

GCSE



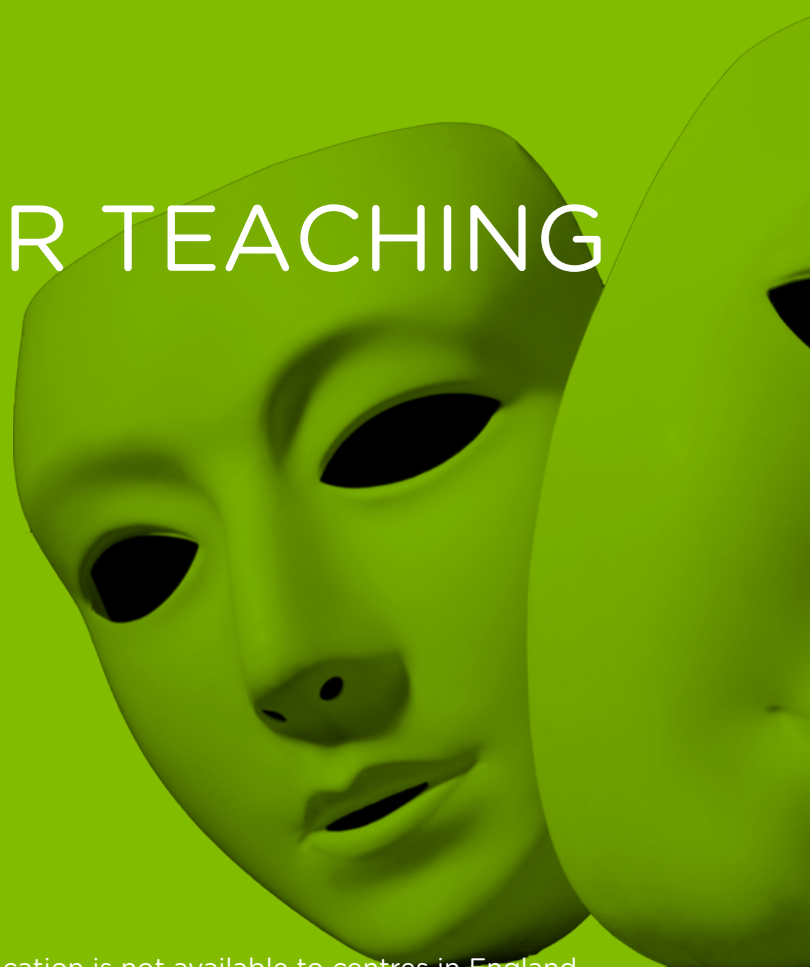
WJEC GCSE in DRAMA

APPROVED BY QUALIFICATIONS WALES

GUIDANCE FOR TEACHING

Teaching from 2016

Version 2 - June 2025



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

SUMMARY OF AMENDMENTS

Version	Description	Page number
2	Information on Set Texts updated.	7, 36, 43, 45

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Introduction

The WJEC GCSE in Drama qualification, approved by Qualifications Wales for first teaching from September 2016, is available to:

- all schools and colleges in Wales
- schools and colleges in independent regions such as Northern Ireland, Isle of Man and the Channel Islands
- independent schools in Wales.

It will be awarded for the first time in summer 2018, using grades A* to G.

The GCSE in Drama specification has three units.

The specification builds on the tradition and reputation WJEC has established for clear, reliable assessment supported by straightforward, accessible guidance and administration.

Key features include:

- Summary of Assessment
- Subject Content
- Guide to Units
- Arrangements for non-examination assessment
- Assessment grids
- List of appropriate theatre practitioners and genres
- A Glossary of Theatre Terms

The full set of requirements is outlined in the specification which can be accessed on the WJEC website.

In addition to this guide, support is provided in the following ways:

- Specimen assessment materials
- Face-to-face CPD events
- Examiners' reports on each question paper
- Free access to past question papers and mark schemes via the secure website
- Direct access to the Subject Officer
- Free online resources
- Exam Results Analysis
- Online Examination Review.

Aims of the Guidance for Teaching

The principal aim of the Guidance for Teaching is to offer support to teachers in their delivery of the new WJEC GCSE in Drama specification and offer guidance as to the requirements of the qualification and the assessment process.

The Guidance is **not intended as a comprehensive reference**, but as support for professional teachers to develop stimulating and exciting courses tailored to the needs and skills of their own learners in their particular institutions.

The Guidance for Teaching offers assistance to teachers with regard to possible classroom activities and links to digital resources (both our own, freely available, digital materials and external sources) that will be of use and provide ideas for immersive and engaging lessons.

The Guidance will concentrate on those areas of the WJEC GCSE in Drama Specification where guidance has been requested most.

Further advice and support can be offered by the subject team at WJEC:

- **Gareth Stewart (Subject Officer)**
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Summary of Assessment

Unit 1: Devising Theatre

Non-exam assessment: internally assessed, externally moderated

40% of qualification

60 marks

Learners participate in the creation, development and performance of a piece of devised theatre based on either the work of a theatre practitioner or a genre in response to a stimulus set by WJEC.

- Learners are assessed on either acting or design
- Learners work in groups of between two and five performers
- Up to four additional learners, each working on a different design skill, may work with each performing group
- Learners realise their piece
- Learners produce a portfolio of supporting evidence and an evaluation.

Unit 2: Performing Theatre

Non-exam assessment: externally assessed by a visiting examiner

20% of qualification

60 marks

Learners participate in a performance based on two 10 minute extracts from a performance text of their own choice.

- Learners will be assessed on either acting or design
- Learners work in groups of between two and four performers
- Up to two additional learners, each working on a different design skill, may work with each performing group.

Unit 3: Interpreting Theatre

Written examination: 1 hour 30 minutes

40% of qualification

60 marks

Section A: Set Text

A series of questions on one set text explored as an actor, designer and director from a choice of seven:

1. ***A Midsummer Night's Dream*** William Shakespeare
2. ***The Glass Menagerie*** Tennessee Williams
3. ***Blue Remembered Hills*** Dennis Potter
4. ***Face*** Benjamin Zephaniah
5. ***Lionboy*** Zizou Corder
6. ***Resting Restless*** Bethan Marlow
7. ***Tuesday*** Alison Carr

All texts will be available in English and Welsh.

Section B: Live Theatre Review

One question, from a choice of two, requiring analysis and evaluation of one live theatre production seen during the course.

Changes to the specification for delivery in September 2016

The specification for WJEC is divided into 3 **Units**.

UNIT	CHANGES
<p>1</p> <p>Devising Theatre</p>	<ul style="list-style-type: none"> • The unit has three tasks – not two as in the pre-2016 specification. • Timings for the devised piece are shorter than on the pre-2016 specification. • Learners produce a portfolio of supporting evidence. This is explained further later in this guide. • The written evaluation is far shorter than in the pre-2106 specification, only 1½ hours
<p>2</p> <p>Performing Theatre</p>	<ul style="list-style-type: none"> • Learners participate in a performance based on two 10 minute extracts from a performance text of their own choice. This is explained further later in this guide. • The text must contrast in time period (date written), theme and playwright to the text chosen for Unit 3. • Each learner must submit to the examiner a brief account of approximately 150 words outlining their artistic intentions for the piece, on a form provided by WJEC.
<p>3</p> <p>Interpreting Theatre</p>	<ul style="list-style-type: none"> • The set texts have changed for this unit. • The evaluation in Section B has been replaced with a live theatre review.

GCSE Drama Glossary

Section One: Conventions, forms, strategies, techniques

Below is a GCSE Drama Glossary. Wherever possible, teachers should include these important words, terms and concepts in their general teaching. However, it should be pointed out that this list is not exhaustive, and that the whole list will not apply to every unit. The explanations provided below are for guidance only.

Action narration – a technique where a narrative is read out and performers react to the actions being described.

Alter ego – 'ego' means 'about self', therefore, to alter one's ego is to have a second self, or opposite character. This is a technique sometimes also referred to as 'devil and angel'. Its most common form is where, as someone acts out a character, another person speaks their thoughts out loud. The purpose of the technique is to demonstrate how a character can be saying something quite different to what they are thinking. It is a useful exercise to explore subtext.

Anticlimax – as a climax is meant to be where all things come together as a conclusion, an anticlimax is incomplete and therefore can be disappointing or unsatisfying.

Back story – providing a prior history to a character or plot before the events in the play, scheme or drama are enacted.

Chorus/chorus work – a group of people working collectively using vocal and movement skills to communicate thoughts, feelings and ideas. The group may be homogeneous or may be broken down into sub-groups. In the manner of a Classical Greek Chorus, they may narrate a story, comment on the action and express an opinion.

Collage – putting together a 'patchwork' of dialogue, sounds and visual images from different contexts to provide an impressionistic presentation. For example, fragments of scenes from *Romeo and Juliet* could be selected and linked together and presented as a 'collage version'. The way in which the material is juxtaposed and presented can shed new meaning on the characters, their situation, the playwright's intentions and the language of the play.

Communal voice – a variation on chorus work where a group of performers speaks with 'one voice'. The voice of the chorus in this instance has a shared understanding and shared views about a situation or character.

Conscience corridor (also known as 'conscience alley' or 'thought tunnel') – two straight lines are formed and the individuals in each group face each other with a gap (or corridor, or alley, or tunnel) of about one metre between them. A person in a role which the whole group has prior knowledge of, walks through the corridor and hears thoughts or questions from each person either side of them as they move from one end to the other. The exercise is useful for character building and development.

Cross-cutting – cross-cutting is what you do after you've created a series of scenes or sequences, and you reorder them to create a drama that goes backwards forwards in time.

Distancing – a translation of Brecht's expression *Verfremdungseffekt* which refers to the devices and acting style used in Epic Theatre to distance the audience from having any sense that the theatrical experience is real.

Epic theatre – a reaction to dramatic theatre which is manifest in Brecht's later work. Features of epic theatre include episodic scenes, a lack of tension, breaking the theatrical illusion through devices such as direct audience address, use of songs, projections and narration. Elements of epic theatre can be found in earlier plays such as the use of the chorus in Greek theatre and the short episodic scenes in Shakespeare.

Flashback – enacting a moment from a character's remembered past. This can help to gain an understanding of a character's behaviour, emotions and attitude and provide some of the 'back story' (see above).

Forum theatre – a way of working developed by Augusto Boal. Participants sit or stand in a large circle to observe an improvisation usually started by two of their number. The improvisation will be based on a given situation or set of circumstances agreed by the group at the outset. At any point in the proceedings, the performers can stop the action and ask the rest of the group who are sitting around in a circle (The Forum) for help or advice about what to do or say next. The improvisation may continue, or The Forum can stop the action if they think that what is happening is inappropriate or believe that the drama should be taken in a different direction. They can either offer advice, decide to take over from one of the performers or join in by taking on another role.

Frame distancing – a concept developed by Dorothy Heathcote to explore issues removed from the original incident or action. For example, rather than depicting the scene of an accident at the school gates the action is 'frame-distanced' by playing a scene at the gates the following day with bouquets of flowers placed where the accident took place.

Freeze-frame – during an improvisation or the playing of a scene, the instruction, 'freeze' is called out and the performers hold their positions at that moment. It has the effect of holding down the pause button on a DVD player. It is often confusingly used to mean 'still-image' or 'tableau' that are techniques used to consciously set up a 'stage picture' or a 'frozen image'.

Hot-seating – a technique to gain a deeper understanding of a character or role. An individual sits in a chair designated as the 'hot-seat'. The rest of the group asks the person in the 'hot-seat' relevant questions about their feelings, thoughts, actions or circumstances. The person in the 'hot-seat' answers the questions in role or as they think the character they are playing would answer.

Improvisation – to perform quickly in response to something, or to act without previous planning. A distinction is made between spontaneous and prepared improvisation. The former relating to making up a role as you go along and the latter relating to working within a previously agreed structure of ideas and roles.

Narration – dialogue designed to tell the story or provide accompanying information. Narration can accompany onstage action or be presented in its own right.

Narrator – a role that functions like a storyteller. A narrator can be used to describe the action, provide a commentary or give additional information. A narrator can be present onstage or be an off-stage, or pre-recorded, voice.

Ranking – an exercise used to explore the status of roles of character. Each performer 'ranks' their role within defined terms, such as social standing or economic prosperity, by assigning a number between one and ten. One is the lowest status and ten the highest. The exercise can be repeated at any time to determine whether the status of the roles may have altered during the course of the drama.

Role reversal – during an improvisation or rehearsal for a scene, the actors reverse the roles/characters they are portraying in order to gain a different view or understanding of their own role.

Role transfer – one person begins acting out a character or role which they pass on to another person to develop, imitate or alter.

Sculpting – a technique used in conjunction with still-image work developed by Augusto Boal into Image Theatre. A group is divided into 'sculptors' and 'sculptees'. There are normally only one or two sculptors who create a sculpture by moving the 'sculptees' into different positions and stances in response to a stimulus or idea.

Soundscape – using sounds made vocally to create an aural environment for a scene. Each individual creates a sound appropriate for a given circumstance to accompany or introduce a scene. For example, one person makes sea sounds, while another imitates the cry of a seagull to suggest the seaside. Repeated words and phrases overlapping each other can also be used to suggest a location or might be portrayed as sounds in a character's head, as though from a nightmare or series of flashbacks.

Split screen – a technique where two or more scenes take place in a performance space simultaneously or alternating between each.

Tableau(x) – a variation on still-image referring to a dramatic grouping of characters. A tableau may not necessarily be a still or frozen image as dialogue can be spoken and gestures used when it refers to the general 'stage picture' during a sequence in a scene. Tableau vivant is a particular instance where the performers are positioned to represent a picture or 'fresco' and props and costumes are often used as an integral part of the stage picture. It can also be used to describe a pause on the stage where all performers briefly freeze in position. This can typically be found at the end of scenes in Victorian melodramas.

Thoughts in the head or thought tracking – an exercise that allows the inner thoughts of a character or role to be heard out loud. It is often used in conjunction with freeze-frame or still-image where a participant is asked to say what they are thinking at that point in time.

Transporting a character – a technique to explore how a character or role might react or behave in a different situation, location or time. For example, a classroom scene between a teacher and a pupil is 'transported' to a crowded supermarket.

Section Two: Analytical, structural and theatrical terms

Arena staging – a form of theatre 'in the round' where the audience surrounds the stage. Ancient Greek theatres were arena stages and the term suggests performances on a large scale.

Aside – a dramatic convention, when an actor addresses the audience, while the other characters are unaware that they are doing so.

Audience – the nature of the relationship between performers and an audience is subject to much theoretical debate. The main argument centres around the relative passivity of the audience in relation to the action on stage. In educational drama the audience can be fellow participants, whereas in a performance the audience takes a more observational stance. Some types of performance (e.g. Street Theatre) call for greater audience involvement. (See fourth wall).

Auditorium – the area within the theatre that accommodates the audience.

Blackout – complete absence of stage lighting. It can also refer to the act of turning off (or fading out) stage lighting (e.g. 'This is where we go to blackout').

Caricature – exaggerating the nature of a character usually for comic effect. This can involve emphasising a particular vocal or physical mannerism.

Character – the person/persona that an actor wishes to convey. It is used interchangeably with role, but character tends to have a more specific meaning to refer to an actual person. A character, for example, could play a number of roles in a play such as parent, employer and friend, as individuals do in real life. Also, an actor can play a number of differing roles in a play each of which can be different characters. (See also role.)

Climax – the climax of a play is the moment when the threads of the plot or events in the play come together and are satisfactorily resolved. There is a sense in most plays or drama of a build-up in tension towards a climatic point, followed by some kind of resolution. (See anti-climax.)

Cloth – a piece of scenic canvas, painted or plain, that is flown or fixed to hang in a vertical position.

A **backcloth** (or **backdrop**) hangs at the rear of a scene.

A **floorcloth** is a painted canvas sheet placed on the stage floor to mark out the acting area, or to achieve a particular effect.

A **frontcloth** hangs well downstage, often to hide a scene change taking place behind.

Cut cloths have cutaway open areas and are normally used as a series, painted in perspective.

A **star cloth** (usually black) has a large number of small low-voltage lamps sewn or pinned through it, which gives a magical starry sky effect.

Composite setting – a stage setting where several locations are represented in the same space and isolated or highlighted by lighting each area separately.

Dance drama – a type of performance that is a crossover between dance and drama that involves using movement to music to express an idea or to communicate a narrative.

Devising/devised work – work that is principally developed by performers without working to a script written by a playwright in the conventional sense.

Dramatic irony – where the audience knows more about a situation on stage than one of the characters in the drama.

Dramatic tension – moments in a drama where the audience feels a heightened sense of anticipation about what is going to happen next.

End on staging – when a space is divided in two, with the audience in one section facing the performance space in the other.

Fourth wall – the notion that the stage is like a room with four walls with the audience looking in where one of the walls would be. Associated with naturalism in which there is a convention that the performers act as though the audience was not there.

Gauze – cloth with a relatively coarse weave. Used unpainted to diffuse a scene played behind it. When painted, a gauze is opaque when lit obliquely from the front and becomes transparent when the scene behind it is lit

Genre – a category or type of drama which is defined by a particular set of conventions and norms. In critical theory, works are often judged by the extent to which they do, or do not, conform to a recognised pattern. Genres such as comedy, tragedy, musicals, melodrama and pantomime have readily identifiable features, whereas genres such as naturalism, expressionism and epic are more elusive. Difficulties arise because a genre (e.g. naturalism) can be defined by its forms (e.g. naturalistic) which can be recognised by certain aesthetic elements (i.e. it has a naturalistic style). See also style).

Gobo – a thin metal plate etched to produce a design which can then be projected by a profile spotlight. There are hundreds of gobo designs available – common examples are breakup (foliage), windows and scenic (neon signs, city scapes etc.)

Ground plan – a scaled plan (overhead) view of the theatre stage area or of a set design, to enable all technical departments to ensure that everything will fit correctly into the space available. The ground plan shows all items standing on the stage floor and any permanent items which will affect the production, and the position of any flown pieces. The set design ground plan enables the lighting designer to be clear about exact location of all items, and will have the walls of the stage drawn on it so that the stage management team and production manager can plan furniture and set moves offstage.

Lighting plot – the process of recording information about each lighting state either onto paper or into the memory of a computerised lighting board for subsequent playback.

Monologue – literally means one person speaking. It is a genre in its own right, e.g. Shirley Valentine, but it can also be a speech enacted by one character alone on stage in other genres. Dialogue spoken by a Narrator can take the form of a monologue. A soliloquy is a particular type of monologue that involves a character speaking their inner thoughts out loud to the audience.

Naturalism – a genre that attempts to replicate nature and present events and characters on stage as though they are from real life. Not always distinguishable from realism, it attempts to hold a mirror up to nature and give the illusion of characters as actual people in real-life situations using everyday language. (See also realism.) As an artistic movement, naturalism originated in the late 19th century whereas realism originated earlier in the 19th century. Naturalism is said to be less concerned with authenticity than realism.

Physical theatre – a theatre form and a performance style that emphasises and exaggerates the movement and gestural qualities of performance. It is a form very close to contemporary dance and requires performers to be fit and agile. It can also extend to mask work, mime and use elements of circus skills. Companies like DV8, Trestle and Complicite are major exponents of this type of work.

Promenade staging – the audience moves around to different areas or stages in a performance space. Medieval mystery plays, performed on carts and wagons, are an early example of this.

Props – (properties) furnishings, set dressings, and all items, large and small, which cannot be classified as scenery, electrics or wardrobe. Props handled by actors are known as hand props, props which are kept in an actor's costume are known as **personal props**.

Proscenium – the permanent or semi-permanent wall dividing the audience from the stage. The opening in this wall frames the stage, hence the description, proscenium arch.

Realism – a genre that sets out to portray everyday life as faithfully as possible. It has its origins in the visual arts during the early part of the 19th century. It requires an approach to acting that depicts natural behaviour and speech and is anti-illusory in character. In practice, realism and naturalism are used interchangeably but the former is said to be more concerned with detail and aims to be closer to real life than naturalism. (See also naturalism).

Sound effects

Recorded – often abbreviated to FX. There are many sources for recorded sound effects, from Compact Discs to downloading from the Internet. It may form an obvious part of the action (train arriving at station) or may be in the background throughout a scene (e.g. birds chirping).

Live – door slams, and offstage voices (amongst many others) are most effective when done live.

Strobe – a device giving a fast series of very short, intense light flashes which can have the effect of making action appear intermittent. Because strobe lighting can trigger an epileptic attack in sufferers, the use of a strobe must be communicated to the audience before the performance begins.

Style – this describes the aesthetic quality of a drama and is often indistinguishable from genre and form. For a drama to be recognisable in a particular genre, it has to be presented in a way which has the hallmarks of that genre. Style refers to the way the actors are performing, the visual characteristics of the setting and costumes and the choice of particular conventions. Confusingly, a drama belonging to one genre (e.g. naturalism) can be presented in different styles (for example, the acting may be in a naturalistic style, but the stage design can be in an abstract style).

Subtext – in narrative terms this refers to a secondary plot or storyline. In terms of acting and character analysis, it refers to the idea that there are other meanings below the surface of what is actually being said and done.

Suspension of disbelief – the idea that when an audience is watching a drama it is willing to accept that what is happening on stage (or on film) is real.

Theatre in Education (TIE) – a movement that developed in the 1960s that presented work in educational settings which had the principal aim of using theatre to teach an audience about a particular issue, idea or theme. It often involved the audience as participants in the drama.

Theatre-in-the-round – the type of performance space where the audience surrounds the acting space on all sides.

Thrust staging – where the audience is usually on three sides of a performance space.

Traverse – where the performance space has the audience on either side.

Examples of Approach

The following is a suggested overview of how the two year course could be set out.

YEAR 10		
TERM	WEEK	CONTENT
1	1 – 14	<p>Introduction to devising:</p> <ul style="list-style-type: none"> • Dramatic devices • Structure • Character <p>Working with stimuli. If possible, arrange a visit to see a live theatre performance during this term.</p> <p>End of term internal assessment = mini devised project</p>
2	1 – 7	<p>Introducing genre of drama or theatre practitioner.</p> <p>End of half term = assessment of understanding of genre/practitioner through practical performance (including a mini written evaluation, controlled in classroom over 1 hour)</p>
2	8 – 14	<p>Study of set text. (See suggested areas of study)</p>
3	1 – 7	<p>Mini scripted performance approximately 5 minutes per candidate. Internal assessment:</p> <ul style="list-style-type: none"> • Rehearsed • Costumed • Technical elements • Audience
3	8 – 16	<p>Preparation for written paper – section B Live Theatre Review. Revisit any areas not covered or introduce new genre or practitioner.</p>

YEAR 11		
TERM	WEEK	CONTENT
1	1 – 16	Devised project – based on theme set by WJEC. If possible, arrange a visit to see a live theatre performance during this term. Supporting evidence Formal assessment at end of term
2	1 – 2	Written evaluation.
2	3 – 7	Practical exploration in preparation for the performance from a set text.
2	8 – 16	Re-cap set text in preparation for Section A written paper. Preparation for practical exam. Preparation for Section B written paper.

Unit Guides

The purpose of these guides is to provide the teacher with a 'tool box' of techniques and ideas which will help them guide their learners through the complexities of the different units.

UNIT 1: Devising Theatre

Introduction to Devising

Learners should be introduced first to the idea of devising. What do we mean by devising? What devices or techniques can help the learners when considering how to devise a scene?

Dramatic devices

The dramatic devices listed below are the learners' 'toolbox' to make their devised scene more interesting:

- Freeze-frame
- Monologue
- Slow motion
- Pause
- Cross-cutting
- Mime
- Symbols
- Thought tracking
- Choral speaking
- Flashback
- Narrative
- Direct address
- Multi-roling
- Masks

Structure

It is important that learners when devising their own scene are aware of its structure. Listed below are some of the terms learners should be introduced to.

- Exposition
- Plot (beginning, middle, end)
- Climax
- Highlights
- Change of mood
- Episodic
- Denouement
- Tension

Character

When considering their characters in the devised piece, learners should be made aware of the following:

- Motivation
- Interaction
- Voice
- Movement
- Performance
- Concentration and involvement

Technical aspects

All candidates – not just the design candidates – should be aware also of the technical aspects of their devised piece:

- Lighting – enhancing performance and structure
- Sound – creating atmosphere and linking scenes
- Choice of acting area/stage
- Ground plans
- Choice of set
- Costume
- Make-up

Using all the techniques studied during the introduction to devising, the learners should be given a mini project. The stimulus could be in the same form as the themes set by the WJEC, e.g. a photograph/image, a song, a quotation, a concept or statement. **(e.g. 'Man in the Mirror', Michael Jackson).**

Working with Stimuli

Candidates for this Unit will be expected to devise a piece of theatre in response to a stimulus set by WJEC.

The stimulus can take the form of:

- a quotation
- a picture
- a song
- a concept or statement.

When responding to a stimulus, the candidates should be advised to ask probing questions about the chosen picture or song, etc. In the case of a picture, for example, asking some basic questions will not be enough – they must probe deeper and ask some detailed questions.

For example, when looking at the image below, some of the basic questions to ask are:

- What is it?
- Is there an address on it?
- What's inside? Something fragile?
- How is it sealed? etc.

But more probing questions would be:

- What is the fragile content?
- Where has it come from?
- Who sent it?
- Why is it sealed at the side?
- Is it threatening?
- Is it linked to terrorism?
- Why is there no address? etc.



Working with Practitioners/Genres

Unit 1 requires learners to base their piece of devised theatre on **either** the work of a theatre practitioner **or** a genre.

The learners should now be introduced to some different theatre practitioners and genres and experiment with their ideas in different tasks. Here are some examples from the list in the specification.

Brecht

Introduction to Brecht

Brecht was heavily influenced by Marxist ideas and he saw theatre as a way to spread political messages about class struggle.

His style can be summed up in 3 words: distancing, didactic, gestus.

Brecht's techniques

- Direct address
- Narrator
- Multi-roling
- Ensemble
- Gestus
- Music/song
- Placards
- Speaking stage directions
- Shock tactics
- Screen/PowerPoint presentations

One must not forget some of his more technical techniques:

Stage: bare stage where all the workings could be seen and any changes to the scenery were made in full view of the audience.

Costumes: often a single item of clothing or prop was all that he used.

Lighting: the stage was flooded with bright white light the entire time regardless of whether the scene was a summer day or a winter evening.

Activity

Using some of the Brechtian techniques studied, the learners should devise a performance using the following stimulus:

Because of the state of society, the Government is going to introduce a new regulation that all 16-year-olds must be in the house by 9.00 p.m.

Stanislovski

Introduction to Stanislovski

Stanislovski viewed theatre as a means of artistically expressing things, and that the audience's role was to 'look in' on action on the stage. He favoured the idea of the 'fourth wall' which separated the audience and the actors, to re-create total realism on the stage.

Stanislovski's techniques (internal)

- Concentration of attention
- Relaxation of muscles
- Units and objectives
- Emotional memory
- The magic 'if'
- Feeling of truth.

Stanislovski's techniques (external)

- Tempo-rhythm and movement
- Diction and singing
- Intonation and pauses
- Restraint and control
- Accentuation
- Making the body expressive
- Naturalistic set, costume, lighting and sound.

Activity

Taking 'The magic 'if' technique', consider the following:

A volunteer is to act as though they are walking down the street. The other learners then ask, 'What if ...?' and make suggestions to the volunteer to act out a situation. This may be: 'What if you were attacked by an old lady?' It may be appropriate that the other student becomes the old lady.

The reactions to 'What if . . .?' need to be spontaneous and need to be as realistic and naturalistic as possible. Other examples could include, 'What if you were hit by a bus?', then 'What if you fell over and had a broken leg?'

Berkoff

Introduction to Berkoff

Berkoff is a British practitioner whose career has spanned from 1965 to today. He has directed and/or performed in his own unique style all over the world, both on stage and in films. His style of theatre is physical and exaggerated and is both popular and controversial, defying the norms of naturalistic theatre.

Berkoff's work is a mixture of adaptations of short stories and novels, for example *The Trial*, *Metamorphosis* and *In The Penal Colony* by Kafka – and interpretations of classic works, for example *Hamlet*, *Coriolanus*, *Salome* and *Greek* – as well as other original theatrical pieces, for example *Decadence*, *West*, *Sink the Belgrano* and *East*.

Some of the influences on Berkoff are LeCoq and Artaud, e.g. LeCoq's mime movement, masks and ensemble acting are all characteristic of Berkoff.

Berkoff's techniques

- Stylised movement (slow motion/robotic)
- Exaggerated facial expressions
- Direct address
- Exaggerated vocal work
- Tableaux
- Mask
- Ensemble playing
- Minimalistic set
- Exaggerated and stylised mime
- Non-naturalistic set and lighting.

Activity

Learners should be encouraged to search for more background information on Berkoff's style of theatre. Two useful websites are the following:

www.stevenberkoff.com

www.iainfisher.com/berkoff

One of Berkoff's productions was based on the well-known novel by Kafka, *The Trial*. It tells the story of a man arrested and prosecuted by a remote, inaccessible authority, with the nature of his crime revealed neither to him nor the reader.

Using this as a stimulus – and using some of his techniques – learners should devise a short piece of theatre in the style of Berkoff.

Emma Rice

Introduction to Emma Rice

Emma Rice became well known as the artistic director of the Cornwall-based theatre company Kneehigh, but was later appointed as the new director of Shakespeare's Globe in London, starting in April 2016. She is currently the artistic director of Wise Children

Her fame lies in her ability to find new ways of staging well-known plays, legends or films, such as *Tristan and Yseult* and *Brief Encounter*.

In her adaptations she specialised in fusing together music, circus tricks and old-fashioned storytelling skills.

In one of her interviews, Emma Rice said, 'I always have – and I always will – call myself a storyteller. We use a number of different elements – acting, music, film, design – to tell the story and we stitch together a great big tapestry of ideas.'

Rice's techniques

- Community theatre
- Mixed performance styles
- Music/songs
- Comedy
- Circus tricks
- Physical theatre
- Ensemble work
- Storytelling
- Colourful, symbolic set
- Non-naturalistic set.

Activity

Learners should be encouraged to search for further background information on the Theatre style of Emma Rice. One useful website is the following:

www.theatrsdesk.com/theatre/theatrsdesk-qa-director-emma-rice

Using some of Emma Rice's techniques learners should devise a short piece of theatre based on the fairy tale: **'Little Red Riding Hood'**.

Musical Theatre

Introduction to Musical Theatre

Musical Theatre is a genre in which the story is told through the performance of singing, spoken dialogue and often dance.

Main Characteristics of Musical Theatre

- Song (lyrics)
- Dialogue
- Dance
- Monologue
- Chorus
- Humour
- Love
- Plot (storytelling)
- Pathos
- Anger or hate.

There are different types of songs in musical theatre which are integral to the structure of the plot:

- Action songs
- Character songs
- Production songs.

It must be considered too how technical aspects contribute to musical theatre, e.g. lighting, sets, costume and make-up. They can enhance the whole production making it colourful and interesting to the audience.

Choosing this genre provides an ideal opportunity for learners to view live performance from professional theatre, school productions or DVDs of a musical as a starting point for discussion.

N.B. If this unit is selected, **learners would be expected to sing**. Live music is not a requirement, and learners could use a backing track, CD, minidisc, etc.

Activity

Select a song, e.g. 'Someone Like You' by Adele. Listen to the song and in groups of four or five use this song as the basis for a devised scene.

Theatre in Education

Introduction to Theatre in Education

Theatre in Education (TIE) starts with an educational topic or debate and develops a show around it. It is more than simply a drama performance, because it may turn into a programme of events that can include a performance supported by active audience participation.

Six steps learners should take when devising their own TIE production

1. Deciding on the target audience
2. Deciding on the topic of the scene
3. Researching the topic
4. Writing the devised scene
5. Audience participation
6. Evaluation

Techniques

- Episodic nature of the play
- Use of narrator
- Multi-roling
- Characters who are stereotypical or caricatures in order to make an immediate point to the audience
- Monologues
- Song and dance
- Visual technical elements to emphasise message, e.g. PowerPoint presentations, placards
- Use of basic sets and technical elements
- Reliance on symbolism.

Activity

The head teacher at your school is becoming fed up with the amount of litter around the school. He has asked your GCSE Drama group to devise a TIE project with a strong anti-litter message. The target audience is the new Year 7 arriving in September. The performance will be shown during their first week in school and the aim of the project is to make them aware of the anti-social nature of litter and the environmental impact.

Physical Theatre

Introduction to Physical Theatre

Physical Theatre is a form of acting that tells a story through the way bodies are positioned and the way they move forming different shapes. For dramatic effects, Physical Theatre uses our bodies rather than using props, scenery or even sound effects at times.

Techniques:

- physicality of objects
- use of sound/instruments
- use of objects in a symbolic manner, e.g. sticks
- animals, e.g. two teenagers who are discussing another girl, in a rather nasty manner, take on the characteristics of two cats
- use of ritual
- masks
- fast forward/slow motion
- using a piece of dialogue from a play and presenting it as a piece of movement in order to convey meaning, e.g. the haunting of Lorna by the shadows in the film *Walking with Shadows* **OR** the moment Biff discovers Willy is unfaithful to his mother in *Death of a Salesman*
- use of puppets and dolls
- dream sequences
- disjointed structure
- minimalistic set
- use of lighting.

Choosing this genre provides a great opportunity for the learners to explore further the work of current Physical Theatre-based companies, such as Frantic Assembly, Kneehigh, DV8 and Complicité.

Activity

The local branch of the Samaritans has asked your drama group to prepare a piece of theatre to use in a publicity evening to raise funds.

Using a series of pictures on the theme of “loneliness” as a stimulus, create a piece of physical theatre.

Devising Theatre: General Tips and Advice

As teachers, you are aware of how important collaborative group work is in Drama. In the initial stages of working closely within groups, any number of improvisation exercises should be used to develop rapport and a suitably constructive working atmosphere in lessons.

Once the strengths and areas for development in each group have been established, pupils should then move on to make decisions on which theme they wish to explore and whether they are going to base their work on a practitioner or a genre. It is, of course, possible to produce work based on a practitioner and a genre, as at times these are inextricably linked.

Wherever possible, learners should work on devising by simply 'playing' about, to see where the work leads. From this, various possibilities may arise which will form the basis of their developmental work.

Once the general ideas have been discussed in the group, perhaps each group could use a large piece of paper for brainstorming, then pupils could carry out some individual research. Each pupil could bring in some relevant documentation on what they feel would be relevant for the performance, including newspaper cuttings, video, extracts from books, pamphlets, etc.

Once individual work has been completed, the group will then need to work collaboratively to narrow down the choices on the proposed ideas. Pupils should be encouraged to start practical experimentation immediately and not to spend too much time discussing possibilities. One successful method of approaching this is for each pair of pupils to devise a short piece, based on their choice of material. Each pair could then present their work to the others in the group to stimulate further ideas.

All thoughts and ideas should be logged at these early stages (see next section) in both group and individual files.

Another important early step is for each group to allocate tasks to different group members. These tasks may include research, technical elements, script development, direction, etc. Although many of the tasks will involve the whole group, it is advisable for one person to coordinate the various elements in each area.

Pupils should be encouraged, when working on the process of developing their devised piece, to consider three main areas:

- Research
- Setting targets
- Developing the piece.

Each actor must interact with other performers and/or the audience **for a minimum of five minutes**.

Designers must realise their design in performance. However, as it is the design itself, which is assessed, the technical equipment may be operated by someone else.

Devising Theatre: Performance Tips and Advice

Learners should be given some techniques to help them give a better performance of their devised piece of theatre. The following list contains some examples of the sort of things the examiner will be looking for.

Techniques: (this is not an exhaustive list)

- getting to know their character
- motivation of character
- learning their lines (stating the obvious!)
- concentration and involvement
- no fidgeting – unless it's in character
- not to ask for a 'prompt'
- variety
- movement and space.

Supporting Evidence

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

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

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

For each stage, learners must provide illustrative material (as listed below) and a commentary, which may include annotations on the illustrative material. The commentary for each stage should be approximately 250-300 words and total 750 to 900 words for the complete portfolio.

Learners may also produce their portfolio as a suitably edited blog (between 750 and 900 words), as an audio-visual recording, including the illustrative material, or an audio commentary on the illustrative material.

Audio and audio-visual portfolios should be between **four** and **seven** minutes.

Preparing the Supporting Evidence

Encourage learners to keep records throughout the process, including activities where they explored stimuli, practitioners and genres, ideas, additional research, structure, use of space, performance skills, 'showbacks' to peers, responding to feedback, refining the piece and performance/design, dress rehearsal, etc.

Examples could include:

- Introduction of a device, e.g. flashback which changes the mood or atmosphere of the piece.
- Decision to include a PowerPoint to show different locations which helps to develop the flow and structure of the piece.
- A dress rehearsal where learners realise they need to practise with props/develop costume to highlight character.

Here are a few examples of the type of evidence which could be included in the portfolio:

'The piece of illustrative evidence that I have used to show our understanding and interpretation of the title is a section of the script (Scene 4) which involves two characters whose personalities develop throughout the scene . . . '

'The illustrative evidence that I have for this section is a copy of the PowerPoint that we used. The PowerPoint made the scenes more realistic (which ties in with the style of the practitioner, Stanislavski) . . . '

'Above are two stage plans, one our initial plan, and the other one designed after we developed our ideas better for the stage. There is an obvious difference between the both, with the second one being much better overall . . . '

Encourage learners to record the process in different ways. The supporting evidence could include any of the following:

Photographs
e.g. rehearsals,
set model boxes

Sections of script

Blog

Visual images

Mind maps

Mood boards

Ground plans

Sketches

Newspaper
articles

Lighting cue
sheets

Sound clips
e.g. links to
Soundcloud

PowerPoint
presentations/
slides

Audio
commentary

Video clips
e.g. rehearsal
work, discussions

Written prose

Song lyrics

Poem excerpts

?????

As noted above, the portfolio is intended to highlight the creative and developmental process of devising the piece of theatre. It is not intended to be a full record of the rehearsal period, and learners should choose carefully the evidence which best supports the **three** significant stages of development of their piece of theatre.

A reminder

- Rather than just being a 'diary' of the process, encourage learners to pick out and analyse key moments that had a significant impact upon the development of their piece
- These moments could be finalised after the performance of the piece to ensure that the 'best' significant moments are chosen and reflected upon.

As part of their portfolio of supporting evidence, learners choosing **design** must ensure that they include evidence of their final design, as appropriate to their chosen skill, such as the following:

Lighting design

- cue sheets
- lighting plot

Sound design

- cue sheets
- sound plot

Set design (including props)

- set model
- ground plan
- photographs of set

Costume design (including hair and make-up)

- final design sketches/photographs of costume, hair and make-up.

Evaluation of Devised Piece of Theatre

Learners evaluate the final performance or design under supervised conditions. Learners will indicate their chosen stimulus and chosen practitioner or genre. There will be **three** main sections to the evaluation in which learners:

Learners will have 1 hour 30 minutes to complete the evaluation.

Learners may have access to two sides of A4 in bullet point notes when writing the evaluation. The notes must be handed in with the evaluation.

Some tips and advice

In order to write an effective evaluation, the learners should be encouraged to remember the following:

- link to your chosen style: practitioner or genre
- always give reasons
- always give good examples
- refer to individual contribution
- include a few quotes from the devised scene.

Key words and speaking frames that could be used in an evaluation

Highly subject-specific (often nouns)

- character
- performance
- expression
- physical
- movement
- gesture
- script
- interaction.

Subject-specific but not uniquely (often adjectives and adverbs)

- motivation
- consistent
- controlled
- balanced
- coordinated
- considered
- relevant
- contrasting
- dramatic
- effective.

More general words which help evaluation in all subjects

- realised
- decided
- could
- should
- would
- frequently
- usually
- because
- in order to
- however.

Frames for evaluation

- It would be better if...
- I could improve by...
- If you...you would...
- When you...you should...
- It is better because...
- This means that...
- In order to...
- Changing the...would...
- What worked quite well was...
- We chose to...

UNIT 2: Performing Theatre

Learners work in groups of between two and four actors. Each performance may have up to two designers, each offering a different design skill. **Designers must contribute fully to the creation of the piece of theatre.** Centres must give careful consideration to the size of groups and the choice of text, ensuring that all learners, including designers, are able to demonstrate their skill fully. Centres should also ensure that the group sizes and choice of texts allow learners to adopt safe working practices.

The text chosen for Unit 2 must contrast with regard to playwright, date written and theme with the set text chosen for Unit 3. Criteria to ensure that there is an appropriate contrast between the two selected texts are set out in section 2.2 of the specification. Centres must also ensure that texts chosen are appropriate for the age of candidates and meet a minimum level of demand appropriate for GCSE.

Learners are required to study two 10 minute extracts, within the context of the whole text, from one performance text of their own choice. The extracts studied must be key extracts from the text selected for study: they must each represent a scene or moment that is significant to the text as a whole.

The length of the performance depends on the size of the acting group:

Group of 2 actors	5–10 minutes
Group of 3 actors	7–12 minutes
Group of 4 actors	9–14 minutes

As with Unit 1, the length of the performance should be carefully noted. Work which falls under time will not be penalised. However, centres should note that work which is significantly short is unlikely to be awarded in the higher mark bands as there may not be enough evidence of development and/or engagement with the audience.

Work which exceeds the time limit will be penalised. One mark will be deducted for each complete minute work exceeds the time limit.

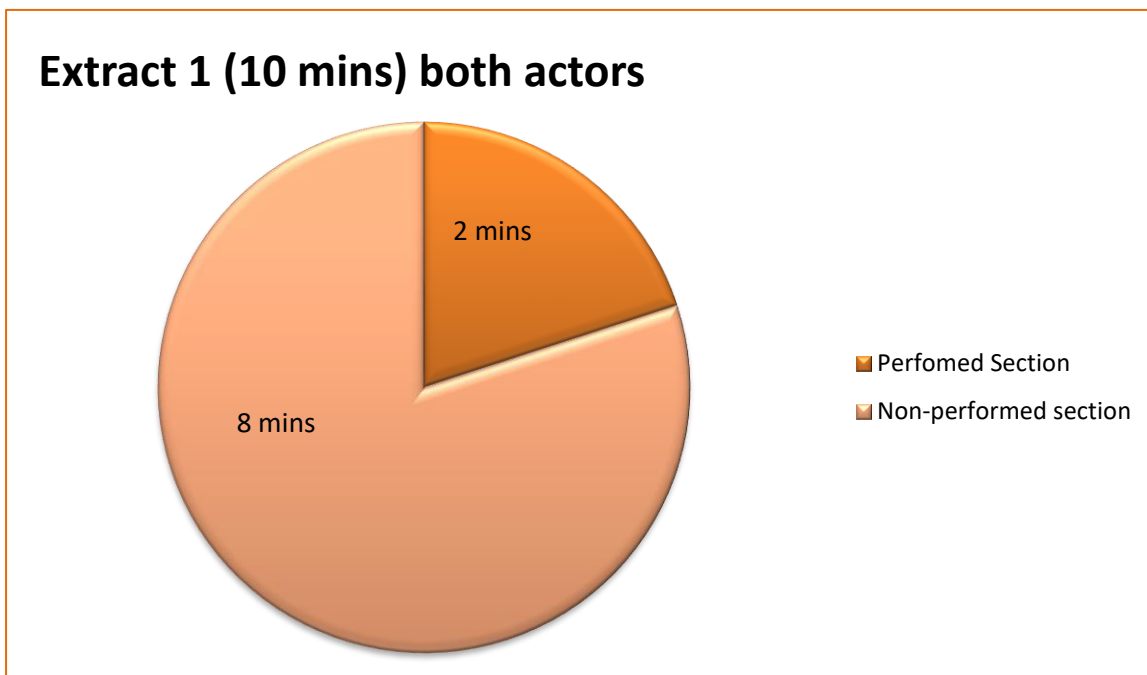
Please see the table below for playwrights, dates written and themes which must be avoided when selecting texts for Unit 2 and potential choices for Unit 2.

Unit 3 text for assessment from 2024 onwards	Selection of Unit 2 text: Playwright, time period and theme which must be avoided
<i>A Midsummer Night's Dream (1595)</i>	Playwright: William Shakespeare Time period: 1590-1625 Theme: Love, magic and dreams
<i>The Glass Menagerie (1944)</i>	Playwright: Tennessee Williams Time period: 1939-1959 Theme: The power of memory and parental control
<i>Blue Remembered Hills (1979)</i>	Playwright: Dennis Potter Time period: 1970-1990 Theme: Physical and emotional bullying
<i>Face (1999)</i>	Playwright: Benjamin Zephaniah Time period: 1990 - 2010 Theme: Stigma and identity, peer pressure
<i>Lionboy (2013)</i>	Playwright: Zizou Corder (adapted by Marcelo Dos Santos) Time period: 2003-2023 Theme: Magical adventure, dystopian society, bravery
<i>Resting Restless (2014)</i>	Playwright: Bethan Marlow Time period: 2004 – 2024 Theme: Coming of age, teenage angst
<i>Tuesday (2020)</i>	Playwright: Alison Carr Time period: 2010 onwards Theme: Identity, friendship and grief

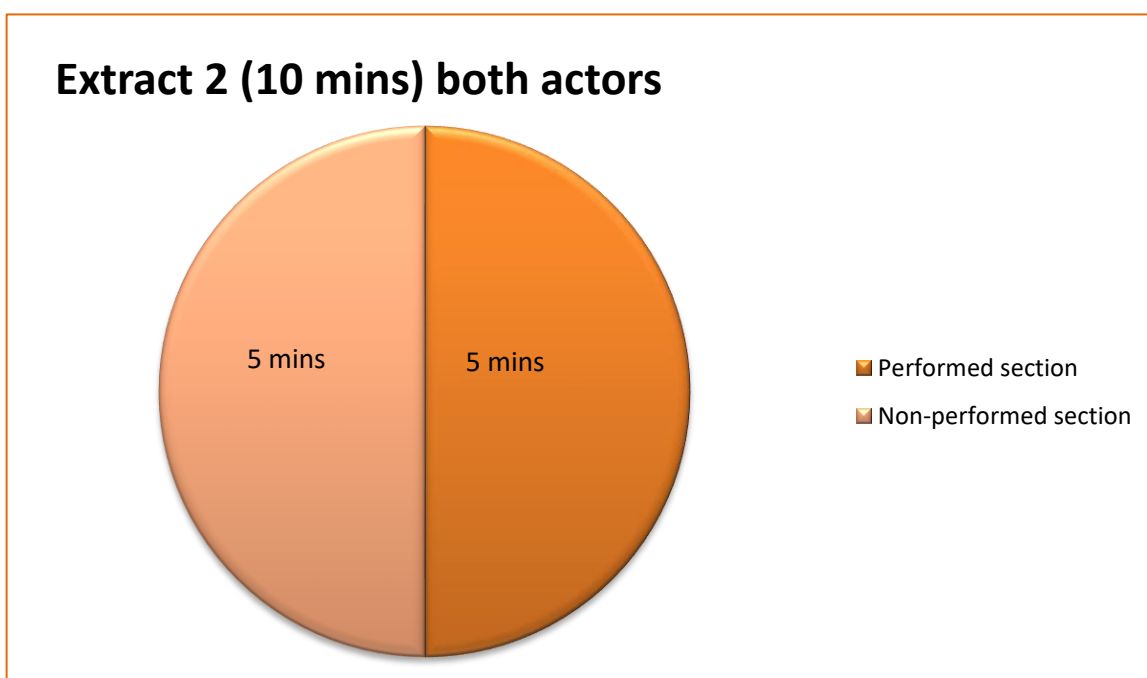
Steps in Selecting a Text for the Final Performance

- Choose and study **two 10 minute extracts** from the chosen text
- The extracts must be key extracts from the text selected. One can be from the beginning of the play, the other towards the middle or towards the end.
- The performance need not use the full 20 minutes of the 2 extracts but must demonstrate an understanding of both extracts
- The performance must contain an appropriate amount of text from each 10 minute extract to make a coherent interpretation in performance.
- It can be divided equally between the two extracts **OR** in 12 minute performance, for example, it might be desirable to have one 8 minute section from the first extract followed by a 4 minute from later in the text **OR** it might be preferable to have a 3 minute introductory section followed by 9 minutes from later in the text.
- The performance may contain monologues but cannot consist solely of monologues.
- The text can be edited to create one coherent interpretation **BUT MUST NOT** contain any additional dialogue or characters.

See below for possible scenarios when selecting an extract to perform.



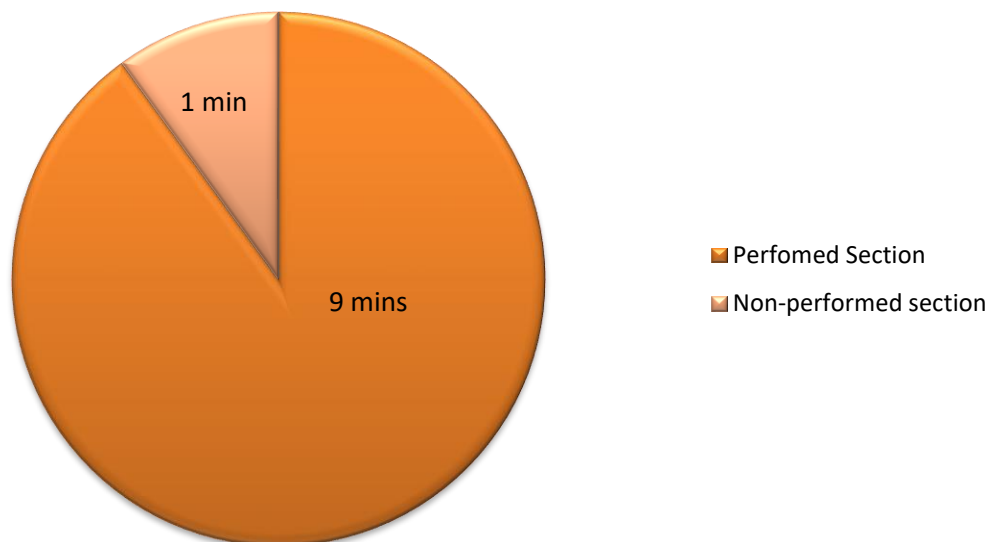
Scenario 1: a group of 2 actors, performing together in both extracts.



Total performance time – 7 minutes

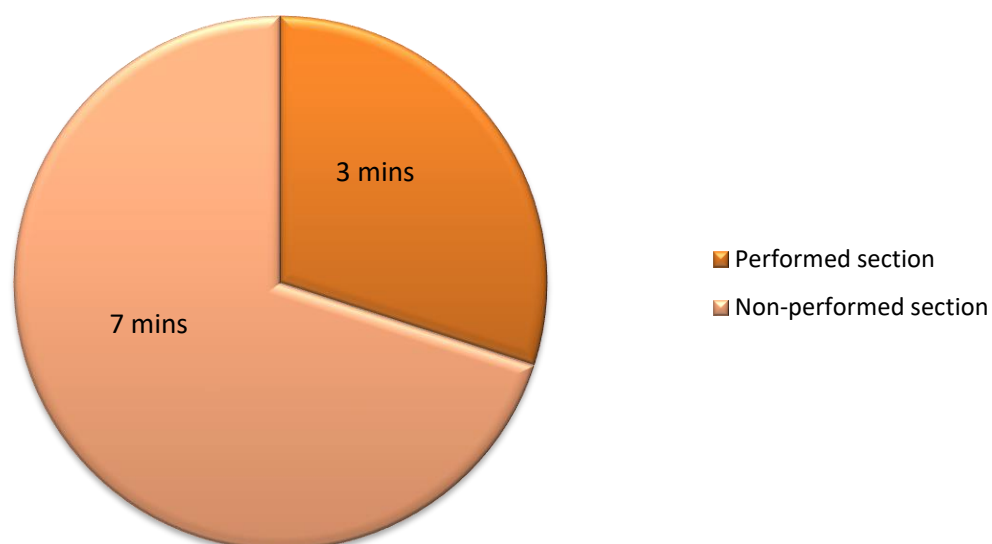
Scenario 2: a group of 4 actors, performing together in both extracts.

Extract 1 (10 mins) all actors



Total performance time –12 minutes

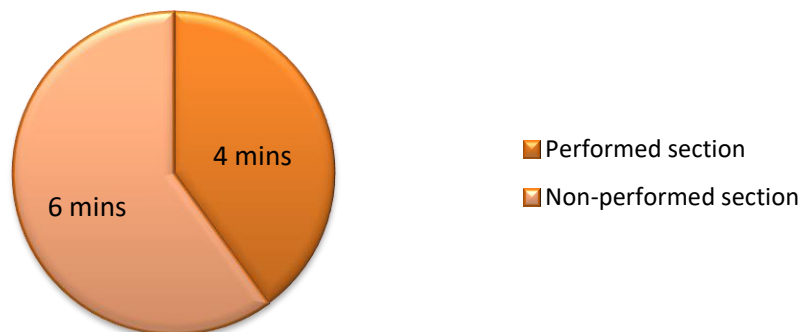
Extract 2 (10 mins) all actors



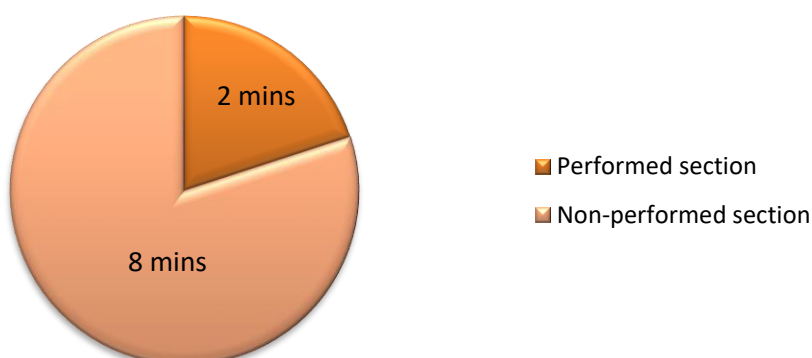
Scenario 3: a group of 2, performing together from Extract 1, but then performing 2 different monologues from Extract 2 and 3. Therefore each **actor** is performing from two extracts, even though three extracts are being performed in total.

Total performance time – 8 minutes

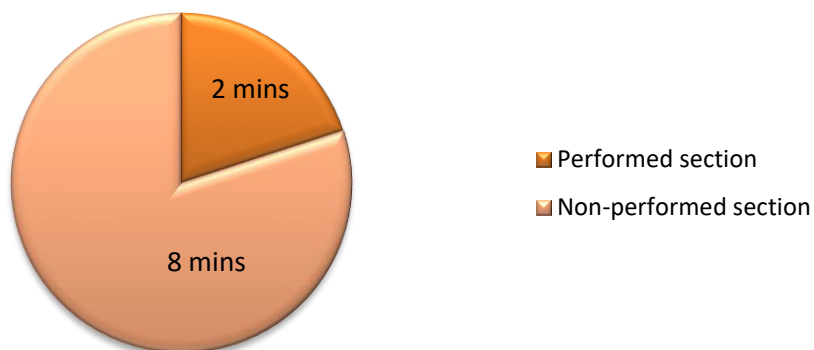
Extract 1 (10 mins) both actors



Extract 2 (10 mins) actor 1 monologue



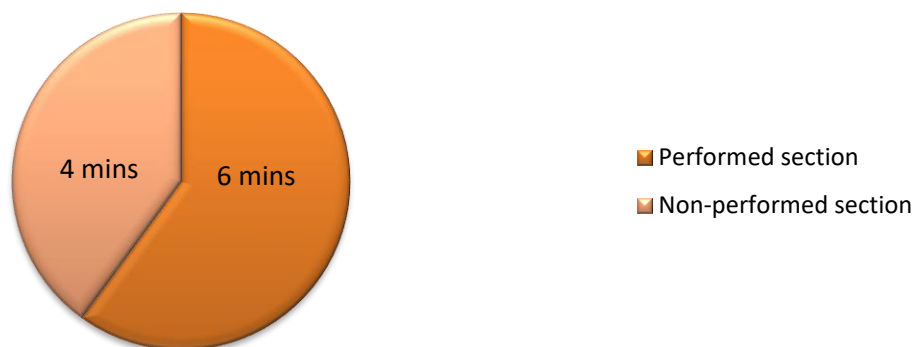
Extract 2 (10 mins) actor 2 monologue



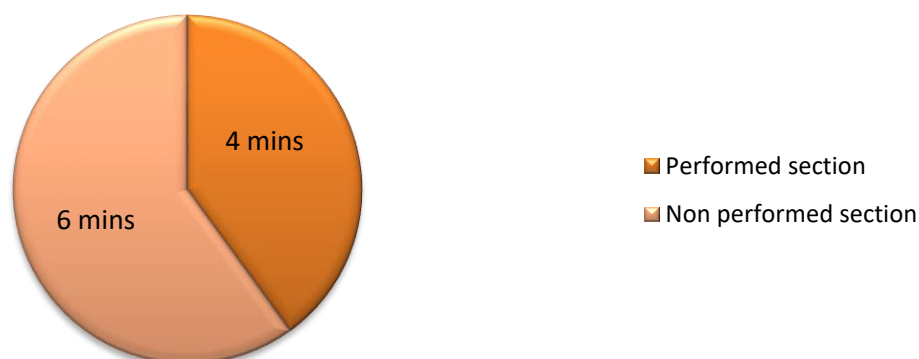
Scenario 4: a group of 4, performing together in extract 1 but then performing in pairs in 2 different extracts. Therefore, each **actor** is performing from two extracts, even though three extracts are being performed in total.

Total performance time – 13 minutes

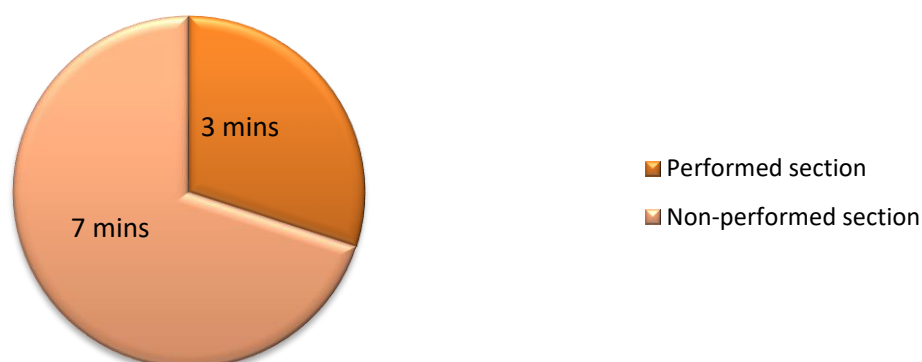
Extract 1 (10 mins) all actors



Extract 2 (10 mins) actors 1 & 2



Extract 2 (10 mins) actors 3 & 4



Suggested Texts for Unit 2

- The Cuckoo Sister* (1985) Vivien Alcock
School Play (2001) Suzy Almond
Antigone (1944) Jean Anouilh
New Connections: New Plays for Young People (1999–2011) Various authors
Confusions (1977) Alan Ayckbourn
Whenever (2002) Alan Ayckbourn
The History Boys (2004) Alan Bennett
Shelter (1997) Simon Bent
100 (2002) The Imaginary Body
Notes to Future Self (2011) Lucy Caldwell
Leaves (2007) Lucy Caldwell
Fault (2000) Ann Cartwright
Mobile Phone Show (2013) Jim Cartwright
Two (1989) Jim Cartwright
Playhouse Creatures (1994) April De Angelis
The Positive Hour (1997) April De Angelis
Refuge (2001) Steven Deproost
Flatmates (2000) Ellen Dryden
Six Primroses Each & Other Plays for Young Actors (2000) Ellen Dryden
The Life and Sort of Death of Eric Argyle (2013) Ross Dungan
Bouncers (1977) John Godber
Teechers (1984) John Godber
Shakers (1985) John Godber
Lord of the Flies (1995) William Golding adapted by Nigel Williams
The Servant of Two Masters (1746) Carlo Goldoni
Dr Korczak's Example (2004) David Greig
Presence (2001) David Harrower
Night Under Canvas (1995) Lisa Hunt
The Lesson (1951) Eugène Ionesco
My Mother Said I Never Should (1987) Charlotte Keatley
My Sister in This House (1980) Wendy Kesselman
Sammy Carducci's Guide to Women (1991) Ronald Kidd
Kneehigh Anthology: Volume One (2005) Kneehigh Theatre Company
Faust and Furious (Act Now) (1982) Anne Lee
Cuba (1997) Liz Lochhead
After Juliet (1999) Sharman Macdonald
Sophie (2002) Bryan Willis
Effie's Burning (1988) Valerie Windsor
Cressida (2000) Nicholas Wright
Effect of Gamma Rays on Man-in-the-Moon Marigolds (1970) Paul Zindel
Member of the Wedding (1946) Carson McCullers
The Lonesome West (1997) Martin McDonagh
The Cripple of Inishmaan (1996) Martin McDonagh
The Crucible (1953) Arthur Miller
Walking with Shadows (2002) Ben Myers
Mobile Phones (2000) Ken Pickering
Agnes of God (1979) John Pielmeier
The Birthday Party (1957) Harold Pinter
The Dumb Waiter (1959) Harold Pinter
City Sugar (1976) Stephen Poliakoff
Hannah and Hanna (2001) John Retallack
Sparkleshark (1997) Philip Ridley
Beauty (1992) Lesley Ross
Kindertransport (1993) Diane Samuels
Journey's End (1928) R. C. Sherriff
The Odd Couple (1965) Neil Simon
Like a Virgin (2000) Gordon Steel
Of Mice and Men (1937) John Steinbeck
The Memory of Water (1997) Shelagh Stephenson
Pan Oedd y Byd yn Fach (2005) Sian Summers
Under Milk Wood (1954) Dylan Thomas
A Proper Little Nooryeff (1992) Jean Ure adapted by Leonard Gregory
All's Fair (1988) Frank Vickery
Alice (2010) Laura Wade
Macbeth on the Loose (2002) Robert Walker
The Trestle at Pope Lick Creek (1998) Naomi Wallace
Apart from George (1988) Nick Ward
Billy Liar (1960) Willis Hall and Keith Waterhouse
Our Country's Good (1988) Timberlake Wertenbaker
Too Much Punch for Judy (1988) Mark Wheeler
The Importance of Being Earnest (1988) Oscar Wilde
Crash (2004) Sera Moore Williams
The Glass Menagerie (1945) Tennessee Williams

Evidence

- Each learner must submit to the examiner a brief account of approximately 150 words (i.e. approximately half a side of A4) outlining their artistic intentions for the piece. This should include:
 - For performance candidates, a brief account of how they aim to interpret their chosen character
 - For the design candidates, a brief account of how they aim to interpret the chosen scene(s) through design
 - For all candidates, a brief indication of how the 20 minutes of text studied for the unit was edited to create the final performance.

This outline of artistic intentions is not assessed but is necessary to assist the examiner in assessing the realisation of artistic intentions.

A form for this purpose, **Unit 2: Artistic Intentions**, will be made available on WJEC's website.

This is an example of a completed artistic intentions form:

GCSE Drama

Unit 2 Artistic Intentions

Candidate name	xxx	Candidate number	xxxx
Centre name	xxxxxx	Centre number	xxxxx

Chosen skill	Acting		
Unit 3 text	Two Faces, Manon Steffan Ros		
Chosen text and playwright	Macbeth, William Shakespeare		
Details of chosen extracts	1 Act 2, Scene 2	2 Act 5, Scene 1	

<p>Outline of Artistic Intentions (including role(s) or specific design skill)</p> <p>I am playing the role of Lady Macbeth.</p> <p>My artistic intentions are:</p> <ul style="list-style-type: none"> To show the relationship between Lady Macbeth and her husband at a key moment in the play – before they kill Duncan To show that she has doubts about the murder, but she must stay in control of her husband and her ambition To show the deterioration of her mental state <p>The two contrasting scenes are:</p> <ul style="list-style-type: none"> Act 2, Scene 2 which shows Lady Macbeth in control Act 5, Scene 1. I abridged the sleepwalking scene to show Lady Macbeth's mental state.

2. The centre must record all the live performances given in front of the visiting examiner from the audience perspective.
3. The recording must be submitted to WJEC within two weeks of the assessment.

UNIT 3: Interpreting Theatre

This unit requires learners to demonstrate their knowledge and understanding of how drama and theatre is developed and performed through the study of a performance text and through responding to live theatre.

The texts listed below are the texts which should be taught from September 2023 onwards, for first examination in Summer 2024.

- ***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

Section A

Centres are reminded that the texts chosen for Unit 3 must contrast to those chosen for Unit 2. See section 2.2 of the specification for details.

Learners will study **one** complete performance text from the list below. It is expected that learners will approach the study of the text **practically** as an actor, designer and director. The following editions must be used:

- ***A Midsummer Night's Dream*** William Shakespeare (Wordsworth: ISBN 978-1-85326-030-8)
- ***The Glass Menagerie*** Tennessee Williams (Bloomsbury: ISBN 978-0-71368-512-1)
- ***Blue Remembered Hills*** Dennis Potter Samuel French: ISBN 978-0-57301-699-8
- ***Face*** Benjamin Zephaniah (Heinemann: ISBN 978-0-435233-44-0)
- ***Lionboy*** Zizou Corder (adapted by Marcelo Dos Santos) (Nick Hern Books: 978-1-84842-476-0)
- ***Resting Restless*** Bethan Marlow Published: WJEC Secure Website)
- ***Tuesday*** Alison Carr (Nick Hern Books: ISBN 987-1-83904-000-9)

Questions in this section will vary from year to year and could include questions on the following aspects:

- rehearsal techniques
- use of vocal and movement skills
- mood
- character positioning
- technical aspects-lighting, sound, costume, make up
- communicating a role as an actor
- design skills – from an actor's perspective to a director's perspective to a designer's perspective.

This Unit will be a written examination: 1 hour 30 minutes.

The following teacher guidance materials provides an illustration of the style and structure of the external assessment. However, please note that the following teacher guidance materials are based on texts which no longer form part of the specification and must not be taught.

Directorial/Performance Skills

<p><i>A Midsummer Night's Dream</i></p>	
<p>Vocal exercises to explore motivation/purpose and effective delivery</p> <p><i>A Midsummer Night's Dream</i></p> <p><i>Possible activities could be:</i></p> <ol style="list-style-type: none"> 1. Look at Titania's speech in Act 2, Scene , starting with "These are the very forgeries of jealousy...", lines 81–87. Read the speech as a class, changing deliverer at each punctuation mark. 2. Then read it again, this time a line each round the circle. Discuss the differences between the two and the effect this has on meaning. Establish the meaning of this part of the speech as a class. 3. Now divide the class into pairs. They should take it in turns to direct the other in alternative ways of delivering the text. They must focus on the voice and concentrate on finding ways to communicate the character and his/her motivation through vocal inflection: accent, tone, pace, emphasis, volume. 4. Show the work to the class and discuss the various ideas – how the different deliveries changed the meaning, for example, some interpretations might emphasise Titania's anger, another interpretation might emphasise her sarcasm 	<p>Physical exercise to explore body language</p> <p>The Glass Menagerie</p> <p><i>Possible activities could be:</i></p> <ol style="list-style-type: none"> 1. Split the class into pairs and allocate each pair a character. 2. Ask each pair to choose key moments from Act 1 scene 1 which show certain aspects of their character (3 or 4 contrasting moments). 3. The pairs then create a series of freeze frames which depict their character's attitude in each scene. Try and encourage the groups to over exaggerate the physicality of their character in each scene in order to communicate clearly the key aspect. 4. As a class, discuss each piece of work focussing on the body language of each character and encourage the use of correct technical terms when expressing ideas. Also discuss the benefits of this exercise and why a director may choose it. 5. This exercise can then be used to explore the movement/relationships of characters at pivotal moments throughout the play <p>Exploring character interaction</p> <p>Face</p>
<p>Hot-seating as a rehearsal technique to develop understanding of character and relationships</p> <p><i>Blue Remembered Hills</i></p> <p><i>Possible activities could be:</i></p>	<p><i>Possible activities could be:</i></p> <ol style="list-style-type: none"> 1. Working in small groups, learners should identify a range of short moments in the text where a chosen character interacts with different characters.

1. In small groups allocate a character to each learner.
2. Select a significant moment from the text that will provide the focus for the hot-seating session
3. Learners should prepare questions for a character or characters from their group, either guided in class or as homework.
4. The hot-seating can be done in a number of ways that might include:
5. In the group take it in turns to sit on the 'hot seat' and answer specific questions
6. The whole group sits in front of the class and the class ask questions. The characters being hot seated should answer the questions but can also interact with each other in role and argue, disagree, challenge as they see fit. This might generate some exciting tensions between the between characters for example Angela and Audrey.
7. A learner could be nominated to play the role of Donald, who could then challenge the characters

Alternatively, the exercise could be conducted more like a trial scene with prosecution and defence-style questions.

8. Discuss the responses as a class

Using practical work to explore a key theme

Lion Boy

Possible activities could be:

1. In class discuss the key themes of the play highlighting one *for example* the power of companies
2. In groups they explore the text highlighting where this theme is highlighted
3. Each group is given a character/s which highlights one aspect of the theme *for example* Charlie's mother/father have discovered medication that can cure people suffering

2. Consider how their behaviour, voice and physicality might differ in their interactions with other characters
3. Create each interaction as a freeze frame that clearly shows their physicality
4. Present each freeze in sequence, effectively highlighting the visual differences of their physicality with different characters
5. Using short sentences from the chosen moments, learners can develop their still images by animating each freeze and experimenting with the following:
 - tone
 - volume
 - pace (fast/slow, lots of pauses)
 - eye contact
 - movement
 - proxemics

Learners should discuss the effects and outcomes of each variation.

Exploring Status **Resting Restless**

Possible activities could be:

1. Divide the class into pairs

Each pair will create two mind maps:

Mind map 1 to include ideas about how people behave when they are superior/have higher status in a relationship

Mind map 2 to include ideas about how people behave when they are subordinate or have lower status in a relationship

Encourage the learners to consider things like eye contact, body language and voice as well as behaviour.

2. Lead a class discussion sharing thoughts and observations.

3. Task learners with creating five or more freeze frames that depict moments between a superior character and a subordinate character. These freezes should incorporate

from chronic asthma. The chairman who represents the pharmaceutical corporation, which kidnaps them because their discovery will reduce the company's profits. Rafi in Part 2, Scene 6: "When are you going to realise that you don't have a choice, Charlie?... The Corporacy is too big... It's about looking after yourself, looking out for number one, it always has been."

4. Each group prepares a speech defending their character's view point. Which is then delivered to the class. The speaker/s should focus on their vocal delivery, physicality etc to persuade their audience to support their viewpoint

Exploring performing the chorus

Tuesday

Possible activities could be:

1. Explain Greek origins of a chorus

Voice:

1. Select a section from the text that includes the chorus and divide the class into groups of 5 or 6

2. Work with the lines, exploring speaking in unison and experimenting with tone

3. Experiment with breaking the lines up between chorus members

4. Explore using one speaker, with the others whispering the lines in unison or canon

elements from their mind maps

4. Groups could show the class or each other their work.

5. Select a suitable scene from the text. Groups should prepare the scene using some of the physicality from their preliminary work to clearly show the difference in status between characters.

Other activities might include:

- Status placement in a performance space
- Proxemics between characters
- Use of levels and groupings
- Using cards labelled 1–10, or playing cards

5. Try a single speaker with other chorus members repeat different key words in a whisper or echo

Movement:

1. Explore flocking in a diamond shape.
2. Explore slow and controlled unison (or canon) movement. *For example, the whole group focusses out front then quickly turn their heads and focus on Remy (p14), followed by a slow turn of their body so they've changed position in the space.*
3. Explore proxemics and the effect of the whole group moving to and in different spaces on the stage
4. Explore highlighting with freeze frames. *Each group member creates a freeze that shows or encapsulates a particular image from their line. The group learn each other's freezes. The whole chorus create each freeze in unison as each line is spoken (so over the course of a speech they present a number of different freezes showing each individual thought as different characters disappear. Alternatively, each member of the chorus creates their own freeze which they hold when they say their line. (So that at the end of the speech there are six or seven different individual images on the stage showing the collective impact of world changing around them*

The following suggestions for activities can be adapted to suit a range of texts

Activity One

Familiarise/re-familiarise learners with the main types of stage. (Proscenium arch, end-on stage, theatre-in-the-round, thrust, traverse).

- Show learners pictures of them, point out where the audience is placed in relation to the stage.
- Discuss how different stages are used for different styles.
- Discuss advantages and potential disadvantages of each type of staging, from the perspectives of actor, designer and director.
- Give learners diagrams of ground plans.
- Explain the purpose of a ground plan and how it differs from a 3D picture.
- Give learners practice drawing the different stage, highlighting audience position, entrances/exits.

Activity Two

- Using selected scenes from the chosen text, experiment with different staging types, marking the space using tape, chalk or chairs and arranging furniture/props accordingly.
- Discuss which one is best suited to the style of the play and why.

Design and technical Activities

A MIDSUMMER NIGHT'S DREAM

Sound

Make a playlist of songs/music you would use to create atmosphere in a contemporary interpretation of the play. Decide where, how and why you would use them.

Set design

In groups, design a single backdrop which could be used as the main focal point of the play.

Discuss which images and colours you would use; consider any references from the play that could be used.

Learners could also consider how they might use projection, or create a set of Brechtian placards to introduce a number of scenes

Learners should be encouraged to justify their choices and decisions.

Costume, hair and make-up

A good starting point would be to show students a range of pictures from a variety of productions showing different styles of costumes.

Questions

- Does the costume tell us when the play was written or has the director placed it in a different period?
- Which is most effective? Why?
- Does the costume reflect the themes of the play? How?
- How is colour used? Which colours are effective?
- What elements of costume give the audience information about the status of the character?
- Does the costume give information as to where the scene is set?

Activity: Classwork in pairs and each pair is given a character from the play. They design a costume for their character focusing on garments, fabric, style, colour accessories etc. The ideas are presented to the class in the form of a "fashion show" One "models" it whilst the other one reads the description

THE GLASS MENAGERIE

Set and props

An activity that considers both traditional and contemporary set and props

1. Research production images of different performances of the play and create a mood board.
2. Design a naturalistic, period-appropriate set design for a proscenium arch stage, producing some of the following:
 - A ground plan
 - A model box
 - A list of furniture and props that describes each item, locates it in the space and explains why it has been chosen
3. Develop the above task, designing for a stylised or symbolic set and prop design using a different staging type

Costume, hair and make-up for three characters

A similar activity to the set and props task that considers both traditional and contemporary costume, hair and make-up.

1. Select three characters from the text. Mind map each character (for example, focussing on their age, status, personality, location)
2. Research into original time period and make a mood board
3. From the mood board, design time period-appropriate costume, hair and make-up for three characters from the text, considering how ideas might reflect their character.
4. On paper, practise describing the costumes and justifying design choices linked to character.
5. Develop the above by designing contemporary or stylised costumes for the same three characters.
6. On paper, practise describing the costumes and justifying design choices linked to character.

Lighting and Sound

1. Make a list of the scenes where the different Legends appear. Discuss why they appear at these specific points and what impact they have on the scenes.
2. In groups research specific images that could be used as Legends and outline why they have been chosen
3. Using a rehearsed reading of specific scenes, the different images are projected. And the effectiveness of how they contribute to the mood and atmosphere is discussed.
4. Learners note which images are particularly effective and why

Sound

In pairs compile a list of music/songs which reflect the period in which the play is set. Note where the music would be played and what impact it has on the specific moment.

BLUE REMEMBERED HILLS

Set and Props

1. In groups design a generic backdrop which could be used as the main focal point of the play.

Discuss which images, colours you would use, any references from the play that could be used. Give reasons for your choices.

2. Design a floor cloth that reflect the themes of the play

3. Make a list of personal props for each character within the play. Discuss why a specific prop has been chosen for a character and how it could be used.

Sound

In groups, or as a whole class, learners could design a soundscape for a chosen scene from the play which might references to previous moments or lines from the text, as well as using other elements such as whispering, breathing, atonal humming, heartbeat sounds and so on. Actors could create this live.

A sound designer could plan a recorded montage of sounds which could be incorporated into the same moment, gradually become louder and louder, progressively drowning out the soundscape voices.

Lighting

In groups discuss how and what lighting could be used at the beginning and end of the play.

FACE

Sound

1. Identify the locations in the play
2. Divide the class into groups and give each group one or two locations.
3. Each group should make a list of sounds required in order to convey clearly the locations.
4. This could be developed by identifying additional sound effects or music that might work with the action in those locations, or might be appropriate for transitions (for example; heartbeat, drumbeat, high pitched frequency, low drone).
5. Alternatively, a chorus of actors could explore creating a soundscape for each location.

Learners should be encouraged to identify specific cue points for their chosen sounds from the text and should practise writing about their chosen sounds and justifying why they are suitable for their selected location or moment.

Set and Props

1. Divide the class into groups; each group is given several sections to investigate.

2. Decide where the section takes place and one essential item of set that is needed to suggest the scene.

3.If that item was taken out, how else could the location, mood and atmosphere be recreated?

Activity two

Imagine your school has decided to stage a production of *Find Me*. However, your budget is limited, and you have only six black blocks and/or six rolls of white tape to use as set. Each group is given two scenes and should experiment to see how they would create location, etc. using the blocks and/or tape

LIONBOY

Costume

Learners could create three designs for a character's costume, hair and make-up, either in a range of styles or appropriate for the character at different points in the play.

Learners could draw their designs or produce a moodboard for each design; they should also practise describing their design clearly and in detail on paper and explaining the reasons behind their choices.

Sound

In groups, or as a whole class, learners could design a soundscape for a chosen scene from the play which might references to previous moments or lines from the text, as well as using other elements such as whispering, breathing, atonal humming, heartbeat sounds and so on. Actors could create this live.

A sound designer could plan a recorded montage of sounds which could be incorporated into the same moment, gradually become louder and louder, progressively drowning out the soundscape voices.

Set

- 1.Divide the class into groups. Each group is given several sections to investigate.
- 2.Decide where the section is set and one essential item of set that is needed to suggest the scene.
- 3.Discuss if that item was taken out, how else could the location, mood and atmosphere be recreated?

RESTING RESTLESS

Set, lighting and sound

In groups, learners could consider the design challenges for a text

Activities could include:

- Designing the space for different staging types
- Creating a minimalistic design, perhaps considering how and why they might use lighting and projection in a sequence of scenes that take place in different locations
- Creating a composite design that works with a sequence of scenes that take place in different locations
- Creating a design that is *not* minimalistic that uses different areas of the stage for various locations

- Considering how they might use sound across a sequence of scenes that take place in different locations, both in the scenes and in the transitions between them.

In the above activities, learners should be encouraged to explore using ground plans, create mood boards, research past productions of the play, identify lighting and sound cues, plan lighting ideas with a variety of lantern types considering positioning, intensity, colour, consider volume and duration of sound. (these are suggestions only and are not an exhaustive list).

Learners should be encouraged to practise writing about their creative ideas and giving clear reasons for them that are linked to the text

Costume, hair and Make-up

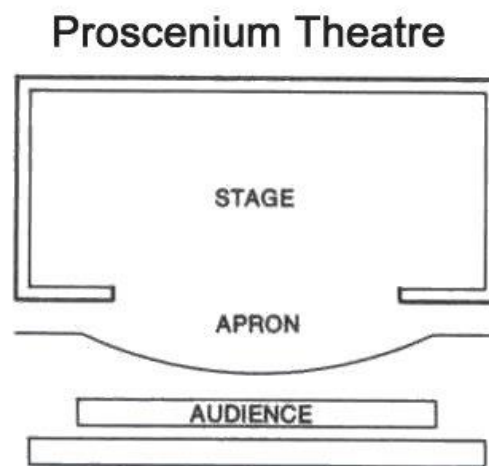
Many of the scenes take place in school, discuss how the basic school uniform could be adapted to indicate the individuality of each character. Alternatively, if a school uniform is not chosen as a costume option, what costume, hair and make-up could be chosen to emphasise the individuality of each character

TUESDAY

Set design

In groups, design a single backdrop which could be used as the main focal point of the play. Discuss which images, colours you would use, any references from the play that could be used. Give reasons for your choices.

Discuss how levels could be used to differentiate between Us and Them. Draw a ground plan to show the position of the levels using a Proscenium Arch Stage and reference specific moments from the play to highlight your choices.



Lighting

Discuss how and what lighting effects could be used to indicate how the sky is changing. In groups, learners use torches and choreographed movement to achieve the effect of the sky changing. Additionally, using a range of gels in the lantern or small pieces of gel over torches, learners can also consider the effect of colour.

Sound

Divide the play into short sections, learners in groups, make a list of where the sound effects are used and what effect the sound effect achieves. Learners should compile a cue sheet indicating where the sound cue begins and ends, underscores the dialogue etc. Learners then research and find the required sound effects

As a sound and lighting designer, select a specific extract where there is an obvious transition, i.e. the beginning and the end. You can discuss the type of sound or music which would be suitable to create an atmosphere in the extract and also the types of lighting: gels, lanterns, on-screen images, special effects, gobos, intensity and colour.

Proscenium

The audience is positioned in front of the stage, and the stage can be looked upon like a picture frame. The 'frame' itself is called the Proscenium Arch. This is the style of most traditional theatres.

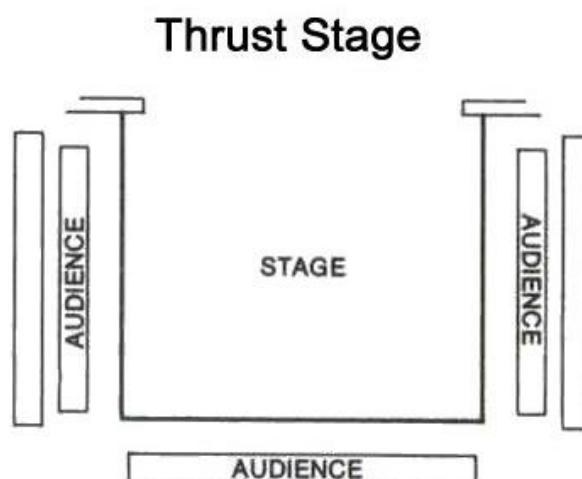
In some proscenium theatres, the stage extends forward in front of the proscenium arch. This is called an apron stage.

End on Stage or Open Stage

Similar audience layout to a proscenium theatre, but without the arch. The audience is positioned in rows facing the stage.

Thrust

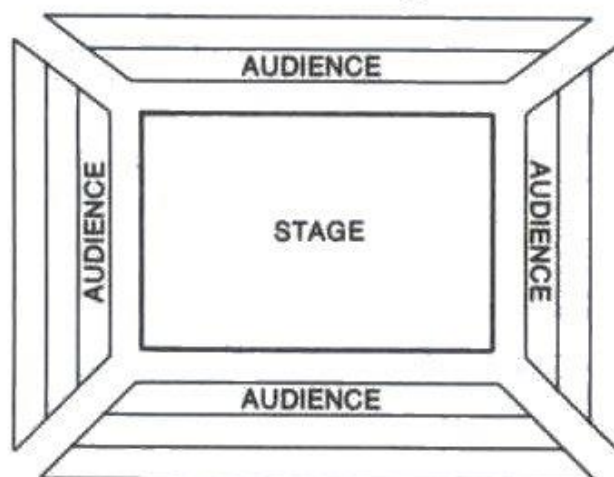
The audience is on three sides of the stage as if the stage has been 'thrust' forward. This can be very apparent, like a catwalk, or more like an extended apron stage. A backdrop must be included in a Thrust Stage.



In-the-Round

As the name suggests, the audience is seated all around the stage on four sides. A few theatres in the country are permanently arranged like this. The stage itself can be round, square or rectangle (as in the image below). Sometimes it is referred to as an **Arena stage**.

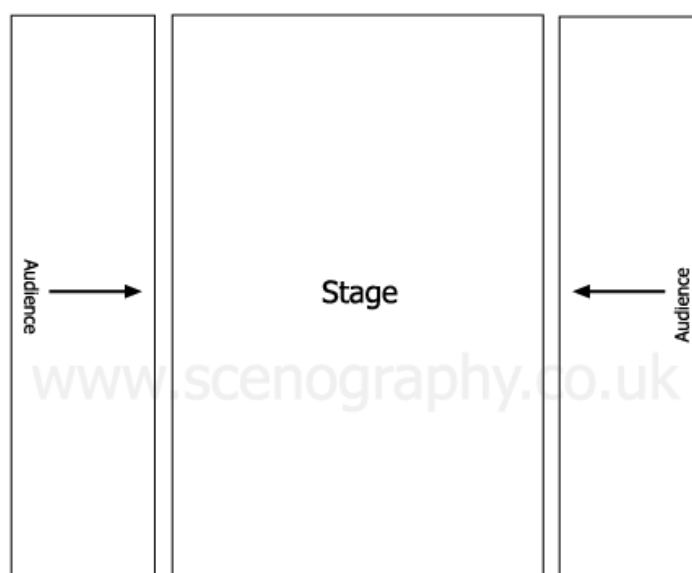
Arena Stage



Traverse

In this more unusual style, the audience is seated on either side of the stage, facing each other. The acting takes place between.

Traverse Stage



Theatre Design 101 | Copyright 2006 www.scenography.co.uk

Section B

Learners are required to analyse and evaluate one piece of live theatre viewed during the course. It is recommended that learners take the opportunity to view a professional full length theatre production. However, the work of amateurs can be used, but not the work of peers. It is also recommended that learners see more than one live performance when preparing for this assessment to allow sufficient scope for answering on a variety of aspects during the examination. The live theatre production chosen for viewing must not be the text studied in Section A of this component.

Centres are required to provide a written statement confirming that reasonable steps have been taken to ensure that each learner at the centre has experienced live performance, where they were a member of the audience in the same performance space as the performers, as part of their studies for WJEC Eduqas GCSE (9-1) Drama. A form for this purpose is available on the WJEC Eduqas website and must be submitted by 31 May in the year of the award.

Learners will be expected to analyse and evaluate how meaning is communicated through the role of theatre makers in contemporary professional performance.

Learners must consider the role of the following:

Actor

- interpretation of character
- character interaction
- vocal skills
- movement skills.

Designer

- creation of mood and atmosphere
- use of performance space
- lighting
- sound
- set and props
- costume and make-up.

Director

- interpretation and style
- performance conventions
- spatial relationships on stage
- relationship between performer and audience.

Reaction and response

- individual
- audience.

It is important that learners make notes on the live theatre performance(s) that they have seen. These notes will be very useful for revision before the exam, and for writing practise answers.

Possible activities to prepare for section B might include:

Before the performance, it might be useful to spend some time exploring the production.

This exploration might include:

- A summary of the storyline
- Exploration of themes and issues in the text
- Images from the production
- Reviews of the production
- Images and reviews from previous productions and interpretations of the play

Equipped with this prior knowledge, learners will be able to consider their responses to the production more effectively.

The class could be divided into groups, with each group being tasked with considering how meaning is created through one specific focus, for example:

- Acting
- Lighting
- Sound
- Set
- Costume, hair and make-up
- Directing

Learners might choose to make notes in the interval, or on the return journey from the theatre, while the production is fresh in their minds.

Discussion of the performance in a follow-up lesson would be very valuable, and groups could feed back to the class.

Creating a series of notes either in class or as homework would be useful, and would ideally occur soon after the production has been seen.

It might be useful to give learners a template for their notes and thoughts.

A possible template might be:

Name of Production: The Tempest	
Company: name of theatre company	
Location: name of theatre/venue	
Date: date of performance	
Style: style of production/acting/design	
Type of staging: for example, in-the-round, thrust, proscenium arch, traverse, end on staging	
Focus: Lighting	
What moment are you focussing on and why?	The entrance of Prospero because the lighting and sound gave it a dramatic and tense atmosphere
What happened?	Prospero was lit suddenly as he entered the stage
How did it happen?	Prospero appeared suddenly; when he arrived centre stage a very bright, tight, blue spotlight snapped up on him from above and he was also lit from the sides by white profiles
Why did it happen?	It was designed to make him stand out and to make his arrival important as well as to show how, as a magician, he could just appear out of nowhere.
Why was it effective?	It was effective because it made him the focus of the stage; the brightness showed his importance and the blue lighting made him look supernatural as well as making it feel like it was night time. The sudden snap up of light on

	him was almost like a jump-scare and made him seem frightening and dangerous.
What was its effect on you?	I found this powerful and quite scary. It made me sit up suddenly and made me feel how important and powerful Prospero was.

Learners should be prepared to answer a range of questions with different foci (for example acting, design, direction). With this in mind, preparing a thorough set of notes on these different areas would be time well spent.

Additionally, it might be useful to write a review of the performance. The structure to a live theatre review below **can be used for study purposes only and should not be considered as a possible answer. Learners should be reminded that in the exam they will be asked to focus only on one or two aspects of the performance they have seen.**

Paragraph 1:

The introductory paragraph should cover basic information about the play, including:

- The full title of the play.
- Where did you see the show? Name the theatre or setting where you saw the play.
- When did you see the show? Maybe it was opening night, or the last week of the show's run. Be specific about the exact date you saw the show.
- Who wrote the show? Who directed the show? Name the playwright, the director, and the name of the production company.
- If the show is a restaging of an existing play, you should note this in your introduction. If the show is a new or original production, you should also note this.

Paragraph 2:

In this paragraph talk about the acting and directing.

React to the performers playing the characters in the play. Use their real names and their character names. Write about the acting based on questions such as:

- Were the performers believable? Did their relationships or chemistry with the other characters seem natural and appropriate? Did the performers stay in character throughout the play?
- Did the performers have a vocal quality (volume and articulation) that fitted the context of the play? Did their body movements and gestures stay true to the character they were playing?
- Were the performers engaging and interesting to watch? If so, why did you find them engaging?

Paragraph 3:

In this paragraph analyse the design elements of the play.

The design elements are a big part of a production and should be discussed in detail in your review. Focus your analysis on:

- The set and the props: Did they establish the correct mood for the play? Did they add to the development of the characters, the plot, and the setting? Were they convincing and well-made?
- Did the blocking on stage make sense? Blocking means how the actors are positioned on stage within the set. Were there any awkward movements by the actors on stage? Did the set help or hinder the performances?
- The lighting: Did the lights convey a mood that fitted with the tone of the play? Did they draw attention to characters or props that seemed important in the play?

- The costumes and the make-up: Did the costumes and the make-up of the performers suit the time period of the show? Was there a unique approach to the costumes or the make-up that affected the context of the play?
- The sound: How did the music, if any, contribute to the show's mood? Were there sound effects used in the show, and if so, how did they add to the production? If you are reviewing a musical, you should note if there was a live orchestra or if the music was pre-recorded, and how that affected the tone of the play overall.
Try to be as detailed as possible in your discussion of the design elements.

Paragraph 4:

In the final paragraph react to the play as a whole.

Here is where your final critique should be in the review. Avoid clichéd phrases like “the play was bad” or “the production wasn’t very entertaining.” Instead state your opinion of the performance as a whole and show why your response to the play is valid and significant. The rest of your review should support your overall judgment of the play.

- Note if the audience seemed attentive and interested throughout the performance. Also point to any possible adjustments or changes that could have been made to the production to make it stronger or more engaging.
- Leave your reader with a clear sense of your opinion on the play.
[adapted from www.wikihow.com/Write-a-Play-Review]

Suggested Resources

Books and Online Resources

WJEC /EDUQAS GCSE Drama by Garry Nicholas (Illuminate Publishing, ISBN: 978-1-908682-88-8)

WJEC/GCSE DesigningDrama by Sue Shewring (Lighting, Sound, Set & Costume Design) (Illuminate Publishing, ISBN:9781913963804)

The Drama Teacher’s Survival Guide by Matthew Nichols (Methuen, ISBN:9781350092693)

Theatre in a Box (<https://theatre-inabox.com>)

Splendid Productions (<https://splendidproductions.co.uk>)

The Paper Birds Theatre Company (<https://thepaperbirds.com>)

[*Stanislavski Through Practice*](#) (Jeni Whittaker: Drama Works)

[*Brecht Through Practice*](#) (Jeni Whittaker: Drama Works)

[*Styletasters 1*](#) (Jeni Whittaker: Drama Works)

[*Styletasters 2*](#) (Jeni Whittaker: Drama Works)

<http://www.dramaworks.co.uk/index.html>

The GCSE Drama Coursebook by Andy Kempe (Nelson Thornes, ISBN: 978-0748767731)

GCSE Bitesize Drama by [Andy Kempe](#), [Chloe Newman](#), [Bev Roblin](#) (BBC Active, ISBN: 978-0563515623)

[*Teaching Classroom Drama and Theatre: Practical Projects for Secondary Schools*](#) by Martin Lewis, John Rainer (Routledge, ISBN: 978-0415319089)

Performance Power: Extracts for Performance in GCSE Drama by Joss Bennathan (Heinemann Educational Publishers, ISBN: 978-0435233327)

The GCSE Drama Coursebook by [Andy Kempe](#) (Nelson Thornes Ltd., ISBN: 978-0748724758)

Success in GCSE Drama by Phil Parker and Craig Boardman (Folens, ISBN: 9781843037880)

The Complete Stanislavski Toolkit by Bella Merlin (Nick Hern Books 2007, ISBN: 978-1-85459-793-9)

The Frantic Assembly Book of Devising Theatre by Scott Graham & Steven Hoggett (Routledge 2009, ISBN: 978-0-415-446760-6)

WJEC GCSE Drama Unit 1 Devised Practical Performance by Garry Nicholas (Illuminate Publishing 2013, ISBN: 978-1-90868219-2)