style="list-style-type: none"> • The stimuli provided for Unit 1 facilitates a wide range of possibilities for the inclusion of cross-cutting theme exploration, including ideas that explore RSE. The creative process in devising allows learners to explore and reflect on experiences in a safe and inclusive environment. Research and learning about practitioners and companies will give the opportunity for learners to see how RSE themes and issues have been influential or have been explored through performance. Devising their own work allows the opportunity to start to understand the world through the eyes of someone else and create empathy. The opportunity to analyse and evaluate the success of their work in the reflective log will contribute and develop their idea of what matters to them. • A contemporary physical theatre devised piece, could explore repressive attitudes towards sexuality. This would enable learners to explore their own thoughts and reactions in a safe environment, which allows them to empathise with and consider different viewpoints and experiences to their own and articulate their ideas and responses through their
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performance. This could use monologues or voiceovers to accompany a range of ‘Frantic Assembly’ techniques, physically articulating and exploring tensions in different contemporary families.

- A TIE piece using ‘Arad Goch’ as an influencing practitioner for new year 7’s could focus on the challenges of relationships and friendships in the transition to secondary school from primary school. It might present a range of data, facts and experiences based on the performers’ own experiences.
- The reflective log might discuss the effectiveness of the content’s presentation based on audience comment sheets.

Human Rights Education and Diversity		<p>There are many opportunities to include Human Rights Education and Diversity in GCSE Drama. These opportunities are important to Learners because the world in which we live is continually evolving and we hold a shared responsibility to embrace everyone with respect and as an individual within their own right.</p> <p>Below are some examples of how Human Rights Education and Diversity can be embedded into teaching and learning:</p>	
	Specification Reference	Amplification	Example <ul style="list-style-type: none"> • Devising allows learners to explore and challenge stereotypes and perceptions; researching material for the devised project facilitates discussion of differing views and opinions and requires acceptance and an effort to understand different points of view and beliefs. • Specific examples of human rights injustices or prejudice and the rights of the individual, whether local national or international can become powerful influences in a performance that seeks to highlight injustice and promote valuing diversity. Reflecting on the work allows consideration of how a message or perspective was effectively communicated. <p>Examples of how this might be approached:</p> <ul style="list-style-type: none"> • Learners might research information about migration and refugees and explore linked performance work that will influence a piece about these refugees' decisions to leave their homes, for example:

- Crystal Pite “Flight Pattern”: [UK UOR Autumn Campaign BAH OLV 16x9 15s V1 Q2 TKT NonMarvel \(youtube.com\)](#)
 - Gecko Movement and migration:
<https://youtu.be/iW2fZ3CDWCK>
- The piece might use Epic theatre to invite the audience to consider the treatment of a character who is in some way different, placing that character in a range of situations and presenting a variety of perspectives on the decisions they make as their health and wellbeing starts to decline. This could link to local, national and international contexts by exploring how asylum seekers may be treated and viewed by the local community, as well as watching work by international practitioners as part of the research.
- A stimulus of a row of boarded up houses could generate a naturalistic devised piece that explores the destruction of much of Cardiff's Tiger Bay and the displacement of families and the community in the late 60's and early 70's. It might explore the challenges of finding work for characters of different ethnicities in the 1970's.
- A painting of ‘Yr Wyddfa’ might generate a Kneehigh styled devised piece about a visually impaired teenager who wants to climb mountains, exploring the challenges and prejudice they might face.

Careers and Work-Related Experiences	<p>There are many opportunities to include Career and Work-Related Experiences (CWRE) in GCSE Drama. These opportunities are important to Learners because we want to create meaningful work that shapes our own futures and that of others in a positive and meaningful way.</p> <p>Below are some examples of how CWRE can be embedded into teaching and learning:</p>		
	Specification Reference	Amplification	Example
	1.1.1	<i>Creating and developing ideas to communicate meaning</i>	<ul style="list-style-type: none"> In Unit 1, the exploration of a range of theatrical styles and employing a range of diverse techniques and conventions allows learners to have careers and work-related experiences through their development and assimilation of a range of work-related skills such as taking risks, developing resilience and learning from experience as well as employing creative skills.
	1.1.2	<i>Developing and applying performance or design skills within a live performance</i>	<ul style="list-style-type: none"> Research and the development of narrative to communicate meaning within designated groups, creates space for learners to develop problem solving, logical thinking and decision-making skills. The realisation of acting and design in performance requires learners to rehearse their performance, developing resilience, persistence and focus. Approaches to rehearsal include developing time-management, planning and organising skills.
	1.1.3	<i>Reflecting on their own work</i>	<ul style="list-style-type: none"> Additionally, exploration and experiencing a range of different roles within the industry will give learners the opportunity to begin to consider careers choices and opportunities. <p>Examples of how this might be approached:</p> <ul style="list-style-type: none"> Learners in a devising group could be allocated specific job roles for the duration of the project, giving

them individual responsibilities and accountability, for example, each person has a responsibility to incorporate one practitioner technique into the drama. Each rehearsal session might require them to produce in advance a list of objectives for the rehearsal, with each session having a five-minute plenary to discuss its efficacy as a team.

- In addition to learning about, for example, technical skills or acting skills, learners could learn about or research into job roles within theatre. Learners could be given or create a brief job description, outlining their role and responsibilities within the project. This experience could be enhanced with a tour of a local theatre, or a Q & A session with someone from the industry.
- Learners might consider health and safety guidance, for example when creating work that involves levels or hazards. Designers might audit their working practice to identify health and safety hazards, e.g., working at height, slip/trip hazards; use of liquids on stage; safe positioning of electrical equipment/lanterns; use of safety chains; safety in blackouts.

Cross-curricular Skills - Literacy

	<p>There are many opportunities to include Literacy in GCSE Drama. These opportunities are important to Learners because literacy is the passport to all communication, which ultimately acts as the conduit to all collaborative and progressive human evolution.</p> <p>Below are some examples of how Literacy can be embedded into teaching and learning:</p>		
Listening	Specification Reference	Amplification	Example
	1.1.1	<i>Creating and developing ideas to communicate meaning</i>	<ul style="list-style-type: none"> Unit 1 provides many opportunities for listening for both gist and specific information. Learners will need to use focussed listening when learning new information about styles or practitioners; in group discussions they will need to listen and critically respond to others' ideas and opinions; when watching performance or research material they will need to be able to decipher context and subtext; when watching rehearsal material they will use listening skills to ascertain the effectiveness of their work in progress and to identify and resolve details that are not communicating effectively.
	1.1.2	<i>Developing and applying performance or design skills within a live performance</i>	<ul style="list-style-type: none"> Designers will need to listen and respond to their actors' suggestions to refine their work. Sound designers will use this skill to evaluate and refine their ideas in rehearsal and performance.
	1.1.3	<i>Reflecting on their own work</i>	<p>Examples of how this might be approached:</p> <ul style="list-style-type: none"> Watching or listening to an interview about a theatre company and, as a group discussing and creating a list of questions that the learner has, that would allow them to develop their understanding through further research.

			<ul style="list-style-type: none"> Listening closely to the dialogue between two characters and evaluating whether the words spoken are appropriate for context and character. Watching a YouTube clip about a theatrical style then listening to the group's collaborative discussion and selection of initial ideas and discussing the best ones that would fit with a particular style. A sound designer might listen specifically for the balance of their design and the actors' voices to ascertain volume levels for their cue sheet or could ask their actors to listen to a selection of options for musical underscoring a performance and justify a choice in group discussion.
Reading	<p>Specification Reference</p> <p>1.1.1</p> <p>1.1.2</p> <p>1.1.3</p>	<p>Amplification</p> <p><i>Creating and developing ideas to communicate meaning</i></p> <p><i>Developing and applying performance or design skills within a live performance</i></p> <p><i>Reflecting on their own work</i></p>	<p>Example</p> <ul style="list-style-type: none"> Actors and designers will need to read both text, digital sources and media for gist and specific information, identifying subtext and context through inference and deduction. Learners will need to read and evaluate their own and other's notes, diagrams or mind maps. Additionally, learners will read performances for meaning and information. Learners will need to read aloud from scripts or texts and will need to proof-read their reflective log content. <p>Examples of how this might be approached:</p> <ul style="list-style-type: none"> Learners could read through a handout with information about a practitioner to identify stylistic features and cross out any content that is

			<p>irrelevant, encouraging them to read for specific information.</p> <ul style="list-style-type: none"> Learners could explore a variety of script extracts, reading aloud in role, and identify suitable moments for lighting and /or sound cues, developing the skill of reading ahead whilst reading for a specific purpose. Reading audience feedback sheets could enable learners to read for specific information about the audience response to selected areas of their work to inform their reflective logs. Proof-reading their reflective logs, programmes, advertising, scripts and cue sheets will develop and hone close reading skills and emphasises the need for an awareness of accuracy.
Speaking	<p>Specification Reference</p> <p>1.1.1</p> <p>1.1.2</p>	<p>Amplification</p> <p><i>Creating and developing ideas to communicate meaning</i></p> <p><i>Developing and applying performance or design skills within a live performance</i></p>	<p>Example</p> <ul style="list-style-type: none"> Speaking is an inherent part of the devising process. Learners will contribute to collaborative talk in group discussion, taking on different roles and using a wide range of speaking skills for a range of audiences. They will need to adapt their register for different contexts and develop their ability to articulate challenging ideas and concepts. When improvising, rehearsing or performing they will use a wide range of speaking skills, varying their expression, pacing and tone to engage an audience and communicate meaning. They will develop their ability to use subject specific

1.1.3	<i>Reflecting on their own work</i>	<p>language, for example about stage positioning in rehearsal. Designers and actors will develop the skill to articulate abstract ideas and concepts. This process also allows them to talk effectively about what they have heard, read or seen.</p> <ul style="list-style-type: none">• Talking collaboratively within their groups and to their peers when presenting work in progress and during the final performance allows learners to speak in a range of contexts and adapt language appropriately. <p>Examples of how this might be approached:</p> <ul style="list-style-type: none">• Exploring a variety of accents and register during their character creation for a naturalistic devised piece.• Stepping out of the rehearsal to observe the scene and giving feedback and direction to peers clearly and effectively using subject-specific vocabulary.• Discussing as a group strengths and weaknesses behind the selection of a particular idea and providing a sustained line of thought to persuade the group in a particular direction.• A sound designer explaining to the actors the rationale behind a particular choice of sound or canvassing their opinion on its success.
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	Specification Reference	Amplification	Example
Writing	1.1.1	<i>Creating and developing ideas to communicate meaning</i>	<ul style="list-style-type: none"> There are a multitude of opportunities for writing during Unit 1, whether in note form, formally or informally, on paper or digitally. Learners will use writing to explain and clarify their ideas, take notes, create and refine scripts, compile rehearsal diaries and analyse and evaluate their work in their reflective log. Learners opting for a video log will need to be able to create cue cards and prompts.
	1.1.2	<i>Developing and applying performance or design skills within a live performance</i>	<ul style="list-style-type: none"> Brechtian work will need accurate placards and PowerPoint projections. Contributions to shared online documents, e.g. an evolving script will require learners to add their own contributions effectively.
	1.1.3	<i>Reflecting on their own work</i>	<p>Examples of how this might be approached:</p> <ul style="list-style-type: none"> Taking notes during a group discussion and creating a mind-map or summary to distribute to the group or add to the group chat to summarise the key points of the discussion. Writing script accurately using appropriate forms and conventions; composing speeches for characters making appropriate linguistic and lexical choices to ensure clear communication of character and emotion. Planning and writing a variety of drafts for the sections of the reflective log, refining the material through considered reflection and addition of subject specific vocabulary and a wider range of connectives to link their ideas more effectively.

		<ul style="list-style-type: none"> Writing clear notes and annotations on a lighting script to be used by a teacher or technician to operate the lighting for the devised piece. 												
Cross-curricular Skills - Numeracy														
Developing Mathematical Proficiency	<p>There are many opportunities to include Numeracy in GCSE Drama. These opportunities are important to Learners because it ensures that logical thinking can be applied liberally in the creation of innovative artistry.</p> <p>Below are some examples of how Numeracy can be embedded into teaching and learning:</p> <table border="1"> <thead> <tr> <th>Specification Reference</th><th>Amplification</th><th>Example</th></tr> </thead> <tbody> <tr> <td>1.1.1</td><td><i>Creating and developing ideas to communicate meaning</i></td><td> <ul style="list-style-type: none"> There are a number of opportunities for learners to develop mathematical proficiency using a range of symbols and units of measurement. Opportunities can often be found in the design element of the devised work. Groups that have no designer will still need to consider measurements of shape, space, and position. Designers will need to use measurements, scale, percentages, angles, weight, size and shape in their work and will need to use mathematical language to talk about their designs. </td></tr> <tr> <td>1.1.2</td><td><i>Developing and applying performance or design skills within a live performance</i></td><td> <p>Examples of how this might be approached:</p> <ul style="list-style-type: none"> Measurements regarding shape, space, and position maybe employed by learners creating ground plans for a specific performance space or stage. A costume might need to consider the relative merits of different weights of fabric for a particular garment, calculating different costs per square metre and working within a set budget. A garment might need to be altered or added to for a particular actor requiring accurate measurement. </td></tr> <tr> <td>1.1.3</td><td><i>Reflecting on their own work</i></td><td></td></tr> </tbody> </table>	Specification Reference	Amplification	Example	1.1.1	<i>Creating and developing ideas to communicate meaning</i>	<ul style="list-style-type: none"> There are a number of opportunities for learners to develop mathematical proficiency using a range of symbols and units of measurement. Opportunities can often be found in the design element of the devised work. Groups that have no designer will still need to consider measurements of shape, space, and position. Designers will need to use measurements, scale, percentages, angles, weight, size and shape in their work and will need to use mathematical language to talk about their designs. 	1.1.2	<i>Developing and applying performance or design skills within a live performance</i>	<p>Examples of how this might be approached:</p> <ul style="list-style-type: none"> Measurements regarding shape, space, and position maybe employed by learners creating ground plans for a specific performance space or stage. A costume might need to consider the relative merits of different weights of fabric for a particular garment, calculating different costs per square metre and working within a set budget. A garment might need to be altered or added to for a particular actor requiring accurate measurement. 	1.1.3	<i>Reflecting on their own work</i>		
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Understanding the number system helps us to represent and compare relationships between numbers and quantities	<p>1.1.1</p> <p>1.1.2</p> <p>1.1.3</p>	<p><i>Creating and developing ideas to communicate meaning</i></p> <p><i>Developing and applying performance or design skills within a live performance</i></p> <p><i>Reflecting on their own work</i></p>	<ul style="list-style-type: none"> Unit 1 offers some opportunities for learners to consider the relationships between numbers and quantities, for example working with a budget as a designer or understanding increases and decreases in lighting intensity or sound volume. <p>Examples of how this might be approached:</p> <ul style="list-style-type: none"> A lighting designer might experiment with a lighting board to investigate the effect on coloured costumes of percentage increases in brightness in gelled lanterns. Reflecting on these results would allow them to make informed decisions that would affect the lighting design for their group's devised work. An actor and a sound designer could work together numbering cues sequentially in a detailed and busy physical theatre sequence involving 'phone conversations and a variety of 'phone sound effects.

	Specification Reference	Amplification	Example
Learning about geometry helps us understand shape, space and position and learning about measurement helps us quantify in the real world	1.1.1 1.1.2 1.1.3	<p><i>Creating and developing ideas to communicate meaning</i></p> <p><i>Developing and applying performance or design skills within a live performance</i></p> <p><i>Reflecting on their own work</i></p>	<ul style="list-style-type: none"> There are opportunities for considering geometry, shape, space and position in the devising process for actors and designers for example in the consideration of types of staging and size of performance space or the positioning of key set or props and the effect these will have on the versatility or the performance space. <p>Examples of how this might be approached:</p> <ul style="list-style-type: none"> Lighting designers and other learners will need to consider these elements planning their lighting angles and lantern positioning; set designers or learners planning their performance space will consider these elements as part of their design process and when they design a model box using scales, converting units and working with ratios. A sound designer might need to measure the length of a crossfade or changing the tempo of a sound effect to fit a movement sequence designed by a performer to fit within a certain number of steps. A costume designer will use their understanding of shape, space and positioning to plan their pattern cutting process; a set designer making part of the set will need to do the same marking out pieces of the design on cardboard or plywood to maximise the use of the material.

	Specification Reference	Amplification	Example
Learning that statistics represent data, and that probability models chance help us make informed inferences and decisions	1.1.1	<i>Creating and developing ideas to communicate meaning</i>	<ul style="list-style-type: none"> Knowing how to read and analyse data and statistics can contribute to Unit 1. Learners might use statistics to inform the development of devised work and provide content for performance. Collecting data to generate statistics might be important when compiling and interpreting results in a questionnaire for an audience at a performance try-out.
	1.1.2	<i>Developing and applying performance or design skills within a live performance</i>	<p>Examples of how this might be approached:</p> <ul style="list-style-type: none"> Performers might compile a tension graph for their naturalistic performance and use it to identify opportunities for reducing tension to make the work less intense for the audience.
	1.1.3	<i>Reflecting on their own work</i>	<ul style="list-style-type: none"> A devising group might opt to compile, construct and reflect over data in order to make informed inferences and decisions when communicating meaning through narrative and use of statistics. This may feature in specific theatrical styles and genres such as Theatre in Education or Theatre of the Oppressed.

Cross-curricular Skills - Digital Competence

	<p>There are many opportunities to include Digital Competence in GCSE Drama. These opportunities are important to Learners because it allows digital enhancement to support the creation of new work, thus maintaining relevance within this ever-changing contemporary landscape.</p> <p>Below are some examples of how Digital Competence can be embedded into teaching and learning:</p>		
Citizenship	Specification Reference	Amplification	Example
	1.1.1	<i>Creating and developing ideas to communicate meaning</i>	<ul style="list-style-type: none"> Being a conscientious digital citizen will be an important consideration for learners in the devising process. Using digital material and resources judiciously and safely to research and develop creative ideas is a key part of the process. Being aware of online safety and etiquette would be a consideration if learners were contacting a theatre company or communicating with any outside sources.
	1.1.2	<i>Developing and applying performance or design skills within a live performance</i>	<ul style="list-style-type: none"> Thinking about when to use digital technology and how it can contribute positively to the project will be important when working with styles that require visual elements to augment the performance. Considering laws about plagiarism and copyright and illegal downloading need to be considered when selecting, for example, audio and video material.
	1.1.3	<i>Reflecting on their own work</i>	<p>Examples of how this might be approached:</p> <ul style="list-style-type: none"> Learners may manage digital files and folders, both independently and collaboratively, during the devising process and sharing of resources - a group may use a

group chat or shared script development document and will need to work using appropriate digital etiquette.

- Learners are able to plan their digital work during the rehearsal process and search a variety of sources when constructing narrative and exploring design concepts. They could compile a list of sources in their rehearsal diaries to use in their Reflective Logs.
- Learners might explore using multimedia in their devised work and would need to consider the benefits and limitations of a range of digital tools for their purpose which might feature in their reflective log.
- Presentation of digital material at the end of the process when realising acting and design in performance, facilitates the refinement of digital work based on reflection. This is also true of the Reflective Log if constructed digitally.

	Specification Reference	Amplification	Example
Interacting and Collaborating	1.1.1 1.1.2 1.1.3	<p><i>Creating and developing ideas to communicate meaning</i></p> <p><i>Developing and applying performance or design skills within a live performance</i></p> <p><i>Reflecting on their own work</i></p>	<ul style="list-style-type: none"> Interacting and collaborating digitally will play a role in Unit 1. Learners will share ideas digitally using a variety of devices and apps. Identifying the most effective method of digital communication will help move the work forward. Learners can interact digitally to meet virtually, to plan and discuss and might also create a collaborative location for storing ongoing video, photos and drafts of work. They may use a variety of communication providers and should be mindful of the limitations and etiquette of these. It is very important that learners are aware of privacy settings and how to ensure that their work remains private for the group. <p>Examples of how this might be approached:</p> <ul style="list-style-type: none"> A performance group might set up a shared OneDrive document with permissions for all group members to be able to add and edit material with for a group script with multiple users collaborating simultaneously. A devising group of actors with designers might use Pinterest as an online collaborative mood board as they research and develop their idea.

	Specification Reference	Amplification	Example
Producing	<p>1.1.1</p> <p>1.1.2</p> <p>1.1.3</p>	<p><i>Creating and developing ideas to communicate meaning</i></p> <p><i>Developing and applying performance or design skills within a live performance</i></p> <p><i>Reflecting on their own work</i></p>	<ul style="list-style-type: none"> Unit 1 presents a range of digital producing opportunities for learners to plan, create, refine and show digital content. This content might remain digital or may be printed in its final form. Learners will research material in the first stages of the devising process, collating information and selecting content for their work. Opportunities are present in all stages - ideas, performance development and refinement, the performance itself and the reflective log stage. <p>Examples of how this might be approached:</p> <ul style="list-style-type: none"> Evaluating a series of online clips and selecting appropriate content to include in a presentation; embedding video into a PowerPoint and creating timings for the final product. A sound designer sourcing and creating audio content for an underscore in a physical theatre piece, working with audio editing software and exporting the finished product. Producing the reflective log as a Vlog with graphics and images; editing the log and refining the content to produce the finished digital document. Sourcing appropriate quotations for a series of projected placards that are timed within a Brechtian episode; working with the performers to establish timings for each slide.

	Specification Reference	Amplification	Example
Data and Computational Thinking	1.1.1	<i>Creating and developing ideas to communicate meaning</i>	<ul style="list-style-type: none"> In Unit 1 learners will encounter data and information on many occasions and will most likely collate and store information in a variety of forms. Actors and designers will interpret data and information to make decisions in the initial and ongoing stages of their creative process.
	1.1.2	<i>Developing and applying performance or design skills within a live performance</i>	<p>Examples of how this might be approached:</p> <ul style="list-style-type: none"> A devising group might work with a variety of data and information about a topic from several different sources. They will need to analyse and interpret the information to select key facts for their TIE piece. Learners could refer to the efficacy of their decisions as part of their Reflective log.
	1.1.3	<i>Reflecting on their own work</i>	<ul style="list-style-type: none"> A Costume, hair and make-up designer might use a selection of make-up charts and product information to select appropriate resources for their design, working within a budget.

Integral Skills

Creativity and Innovation	<p>There are many opportunities to include Creativity and Innovation in GCSE Drama. These opportunities are important to Learners because we hope that the work of learners today can solve the unseen challenges of tomorrow, as well as discovering possibilities that we never knew existed.</p> <p>Below are some examples of how Creativity and Innovation can be embedded into teaching and learning:</p>		
	Specification Reference	Amplification	Example
	1.1.1	<i>Creating and developing ideas to communicate meaning</i>	<ul style="list-style-type: none"> The process of creating and refining in Unit 1 offers numerous opportunities for learners to be curious and inquisitive regarding a range of dramatic stimuli, theatrical forms and conventions as well as drama theory and historical context. The devising process also enables learners to be open to different ways of thinking, consider influences and develop knowledge to shape their own creativity.
	1.1.2	<i>Developing and applying performance or design skills within a live performance</i>	<ul style="list-style-type: none"> Furthermore, the creation and refining of material requires learners to demonstrate effective generation of ideas. The process of creating material from 'page to stage' allows learners to link and connect disparate experiences, knowledge and skills, and explore and justify alternative solutions where acting and design concepts may not work in practice.
<p>Examples of how this might be approached:</p> <ul style="list-style-type: none"> Trying a series of creative experiments with lanterns to try to create the effect of a car's headlights coming onto stage. 			

Integral Skills		
		<ul style="list-style-type: none"> • Taking the risky decision to explore slow motion movement and voice in a Berkoff styled devised piece and finding creative solutions to the issues it raises. • A set designer finding a creative solution with a walking treadmill to a performer needing to walk on the spot under a single spotlight. • A lighting designer experimenting with a range of lighting effects to allow actors to create the illusion of a character floating in space in a physical theatre performance.
<p>Critical Thinking and Problem Solving</p> <p>There are many opportunities to include Critical Thinking and Problem Solving in GCSE Drama. These opportunities are important to Learners because it is only through this means of approach that their artistry can remain altruistic in outcome.</p> <p>Below are some examples of how Critical Thinking and Problem Solving can be embedded into teaching and learning:</p>		
	<p>Specification Reference</p> <p>1.1.1</p> <p>1.1.2</p>	<p>Amplification</p> <p><i>Creating and developing ideas to communicate meaning</i></p> <p><i>Developing and applying performance or design skills within a live performance</i></p> <p>Example</p> <ul style="list-style-type: none"> • Work is refined during the devising process, allowing learners to develop reflective questioning and problem-solving skills to ensure the best possible outcome. Learners may think analytically and show an understanding of past, present and possible futures when exploring narrative and a range of dramatic forms and conventions, both historical and contemporary. • During research and compilation of scripts, learners can critically evaluate the use of sources and evidence. Justification of their decisions can be evidenced in the Reflective Log.

Integral Skills			
1.1.3		<i>Reflecting on their own work</i>	<ul style="list-style-type: none"> Performing theatre requires a range of combined skills including planning, shaping and editing. Effective performances require learners to develop and demonstrate control of a range of skills and an application of knowledge. The development of the pieces for final performance, using amendment and refinement skills, lends itself to critical thinking and problem-solving skills. Overcoming problems encountered in the rehearsal period will require learners to demonstrate critical thinking and problem-solving skills. <p>Examples of how this might be approached:</p> <ul style="list-style-type: none"> Creating and developing effective transitions to link disjointed key scenes would encourage individual and group problem-solving skills. Identifying why a particular sound effect does not combine effectively with a particular moment in a piece of theatre would require sophisticated critical thinking and problem-solving skills. Setting a prop design task for a special effects prop would encourage problem solving skills in a practical context. Analysing and evaluating a performance or rehearsal moment that is particularly powerful requires critical thinking skills.

Planning and Organisation	<p>There are many opportunities to include Planning and Organisation in GCSE Drama. These opportunities are important to Learners because it is imperative that the study of theatre craft is holistic, thus ensuring that the work of those behind the scenes is as appreciated as those who embody the final performance product.</p> <p>Below are some examples of how Planning and Organisation can be embedded into teaching and learning:</p>		
	Specification Reference	Amplification	Example
	1.1.1	<i>Creating and developing ideas to communicate meaning</i>	<ul style="list-style-type: none"> Learners are expected to set goals, make decisions and monitor interim results from the onset of choosing stimuli to the final stages of Unit 1. Learners become increasingly independent from the teacher as Unit 1 evolves to performance, with the development of planning and organisation skills a key factor to support this process. The nature of group arrangements, expectations and interactions enable learners to develop an understanding of emotions, behaviours and social influences, skills essential to building strong relationships to achieve goals.
	1.1.2	<i>Developing and applying performance or design skills within a live performance</i>	<p>Examples of how this might be approached:</p> <ul style="list-style-type: none"> Producing a rehearsal schedule and organising rehearsal locations and times; communicating this information to other group members. Coordinating and setting up a shared document for scriptwriting online. Organising and sequencing a costume quick change required for fast transition.
	1.1.3	<i>Reflecting on their own work</i>	

Personal Effectiveness	<p>There are many opportunities to include Personal Effectiveness in GCSE Drama. These opportunities are important to Learners because it allows them to consider their individual contribution to the final outcomes, thus catalysing personal evolution and growth that benefits all of those they work with.</p> <p>Below are some examples of how Personal Effectiveness can be embedded into teaching and learning:</p>		
	Specification Reference	Amplification	Example
	1.1.1	<i>Creating and developing ideas to communicate meaning</i>	<ul style="list-style-type: none"> Becoming confident and independent in employing this material and converting it into theatre is a strong feature of UNIT1 which helps learners to become enterprising, resourceful and resilient, to work as a team and be reliable contributors. Through research and communication of meaning, they are able to develop an understanding of the world around them leading to purposeful outcomes. The content of Unit 1 enables learners to make considered, informed decisions, reflecting over and justifying their choices. Skills in self-evaluation, resilience and reflection are accessed during the compilation of the Reflective Log.
	1.1.2 1.1.3	<i>Developing and applying performance or design skills within a live performance</i> <i>Reflecting on their own work</i>	<p>Examples of how this might be approached:</p> <ul style="list-style-type: none"> Setting a personal, dated schedule for learning lines. Developing resilience and focus through persistent rehearsal of a chair-duet sequence. Downloading a lighting desk manual and autonomously learning how to programme a chase sequence. Planning an efficient and time-saving timeline for the costume design process.