

GCSE



WJEC GCSE Drama

Approved by Qualifications Wales

Guidance for Teaching: Unit 2

Teaching from 2025

For award from 2027



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

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Ready for the world.

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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 2: Performance from a Text
Practical non-examination assessment
30% of qualification

72 marks

Summary of assessment

Marked by visiting examiner. Learners can choose either acting or design.

Each actor must interact with other actors and/or the audience for a minimum of five minutes. Designers will give a non-assessed viva outlining their ideas.

Learners can work in groups of between **two** and **four** actors.

Up to **two** additional learners, each working on a different design skill, may work with each performing group.

Overview of Unit 2

Performance from a Text

Practical non-examination assessment

Marked by a visiting examiner

30% of qualification

72 marks

The purpose of this unit is to:

- develop learners' awareness and skills regarding the development, amendment and refinement of their own text-based performance or design
- develop learners' application of performance or design skills within a live performance.

This unit will focus on:

- **exploring** – learners will have the opportunity to explore and perform a range of theatrical texts, from various genres and periods and linked to different cultures, perspectives and contributions in Wales and the world. Exploration could also be linked to a range of theatrical styles and genres, to various practitioner/theatre companies' artistic aims and through the means of live and/or digital theatre, as a possible source of influence for performance or design ideas
- **creating** – linked to the process of creating and the realisation of the final text-based performance and could be experienced as actors **or** designers.

Learners will have free choice of text for Unit 2; however, the choice of text must be different to the set text selected in Unit 3.

Learners may choose to complete this unit as actors **or** designers, regardless of their chosen pathway in Unit 1.

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 an extract(s) from a published performance text for performance
- demonstrate and apply performance **or** design skills that will be realised in the final performance.

Learners will have free choice of text for Unit 2, however, the choice of text **must** be different to the set text selected in Unit 3.

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

Learners work in groups of between two and four actors. Each group may have up to two 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

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.

Viva

All learners opting for design must give a 3-5 minute presentation of their design to the examiner. The viva is non-assessed and will occur after the performance. It is an opportunity for learners to explain and present their design to the examiner.

This unit will be completed in the final year of study.

The assessment contributes to 30% of the overall qualification. The unit will be marked out of total of 72 marks.

This unit will be assessed by a visiting examiner.

2.1.1	Creating and developing ideas to communicate meaning
2.1.2	Developing and applying performance or design skills within a live performance

Unit 2 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	-
AO4	Create and develop ideas to communicate meaning in theatrical designs and/or performances	7.5%

Unit 2 Teacher Guidance

2.1 Performing

	Content Amplification	Teacher Guidance
2.1.1 Creating and developing ideas to communicate meaning	<p>Learners are required to:</p> <ul style="list-style-type: none"> (following exploration of a range of relevant extracts create and develop an extract(s) from a published performance text for performance. <p>Centres should note that it is not necessary for all learners in the teaching group to choose an extract(s) from the same performance text.</p>	<ul style="list-style-type: none"> Learners should experience a range of extracts from various genres (e.g. comedy, drama, classical, absurd), exploring local, national and international contexts. Following exploration of these genres through improvisation, learners will be able to identify a genre of performance that appeals to them when selecting their texts. Teachers should make every effort to offer a broad range of texts and ensure that plays written by Welsh playwrights and based in Wales are included in the options available to learners. Teachers should offer a broad range of texts to explore from various periods and cultures and include work by Black, Asian and minority ethnic perspectives. Discussions should be held with learners regarding the various themes and viewpoints explored in these texts. <i>A reminder that learners cannot perform an extract from the text that they are studying for Unit 3.</i> All learners are not required to perform extracts from the same texts and teachers should advise learners what texts would best aid them in accessing the assessment; the final decision however should lie with the learners. It is important that teachers are aware of the choices made by learners to ensure that suitable themes and characters are selected. Learners could, in order to explore a range of texts, list the themes used and characters played in Unit 1 to challenge themselves by seeking new, contrasting texts. Some learners however will be better suited to a similar character and style performed in Unit 1 to ensure the best chance at fulfilling potential.

	<ul style="list-style-type: none">• More able learners wishing to challenge themselves in this unit, could select a text that reflects a certain style/practitioner or choose to apply a style, e.g., Physical Theatre to a text such as, “Waiting for Godot.” This is not a requirement but would be an opportunity to stretch more able learners creatively.• Watching past performances from your centre is an effective way of ensuring that learners are part of the decision-making process as seeing texts in action can inspire and guide learners’ personal choices.• Setting homework tasks to watch past performances, both amateur and professional, can aid learners to make an informed decision as to what text and extract to choose for performance. Design candidates should research past productions for inspiration on design elements before choosing a suitable text to work with.
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<p>2.1.2 Developing and applying performance or design skills within a live performance</p>	<p>Learners are required to:</p> <ul style="list-style-type: none"> demonstrate and apply their performance or design skills within a live performance of a published performance text. <p>Learners should be able to:</p> <p>(performance)</p> <ul style="list-style-type: none"> demonstrate their ability to apply performance skills communicate their interpretation of character(s) and ensure audience engagement contribute to the performance <p>(design)</p> <ul style="list-style-type: none"> demonstrate their ability to apply design skills (as relevant to their chosen design option) communicate their interpretation of the extract(s) and ensure audience engagement ensure their design contributes to the performance. 	<p>Teachers should:</p> <ul style="list-style-type: none"> Watch every group's performance three times during the rehearsal period. A suggestion on how to structure this would be: <ol style="list-style-type: none"> Early in the rehearsal process, focus on their understanding of the text and their characters. <ul style="list-style-type: none"> <i>Do they understand everything that they're saying?</i> <i>Is there a sound understanding of their characters and their motivations?</i> <i>Is it clear that they understand the relationship between the characters in the scene?</i> When the learners are off their scripts, teachers could focus on their staging and use of stage. <ul style="list-style-type: none"> <i>Does the blocking make sense?</i> <i>Are they using the stage effectively?</i> <i>Is there an understanding of where the audience will sit?</i> Finally, with the final performance imminent, teachers could watch a full dress run of the text and offer some refinements to each learner. <ul style="list-style-type: none"> <i>Are there any lines that need to be delivered clearer?</i> <i>Is there a moment in the scene that needs greater energy?</i> <i>Could interaction be improved by changing proxemics in a certain part of the performance?</i> <p>In preparing for Unit 2, opportunities should be taken to strengthen the understanding of how an actor or designer would apply skills in performance; learners can adapt this understanding and apply when sitting the Unit 3 paper. Performers could:</p> <ul style="list-style-type: none"> Experiment with various rehearsal techniques such as 'role on the wall', 'thought tracking' and 'hot seating'. Annotate scripts with stage directions as a way of practising the writing of practical ideas on paper. Use Stanislavski's technique of creating units based on character motivation to understand the character better and its goals and objectives.
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- Experiment with performing the extract on a variety of stage shapes and discuss the impact this has on the relationship with the audience.
- Perform to the class or other groups during the rehearsal process and self-evaluate and evaluate the work; this will help develop both analytical and evaluative skills for Unit 3.
- Keep a reflective diary of decisions and amendments made during the rehearsal process, taking opportunity to improve their reasoning and justifications (*N.b Reflective Logs are **not** a requirement for Unit 2 but can aid in giving focus to the rehearsal process and help improve transferable skills needed for Unit 3*).
- Consider their choices for costume, set, lighting and sound in an informal reflective diary. Although performers will not be assessed for these decisions, Unit 2 is an excellent way of preparing practically for the designing elements of the Unit 3 exam.

Designers could:

- Keep a reflective diary during the rehearsal process, noting ideas discussed during rehearsals or suggestions/requests made by performers.
- Document the rehearsal process through photographs, visually displaying the ideas and amendments made from one rehearsal to the next. '[Microsoft Sway](#)' is an accessible and effective way of organising these ideas digitally. A designer's reflective diary will be an invaluable tool when preparing for the viva on the day of the performance.
- Annotate pictures of their design decisions outlining what they hope to communicate to the audience about the characters or text through their design choices.

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
<p>experience a variety of professional performance(s) and/or workshops, either in person or on-screen</p>	<ul style="list-style-type: none"> • Make use of National Theatre Collection, available for free to state funded schools. This resource could be used to explore different genres and styles to aid learners in deciding what text they would like to perform. Designers could use the platform to research set, lighting, sound and costume ideas and adapt these for their own text in the exam. • Where possible, arrange for learners to visit the theatre to watch live performances of a range of texts; both performers and designers will be able to draw inspiration from such performances and apply skills seen in professional productions to their own exam performances. Schools can apply for grants, such as the Go and See grant from Arts Connections Wales to help cover costs of travelling to the theatre. • Many suggested theatre companies, such as The Paper Birds and Frantic Assembly offer workshops at schools and this could further challenge learners who wish to apply a style to their Unit 2 performance. • Seek out past pupils that have continued with performing at university or in the workplace to return to the school and offer a workshop; this can often be a more reasonable priced, but as valuable, experience for the learners.

<p>experience a range of roles – including performer, designer, director, producer and stage manager</p>	<ul style="list-style-type: none"> • Encourage performers that do not have a designer as part of their group to consider their design ideas for their exam. • Design candidates should be encouraged to work closely with performers during the rehearsal process as this will ensure a sound understanding of the text that they are designing for. Designers can step in for actors in cases of absences in order for the group to continue to rehearse. • As part of the preparation for the exam, arrange for groups to perform in front of each other and provide feedback on how to improve the performances as a director would do in rehearsals. • Encourage learners to run the exam independently, with each group being responsible for the setting of the stage for another group and ensuring that all necessary props and costumes are prepared. • If there are no designers assigned to a group, learners could execute the lighting and sound for other groups during the exam.
<p>develop confidence in giving and receiving feedback, promoting independent thinking, originality and creative resilience</p>	<ul style="list-style-type: none"> • Teachers should provide feedback to all learners on three occasions during the rehearsal period. • Finish lessons by asking groups to perform a minute of the performance that they feel is effective and a minute that they realise needs further development. • Encourage learners to keep an informal reflective diary at the end of each rehearsal recognising the strengths and weaknesses of their performances. In this diary they can reflect on what the best next steps would be to take to improve their performances. • Chunk longer rehearsal sessions to assist with resilience by giving a focus to each part of the rehearsal, e.g., use of levels, interaction ideas, use of set, experimenting with pauses.

<p>be given opportunities to take risks, use improvisation and overcome creative challenges</p>	<ul style="list-style-type: none"> • Improvising scenes between characters can lead to a deeper understanding and allow learners to experiment with rehearsal techniques that they can also reference in Unit 3. • Risks can be taken by selecting more challenging/classical texts to perform. Experimenting with accents (where appropriate) and persevering to perfect these accents would encourage learners to overcome creative challenges. • Performers could experiment with the use of pauses and vary the length of these moments of silence until they find the appropriate atmosphere. • Designers could, similarly, experiment with the intensity of lights, volume of music, prominence of make-up and scale of set designs. • Learners opting to design for Unit 2 will have to overcome challenges when working within a budget in schools. Designers could write letters to local theatres to collaborate and seek inspiration in their costume wardrobes. An email to local community theatre companies might lead to a willingness to loan equipment or set and parents or the Design Technology department might aid those choosing to undertake the exam as a set designer.
<p>take part in some form of collaborative performance</p>	<ul style="list-style-type: none"> • All learners will have to work with at least one other person for Unit 2. • Designers should work collaboratively with the performers and alongside other designers in the group to agree upon a common concept for the performance.
<p>gain a basic awareness of ethical and legal considerations as appropriate</p>	<ul style="list-style-type: none"> • Teachers should lead discussions regarding appropriate casting and avoiding stereotypes in creative decisions made. • Greater time and care should be taken with learners selecting texts exploring race, religion, disability and sexual orientation and learners should be encouraged to undertake personal research into the experiences and behaviours of people from minority groups before the rehearsal process. • During rehearsals, learners could aid other groups in running lines and adhering to the original script as intended by the playwright. Discussions could be held regarding the importance of avoiding improvisation and rewording of lines and how this would be important if working for a professional theatre company in the future.

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 and International Contexts can be embedded into teaching and learning:</p>	
Local, National & International Contexts	Specification Reference 2.1.1	Amplification Creating and developing ideas to communicate meaning	Example <ul style="list-style-type: none"> During the selection process of suitable texts for Unit 2, learners will experience a range of plays exploring local, national and international contexts. Teachers should make every effort to offer a broad range of texts and ensure that plays written by Welsh playwrights and based in Wales are included in the options available to learners. Encourage learners to experiment with accents that are appropriate for the characters and locations of their selected texts. Designers could strive to reflect contexts of chosen texts through the lighting, sound, set and costume, e.g. musical preshow for 'Land of our Fathers' to be a Welsh hymn traditionally sung by miners from the valleys. Learners could use rehearsal techniques such as improvisation, role on the wall, hot seating and conscience alley to explore themes and contexts discussed in their chosen scenes.

Sustainability	<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>2.1.1</p>	<p>Amplification</p> <p><i>Creating and developing ideas to communicate meaning</i></p>	<p>Example</p> <ul style="list-style-type: none"> • Due to the free choice given to learners in this unit, it is possible that they will choose a text to perform that explores sustainability and the responsibility we have as humans to protect the world around us. • Where possible and relevant, learners could highlight moments in their text that explores sustainability and consider how they could further provoke thought through their design concept. <ul style="list-style-type: none"> • Could lighting be used to represent global warming or the rising sea levels? • Could Greta Thunberg's speech regarding climate change be a suitable preshow to the performance?

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>									
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		<ul style="list-style-type: none"> Lighting and Sound designers could experiment with lighting intensity and choice of ambient sounds to reflect relationships of characters on stage. 						
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>	<table border="1"> <thead> <tr> <th>Specification Reference</th><th>Amplification</th><th>Example</th></tr> </thead> <tbody> <tr> <td>2.1.1</td><td><i>Creating and developing ideas to communicate meaning</i></td><td> <ul style="list-style-type: none"> A free choice to study and perform any published performance text will allow learners to explore a range of human rights from a diverse community of playwrights. Learners should be made aware of the works written by Black, Asian and minority ethnic perspectives, identities, cultures and contributions. Teachers should offer a broad range of texts to explore from various periods and cultures and include work by Black, Asian and minority ethnic perspectives. Discussions should be held with learners regarding the various themes and viewpoints explored in these texts. Plays such as Frantic Assembly's 'Things I know to be true' or Evan Placey's 'Pronouns' allow for discussions regarding sexual orientation and diversity and offer challenging and thought-provoking scenes for more able learners. </td></tr> </tbody> </table>	Specification Reference	Amplification	Example	2.1.1	<i>Creating and developing ideas to communicate meaning</i>	<ul style="list-style-type: none"> A free choice to study and perform any published performance text will allow learners to explore a range of human rights from a diverse community of playwrights. Learners should be made aware of the works written by Black, Asian and minority ethnic perspectives, identities, cultures and contributions. Teachers should offer a broad range of texts to explore from various periods and cultures and include work by Black, Asian and minority ethnic perspectives. Discussions should be held with learners regarding the various themes and viewpoints explored in these texts. Plays such as Frantic Assembly's 'Things I know to be true' or Evan Placey's 'Pronouns' allow for discussions regarding sexual orientation and diversity and offer challenging and thought-provoking scenes for more able learners.
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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> <table border="1"> <thead> <tr> <th data-bbox="527 389 707 468"><i>Specification Reference</i></th><th data-bbox="707 389 1021 468"><i>Amplification</i></th><th data-bbox="1021 389 1941 468"><i>Example</i></th></tr> </thead> <tbody> <tr> <td data-bbox="527 468 707 1268">2.1.2</td><td data-bbox="707 468 1021 1268"> <i>Developing and applying performance or design skills within a live performance</i> </td><td data-bbox="1021 468 1941 1268"> <ul style="list-style-type: none"> • Naturally, Unit 2, being a performance unit, prepares those learners that are hoping to pursue a career in performing or production design. However, teachers should highlight other transferable skills that are developed through the unit regularly during the rehearsal process, such as communication, working as part of a team, overcoming challenges, creative thinking and developing self-confidence. • During the rehearsal process, learners could self-evaluate their progress by completing various business recognised models used by current businesses and companies, e.g. The 'John Driscoll Model' of 'What? So What? What Next?' in order to plan their next steps to develop their performance. Gibbs' Reflective Cycle is also a method that could be applied to a mid-point self-evaluation of a performance where learners would follow the following steps: Description, Feelings, Evaluation, Analysis, Conclusion, Action Plan. • By being able to demonstrate that the skills developed in taking a text from paper to performance are valuable and transferable, learners are likely to be more engaged and motivated to undertake important steps in the process, such as reflection and evaluation. </td></tr> </tbody> </table>	<i>Specification Reference</i>	<i>Amplification</i>	<i>Example</i>	2.1.2	<i>Developing and applying performance or design skills within a live performance</i>	<ul style="list-style-type: none"> • Naturally, Unit 2, being a performance unit, prepares those learners that are hoping to pursue a career in performing or production design. However, teachers should highlight other transferable skills that are developed through the unit regularly during the rehearsal process, such as communication, working as part of a team, overcoming challenges, creative thinking and developing self-confidence. • During the rehearsal process, learners could self-evaluate their progress by completing various business recognised models used by current businesses and companies, e.g. The 'John Driscoll Model' of 'What? So What? What Next?' in order to plan their next steps to develop their performance. Gibbs' Reflective Cycle is also a method that could be applied to a mid-point self-evaluation of a performance where learners would follow the following steps: Description, Feelings, Evaluation, Analysis, Conclusion, Action Plan. • By being able to demonstrate that the skills developed in taking a text from paper to performance are valuable and transferable, learners are likely to be more engaged and motivated to undertake important steps in the process, such as reflection and evaluation.
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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	<p>Specification Reference</p> <p>2.1.2</p>	<p>Amplification</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"> Good listening skills are integral to both the preparation and performance itself. Learners will be required to listen to each other's ideas when sharing their ideas for performance and designers will have to listen to the actors' interpretation of their chosen text in order to design appropriately for their proposed concept. Listening and responding will have a direct impact on a learner's mark for voice and interaction. One way of ensuring that learners have given sufficient attention to their listening skills is by having them perform their scene in darkness or with their eyes closed. With all other elements of performance omitted, learners will need to concentrate on listening to the members of their group and deciding on an appropriate response to what's being said and how it's being delivered. Encourage learners to record themselves performing the dialogue without the blocking and design elements. When listening back to the recording, they should consider if their voices are conveying the motivations and personalities of their characters, and if not, consider what they can do to improve their vocal skills.

Reading	Specification Reference 2.1.1	Amplification <i>Creating and developing ideas to communicate meaning</i>	Example <ul style="list-style-type: none"> • Learners will need to read a range of texts and scenes when coming to a decision regarding which one they wish to select for performance. Reading skills could be further developed by: <ul style="list-style-type: none"> • Analysing stage directions and attempting to highlight the subtext in their chosen scenes. • Reading and re-reading units/sections of the scene and recognising individual words needing emphasis to communicate meaning.
Speaking	Specification Reference 2.1.2	Amplification <i>Developing and applying performance or design skills within a live performance</i>	Example <ul style="list-style-type: none"> • For learners opting to complete this unit as a performer rather than a designer, speaking skills are an elemental part of accessing the assessment and various vocal rehearsal techniques should be undertaken during the rehearsal process to experiment with vocal possibilities in performance such as: <ul style="list-style-type: none"> • Passing a ball back and forth whilst line-running to explore various tempos suitable for the scene. • Performing the whole script in one tone of voice and pausing to highlight lines that worked in the chosen tone. Repeat this with a variety of tones to help learners recognise the importance of trying to deliver lines differently each time until they've found the perfect tone for their character. • With the introduction of the viva to this unit, designers will also need to use their speaking skills in order to convey their ideas to the examiner. In preparation for the viva, learners could:

			<ul style="list-style-type: none"> Record themselves presenting their ideas as a way of rehearsing for the viva. Write their Vivas on flashcards and read these out to the class as a way of preparing for delivery in front of the examiner on the day of the exam.
Writing	Specification Reference 2.1.1	Amplification <i>Creating and developing ideas to communicate meaning</i>	Example <ul style="list-style-type: none"> This unit is predominantly a practical unit and therefore the opportunities to develop writing skills will be found during the rehearsal period. Learners will: <ul style="list-style-type: none"> Annotate their scripts with stage directions. Analyse their characters by creating a role on the wall. Break their scenes into units of motivation and record titles for these scenes on their scripts. Make notes of self-evaluation following a rehearsal or a performance to peers. Designers will create notes for their Vivas and could annotate photos and sketches as part of this preparation work.
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>		
	Specification Reference 2.1.1	Amplification <i>Creating and developing ideas to communicate meaning</i>	Example <ul style="list-style-type: none"> It is likely that the opportunities to develop mathematical proficiency will be mainly applicable to learners opting to design for the exam.

			<ul style="list-style-type: none"> Set designers will need to consider measurements regarding shape, space, and position when creating ground plans. Designers may also consider shape, space and position when calculating lighting programmes and set designs.
Understanding the number system helps us to represent and compare relationships between numbers and quantities	Specification Reference 2.1.2	Amplification <i>Developing and applying performance or design skills within a live performance</i>	Example <ul style="list-style-type: none"> Designers will have opportunity to work with numbers and quantities on a basic level by: <ul style="list-style-type: none"> Selecting appropriate percentages for intensity and volume. Working to scale when creating set and props. Measuring when designing and creating costumes. Teachers should encourage designers to experiment with the intensity of lighting used in performance, ensuring that actors are lit appropriately but lights are not too bright that there is a loss of atmosphere. In a similar vein, level of sound should be experimented with to ensure that actors can be heard but also ensuring that the chosen music or SFX has the desired effect on the audience. Learners will have to have an awareness of time and timekeeping when rehearsing their performances, ensuring that they adhere to the time guidelines for this unit.

	Specification Reference	Amplification	Example
<p>Learning about geometry helps us understand shape, space and position and learning about measurement helps us quantify in the real world</p>	2.1.2	<p><i>Developing and applying performance or design skills within a live performance</i></p>	<ul style="list-style-type: none"> • Actors can select their own performance space for this unit and should be encouraged to experiment with a variety of stage shapes, from proscenium arch to traverse, from thrust to in the round. • During this exploration learners could: <ul style="list-style-type: none"> • Learn to grid number specific areas of the stage in order to effectively block a scene. Learners should use the correct stage areas e.g. DSL when performing on a proscenium arch, but learners will need to create their own way of partitioning the stage of other shapes. These areas of the stage should be referenced when blocking and experimenting with proxemics. • Following the mapping of the blocking of a scene, learners will be able to analyse the spatial relationship between characters and decide whether the blocking and areas of the stage used correctly reflect the characters' relationships.

Learning that statistics represent data and that probability models chance help us make informed inferences and decisions	Specification Reference	Amplification	Example
	2.1.1	<i>Creating and developing ideas to communicate meaning</i>	<ul style="list-style-type: none"> • Following having chosen their own texts for Unit 2, a group could decide to perform a Theatre in Education play that deals with statistics in an attempt to educate the audience. • Actors could have a discussion with their designer regarding how best to highlight the important data presented in the play. <ul style="list-style-type: none"> • Could they be on placards? • Echoed via voice over? • Painted on backdrops? • Printed on costumes? • Projected on the back wall?

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 2.1.1	Amplification <i>Creating and developing ideas to communicate meaning</i>	Example <ul style="list-style-type: none"> It is good practice to encourage learners to consider all elements of production when preparing for a performance; even actors should consider their sound, lighting, set and costumes in the absence of a designated designer. When selecting music, photos, videos for use in performance the teacher should: <ul style="list-style-type: none"> Ensure that learners are aware and understand the rules and laws of copyrighting and respecting the creative work of others. When working as part of a group, it is likely that learners will share folders online and work collaboratively on a document. Teachers should: <ul style="list-style-type: none"> Ensure that learners do not share their passwords or share any of the work completed on social media.
Interacting and Collaborating	Specification Reference 2.1.1	Amplification <i>Creating and developing ideas to communicate meaning</i>	Example <ul style="list-style-type: none"> Learners will work with at least one other person in this unit and should be encouraged to interact and collaborate digitally during the rehearsal period. They could: <ul style="list-style-type: none"> Work collaboratively on a word document through their HWB accounts

			<ul style="list-style-type: none"> Share ideas for technical elements through platforms such as 'Padlet', 'Mentimeter' or 'Mural'. OneDrive folders could be created to host all the documents, photos and tracks needed for performance
Producing	Specification Reference 2.1.2	Amplification <i>Developing and applying performance or design skills within a live performance</i>	Example <ul style="list-style-type: none"> Learners opting to study a design element for this course could use various software to reach their desired effect for performance. Sound designers could use 'Audacity' to manipulate soundtracks by applying echo or slowing/speeding music to create certain atmospheres. It is a requirement of the Digital Competency Framework for learners to be able to evaluate their digital work; this is something that they'll be able to do as part of their Viva on the exam day.
Data and Computational Thinking	Specification Reference 2.1.1	Amplification <i>Creating and developing ideas to communicate meaning</i>	Example <ul style="list-style-type: none"> Learners could create a spreadsheet of their costs when creating their performance. Having to consider the price of their production ideas will encourage them to think in relation to real world problems. This should not be restricted to design candidates only, but for all learners and examples of how actors such as Emma Rice started her own company from a shed in Cornwall and how production costs, as an actor and a director, is relevant to all parties in performance.

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 2.1.1.	Amplification <i>Creating and developing ideas to communicate meaning</i>	Example <ul style="list-style-type: none"> Creativity and innovation should be at the core of the preparation for this unit. Acting and design candidates should have complete creative control over their performances and should be encouraged to apply their own ideas and vision to the texts that have been selected. Learners could, following reading the stage directions provided by the playwright, highlight the ones that they wish to use and erase those that they wish to execute differently. By writing their own stage directions on the script, they will start to apply their own ideas for performance. Design candidates choosing to design more classical plays could display innovation by bringing a more modern approach to designing than that used by the original production. Learners could attempt to make a Shakespeare piece suitable for a modern audience through use of contemporary music or digital set design ideas.

Critical Thinking and Problem Solving	<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> <table border="1" data-bbox="550 389 1941 930"><thead><tr><th data-bbox="550 389 752 452">Specification Reference</th><th data-bbox="752 389 1088 452">Amplification</th><th data-bbox="1088 389 1941 452">Example</th></tr></thead><tbody><tr><td data-bbox="550 452 752 930">2.1.1</td><td data-bbox="752 452 1088 930"><i>Creating and developing ideas to communicate meaning</i></td><td data-bbox="1088 452 1941 930"><p>Learners will be expected to use critical thinking and problem solving throughout the whole of the rehearsal period as they work on developing and constantly refining their performance.</p><ul style="list-style-type: none">Both acting and design candidates could develop their problem-solving skills by experimenting with different stage shapes for performance. Whilst acting candidates will need to ensure that the audience is able to enjoy the performance from every angle, design candidates will need to consider the height and positioning of their set as to not obstruct the audience's sight lines. Lighting candidates will need to experiment with the angles of their lamps to avoid or purposely create shadows on the stage.</td></tr></tbody></table>	Specification Reference	Amplification	Example	2.1.1	<i>Creating and developing ideas to communicate meaning</i>	<p>Learners will be expected to use critical thinking and problem solving throughout the whole of the rehearsal period as they work on developing and constantly refining their performance.</p> <ul style="list-style-type: none">Both acting and design candidates could develop their problem-solving skills by experimenting with different stage shapes for performance. Whilst acting candidates will need to ensure that the audience is able to enjoy the performance from every angle, design candidates will need to consider the height and positioning of their set as to not obstruct the audience's sight lines. Lighting candidates will need to experiment with the angles of their lamps to avoid or purposely create shadows on the stage.
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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> <table border="1" data-bbox="556 446 1941 935"> <thead> <tr> <th data-bbox="556 446 758 935">Specification Reference</th><th data-bbox="758 446 1095 935">Amplification</th><th data-bbox="1095 446 1941 935">Example</th></tr> </thead> <tbody> <tr> <td data-bbox="556 446 758 935">2.1.1.</td><td data-bbox="758 446 1095 935"><i>Creating and developing ideas to communicate meaning</i></td><td data-bbox="1095 446 1941 935"> <ul style="list-style-type: none"> • Planning and organisation will be integral to the success of this unit and learners will need to work together to arrange their rehearsal periods and ensure that they make good use of the time that they have set aside. • Learners, in their rehearsal journal, could set targets for each rehearsal so that there is a clear objective for each lesson/session. • At the end of each rehearsal, learners should discuss and agree upon what the next step is for them as a group. </td></tr> </tbody> </table>	Specification Reference	Amplification	Example	2.1.1.	<i>Creating and developing ideas to communicate meaning</i>	<ul style="list-style-type: none"> • Planning and organisation will be integral to the success of this unit and learners will need to work together to arrange their rehearsal periods and ensure that they make good use of the time that they have set aside. • Learners, in their rehearsal journal, could set targets for each rehearsal so that there is a clear objective for each lesson/session. • At the end of each rehearsal, learners should discuss and agree upon what the next step is for them as a group.
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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> <table border="1" data-bbox="550 444 1941 897"> <thead> <tr> <th data-bbox="550 444 752 516">Specification Reference</th><th data-bbox="752 444 1088 516">Amplification</th><th data-bbox="1088 444 1941 516">Example</th></tr> </thead> <tbody> <tr> <td data-bbox="550 516 752 897">2.1.2</td><td data-bbox="752 516 1088 897"> <i>Developing and applying performance or design skills within a live performance</i> </td><td data-bbox="1088 516 1941 897"> <ul style="list-style-type: none"> • During this unit, learners should be encouraged to self-evaluate on a regular basis, identifying areas of their own performance that needs improvement. • At the halfway point of the rehearsal process, learners could record themselves performing to watch back and reflect on how their performance is developing. Following watching the performance they should agree upon, with the guidance of the teacher needed for some learners, the next steps needed to improve their performance. </td></tr> </tbody> </table>	Specification Reference	Amplification	Example	2.1.2	<i>Developing and applying performance or design skills within a live performance</i>	<ul style="list-style-type: none"> • During this unit, learners should be encouraged to self-evaluate on a regular basis, identifying areas of their own performance that needs improvement. • At the halfway point of the rehearsal process, learners could record themselves performing to watch back and reflect on how their performance is developing. Following watching the performance they should agree upon, with the guidance of the teacher needed for some learners, the next steps needed to improve their performance.
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Appendix A

Performance Timings

The length of performances 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.

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. If a group exceeds the maximum time for performance, examiners will stop marking after this point and marks cannot be awarded for any skills displayed beyond this time.

Teachers should advise learners to prepare a performance that allows them to fulfil their potential and therefore some groups of two actors might perform for the full 10 minutes, whereas other groups might aim for 6 minutes; a shorter, more polished piece of theatre from some learners might allow them to access more marks than attempting a longer piece that isn't as well rehearsed. Such advice could be offered to learners on one of the occasions that teachers view the work during the rehearsal process.

As noted in the specification, learners that perform a piece of theatre that is significantly below the minimum requirement are unlikely to be able to access the higher bands.

Appendix B

The Viva

All designers will prepare a viva to deliver for the examiner outlining their ideas for performance. A suggestion on what to include in the viva is outlined below:

- Designers could demonstrate their understanding of the text and the characters by discussing mood boards or information sheets created during the rehearsal process.
- Lighting and sound designers could display and understand of the lighting and sound board and demonstrate how they used these during performance.
- Learners could reference software used in preparation for the performance, e.g. Audacity for sound designers.
- Set designers could show the examiner models created and explain their vision for the final performance.
- Costume designers could draw attention to details on the costume that might not have been visible in performance e.g. small rips in clothing or a certain choice of stitching.
- Lighting designers could take the examiner through some of the cues that they believe to be most effective, giving time for the examiner to appreciate the lighting states following the performance.
- Sound designers could replay some sound choices outlining their reasons for their decisions and their reasons for the level of sound used in performance.
- In portfolio or power point form, designers could include their research, sketches, cue sheets, annotated scripts, rehearsal notes and photographs; these should be discussed with the examiner.
- Designers could refer to amendments that they made and how they feel that these amendments improved the overall performance during the exam.