

GCSE



WJEC GCSE Drama

Approved by Qualifications Wales

Guidance for Teaching: Unit 3

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 3: Interpreting Theatre

On-screen examination: 2 hours

30% of qualification

72 marks

Summary of assessment

Questions requiring objective responses, short and extended answers, in response to set text and unseen texts.

Overview of Unit 3

Interpreting Theatre

Digital only examination, marked by WJEC

30% of qualification

72 marks

The purpose of this unit is to:

- demonstrate and apply knowledge and understanding of how drama is designed, developed and performed through the context of prepared and unprepared works
- develop learners' creative skills as an actor, designer and director through the context of prepared and unprepared works
- reflect on and analyse the work of others through the context of unprepared work.

This unit will focus on:

- exploring – learners will have the opportunity to explore various theatrical viewpoints and experiences. This should include a range of techniques, forms, styles and contexts. This exploration will be linked to their chosen set text as well as a range of theatrical productions of contrasting styles/genres, contrasting periods/contexts, works created in or inspired by Wales and works written by a diverse range of writers, including those from Black, Asian and minority ethnic backgrounds. Learners should have the opportunity for theatrical exploration as an actor, designer and director gathering ideas from a variety of sources to enhance their understanding of drama.
- responding and reflecting – linked to live and/or recorded/live streamed performances as possible theatrical influences for the set texts and unprepared works. As learners make progress in Unit 3, they increasingly evaluate and create more sophisticated responses, independently to live and/or pre-recorded theatre. Their evaluation of work of others reflects a developing understanding of theatrical experience enabling them to form effective critique.

The texts chosen for Units 2 and 3 must be different.

3.1.1	How drama and theatre is designed, developed and performed
3.1.2	How the actor, designer and director communicate meaning to an audience through the study of a set text
3.1.3	How to reflect on, analyse and evaluate the work of others through the study of unprepared extracts

Unit 3 Assessment objectives and weightings

AO1	Demonstrate and apply knowledge and understanding of how drama is developed, designed and performed	20%
AO2	Develop and apply performance and/or design skills	-
AO3	Reflect on, analyse and evaluate their own work and the work of others	10%
AO4	Create and develop ideas to communicate meaning in theatrical designs and/or performances	-

Unit 3 Teacher Guidance

3.1 Interpreting Theatre

Content Amplification		Teacher Guidance
3.1.1 How drama and theatre is designed, developed and performed	<p>Learners should understand: how drama and theatre is designed, developed and performed.</p> <p>Centres will select one of the set texts below:</p> <p>A Midsummer Night's Dream William Shakespeare The Glass Menagerie Tennessee Williams Blue Remembered Hills Dennis Potter Face Benjamin Zephaniah Lionboy Zizou Corder adapted by Marcelo Dos Santos Resting Restless Bethan Marlow Tuesday Alison Carr.</p>	<p>It is expected that learners will approach the study of the text practically as an actor, designer and director. The following practical work could be used to introduce the chosen set, recapping on the set text, characters and focusing on specific elements in Unit 3.</p> <p>Below are some examples of lesson activities that could be helpful:</p> <p>Introducing your set text:</p> <p>This introductory lesson is an effective approach in helping to engage learners and provide a creative, practical pathway into the chosen set text:</p> <p>The 6 objects chosen should be linked to some aspect of the play, e.g., theme, character, event. The purpose of this exercise is not for them to “guess the play” but to stimulate discussion and practical work which will eventually be linked to the specific text chosen by the centre. The objects are placed on a table and covered before the learners enter the classroom. The teacher explains that for the first few minutes they want the learners to sit in silence and carefully look and think about the items. E.g., are the items contemporary or could they belong to a different era? What type of character could own a specific item? Would the items suggest a happy or sad atmosphere?</p> <p>Suitable music is chosen, the objects are uncovered, and the learners are given time to observe and think in silence. The teacher will then lead the discussion and question the learners about their thoughts and ideas. Teachers should remember to keep the original play in mind, e.g., if one of the items is a mirror and the studied play is <i>Face</i>. You might expect learners to offer the suggestion “the play is about image,” however, the teacher might develop the questioning by asking key questions such as, “Why do you think the mirror is cracked”.</p>

	<p>The class is divided into groups (4+) for a timed activity, e.g., 5 minutes to sit and discuss a plotline linked to the objects.</p> <p>Timed activity: The groups arrange their plot line into 6 images, viewed by the class, and the class is encouraged to ask questions, e.g., why is a specific character separate from the others?</p> <p>The groups revisit their frames but this time they can add a maximum of 6 words per frame. This will allow them to choose and think carefully about their choices and delivery lines.</p> <p>After these are viewed and discussed, the exercise has provided a springboard to introduce the set text. If the objects are chosen carefully, the learners will have picked up on some key ideas. The teachers should then verbally recap the summary of the chosen performance text, referring to the items whilst doing it.</p> <p>Diluting a key scene: This is a useful activity to help learners to focus in detail on specific extracts from a performance text, to dilute a specific extract into key moments and to focus on aspects of movement, proxemics and spatial awareness with links to Unit 3 (Section A).</p> <p>Outline: Choose a key scene from selected performance text and read through with learners. Divide the class into groups, depending on how many key characters are in the scene. Each group then compiles a list, diluting the scene into between 5 -7 key moments. They then present “a storyboard” or linked still images of the diluted scene.</p> <p>Learners must focus on the positioning of each character, use of space, etc. (you can use a template of a storyboard for them to plot it). Once the learners are familiarised with running order and positioning, each scene is brought to life, there is no dialogue and the focus is on clarity and precision of movement, e.g., posture, space, etc. Teachers</p>
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	<p>should encourage learners not to complicate things, but to keep it “clean” and focused.</p> <p>Development: Finding key words from the selected scene and adding them to each frame can develop this exercise further. Learners should focus on tone, tempo, etc.</p> <p>This is a useful exercise when preparing learners for Unit 3 (Section A), the wider knowledge question. It helps them to work through a scene focusing on the beginning, middle and end and what are the key moments.</p> <p>Table - Top Shakespeare: Complete Works: Table Top Shakespeare Trailer (youtube.com). This technique was devised by theatre company ‘Forced Entertainment,’ and it involves using everyday objects to focus and familiarise on characters and events in specific extracts.</p> <p>This exercise could be adapted for any of the set texts as a way of familiarising learners with specific characters, relationships and recapping on events.</p> <p>Getting to know characters: This is a useful exercise to help learners develop a greater understanding of a key character, an understanding of the performance text through a range of practical activities, an understanding of specific events/relationships within the performance text and their impact on specific characters. This will help the learner develop an understanding of how practical work can be used in Unit 3 (Section A).</p> <p>Getting to know a character: “This is your life”: This exercise as a whole class improvisation (especially a small GCSE class) is useful, as the significant characters do not have to leave the stage. Instead, those relationships can be explored further, especially with the addition of other significant people on stage.</p>
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	<p>Explain the concept of “This is your life” to learners (clips available on YouTube) then divide them into groups between 4-6. Each group is given a specific character from the play.</p> <p>Each group decides who will be the presenter, the character whose life they are exploring and the other characters the group think are important.</p> <p>Each group prepares an improvisation, during which, the first character presents to the audience a brief outline of the second (central) character biography in chronological order.</p> <p>Each time a significant person from the characters past is mentioned they come on stage, played by the other actors in the group, and a short scene follows where the central character meets the significant person.</p> <p>Development: This exercise really involves quite a lot of close text analysis and making reasonable and informed assumptions based on what you have learnt from the text. For example, every character has a mother but how do they feel about her and how did they act around her?</p> <p>This is a useful exercise for learners to spend time planning rather than an “off the cuff” improvisation as it helps to develop an in-depth understanding of the play and specific characters.</p> <p>Getting to know a character: Recent, Short and Long Past: Group works in pairs. As there is a certain amount of close text study that will need to take place to discover facts about the past relationships between the characters, learners need to be given time to research. In pairs, learners act out a most recent meeting of two characters in the play that you are studying. Add to that, an improvisation of a meeting between the two characters in the short-term past.</p>
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		<p>Finally add to that an improvisation of a meeting between the two characters that is in the long-term past. The scenarios for these scenes are very much linked to the backstories of the two characters involved.</p> <p>Development: This exercise could be linked to this type of question: <i>Briefly describe the relationship between **** & **** in this extract (2).</i></p> <p><i>Explain how the two actors could use voice to communicate this relationship to an audience (4)</i></p>
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<p>3.1.2</p> <p>How the actor, designer and director communicate meaning to an audience through the study of a set text</p>	<p>Learners should be able to:</p> <p>identify and describe using drama terminology how the actor, designer and director communicate meaning to an audience through the study of their chosen set text.</p> <p>Learners should be able to:</p> <p>understand how an actor(s) communicates meaning to an audience through:</p> <ul style="list-style-type: none"> interpretation of character (motivations and relationships) character interaction use of physical skills use of vocal skills. 	<p>Embedding drama terminology into practical work:</p> <p>The learners understanding of drama terminology should be embedded into practical work linked to their chosen set text. Exercises could be used to explore how vocal choices can communicate character to an audience, whilst familiarising the learner with terminology using a specific exercise.</p> <p>Present the learners with an improvised scenario based on 2 characters from their chosen set text, for example, Lionboy; the CEO phones Rafi regarding his failure to carry out orders.</p> <p>Divide the learners into pairs giving each learner a sheet with the following 6 letters: A,B,C,D,E,F.</p> <p>Learners then have ten minutes to write six lines of dialogue (each pair write three lines each) but each line must begin with the allotted letter. Once they have written the dialogue and familiarised themselves with it, they will need to focus on the tone, tempo, and volume. Teachers should encourage learners to write these terms as stage directions.</p> <p>Record the scenarios as mini radio plays.</p> <p>Question the learners whether their selected vocal choices are conveying for example the mood of the characters.</p> <p>In order for learners to be able to understand how an actor(s) communicates meaning to an audience through interpretation of character, they could use physical skills. Practical exploration should always be the starting point which will allow learners to creatively explore their interpretation of a character within selected scenes. Their practical exploration could then be linked to a specific past exam question, which could be discussed orally and then formalised through written work.</p>
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	<p>Outline: Teachers are to choose two contrasting scenes from the chosen set text. Try to choose extracts which are quite brief which will allow learners to focus on detail.</p> <p>Read and discuss the scenes and question learners. Examples of questions could be: What is the mood of this scene? Where does it take place? What is the relationship between the characters?</p> <p>Allot each learner a different character from the extract.</p> <p>Practical activity: Learners find a space and create a physical silhouette for one of the characters in one of the chosen extracts. They should focus on exaggerating the stance, e.g., posture, fingers, and position of feet. Whilst in that position ask them to consider which part of their body their character would “lead with” if they were entering the scene.</p> <p>Their silhouette is brought “to life,” and they move around the space, moving and leading with chosen body part. Teachers should question the learners with questions such as why has a specific body part been chosen for a specific character?</p> <p>Develop thinking by asking learners to think of 2 specific words to describe the movement, e.g., hard and brittle. Learners move in a way that highlights their chosen words. G</p> <p>Teachers should give specific locations to keep learners focused, e.g., the character is entering a nightclub, an interview, sitting having a drink with a friend.</p> <p>Possible teachers question:</p>
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	<p>Learners should be able to:</p> <p>understand how a designer communicates meaning to an audience through:</p> <ul style="list-style-type: none"> costume, hair and make-up lighting sound set and props <p>use of the stage including:</p> <ul style="list-style-type: none"> proscenium arch theatre in the round thrust traverse. 	<p>How would they describe their character's motivation when moving in a specific way?</p> <p>In pairs/groups they improvise one of the selected scenes starting with the silhouette of the character and embedding their ideas for movement and gesture into the physicality of the character.</p> <p>The scene could initially be improvised focusing on movement only. Repeat the exercise with the second scene, comparing the movement in each scene and what it communicates to an audience. This type of exercise will also help learners to focus on interaction between characters. For example, if one character's movement is hard and brittle and the other character's movement is soft and fluffy, how could that effect the interaction?</p> <p>The learner's practical exploration could then be linked to past exam questions for example:</p> <p>Questions linked to movement:</p> <p><i>As an actor playing the role of *** describe how you would enter the stage at the beginning of this extract. In your answer refer to movement and gesture (2).</i></p> <p><i>Give two reasons for your suggestions (2).</i></p> <p><i>As an actor, state one movement, one gesture and one facial expression you would use to communicate the character of **** to an audience (3).</i></p> <p><i>Give reasons for your suggestions (2).</i></p> <p><i>Explain how the actor performing ***** could use physical skills to communicate the character to an audience in this extract, giving reasons for your ideas. In your answer refer to:</i></p> <ul style="list-style-type: none"> <i>Character motivation</i> <i>Posture and movement</i> <i>Gesture</i> <i>Facial Expression (12).</i>
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	<p>Design</p> <p>Learners should be familiar with the four main types of stage (Proscenium Arch, Theatre in the Round, Thrust and Traverse). They should be aware of audience position, site lines, the main areas which would be used when designing for a specific stage, the style of design which could be explored, for example, a naturalistic design with a proscenium arch stage.</p> <p>It is envisaged that through practical exploration in Units 1 & 2 learners will be familiar with how each of the different stages impacts on the designer, actor and audience.</p> <p>Practical exploration of stage types:</p> <p>In pairs/groups learners read the opening scene of the play and they stage their initial ideas for the opening scene.</p> <p>Teachers should question them:</p> <p>Where were the audience?</p> <p>Were there any props or furniture used? If so, why?</p> <p>Learners should list what they discovered about the characters. They should then read the scene again, noting three things on the script, character motivation, character positioning and character movement.</p> <p>Learners should use different colour highlighters or pens for each of the points above as they go through the script.</p> <p>Learners now stage the same extract in the round using no furniture, then stage it on a traverse stage.</p> <p>Discuss the differences between each staging.</p> <p>Through this activity, learners should start to see how the dynamics between characters change with different stage shapes. The stage type should be the starting point for design activities.</p> <p>Practical activity:</p>
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	<p>Teachers should choose a short extract from the opening of the chosen set text. Remove any stage directions, leaving just the dialogue.</p> <p>Choose one of the 4 main stage types. In pairs/groups allow learners time to familiarise with the extract (refer to exercise above) and decide where it is set.</p> <p>Learners then complete a ground plan for the scene, locating entrances and exits. They then focus on the following areas building up a complete picture of their ideas.</p> <p>Set: Style of set e.g., naturalistic; non- naturalistic; expressionistic; minimalistic; abstract or other style. Any other set content such as furniture, flats, stairs, flooring, levels, windows, etc. Anything over the stage. Colour? Textures? What props are needed?</p> <p>Lighting: Where is the scene located? What is the mood at the beginning, middle, end of scene? Where is the lighting positioned on the type of stage you have chosen? Do you need any colour in the scene? Do you need any gobos/projections for the scene? Do you need to use haze? Does the LX change from the beginning of the extract to the end? Does any character or part of the set need highlighting?</p> <p>Sound: Sound design is any sound that is not created live on stage. Sound effects, e.g., wind, rain, radio playing on stage. Underscoring – music under a scene. Soundscape – a sound creation that could play throughout the play or at significant moments. Use of voice is not SFX unless they are ‘miked’ to create a certain effect.</p>
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	<p>Costume: Costume should fit in with the whole concept, for example, if the learners decide their set design reflects the 1940's, the costume should reflect this. Costumes could be from one period or eclectic. Costumes should reflect the characters in the extract. Colour and type of costume is essential. Fabric - remember accessories and footwear. Hair should reflect the character – style and colour. Make-up should reflect the action in the extract and character.</p> <p>The purpose of this exercise is to encourage learners to creatively express their own design ideas and to familiarise them with the key elements and the key terminology associated with design.</p> <p>Encourage learners to keep notes of their ideas and experiment with different stages, design ideas and extracts throughout the course. Once learners are confident, gradually introduce GCSE design questions, for example:</p> <p><i>Describe how you would stage this extract for a performance of *****. In your answer refer to: The first staging of the original production Your choice of stage Production style Set and props Reasons for your choices (12)</i></p> <p>Extension exercises: Each pair/groups prepares a model of their set design using a different stage type. Encourage learners to prepare a mood board of their creative ideas. Allow learners to “mark” their set design out using chairs to represent different objects on their set so are aware of site lines, audience position, etc.</p>
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	<p>Familiarise learners with the work of current designers to help develop and develop and inspire their own creative ideas for example: 59 Productions. Es Devlin: The Lehman Trilogy: The Crucible. Bunny Christie: Curious Incident: People, Places and Things: The Red Barn: Ink. Tom Piper: Macbeth. Miriam Buether: Stranger Things. Mark Henderson: Enron: Gypsy. Nb: The design question should focus on: Only the design elements stated in the rubric. It should not focus on character positioning unless the question specifically states character positioning. Their design ideas should reflect either the extract chosen by WJEC (questions 1-3) or their chosen extract (Q4).</p> <p>Lessons to focus on specific design ideas such as: Highly detailed knowledge of how ***** could be used to communicate meaning. Highly appropriate references to the extract. Highly appropriate knowledge, understanding and use of drama terminology.</p> <p>Whichever aspect of design the question focuses on, band 5 requires a “highly detailed” response. The following ideas could be developed into several lessons which would allow learners to focus on specific design ideas.</p> <p>Sound and Music: Examples of activities relating to sound and music: In groups of four, learners record a soundscape, which could be used for the opening scene of their set text. They will decide at which points it will be played and they record their ideas using a cue sheet. Learners will need to decide where it would fade in and out, volume etc. Learners will also need to explain their reasons for choosing their specific soundscape, for example, to help create atmosphere, location, environment, or the period of the play.</p>
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	<p>In pairs, learners research and find four pieces of contemporary music or songs, which could be used for 4 extracts. They will decide at which points it will be played and record their ideas using a cue sheet. They will need to decide where it would fade in and out, volume etc. Learners will also need to explain their reasons for choosing their specific soundscape, for example to help create atmosphere, location, environment, or the period of the play.</p> <p>In pairs, learners are given a specific character from the set text and decide a piece of music or a song, which could be used as the character's "theme." They will need to decide when it would be appropriate to play the music and explain the reasons for their choices.</p> <p>In pairs, learners are given a variety of short extracts from the set text. They will resource the sound effects. Learners will then decide at which points the sound effects will be played and record their ideas using a cue sheet. They will need to decide where it would fade in and out, volume, etc. Learners will also need to explain their reasons for choosing their specific soundscape, for example, to help create atmosphere, location, environment, or the period of the play.</p> <p>Questions that could be offered to learners: <i>Describe two suitable sound effects you would in this section (2).</i></p> <p><i>Give two reasons why the sound affects you have chosen would help an audience to understand the atmosphere of the extract (4).</i></p> <p>Nb: The following clip is a useful resource to explain the importance of sound in theatre: https://www.youtube.com/watch?v=MGtX9P8gDI8</p> <p>Props: Learners frequently forget to mention props in design focused questions. The following clip highlights for learners the importance and significance of props in a play:</p>
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	<p>Learners should be able to:</p> <p>understand how a director communicates meaning to an audience through:</p> <ul style="list-style-type: none"> interpretation of character motivations and relationships the use of rehearsal techniques the chosen performance style the chosen design style the choice of stage including: <ul style="list-style-type: none"> proscenium arch theatre in the round thrust traverse. <p>Learners should know:</p> <p>the social, historical and cultural context in which the set text was originally performed.</p>	<p><u>Adam Savage Examines the Props of Hamilton! (youtube.com)</u></p> <p>The following information is also useful for learners to read and develop an understanding of how props can be used in performance. This could be shared with learners:</p> <p>Props are usually handheld items used or held by actors onstage to make the play more realistic. Props are particularly important if your set is minimalistic as they can help to give a sense of location, for example, a table can suggest several locations just with a simple change of props: 2 coffee cups can suggest a café, but if they are changed to two wine glasses it can suggest a bar.</p> <p>Props can also help to show a depth of character in a simple but effective way. By using props symbolically, you can create powerful and profound images for your audience. Props can also help to pace a play.</p> <p><u>Splendid Productions</u> are a theatre company who use a minimal set but rely on props to effectively create several different locations and characters. They also use props to create mood and atmosphere. Learners could watch this clip and note what props have been chosen and how they are used: <u>Trailer for Splendid Productions' 'Woyzeck' on DVD (2015) (youtube.com)</u></p> <p>Activities that could enhance understanding on the use of props:</p> <p>Learners work in pairs/groups and are given short extracts from the set text and make a list of which props they would use and how and why they would be used. They then write a description of the prop to clarify exactly what they want to use.</p> <p>Learners work in pairs/groups on a specific scene and are allotted a specific character from the scene. They choose 2 props for their character; the scene is presented twice and each time the character must use their props in a different way to communicate a different</p>
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meaning to an audience. For example, Laura in 'The Glass Menagerie', could hold one of her glass animals very tightly to her. This communicates to the audience that those glass animals are her comfort blanket, or, she could place them gently on the palm of her hand to indicate they are the focus of her world.

Costume:

Activities that could enhance understanding on the use of costume:
In pairs learners are given a specific character from an extract of the set text. They write a detailed description of the character's costume, hair and make-up and using a Traverse Stage, they present their ideas. One learner be the character, "modelling" the costume, the other will be the commentator, describing the costume to the rest of the group. Learners are given this question to consider immediately after the exercise.

*Suggest a suitable costume, hair and make-up for ***** in this section (4).*

*Give two reasons why the costume, hair and make-up you have chosen would help an audience to understand the character of ***** in this section (4).*

This is a useful clip for learners to view to consolidate their understanding of how detail on a character's costume can communicate specific meaning to an audience:

<https://www.youtube.com/watch?v=x3hYplwDoQA>

Director:

The role of the director should be explored in conjunction with the role of the actor, for example, the learner should be familiar with a selection of rehearsal techniques a director could use with an actor when exploring a specific character. Examples of these activities are:

Hot seating
Role on the Wall
Status Exercises
7 levels of Tension

	<p>Nb: Centres may consider a variety of different techniques, and not just stick to one.</p> <p>Learners should be aware of why a director would choose a specific technique and how that technique could help the actor to understand a character at a specific moment within the play.</p> <p>Directors and Spatial relationships: Learners should be familiar with the term 'spatial relationships'.</p> <p>This refers to the relationship between the actors in the performance space. It also refers to the relationship between the actor and the stage equipment and the set in the performance space. It is the role of the director to determine the above.</p> <p>The director will have to decide how to use the space, what size the set and stage equipment will be and which parts of the space will be the actors' territories. Another point for consideration, of course, is determining the audience's position, e.g., how close they are to the stage.</p> <p>These decisions will be crucial during the rehearsal period when they are blocking the production and during the director's discussions with the designers. The director's challenge is to use the space to its full potential.</p> <p>Activity: Learners are given a short extract from the set text and placed in groups according to the number of characters in the extract. The role of one member is director. Each group is also given one of the four main stage types.</p> <p>Learners rehearse the extract, collaborating with the director on entrances and exits, spatial relationships, positioning and the quality of movement. The director makes brief notes throughout the rehearsal.</p>
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		<p>In groups learners then discuss the following question: <i>Explain how a director would use movement to communicate character relationships to an audience. In your answer refer to:</i> <i>Your choice of stage</i> <i>Character positioning</i> <i>Characters movement</i> <i>Reasons for your choices (12).</i></p>
3.1.3 How to reflect on, analyse and evaluate the work of others through the study of unprepared extracts	Learners should be able to: identify and describe various performance styles/genres including: naturalism musical theatre physical theatre theatre in education.	<p>This section of the examination will allow learners to explore a wide range of theatrical viewpoints and experiences over the duration of the course. All learners should feel confident in expressing their opinion as well as in their ability to analyse different styles of theatre. It is imperative that this section of the exam is not taught in isolation but is seen as an integral part of Units 1 and 2.</p> <p>Teachers should encourage exploration of a variety of different styles/genres. These must include work that is created in, and/or inspired by Wales, as well as work that is written by writers both from Wales as well as those with diverse backgrounds.</p> <p>Learners should be able to identify the main characteristics of the 4 stated performance styles on which this section of the exam will be based:</p> <p>Naturalism: A performance that involves real life issues and topics; audience sympathises with characters; dialogue and movement is realistic and reflects the situation; full costume, set, props and sound that accurately reflect the situation.</p> <p>Musical Theatre: Combines songs, spoken dialogue, acting and dance. The story and emotional content are communicated through words, music and movement. Musicals tell a story covering a range of emotions, which are usually heightened by the music and song. There is usually a protagonist, an antagonist and a chorus. Design elements tend to be extravagant.</p>

	<p>Learners should be able to: analyse and evaluate using drama terminology how the actor, designer and director communicate meaning to an audience through the study of unprepared extracts.</p> <p>Physical Theatre: The storytelling is predominately told through the actors using their bodies to convey the moods, atmosphere and feelings. There is an emphasis on visual imagery and symbolism, and this would be reflective in both the acting and design elements.</p> <p>Theatre in Education: Structure is episodic, characters tend to be stereotypical or caricatures to make an immediate point to an audience. Visual technical elements are used to emphasise a message, e.g., PowerPoints, placards, a use of basic set. The performance usually carries a message for a specific target audience.</p> <p>Throughout the course learners should be given the opportunity to experiment with these different styles and become familiar with the characteristics associated with them through their own devised work. For example, throughout year 10 teachers could use the range of past exam stimuli and learners could base their devised work on these different styles.</p> <p>Although they may not decide to base their final Unit 1 performance on one of these 4 styles, this type of work will help to develop their confidence in recognising the difference and giving learners the appropriate terminology to discuss their work and the work of others.</p> <p>Learners do not need to view a range of full productions, but throughout the course, they should be given the opportunity to view a wide range of short extracts of the 4 main genres, all of which are available online. The centre should strive to ensure learners see a range of work from diverse companies (see below for examples).</p> <p>Learners should be given the opportunity to discuss and evaluate the work using a range of methods as well as the formalised written response, for example:</p> <p>Learners view a clip and then in pairs, they present their views on either the acting or design elements, using the format of a TV interview.</p>
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	<p>Learners should be able to:</p> <p>analyse and evaluate how an actor(s) communicates meaning to an audience through:</p> <ul style="list-style-type: none"> interpretation of character (motivations and relationships) character interaction use of physical skills use of vocal skills. 	<p>Learners view two clips of different styles of theatre. In groups they present an “arts feature”, where they discuss the different elements. One of the group members could present the feature with a range of questions, whilst the other learners could be theatre critics. The presentation could be filmed and viewed so a range of opinions are offered.</p> <p>Immediately after this exercise learners could be given the more formalised exam type questions to complete, for example:</p> <p><i>Look at **** costume, hair and make-up.</i></p> <p><i>Discuss their costume, hair and make-up (discussion points could include type of costume, style, colour, accessories etc).</i></p> <p><i>Explain how the costume, hair and make-up are used to communicate meaning?</i></p> <p><i>How effective do you think the costume, hair and make-up are?</i></p> <p>How actors communicate meaning:</p> <p>Throughout the course learners should be given the opportunity to analyse and evaluate their own and the work of others within the group. This should be the starting point, so that they gain confidence in their own opinions and are given both the key elements of performance to focus on as well as the relevant terminology.</p> <p>These analyses and evaluation could take the form of both written and oral work.</p> <p>Whilst preparing learners for this section of the exam, centres have the freedom to choose their own online/live extracts of theatre. However, it is integral that learners are given a diverse range of acting performances to view, for example:</p> <p>Learners could view clips from the same production by a range of companies:</p> <p>Macbeth/ Focusing on the characters of Macbeth Clip 1 Christopher Eccleston: Macbeth Royal Shakespeare Company Marquee TV (youtube.com) (RSC).</p>
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	<p>Learners should be able to:</p> <p>analyse and evaluate how a designer communicates meaning to an audience through:</p> <p>costume, hair and make-up lighting sound set and props.</p>	<p>Clip 2 Tomorrow, and tomorrow, and tomorrow - Scene from The Tragedy of Macbeth (2021) (youtube.com). Clip 3 Macbeth in Welsh (1964) BBC Wales (youtube.com). Clip 4 Shakespeare's Macbeth Tara Arts (youtube.com).</p> <p>(Note: in the exam learners will be given theatre clips).</p> <p>When answering questions, teachers should focus specific questioning on a specific section of the performance for example:</p> <p><i>Analyse and evaluate the vocal skills of Macbeth in each of these clips.</i></p> <p>Teachers should begin by giving learners very short clips to view so they can look in detail at a specific area, for example, voice, movement.</p> <p>Teachers should ensure learners have the necessary drama terminology which will enable them to frame their responses.</p> <p>How designers communicate meaning:</p> <p>As with actors, how designers communicate meaning should initially be framed within their own experience of analysing and evaluating the effectiveness of the different elements of design within their own work.</p> <p>An activity could include:</p> <p>In groups learners' research and present to the rest of the class, the key questions, costume/hair and make-up, sound, lighting, set and props, a designer needs to think about before embarking on a design project.</p> <p>An effective starting point for learners to begin analysing and evaluating theatre design is by focusing on specific images. Learners work in pairs and are given areas on which to focus on, for example, colour and texture. Teachers should encourage them to make decisions on which type of stage is used.</p>
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Learners should be able to:
analyse and evaluate how a **director** communicates meaning to an audience through:
interpretation of character motivations and relationships
the chosen performance style.



Learners should be encouraged to express their ideas confidently, in the knowledge that theatre is frequently based on how the individual interprets it, for example: Look at the image below:



*Discuss the lighting used in this moment?
Discuss how effective you think the lighting is in this image?*

Learners should be given the opportunity to view a range of clips focusing on different styles/elements of design. They should be encouraged to consider how the designs could be adapted when considering their ideas for the design element for their set text (Section A) and how they adapt ideas for their own work in Units 1 and 2.

[Balcony Scene - Romeo and Juliet - YouTube](#)
[Romeo and Juliet balcony scene \(youtube.com\)](#)

Discuss the set design in both clips above.

Discuss which design is used most effectively by the actors.

Whilst learners may be familiar with the roles of actor and designer, the role of a director may need clarification. This clip is a useful starting point: [How Do You Become A Theatre Director? | Life in Stages](#)
[\(youtube.com\)](#)

Learners should be made aware that the director oversees all decisions from choosing the acting area, the performance style and how the characters interact within the performance space, for example, how proxemics are used to communicate relationships to an audience. Teachers could ask learners to identify the performance style used in this brief clip: [THEATRE RE \(UK\) The Nature of Forgetting](#)
[\(youtube.com\)](#).

In pairs learners could discuss why they think the director decided to focus on movement as opposed to using dialogue.

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>	<p>3.1.1 how drama and theatre is designed, developed and performed</p> <ul style="list-style-type: none"> • Centres could develop opportunities to allow learners to write their own scripts, for example, a young playwrights competition, which could be embedded into the curriculum at in years 7-10. • Learners are given the opportunity to write a brief script with specific constraints, e.g. 2-4 characters, minimal staging. • 6-8 scripts are chosen and the playwright is responsible for directing, casting, rehearsals, etc. The rehearsal process is overseen by the teachers and year 12 Drama learners who are there simply to guide. • The final 6 performances are presented as an evening for family and friends. • This process allows learners to understand how plays are developed, designed and performed. • Centres should utilise the wide range of contemporary playwrights, directors and designers who are currently working in Welsh theatre, for example: <ul style="list-style-type: none"> • Rachel Trezise, who has written several plays and has worked extensively with the National Theatre Wales. • Kieran Bailey, who has worked as both an actor, musical director and has just written his first musical set in Wales. • Rich Tunley who has worked as a director and actor with Black Rat Theatre Company. • Mathilde Lopez, who has worked as a freelance director and worked extensively with National Theatre Wales. • Meeting a range of professionals who work in theatre enables learners to gain knowledge of how plays are constructed, developed and performed. • The Welsh Directory "Theatres and Theatre Companies" Y Lolfa, gives an extensive list of Welsh Companies and theatres that centres could utilise to further develop learners experience of theatre.

3.1.2 how the actor, designer and director communicate meaning to an audience through the study of a set text

- If centres are not studying Shakespeare, viewing a specific scene, for example, the 'Witches scene' in Macbeth, from a variety of different productions can help to inform learners how plays can be interpreted in a variety of different ways.
- Unit 3 is entitled 'Interpreting theatre' and learners should be encouraged to develop their own interpretations of their chosen set text.
- The above exercise can also be linked to Section B for their preparation of the unseen clip in the exam.

3.1.3 how to reflect on, analyse and evaluate the work of others through the study of unprepared extracts:

- The learner's ability to reflect, analyse and evaluate the work of others should initially be rooted in their own work and the work of others in the group.
- When reflecting on the work of others for the unseen text, learners should be given specific guidance on the exact area they are focusing on for example:
 - Vocal qualities (pace, accent, tone, pause, silence, subtext), physical qualities (movement, body language, posture, gesture, facial expression, gait)
 - Costume (period, style, fabric, colour, pattern, appearance of costume, accessories).
- Learners should also be given the relevant drama terminology.
- In the early stages of preparing learners for this element they should be encouraged to discuss their ideas orally and in groups. They should also be encouraged to keep a record of their ideas, for example, developing a class theatre blog of their reviews for specific clips.
- Teachers should encourage learners to find their own unseen clips of theatre and to explain to the rest of the group why they think the performance/design elements are effective/ineffective, etc.
- Teachers should encourage learners to look online for reviews of productions in publications for example: The Stage, Guardian Reviews, to help develop their understanding how productions are reviewed, and the different elements reviewers focus on.

<p>experience a range of roles – including performer, designer, director, producer and stage manager</p>	<p>3.1.1 & 3.1.2</p> <ul style="list-style-type: none"> The chosen performance text could be divided into sections and each group is responsible for developing their own interpretation of a specific section. The members of the group are responsible for designing, directing, performing and producing the final product. The final performance is filmed and each section from every group is assembled into a complete film. Each group presents a PowerPoint to the class outlining the ideas, influences, why a specific stage type, colour, prop, projection, style etc was chosen.
<p>develop confidence in giving and receiving feedback, promoting independent thinking, originality and creative resilience</p>	<ul style="list-style-type: none"> Unit 3 allows learners to focus on how they and other theatre makers interpret performance texts. For example, learners are given a copy of the original stage directions from the opening of '<i>An Inspector Calls</i>' by J.B Priestly and this is discussed, with learners focusing on the set design, etc. Following this, the teacher then shows the group clips from the 1992 production by Stephen Daldry An Inspector Calls UK Tour ATG Tickets (youtube.com), and how he focused on the themes of the play to revolutionise both the design of the play and the overall production. Throughout both the practical work and the written work based on the set text, learners should be encouraged to give oral and written feedback to each other. By allowing learners to peer assess each other's written work based on exam type questions, it will allow them to become familiar with the mark scheme and will influence how they approach both the lower and higher tariff questions.
<p>be given opportunities to take risks, use improvisation and overcome creative challenges</p>	<p>3.1.1</p> <ul style="list-style-type: none"> Learners should be encouraged to view a range of different productions, both live and digitally, and record how both design and performance ideas could be incorporated into their own ideas for presenting the set text. Learners should be confident in their understanding of the 4 main types of acting areas and how both design and performance elements can be used to communicate meaning to an audience. This understanding should be clearly reflected in their written work.

take part in some form of collaborative performance	<p>3.1.1 & 3.1.2</p> <ul style="list-style-type: none"> To familiarise learners with their chosen text they could present sections of it in a collaborative performance. Learners could incorporate sections of the text, improvisations, movement to music to highlight character, plot and theme. This is a work pack from WCMD to accompany their production of Macbeth: English: https://bit.ly/3SwI6oN Welsh: https://bit.ly/3UAcJMN. Learners could look at some of ideas within the pack and create their own resource pack based on their chosen text, for example: <ul style="list-style-type: none"> Images of scenes and key lines linked to them. Recorded video clips where learners describe a character, their motivation and how they feel their motive changes, which line of the play best represents a character's motivation and journey.
Gain a basic awareness of ethical and legal considerations as appropriate	<p>3.1.3</p> <ul style="list-style-type: none"> Learners should be made aware of the seven protected characteristics and how it is against the law to discriminate against someone because of a protected characteristic. Directors and casting directors need to be mindful of the protected characteristics and the Equality Act 2010. Learners could be given several clips with different actors playing the same role, and discuss how each performance is equally effective in communicating meaning to an audience. <p>3.1.2</p> <ul style="list-style-type: none"> Learners could look at the characters within their chosen text and discuss which characters could be presented as presented as a stereotype and how an actor/director could avoid this in performance.

Opportunities for embedding elements of the Curriculum for Wales

Curriculum for Wales Strands						
Cross-cutting Themes						
<p>Local, National & International Contexts</p> <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>						
<table border="1"> <thead> <tr> <th data-bbox="550 690 1302 738">Specification Reference</th><th data-bbox="1302 690 2002 738">Amplification</th><th data-bbox="2002 690 2054 738">Example</th></tr> </thead> <tbody> <tr> <td data-bbox="550 738 1302 1332">3.1.2</td><td data-bbox="1302 738 2002 1332"> <p><i>How the actor, designer and director communicate meaning to an audience through the study of a set text</i></p> </td><td data-bbox="2002 738 2054 1332"> <ul style="list-style-type: none"> • The set texts in Unit 3 allow learners the opportunity to choose work created and inspired by Wales, or written by a diverse range of writers, and/or to explore the work of theatre makers both from Wales and from a range of diverse backgrounds. • Centres have the freedom when considering the design element for the set texts to set them in Wales . • All the set texts (except for A Glass Menagerie) could be given a Welsh/local location which learners could use as inspiration for their design. For example, the music used in 'Face' could be by contemporary Welsh musicians, </td></tr> </tbody> </table>	Specification Reference	Amplification	Example	3.1.2	<p><i>How the actor, designer and director communicate meaning to an audience through the study of a set text</i></p>	<ul style="list-style-type: none"> • The set texts in Unit 3 allow learners the opportunity to choose work created and inspired by Wales, or written by a diverse range of writers, and/or to explore the work of theatre makers both from Wales and from a range of diverse backgrounds. • Centres have the freedom when considering the design element for the set texts to set them in Wales . • All the set texts (except for A Glass Menagerie) could be given a Welsh/local location which learners could use as inspiration for their design. For example, the music used in 'Face' could be by contemporary Welsh musicians,
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Tuesday could be set in the learners' own school.

This could help to give the learners ownership and make the play more accessible for some learners.

- Section B is the area where centres need to ensure they are giving learners the opportunity to view a range of theatre by a range of both Welsh playwrights, actors and directors as well as national and international.

Theatres in Wales have a rich archive of material which centres can use to prepare learners for this section, for example:

- The Sherman Theatre - [Past Productions | Sherman Theatre](#).

This website offers clips of a range of productions by Welsh Playwrights, actors and directors.

- Theatre Clwyd

There are a range of short clips available which would be suitable to explore for both acting and design, for example:

<https://www.theatrclywd.com/take-part/projects/together/theatre/mold-riots>.

- National Theatre Wales

Here you'll find a range of material inspired by locations, the people and history of Wales, for example:

[We're Still Here - educational resource \(youtube.com\)](https://www.youtube.com/watch?v=We're Still Here - educational resource).

- These companies create work which allow learners the opportunity to explore a range of techniques, forms, styles, genres, contexts and means of presenting drama, for example, learners could view a clip from 'We're Still Here' and discuss how effective it was using a site-specific location as opposed to setting it in a theatre with a backdrop of the steel works.
- Section B also allows centres to explore work by international companies, playwrights and directors, for example: [Woza Albert \(youtube.com\)](https://www.youtube.com/watch?v=KJLjyfzXWUo).
- Although the clips are viewed from the focus of acting and design, this section can provide learners with the opportunity to explore a brief background to specific plays. For example, 'Woza Albert' written in 1981, is an important South African anti-apartheid protest play.
- It is envisaged that the range of work viewed in Section B throughout the duration of class will impact on the learner's vision for their own work and choices in Unit 1 and 2.

<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>		
Specification Reference	Amplification	Example	
	<p>3.1.1 <i>How drama and theatre is designed developed and performed</i></p>	<ul style="list-style-type: none"> • Learners could be made aware that it is mandatory for all theatres to have an environmental policy, for example, Environmental Policy - Royal Court (royalcourttheatre.com). • Centres could use this as a starting point to discuss with learners how this would impact on design choices/ options for productions. • Learners could explore different design options for their set text, for example, a detailed, naturalistic set design and a minimalistic set design, discussing which elements they consider having the least environmental impact and the reasons why. 	

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>		
	Specification Reference	Amplification	Example
	<p>3.1.1</p> <p>How drama and theatre is designed developed and performed</p>	<p>Section A</p> <ul style="list-style-type: none"> All the set texts deal with relationships; learners could explore whether some of the roles are gender fluid, and whether changing the gender of specific characters would change the focus of the relationship or the playwright's intention. They could use improvisation to explore short extracts of the set text to experiment using different genders for a specific character, and whether that would impact on the relationship/themes/message of the play. This exercise could be reinforced by learners viewing productions where the lead character has been played by a different gender, for example, Maxine Peake played the role of Hamlet: Drama Online - Maxine Peakes Hamlet (dramaonlinelibrary.com). <p>(This could be viewed and discussed as an option for Section B.)</p> <ul style="list-style-type: none"> Learners could also explore short extracts of text by other playwrights to explore how different versions of relationships are presented in plays, for example, the family unit in 'The Glass 	

3.1.3	<p>How to reflect on, analyse and evaluate the work of others through the study of unprepared extracts</p>	<p>'Menagerie' could be compared by looking at a short scene from 'All's Fair' by Frank Vickery, and 'East is East' by Ayub Khan Din.</p> <ul style="list-style-type: none">• Learners could look at the similarities and differences between each of the families.• Learners could explore whether these families conform to the traditional concept of a family.• Learners could explore each of the characters in their set text and analyse whether they are presented as stereotypes or whether they are three dimensional characters. As directors they could give advice to the actor on how to avoid the characters simply being presented as a stereotype. <p>Section B</p> <p>This section will allow centres to explore a range of work dealing with a range of different types of relations, for example: 'Romeo and Julie' by Gary Owen. <u>Romeo and Julie (National Theatre Collection 3 on Drama Online) Clip (youtube.com)</u>.</p> <ul style="list-style-type: none">• Learners could focus on how movement, gesture and use of space, is used to communicate the relationship to an audience. <p>'People, Places, & Things' by Duncan Macmillian: <u>People, Places & Things 'I'm already dead' National Theatre at Home (youtube.com)</u>.</p>
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- Learners could explore whether the relationship between the addict and their councillor is stereotypical.

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>						
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- [Home — Clean Break](#) A company which was founded by two women in prison who believed in the power of theatre to transform lives.
- [Home - Chickenshed](#) A company where everyone is given an opportunity to perform.
- <https://www.hijinx.org.uk/> A Welsh company and one of Europe's leading companies, creating outstanding performances with learning and /or autistic artists.
- Centres should ensure that learners focusing on Section B are given every opportunity to explore a range of diverse performances, for example:
- [Hamlet \(Blue Apple Theatre\) \(youtube.com\)](#) Look at this clip and focus on the actor playing the role of Hamlet. How do they use movement, gesture and facial expression to communicate the character to an audience.
- [Rose Ayling-Ellis' journey to signing Shakespeare | Rose Ayling-Ellis: Signs for Change - BBC \(youtube.com\)](#). Look at this clip and focus on the actor playing Rosalind. How do they use movement, gesture and facial expression to communicate the character to an audience.
- [The Little Big Things | Exclusive Clip: Work of Heart | National Theatre at Home \(youtube.com\)](#). Discuss how the actor playing Dr Graham uses voice and movement to communicate the character to the audience.

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
	3.1.2	<i>How the actor, designer and director communicate meaning to an audience through the study of a set text</i>	<ul style="list-style-type: none"> Unit 3 allows centres to explore with learners the wide range of opportunities and careers linked to drama, theatre and the wider areas in the arts. Whilst looking at specific skill areas when studying both section A & B, learners could investigate exactly what each of these jobs entail. For example what is the role of a sound designer within a production, are they freelance? How much do they earn? Learners could further research these roles by looking at job descriptions in publications like 'The Stage' and researching websites like: https://www.associationofsoudndesigners.com/ Guidance could also be given on the range of roles involved in performance, for example, what route would they take to become an actor/lighting designer? The National Theatre website has a range of short clips investigating what each of the role's (actor, director & designer) involve. Whilst studying the set text it will also provide opportunities to look at lesser-known roles
	3.1.1	<i>How drama and theatre is designed developed and performed</i>	

involved in a successful production, for example, in ‘The Glass Menagerie’, Amanda has a quick change in Scene 6.

- When discussing how this could be achieved could be an opportunity to look at roles like a dresser: [A Day in the Life of a Dresser | National Theatre \(youtube.com\)](https://www.youtube.com/watch?v=JyfXWzvDwIY).
- Whilst looking at the production work from various companies in Section B, for example, National Theatre Wales, learners could investigate the range of roles involved in company, such as the audience engagement officer and Theatre Iolo’s education officer. Many of these companies can be contacted and will provide further information on these roles.
- Unit 3 also provides the opportunity to discuss other roles, for example, what route would a learner explore if they wanted to become a playwright, theatre critic or work in film or television.
- The arts also involve many opportunities for learners who enjoy IT, for example, developing digital backdrops or special effects for theatre.

Nb: Companies and past learners are often delighted to visit centres and provide further information about specific roles. Learners should also be reminded that the skills learnt through the study of Drama can have major impact on a range of other jobs and career pathways.

Cross-curricular Skills - Literacy

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.

Below are some examples of how Literacy can be embedded into teaching and learning:

	Specification Reference Listening 3.1.3 3.1.2	Amplification <i>How to reflect on, analyse and evaluate the work of others through the study of unprepared extracts</i> <i>How the actor, designer and director communicate meaning to an audience through the study of a set text</i>	Example <ul style="list-style-type: none"> • Section B will focus on the learner's ability to not only watch a clip of previously unseen theatre, but also listen. They will need to be able to identify areas like tone and tempo and how the voice helps to communicate the character at a specific moment within the play. • Initially centres could introduce this task by focusing on monologues: Greatest Acting Monologues Of All Time PART 1 (youtube.com). Although these performances are from film clips it may provide a pathway for learners to focus on, and listen to a variety of vocal tones. Centres could then introduce monologues from theatre, building up to theatre performances involving two or more actors, performing from a range of different performance styles, for example: Musicals, comedies, tragedies etc (Centres should note in the final exam learners will be given a clip from a theatre production). • Learners could listen to short clips from Radio plays (there is a wide selection on BBC Sounds). They could analyse and evaluate how actors use vocal techniques to create a character, relationships, mood,
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			<p>location, etc. They could also analyse and evaluate how and why sound effects are used. This exercise could then be adapted, for example: Partners/groups choose a short extract from their set text and record it. They could then listen back to the recording and discuss whether their vocal choices are effective.</p> <ul style="list-style-type: none"> • Learners should be given the opportunity to research and listen to a variety of music/sound effects. They could create a playlist deciding where and why specific effects should be played within their set text and to what effect. • When discussing their ideas/concept for the design option in Section A, learners should listen to a variety of creative ideas.
Reading	<p>Specification Reference</p> <p>3.1.2</p>	<p>Amplification</p> <p><i>How the actor, designer and director communicate meaning to an audience through the study of a set text</i></p>	<p>Example</p> <ul style="list-style-type: none"> • When reading their set text in class or preparing short extracts for practical work, learners should be encouraged to look carefully at the structure of the dialogue, for example, how the playwright uses punctuation, the length of the sentence, why has the playwright included a pause to break up the dialogue? • These observations can be linked to practical activities, for example, learners move around the space reading a speech from one of the characters and each time the playwright uses punctuation, they have to change direction. This is a useful exercise to make learners aware of the importance of punctuation within a play.

- Learners should be encouraged to read a range of plays beyond the one they are studying for Unit 3. It is useful for departments to create a small library of plays by influential playwrights, for example, 'Top Girls' by Caryl Churchill, or plays by Debbie Tucker Green, to allow learners to discover the different ways playwrights use and structure dialogue.
- 'Cutting It' by Charlene James, which deals with FGM and ,For Black Boys Who Have Considered Suicide When the Hue Gets too Heavy" which deals with contemporary issues of race. Plays dealing with contemporary issues allow learners to consider the wider purpose of theatre beyond simply entertaining an audience. Encouraging learners to broaden their reading of plays will not only develop their understanding of the structure of plays for Unit 3 but will provide them with greater creative choices for Unit 1 and 2.
- Learners should be given every opportunity to look at past papers and the type of questions that could be asked. Centres need to encourage learners to read the questions carefully and to focus on the exact information the question is asking for.

	Specification Reference	Amplification	Example
Speaking	3.1.1	<p><i>How drama and theatre is designed developed and performed</i></p>	<ul style="list-style-type: none"> By exploring Unit 3 of the course practically, learners will be given numerous opportunities to speak. This could take place through improvisations based on the set text or by performing short extracts. The practical work should always be consolidated by questioning learners on why specific performance choices were made or allowing them to give verbal feedback on the work of others.
	3.1.3	<p><i>How to reflect on, analyse and evaluate the work of others through the study of unprepared extracts</i></p>	<ul style="list-style-type: none"> Learners should also be encouraged to present their views verbally in a more formalised way, for example, in pairs, learners present a design concept for a specific extract. This is delivered to the group. The presentation should focus on style/concept, acting area, location, set/props, colour, texture, lighting and sound/music. They should focus on clear reasons explaining why they have made these design choices. Section B will require learners to focus on specific areas and to discuss and explain their ideas based on what they have viewed. From the beginning of the course, it is imperative that all learners are encouraged to develop the confidence to express their views. Encourage learners from an early stage to research a clip from a theatre production with a specific focus: acting, design or directing. Learners show the clip and discuss why they thought the area of focus was effective/ineffective and explain which elements made it effective/ineffective. They should also be encouraged to answer questions

			from the class about their choices. Centres should emphasise to learners that the focus is on their ideas and opinions as opposed to being right or wrong.
Writing	<p>Specification Reference</p> <p>3.1.1</p> <p>3.1.2</p> <p>3.1.3</p>	<p>Amplification</p> <p><i>How drama and theatre is designed developed and performed</i></p> <p><i>How the actor, designer and director communicate meaning to an audience through the study of a set text</i></p> <p><i>How to reflect on, analyse and evaluate the work of</i></p>	<p>Example</p> <ul style="list-style-type: none"> The emphasis when approaching the teaching of Unit 3 should be securely based in practical exploration, research and learner led activities, for example, presentations. All of these activities however, should lead to a greater understanding for learners of the final written exam. It is important for practical activities to have a specific focus linked to exam questions, for example, learners are given a specific scene and decide on two props a character/s that could be used in the scene. Once they have practically explored the scene, they could be verbally questioned; <ul style="list-style-type: none"> What is a prop? Describe the props you have used? How did the characters use the prop in scene? Once discussed they could write down their responses. As a plenary at the end of a practical lesson, learners could be given a brief written exercise involving lower tariff type questions. Learners could be encouraged to keep an informal record of their ideas throughout the duration of the course, recording their range of ideas. Throughout the duration of the course learners should be given a range of questions based on past papers, current SAMS to consolidate their

	<i>others through the study of unprepared extracts</i>	<p>understanding of questions and to recognise the importance of timing.</p> <ul style="list-style-type: none">As with Section A, approaches to Section B could initially be approached orally, however, learners need to familiarise themselves with the type of questions that will be asked in the exam (see SAMS).Centres should begin by focusing on one question and guiding learners through the type of information they will be required to give.Centres should ensure that learners are given a list of key Drama terminology which should be used in both sections of the exam.
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Cross-curricular Skills - Numeracy

<p>Learning that statistics represent data and that probability models chance help us make informed inferences and decisions</p>	<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	Amplification	Example	
3.1.1	<i>How drama and theatre is designed developed and performed</i>	<p>This exercise could be used to recapitulate on key themes within the chosen set text:</p> <ul style="list-style-type: none"> Learners identify one theme/idea from chosen set text which would provide an opportunity for further investigation, for example, breakdown of the family unit (<i>The Glass Menagerie</i>), animal experimentation (<i>Lionboy</i>), peer pressure (<i>Resting Restless</i>), Bullying (<i>Blue Remembered Hills</i>), Car Theft amongst adolescents (<i>Face</i>). 	
3.1.2	<i>How the actor, designer and director communicate meaning to an audience through the study of a set text</i>	<ul style="list-style-type: none"> In pairs they could identify some key questions linked to a theme which would allow them to research statistical evidence. An example of this could be: <ul style="list-style-type: none"> Animal experimentation: What percentage of experiments were carried out on animals in 2000? What percentage of experiments on animals were carried out in 2023? What was the percentage difference? In 2022 how many animals were experimented on? What percentage of this number were mice, how many were primates? How many were pigs? What is the difference between government money spent on new projects focused on developing or improving non –animal alternatives and 	

Cross-curricular Skills - Numeracy			
3.1.3	<i>How to reflect on, analyse and evaluate the work of</i>	<p>how much public money goes into funding animal experimentation?</p> <ul style="list-style-type: none"> Once the learners have gathered the relevant statistical information they could use it in a variety of ways, for example, in class improvisations to enhance their understanding of both character/theme. They could write a monologue from the point of a company CEO, using the data to explain why animal experimentation is vital to the advancement of medicine. The other monologue could be written from Magdalen's point of view using the data to explain why animal experimentation is both cruel and unnecessary. The group then votes, based on the statical evidence presented by both characters, which viewpoint is the most convincing. In groups they could produce a short play or film based on the statistical evidence they have gathered. The performance could look at both for/against animal experimentation based on the gathered statical evidence. The play could involve music, dance, mime, etc (Nb: This could have opportunities for further development for Unit 1 work). The collected data could be used as part of a set design, for example: The chosen style could be Epic theatre, for specific themes, learners could decide to use a PowerPoint displaying key statistics to juxtapose the action/characters within the scene. 	

Cross-curricular Skills - Numeracy			
		<i>others through the study of unprepared extracts</i>	<ul style="list-style-type: none">• In pairs, learners are given one of the following performance styles to investigate; Musical Theatre, Physical Theatre, Theatre in Education or Naturalism.• They will be given a set of questions to investigate audience engagement/attendance based on different styles of theatre, for example: What percentage of 15–25-year-olds attended the theatre in 2023?• Learners could look at the different age brackets and investigate which age bracket was more/less likely to attend a theatrical performance. Learners could also look at the following examples:<ul style="list-style-type: none">• What percentage of people from different ethnic backgrounds attended theatre performances?• What is the percentage of people in different socio/economic brackets who attend theatre productions?• What is the percentage of different genders (including non-binary, transgender, etc) who attend theatre productions?• Which performance style appeals to the greatest percentage of an audience?• Based on their statistical research, learners present their findings to the group, giving reasons based on the data and their investigations on the conclusions they have drawn from the data.

Cross-curricular Skills - Digital Competence			
Citizenship	<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>		
	Specification Reference	Amplification	Example
	3.1.1	<i>How drama and theatre is designed developed and performed</i>	<ul style="list-style-type: none"> Learners should be made aware of copyright, and how plays and performances are covered by it to protect the Individual's rights.
	3.1.2	<i>How the actor, designer and director communicate meaning to an audience through the study of a set text</i>	<ul style="list-style-type: none"> Learners should be given a range of productions to view for Section B, by a range of different actors. They should be encouraged to view each performance on its merit, understanding the difficulties some actors have overcome, for example, <ul style="list-style-type: none"> 'Housemates' by Tim Green/Hijinx Theatre Company/Sherman Theatre. Taking Flight Theatre – Innovative and accessible theatre from Wales. Cuttin' It Interview with cast, Adelayo Adedayo & TSION HABTE (youtube.com). Chicken Shed Peter Pan.
	3.1.3	<i>How to reflect on, analyse and evaluate the work of others through the study of unprepared extracts</i>	<ul style="list-style-type: none"> These companies/rehearsal interviews are worth exploring with learners to consolidate the wide range of companies and the wide range of issues theatre and drama can address.

Interacting and Collaborating	Specification Reference 3.1.1 3.1.2 3.1.3	Amplification <i>How drama and theatre is designed developed and performed</i> <i>How the actor, designer and director communicate meaning to an audience through the study of a set text</i> <i>How to reflect on, analyse and evaluate the work of others through the study of unprepared extracts</i>	Example <ul style="list-style-type: none"> Learners could keep a digital record of ideas which are accumulated from their practical work over the duration of the course. This could take the form of an individual or group blog. Using social media sites like 'X', learners look at posts by playwrights, such as, Mark Ravenhill, who posts a variety of short exercises for playwrights with a focus on characters. Learners could use digital technology to film a trailer for their set text, focusing on characters, key moments, themes, etc. When reviewing clips for Section B, learners could keep a digital record of their discussions using the concept of an Art's Programme.
Producing	Specification Reference 3.1.1 3.1.2	Amplification <i>How drama and theatre is designed developed and performed</i> <i>How the actor, designer and director communicate meaning to an audience through the study of a set text</i>	Example <ul style="list-style-type: none"> Learners should be encouraged to research and use the wide range of digital platforms to enhance and develop their own design ideas. An example of this is Matt Kizer's Online Light Lab ~ Plymouth State University (scenicandlighting.com). This could be used to explore the different light, colour, etc that could be used in a production.

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
	3.1.1	<i>How drama and theatre is designed, developed and performed</i>	<ul style="list-style-type: none"> Much of the learner's success in Unit 3 will be based on knowledge and understanding but will also be firmly based on their ability to look at specific areas, for example, looking at design from a creative and innovative viewpoint.
	3.1.2	<i>How the actor, designer and director, communicates meaning to an audience through the study of a set text</i>	<ul style="list-style-type: none"> The more theatrical influences that learners are exposed to the greater impact it will have on their own creative thinking. Learners should be encouraged to see as many live performances as possible from school-based 'Theatre in Education' to large scale musicals. As for many learners, the cost of going to theatre is prohibitive, schools can apply for grants Go and See Arts Council of Wales to help with the cost of tickets and travel. Centres are also encouraged to use NT live, digital theatre and the wide range of theatre clips which are available.
	3.1.3	<i>How to reflect on, analyse and evaluate the work of others through the study of unprepared extracts</i>	<ul style="list-style-type: none"> Learners should be encouraged to keep a record of ideas for design/performances they think could influence the design ideas for their chosen set text. Many professional companies, such as Splendid Productions – High performance theatre, will tailor make

Integral Skills			
Critical Thinking and Problem Solving			<p>a workshop/resources on a specific set text. Whilst this option may prove expensive, colleges such as the Welsh College of Music and Drama, have a range of productions, resources and workshops which learners could use.</p> <ul style="list-style-type: none"> Many theatre practitioners will be prepared to do a Zoom meeting with a class to discuss a specific area of design/performance.
			<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>
Specification Reference	Amplification	Example	<ul style="list-style-type: none"> Both sections of Unit 3 provide a variety of opportunities for both critical thinking and problem solving. Examples of this include: <ul style="list-style-type: none"> Learners are given a specific scene and focusing on a specific acting area. As a director, they must decide on 2 pieces of set that they could use to communicate the location of the scene as well as the atmosphere of the scene to an audience. Learners are given the task to create a set design for a play using one of the key themes of play. How will they adapt their set design to accommodate the demands of a specific scene?

Integral Skills			
	3.1.3	<i>How to reflect on, analyse and evaluate the work of others through the study of unprepared extracts</i>	<ul style="list-style-type: none">• Learners view a clip from a theatre production focusing on a key character. They are asked to consider what elements of the performance could influence the performance of a specific character, at a specific moment, from their set text.• Learners are asked to research and find a clip of a performance which deals with a specific genre, such as, Physical Theatre. They will need to research the company and analyse and evaluate specific elements of the performance, for example, movement, posture, gesture, facial expressions.

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
	3.11	<i>How drama and theatre is designed, developed and performed</i>	<ul style="list-style-type: none"> • Learners should be aware that Unit 3 is an integral part of the exam and although it is the final part of, they will need to prepare for it throughout the course. Practical work should be integrated throughout the duration of the course and learners need to ensure any written work linked to practical activities is completed.
	3.1.2	<i>How the actor, designer and director, communicates meaning to an audience through the study of a set text</i>	<ul style="list-style-type: none"> • Learners need to ensure that practical work, such as presenting a specific scene as a group, needs to be organised and rehearsed.
	3.1.3	<i>How to reflect on, analyse and evaluate the work of others through the study of unprepared extracts</i>	<ul style="list-style-type: none"> • Learners should be aware that if a specified lesson has been allotted for their research on a specific area, they are responsible for researching, planning and delivering the work to the rest of the group.

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
	3.1.1	<i>How drama and theatre is designed, developed and performed</i>	<ul style="list-style-type: none"> • All learners should be given the opportunity to take part in practical work based on their chosen set text. All learners should be encouraged to present and amplify their ideas to the class. All learners should understand that their views, opinions and work is valid and effective.
	3.1.2	<i>How the actor, designer and director, communicates meaning to an audience through the study of a set text</i>	<ul style="list-style-type: none"> • All learners should be given the opportunity to approach the set text from the point of view of an actor, designer and director, through a variety of both practical and written activities.
	3.1.3	<i>How to reflect on, analyse and evaluate the work of others through the study of unprepared extracts</i>	<ul style="list-style-type: none"> • All learners should be given the opportunity to watch at least one piece of live theatre and a variety of digital performances and clips. They should be given the opportunity to discuss their views and thoughts on various aspects of the performance.