



Drama Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids (2025/26)



Year 7	Term 1		Term 2		Term 3	
Unit(s) – As outlined in 39week plans	Introduction to Drama MIME and PHYSICAL THEATRE	Introduction to a Text The Terrible Fate of Humpty Dumpty	Working from a Stimuli (Timothy Winters)	ROLEPLAY Goodnight Mr Tom	EXPLORING TEXT Wind in the Willows	Devising Darkwood Manor/Beowulf
Topics covered and Key Retainable Knowledge & Skills	<ul style="list-style-type: none"> Name games. Rules of the room. Establishing safe working practices and developing a creative and supportive environment. Facial expressions. Introduce teacher in role to model mime. Introduce expectations of an audience. Imagination. The first rule of mime is that there is no sound. This takes discipline. Use of eyes/body to communicate meaning Working as an individual. Teamwork. 	<ul style="list-style-type: none"> Stage directions. Characterisation Line learning techniques. The importance of stage directions. Rehearsal Techniques. Entrances and exits. Blocking, backstory, character, audience. Staging/audience awareness. 	<ul style="list-style-type: none"> Exploring a text as a stimulus. Developing characters from a poem. Using montage. With lots of guidance from the teacher, beginning to explore a structure for devising. Ensuring that a scene has a focal point and a message. Introducing dramatic techniques. Dramatic pause. Multirole. Improvisation 	<ul style="list-style-type: none"> To understand what Evacuation was and why it was so important. Introduction on non-naturalistic Drama techniques, such as narration, placards and crosscutting. Characterisation. Applying technical aspects to performance work such as lighting and sound. Understanding and applying rehearsal techniques such as hot seating. 	<ul style="list-style-type: none"> Stage directions. Characterisation Line learning techniques. The importance of stage directions. Rehearsal Techniques. Entrances and exits. Blocking, backstory, character, audience. 	<ul style="list-style-type: none"> Spontaneous Improvisation Working within an ensemble Sequencing Understanding how to devise a non-naturalistic performance using various dramatic techniques.
Expected standard	Students demonstrate an understanding of how to work safely in the Drama studio. They can copy the mime from the teacher's model. They can use their facial expressions to communicate meaning. I can work on my own responsibly, (this includes when the teacher is giving instructions). I can perform without giggling or losing my focus and avoid being distracted by others when performing.		They can offer basic feedback and listen to each other's opinions. Students can use their imagination to put themselves into a basic piece of Drama. Students can offer some of their own ideas when working with a group, they join in with a whole class reading of a short text.		Students demonstrate an understanding of community. They can engage in a whole group role play They can use their imagination to put themselves in the position of a character from a text. They can learn at least a few lines and demonstrate this in performance.	
Key Technical Vocabulary	Mime, Facial expression, body language, audience, imagination, tableaux, evacuees, stage directions.		Role-play, voice, accent, tone, pace, rehearsal, performance, poem, evacuee, audience.		Script, character, voice, movement, lines, rehearsal, community, accent, tone, pace, myth, ritual, rehearsal, teacher in role, performance, mood and atmosphere.	
Opportunities for Reading	Mime https://www.bbc.co.uk/bitesize/guides/zyr7fg8/revision/9 TTFDHD - The Terrible Fate of Humpty Dumpty Concord Theatricals		Goodnight Mr Tom. Goodnight Mister Tom by Michelle Magorian Waterstones Timothy Winters Timothy Winters by Charles Causley - Famous poems, famous poets. - All Poetry		The Wind in the Willows - https://www.gutenberg.org/files/289/289-h/289-h.htm Beowulf research https://www.bl.uk/collection-items/beowulf	
Developing Cultural Capital	<ul style="list-style-type: none"> Students explore the origins of Mime, a skill that is central to all dramatic work. Exploration of the second world war and evacuee's experiences Empathising with others 		<ul style="list-style-type: none"> Engaging with different styles of theatre Studying classic pieces of literature 		<ul style="list-style-type: none"> Study of the Beowulf myth Exploring the Vikings Gaining a sense of community and the origins and importance of this. Exploring different cultures 	
Cross Curricular Links (Authentic Connections)	Working as part of a team Literacy/Oracy links in terms of subject specific terminology.		Literacy through the study of text Linking the characters to social, moral and ethical decisions. PSHE – Poverty/Safeguarding History WW2		History- Myths and legends Literacy looking at Viking names, introducing leaning lines. Art/design creating the village, analysing a picture	
Key Assessment	Teacher assessment of student's ability work with focus and imagination.		Focus on voice and movement Teacher to assess student's ability to understand the demands of the text and realise this in their presentation of the character. (This does not have to be in a final performance to an audience. This can be assessed through rehearsal). Hot seating (peer/self and teacher assessment)		Teacher to assess student's ability to understand the demands of the text and realise this in their presentation of the character. (This does not have to be in a final performance to an audience. This can be assessed through rehearsal). There is an expectation that students demonstrate the ability to learn some lines. Assessment – role-play in the marketplace.	

Year 8	Term 1	Term 2	Term 3
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Unit(s) – As outlined in 39-week plans	Teacher Led Devising	Characterisation/Genre	Performing and Developing ‘Off the Text Drama’	Characterisation/Introduction of conventions	Rehearsing with and Performing a Script	Interpreting and Developing a Script
	Club Mischief	Jack and Jill	Blood Brothers	Anne Frank	Loop Dialogues/Naturalism/Kes	DNA
Key Retainable Knowledge & Skills	<ul style="list-style-type: none"> Whole group improvisation Creating stock characters Stereotypes Introducing characters to a scene Creating a montage Multi role 	Spontaneous Improvisation Working within an ensemble Sequencing Applying non-naturalistic performance techniques.	<ul style="list-style-type: none"> Exploring a text as a stimulus Paraphrasing Using montage Ensuring that a scene has a focal point and a message Introducing dramatic techniques Dramatic pause Improvisation Proxemics 	<ul style="list-style-type: none"> Devising scenes to meet a time limit. Continuation in development of character. Using hot seating and WIR as a rehearsal technique to develop character and achieve empathy. Exploration of historical events. 	<ul style="list-style-type: none"> An introduction to Naturalism. Students are expected to understand the concept of naturalism and the fourth wall. Stanislavski’s method Working as a director Working on a naturalistic piece of script Understating back story Understanding subtext 	<ul style="list-style-type: none"> Exploring a text as a stimulus Paraphrasing Using montage Ensuring that a scene has a focal point and a message Introducing dramatic techniques Dramatic pause Improvisation
Expected standard	Students can work on devising a range of scenes independently with their group, ensuring that they focus on the given dramatic technique and discuss ways on making this most effective, eg introducing characters, dramatic pause, flash back and split focus. They offer support and feedback to their group when devising and when watching other groups perform.		Students can take on a stereotypical character and can demonstrate this through changing their voice and movements in some way. They can explain and use dramatic techniques such as multi-role and hot seating. When devising a scene, they can introduce characters to the audience by ensuring they don’t all speak at the same time. They can work more independently with their group when devising.		Students can demonstrate an understanding of how to use line learning techniques. They can learn at least half a page of text.	Students can demonstrate their understanding of stage direction through rehearsal and performance. They can analyse a text and work with their group to find meaning within it that they must then try to convey to the audience. They can demonstrate an awareness of the audience.
Key Technical Vocabulary	Character, voice, movement, tone, accent, multi- role, physicality, audience, mood, pace, montage,		Improvisation, montage, character, voice, accent, tone, pace, dramatic pause, audience, devising, social worker		Script, character, stage directions, pause, entrances and exits, rehearsal, line learning, blocking, backstory, dialogue	
Opportunities for Reading	https://www.independent.co.uk/news/uk/crime/knife-crime-stabbings-offences-england-wales-rise-latest-uk-a9159511.html		https://www.annefrank.org/en/		English Literature / Drama GCSE: Characters: DNA by Dennis Kelly - BBC Teach	
Developing Cultural Capital	<ul style="list-style-type: none"> Students learn to appreciate their actions and lifestyle choices and apply these to their stereotypical characters. Students investigate careers and the concept of making money responsibly Students must engage with the stereotypical character and identify the poor choices they make. 		<ul style="list-style-type: none"> This story explores bullying, social work, poverty, empathy, not judging someone for how they look, abuse, divorce, explores a range of family issues and support systems. 		<ul style="list-style-type: none"> Looking at the context of their local community Students will develop a knowledge of a range of scripts that look at characters from a range of backgrounds. As a class will have an experience of being an audience together as they watch clips from Kes 	
Cross Curricular Links (Authentic Connections)	<ul style="list-style-type: none"> Numeracy/ time management Literacy, creating a persuasive pamphlet PSHE/Life Skills 		<ul style="list-style-type: none"> English/Literacy A range of ethical and moral dilemmas to consider Range of citizenship issues History PSHE/Life Skills 		<ul style="list-style-type: none"> English/Literacy 	
Key Assessment	<ul style="list-style-type: none"> Using the making the money scenes teacher to assess the student’s ability to create and maintain their stock character. Do they use their imagination to make choices that their character would? 		<ul style="list-style-type: none"> Assessment of Scene 2. Students’ ability to create characters and use the Dramatic pause. They should also be able to create a change in mood within a scene. Assessment of contribution to whole group task in the courtroom 		<ul style="list-style-type: none"> Assessment of line learning use of stage directions and application of character can take place on: Loop Dialogues Kes 	

Year 9	Term 1	Term 2	Term 3
Unit(s) – As outlined in 39-week plans	Introduction to Advanced Dramatic Skills: The Hillsborough Disaster	Combat and Conflict - Stage combat/Bang Out of Order by Jonny Carrington Exploring a Key Stage 4 Set Text - Missing Dan Nolan Mark Wheelier	Applying Dramatic Techniques and Styles: Let Him Have It



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Key Retainable Knowledge & Skills	<p>Learners are required to devise a piece of original theatre in response to a stimulus.</p> <p>The teacher will guide them through the project supporting devising techniques and ensuring students have a grasp of both naturalistic and non-naturalistic theatre.</p> <p>This will prepare students for the demands of Component 1 in GCSE</p> <ul style="list-style-type: none"> • Rehearsal techniques: Hot seating and Writing in Role • Devising • Characterisation • Empathy 	<p>An introduction to a GCSE style text/playwright. In GCSE Drama students must be able to interpret a text and realise it in performance. This will prepare students for the demands of Component 2 in GCSE.</p> <p>Over this unit students will cover:</p> <ul style="list-style-type: none"> • Reading the play • Plot • Themes • Characters • Acting skills • Rehearsal techniques. 	<p>Using role play and dramatic techniques to explore social, historical issues including the death penalty. Learners are required to devise a piece of original theatre in response to a stimulus. The teacher will guide them through the project supporting devising techniques and ensuring students have a grasp of both naturalistic and non-naturalistic theatre.</p> <p>This will prepare students for the demands of Component 1 in GCSE</p> <ul style="list-style-type: none"> • Rehearsal techniques: Hot seating and Writing in Role • Devising • Characterisation • Empathy
Expected standard	<p>Students can demonstrate an ability to work as a group on much more challenging whole group role play. They can demonstrate an understanding of mood and how they can successfully add to/ create this when devising and performing. They can multi-role and respond to stimulus material. They can use the skills learning in Y 8 when devising and performing a role to work creatively and independently.</p>	<p>Students can show maturity when dealing with challenging issues. They demonstrate an ability to use backstory, create a believable character and understand the given circumstances of a scene.</p> <p>They can then apply this when learning and presenting at least 2 pages of text.</p> <p>Students can describe why certain examples are effective or not, offer feedback to members of their group throughout the rehearsal process and, refine their own performance through rehearsal</p>	<p>Students demonstrate an understanding of the given circumstances of the set text. They can contribute to the workshops on this text with creativity and imagination. In small group work they demonstrate some leadership qualities offering advice/ ideas to others. They can perform extracts confidently and showcase the skills they have learnt throughout the course so far.</p>
Key Technical Vocabulary	<p>Devising, character, thought tracking, voice, tone, accent, movement, pause, tension, mood, atmosphere, empathy,</p>	<p>Naturalism, Stanislavski, fourth wall, Proscenium Arch, subtext, pause, pace, emotion, traverse, thrust, in the round.</p>	<p>Plot, themes, rehearsal techniques, language, meaning,</p>
Opportunities for Reading		<p>https://www.bbc.co.uk/bitesize/guides/zxn4mp3/revision/1/ Staging https://www.bbc.co.uk/bitesize/guides/z7qsyxc/revision/1</p>	<p>https://en.wikipedia.org/wiki/Derek_Bentley_case Set text to be set by the board.</p>
Developing Cultural Capital	<ul style="list-style-type: none"> - Educating students on issues around knife crime - Having the opportunity to approach social issues from the point of view of an adult and realising they don't know all the answers either is an excellent way for students to realise that they are responsible for their own actions. - A range of discussions on social issues 	<p>Students engage in a piece of theatre about a family who have lost their child. They engage with how the characters feel and discuss what effect this would have on them.</p> <p>Students put themselves into the shoes of someone else to realise empathy.</p>	<p>Students debate the pros and cons of the death penalty Students have another opportunity to have access to different text</p>
Key Assessment	<p>Engagement with whole group role play.</p>	<p>Performance of last hurdle script. Use of subtext.</p> <p>Rehearsals and ability to prepare a performance of a script for a given stage.</p>	<p>Quiz on play themes/plot/characters Engagement in workshops for "let him have it."</p>

In Key stage 3 students begin to develop the necessary performance skills so that they are equipped to engage with the rigours of the GCSE course.

These 5 main skills are voice, movement, facial expression and gesture, audience awareness and working independently. Standardisation of marks will be carried out in twilights and department meetings with video.

Assessment in Drama is of a practical nature and will focus on these 5 skills, however the audience awareness element should allow students to reflect upon work that they have watched and offer feedback to each other equipping them with the skills to review live theatre.



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By the end of Y10 students should have:

- The ability to write a theatre review from a live performance (dependant on theatre trip)
- The ability to devise and perform a piece of theatre in each style.
- An understanding of Stanislavski and Brecht’s style.
- Understanding of exam technique for the component 3 exam.
- The ability to produce a creative log.
- Visited the theatre or watched a live performance.
- Performed to an audience other than their peers.

Year 10	Half Term 1	Half Term 2	Half Term	Half Term 4	Half Term 5	Half term 6
Unit(s) – As outlined in 39-week plans	Introduction to Devising using some Brechtian techniques - Afford Grange	Tell Me Why I Don't Like Mondays – Applying Advanced Epic Theatre Techniques	Performing and designing a script- Bouncers/Shakers/Two	Performing and designing a script- An Inspector Calls.	Writing a theatre review and introduction to written exam techniques. 4 weeks	Devising from a stimulus set by the board and developing creative log.
<p>Key Retainable Knowledge & Skills</p> <p>Students are led through the devising process of any politically charged story. possibilities when devising for component 1 In Y 11. E.g. exploration of human rights, the Hillsborough disaster.</p> <p>The teacher will guide them through the project supporting devising techniques and ensuring students have a grasp on non-naturalistic theatre</p>	<p>Students work study the theory and practice of Brecht’s work. Students should understand: Brecht’s work is political and should teach the audience or deliver a message</p> <ul style="list-style-type: none"> • Should be able to describe what the following are: • Use of multi role Gestus • Alienation effect • Epic/episodic theatre • Placards • Status • Spass/slap and tickle • Montage • Choral speech 	<p>An introduction to different performance styles that are applied to a text.</p> <ul style="list-style-type: none"> • Students are expected to understand the concept of naturalism and the fourth wall. • Stanislavski’s method • Godber’s comedic characters and the social, historical and cultural context. • Working as a director • Working on a significant extract of script • Understating back story • Understanding subtext 	<p>Learners must consider how the text is constructed and how performances create meaning through the characteristics of the performance text, including:</p> <ul style="list-style-type: none"> • genre • structure • character • form and style • language/dialogue • stage directions <p>the social, historical and cultural context including the theatrical conventions of the period in which the performance text was created.</p> <p>How meaning is interpreted and communicated through o performance conventions o use of performance space and spatial relationships on stage, including the impact of different stages (proscenium arch, theatre in round, traverse and thrust) on at least one scene o relationships between performer and audience.</p> <p>the design of lighting, sound, set (including props) and costume and makeup.</p> <p>The actor's vocal and physical interpretation of character.</p>	<p>Though access to the National theatre collection students should watch and review the live streamed production of Frankenstein.</p> <p>Understanding of the productions:</p> <p>Learners will be expected to analyse and evaluate how meaning is communicated through the role of theatre makers in contemporary professional performance.</p> <p>Learners must consider the role of the:</p> <ul style="list-style-type: none"> • actor o 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 	<p>Component 1</p> <p>Learners are required to devise a piece of original theatre in response to a stimulus, using the techniques of an influential theatre practitioner (40% of qualification)</p> <p>Devising: Learners choose one stimulus from a list of four supplied annually by Eduqas. There are example stimulus materials</p> <p>Learners devise a piece of theatre in response to the stimulus which demonstrates either the techniques of a theatre practitioner or the dramatic characteristics of a specific genre of the learner’s choice. Learners create and develop ideas to communicate meaning to an audience by:</p> <ul style="list-style-type: none"> • researching and developing ideas using the techniques or characteristics of the practitioner or genre • rehearsing, amending and refining the work in progress. <p>All learners should consider the following when devising their piece of theatre:</p> <ul style="list-style-type: none"> • structure • theme/plot • form and style • language/dialogue. <p>Learners choosing performing should consider how meaning is communicated through the</p>	



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				<p>This will be realised through several acting and design workshops and will lead to a performance of the set text</p>	<ul style="list-style-type: none"> • relationship between performer and audience • reaction and response • Complete reviews of 2 key scenes from the play. 	<p>following, as appropriate to the piece of theatre:</p> <ul style="list-style-type: none"> • performance conventions • use of space and spatial relationships on stage, including the choice of stage (e.g., proscenium arch, theatre in round, traverse or thrust) • relationships between performers and audience • design elements including lighting, sound, set and costume • the physical and vocal interpretation of character. <p>Learners must also 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:</p> <ol style="list-style-type: none"> 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, candidates 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 words and total to 900 words for the complete portfolio. <p>Learners evaluate the final performance or design under supervised conditions. Learners will indicate their chosen stimulus and chosen practitioner or genre.</p>
<p>Expected standard</p>	<p>Students should be able to demonstrate a clear understanding of the Brecht's their and apply this to a range of workshops on the practitioner.</p>	<p>Students should demonstrate:</p> <ul style="list-style-type: none"> • An understand of how to approach a text as a designer and an actor • How to realise a piece of theatre, ensuring that each scene communicates meaning • The ability to work as part of a team • The ability to work independently • Creating a piece of theatre that fits a given time limit • Self and peer assessing devised work • They must perform to an audience. 	<p>Students will be expected to review a piece of theatre from a critical point of view. They should be able to analyse and evaluate all elements of the acting a technical choice, stating their own feelings about the effectiveness of these elements.</p>			



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Key Technical Vocabulary	<ul style="list-style-type: none"> political message multi role Gestus Alienation effect Epic/episodic theatre Placards Status 	Target audience communicating meaning political message multi role Epic/episodic theatre Placards Spass/slap and tickle Montage Choral speech.	Set lighting Atmosphere mood, costume Proscenium Arch Thrust Traverse in the round communicating meaning.	Analyse, review, theatre review, Frankenstein, Social context, interpretation, structure, audience Should now be able to explain how set, lighting, sound, costume, staging and projection can have an impact on the audience and create atmosphere.		
	<ul style="list-style-type: none"> Spass/slap and tickle Montage Choral speech 					
Opportunities for Reading	https://www.bbc.co.uk/bitesize/guides/zwmvd2p/revision/2	https://www.bbc.co.uk/bitesize/guides/zsbn39/revision/1 https://www.bbc.co.uk/bitesize/topics/zjdvy9q		https://www.dramaonlinelibrary.com/series/national-theatre-collection-iid-190464?start=10		
Developing Cultural Capital	<ul style="list-style-type: none"> Students explore how theatre has developed throughout the 20th Century and has been used not only as a form of entertainment but a tool for teaching, lashing out against oppressive regimens and an opportunity to develop community We cover a range of political issues within these topics and students look at WW2 how the far-right effected people's lives Students are asked to consider what is good and evil and whether they exist or whether people simply react to their situation. 	<ul style="list-style-type: none"> Exploration of the lives of others Working on a published play Working as a theatre company Gang culture and its dangers 		<ul style="list-style-type: none"> Access to National theatre productions Experiencing watching live theatre How theatre can have a social message Gang culture and its dangers 		
Cross Curricular Links (Authentic Connections)	<ul style="list-style-type: none"> Links with History and PHSCE/Citizenship -WW2 morals and ethics Links with literacy through study of new terminology - Numeracy in timings and rhythm, e.g. choral speech. 	<ul style="list-style-type: none"> Literacy, scripting, placards, projection PHSCE, Citizenship- positive role models for KS3 students, engaging with a range of cultural, social, political issues and presenting these. 		<ul style="list-style-type: none"> History- study of social, historical context Literacy, Study of Frankenstein, using analytical and evaluative language Science, study of DNA PHSCE/Citizenship, exploring gang culture. 		
Key Assessment	Assessment of written work completed in Brecht booklet On-going peer and teacher assessment throughout practical workshops Practical performance using Brechtian techniques within the Workshops and a devised piece from the political piece.	<ul style="list-style-type: none"> On-going assessment when devising, through rehearsal, questioning and notes. Performance. Evaluation 		<ul style="list-style-type: none"> Written theatre review for 2 key scenes Written assessment on Acting question and design question Performance of one scene from DNA 		
Year 11	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
Unit(s) – As outlined in 39 week plans	Devising from a stimulus set by the board and developing creative log.	GCSE Component 1 coursework.	Developing scripted performance component 2	GCSE component 2 Performances	Component 3 exam preparation	Written exam.



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<p>Key Retainable Knowledge & Skills</p>	<p>Component 1</p> <p>Learners are required to devise a piece of original theatre in response to a stimulus, using either the techniques of an influential theatre practitioner or the characteristics of a genre of drama. 40% of qualification</p> <p>Devising: Learners choose one stimulus from a list of four supplied annually by Eduqas. There are example stimulus materials</p> <p>Learners devise a piece of theatre in response to the stimulus which demonstrates either the techniques of a theatre practitioner or the dramatic characteristics of a specific genre of the learner's choice. Learners create and develop ideas to communicate meaning to an audience by:</p> <ul style="list-style-type: none"> researching and developing ideas using the techniques or characteristics of the practitioner or genre rehearsing, amending and refining the work in progress. All learners should consider the following when devising their piece of theatre: <ul style="list-style-type: none"> structure theme/plot form and style language/dialogue. <p>Learners choosing performing should consider how meaning is communicated through the following, as appropriate to the piece of theatre:</p> <ul style="list-style-type: none"> performance conventions use of space and spatial relationships on stage, including the choice of stage (e.g., proscenium arch, theatre in round, traverse or thrust) relationships between performers and audience design elements including lighting, sound, set and costume the physical and vocal interpretation of character. <p>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:</p> <ol style="list-style-type: none"> how ideas have been researched, created and developed in response to the chosen stimulus how ideas from the chosen practitioner/genre have been incorporated in the piece to communicate meaning how ideas have been developed, amended and refined during the development of the devised piece. <p>For each stage, candidates 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 words and total to 900 words for the complete portfolio.</p> <p>Learners realise their piece of theatre in mid-October. The length of the piece will depend on the number of actors in the group and should be as follows: Group of two actors: 5-10 minutes Group of three actors: 7-12 minutes Group of four actors: 9-14 minutes Group of five actors: 11-16 minutes. Each actor must interact with other performers and/or the audience for a minimum of five minutes.</p> <p>Evaluating 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:</p> <ol style="list-style-type: none"> analyse and evaluate either their interpretation of character/role or their realisation of design in the final performance. analyse and evaluate how either their own performance skills or their own design skills contributed to the effectiveness of the final performance 	<p>Learners are required to participate in a performance from a text. Learners will gain a deeper understanding of how to interpret a text for performance and realise artistic intentions. Group arrangements Learners may choose to be assessed on either acting or design. Learners are assessed on the final performance or design only. Learners choosing design must work with a group of actors. It is not necessary for all acting groups to work with designers. Learners choosing design must pick one option from the list below: • lighting design • sound design • set design (including props) • costume design (including hair and make-up).</p> <p>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. Texts must be studied to gain a practical understanding of drama. It is preferable that all groups work on different texts to avoid performing the same scenes to the examiner. This creates difficulties with largest groups, but the department has built up a wide range of possible text extracts.</p> <p>Student work on developing their extracts through workshops designed to help learn lines, develop characters/design and performance.</p> <p>Realising The piece must be performed live for a visiting examiner on a date agreed with the centre between January and May. The length of the piece will depend on the number of actors in the group and should be as follows: Group of two actors: 5-10 minutes Group of three actors: 7-12 minutes Group of four actors: 9-14 minutes. Each actor must interact with other 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. The following is a list of minimum requirements for the realisation of each design skill.</p> <p>Lighting design - 4 different states using, for example, different:</p> <ul style="list-style-type: none"> colours angles strengths specials. <p>Sound design - 4 different cues using, for example:</p> <ul style="list-style-type: none"> recorded sound effects effects used at source atmospheric sound effects specials. <p>Set design</p> <ul style="list-style-type: none"> set created for performance of one group set dressed appropriately props for the performance of chosen group Costume design (including hair and make-up) 1 full costume, hair and make-up for 1 character. 	<p>All content for the exam has been covered across the course. This term is about refining that knowledge, revision and exam practice of the following:</p> <p>Learners must consider how the text is constructed and how performances create meaning through:</p> <ul style="list-style-type: none"> the characteristics of the performance text, including genre structure character form and style language/dialogue stage directions the social, historical and cultural context including the theatrical conventions of the period in which the performance text was created how meaning is interpreted and communicated through performance conventions use of performance space and spatial relationships on stage, including the impact of different stages (proscenium arch, theatre in round, traverse and thrust) on at least one scene relationships between performer and audience the design of lighting, sound, set (including props) and costume and make-up the actor's vocal and physical interpretation of character. <p>Section B Learners are required to analyse and evaluate one piece of live theatre, (Frankenstein) 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</p> <ul style="list-style-type: none"> the role of the: 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 audience.
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	<p>3. analyse and evaluate their individual contribution to the final performance, including how effectively they fulfilled their initial aims and objectives (referring to stimulus and practitioner/genre).</p>		
Expected standard	See Component 1,2 and 3 mark schemes in Eduqas specification. https://www.eduqas.co.uk/qualifications/drama-gcse/#tab_overview		



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Key Technical Vocabulary	Stimulus, creative log, performance, audience, analyse, evaluate, voice, tone, pause, pitch, accent, movement, gesture, interaction, Brecht, style, technique	Learning lines, character development, blocking, voice, tone, pause, pitch, accent, movement, gesture, interaction, rehearsal, artistic intentions.	Actor, communicating meaning, interpretation, voice, tone, pace, pause, accent, pitch, volume, movement, the 4 types of stages, gesture, interaction, how lighting, staging, set, sound, costume can be used to create atmosphere, location, and period. Analyse, review, theatre review, Frankenstein, Social context, interpretation, structure, audience. https://www.eduqas.co.uk/media/abtjz5rx/wjec-eduqas-gcse-drama-specification-pdf.pdf
Opportunities for Reading	https://www.eduqas.co.uk/media/abtjz5rx/wjec-eduqas-gcse-drama-specification-pdf.pdf https://www.bbc.co.uk/bitesize/examspecs/zdb6xyc	Research should be completed on the individual Scirto that students are working on. https://www.bbc.co.uk/bitesize/topics/zm7rgwx	https://www.bbc.co.uk/bitesize/topics/z6m4cqt
Developing Cultural Capital	<ul style="list-style-type: none"> - Working as a team to create a piece of Theatre - Working under time constraints - Performing un the style of an influential 20th Century theatre practitioner - Performing to an audience - Problems solving skills 	<ul style="list-style-type: none"> - The plays studied in this component span 100's of years and explore a range of cultural, political and historical issues. - Empathising with the characters with the script they are working on. - 	<ul style="list-style-type: none"> - Access to National theatre productions - Experiencing watching live theatre - How theatre can have a social message - Gang culture and its dangers -
Cross Curricular Links	<ul style="list-style-type: none"> - PHSCCE this topic requires research on a range of cultural and social issues. - Literacy, keeping notes of progress and the writing of the creative log and evaluation. 	<ul style="list-style-type: none"> - Literacy through interpreting the script and characters within them 	<ul style="list-style-type: none"> - History- study of social, historical context - Literacy, Study of Frankenstein, using analytical and evaluative language - Refining exam techniques
Key Assessment	<ul style="list-style-type: none"> - This component assesses: - • Devising: create and develop ideas to communicate meaning for performance (AO1, 30 marks). This is assessed through the portfolio of supporting evidence. - • Realising: apply theatrical skills to realise artistic intentions (AO2, 15 marks). This is assessed through the performance or design (realised in performance). - • Evaluating: analyse and evaluate their own work (AO4, 15 marks). <p>This is assessed through a written evaluation completed under supervised conditions. Each learner must produce the following:</p> <ul style="list-style-type: none"> - 1. a performance or design, recorded audio-visually from the audience perspective¹ - 2. a portfolio of supporting evidence - - 3. an evaluation. 	<ul style="list-style-type: none"> - This component assesses the final realisation only (AO2, 60 marks). In this component learners must demonstrate the ability to: - • apply performing or design skills to realise artistic intentions in live performance - • interpret their chosen text - • contribute as an individual to the live performance. <p>Evidence 1. 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.</p> <p>This should include:</p> <ul style="list-style-type: none"> - • for performance candidates, a brief account of how they aim to interpret their chosen character - • for 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 component 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. <p>Component 2: Artistic Intentions will be made available on Eduqas website. The centre must record all the live performances given in front of the visiting examiner from the audience perspective. The recording must be submitted to Eduqas within two weeks of the assessment.</p>	<p>Section A: 45 marks</p> <ul style="list-style-type: none"> - • a series of questions assessing knowledge and understanding of an extract from the set text (30 marks) - • one question assessing knowledge and understanding of the wider text (15 marks) Note: a clean copy (no annotation) of the chosen set text must be taken into the examination. Centres must ensure that on entering the examination room, all candidate texts are checked to confirm that they are clean (with no annotation). Eduqas must be notified of any infringements. S <p>Section B: 15 marks</p> <p>Learners will be expected to provide basic details of the production, including the name of the play, company and venue.</p> <ul style="list-style-type: none"> - • one question, from a choice of two, assessing analysis and evaluation of a given aspect of a live theatre production (15 marks) Learners will be expected to understand and use appropriate drama and theatre terminology in this component

In year 11 students will be applying all the skills they have learnt over the course. They will also have the opportunity to:



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- See live theatre performances
- Attend extra rehearsals when devising and working on components 1 and 2
- Develop their ability to write a theatre review
- Use subject specific terminology in discussions and feedback.
- Engage in extracurricular opportunities to develop performance skills.

Year 12	Term 1		Term 2		Term 3		Term 4					
Unit(s) – As outlined in 39-week plans	Introduction to Exploring text as an actor, designer director	Stanislavski	Further study of actor director, designer. Then 3 weeks on analysing theatre.	Introduction to Brecht and Artaud	Introduction to The Arsonists (Set text)	Introduction to Component 1 and further development of Brecht.	Development on The Arsonists	Component 1 Devising	Introduction to Home I'm Darling, set text	Component 1 performance	Development of Home I'm Darling. Designing the play.	Introduction to Murder Mystery



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<p>Key Retainable Knowledge & Skills</p>	<p>This unit bridges the gap for theoretical knowledge from KS 4 to KS5 Drama. Some of the tasks will consolidate the knowledge that GCSE Drama students have and will help prepare BTEC and students with no experience of KS 4 Drama for the rigours of A level. The work covered is theoretical knowledge that is required for all components of the course however the main focus here is preparing students for the component 3 written exam.</p> <p>How to approach a text as an Actor, Director and Designer.</p>	<p>An in-depth study of the practices of Stanislavski How Stanislavski used rehearsal techniques to develop performance</p> <p>Emotional Memory, Subtext Truth Imagination Units and objectives Slowing the pace of the performance to see the character's thinking Realism Apply some of these techniques to short of piece of script or devised piece.</p> <p>Potential to look at extracts from The Crucible, Tom's diner to build up backstory and subtext.</p>	<p>This unit bridges the gap for theoretical knowledge from KS 4 to KS5 Drama. Some of the tasks will consolidate the knowledge that GCSE Drama students have and will help prepare students with no experience of KS4 Drama for the rigours of A level. The work covered is theoretical knowledge that is required for all components of the course however the main focus here is preparing students for the component 3 written exam.</p> <p>How to approach a text as an Actor, Director and Designer.</p> <p>Analysing theatre and using this to influence your own ideas. Students are given an opportunity to see a range of theatre examples to broaden their horizons on what is possible in live theatre.</p>	<p>A workshop-based scheme of work with a focus on three key practitioners all with varying styles – Berkoff, Artaud and Frantic Assembly. The students will practically experiment with these styles of theatre in preparation for the Component 1 exam.</p> <p>Using bodies as objects, working as an ensemble, developing mime and chorus work, 7 levels of tension, Artaud's theatre of cruelty Abstract theatre, dreams/nightmares Frantic assembly, physical theatre, chair duets.</p>	<p>Study the social, cultural, historical context of the play. Understanding of surrealism and why this style was chosen. Understanding of the plot/themes of machinal and how these could be realised in performance. Approach each scene as a director and an actor exploring how movement, voice, interaction, gestures, proxemics and rehearsal techniques can communicate meaning, highlight the themes and relationships between characters.</p>	<p>Reinterpretation of a text Students will look at several selected texts set by the exam board.</p> <p>How to realise text in a different style.</p> <p>Realising text in a Brechtian style</p>	<p>Designing The Arsonists. Using knowledge of style, cultural, social, historical context and demonstrating influences from live theatre seen.</p> <p>Making theatre relevant to a contemporary audience.</p>	<p>Devising from text in a Brechtian style.</p> <p>Process log that highlights reasons for creative choices made</p>	<p>historical context of the play. Discuss the work has influenced others. Understanding of the plot/themes of Saved and how these could be realised in performance. Approach each scene as a director and an actor exploring how movement, voice, interaction, gestures, proxemics and rehearsal techniques can communicate meaning, highlight the themes and relationships between characters.</p>	<p>Refining a performance through rehearsal and using feedback to improve.</p> <p>Working effectively in technical rehearsals.</p> <p>Completing process report</p> <p>Performance to an audience.</p>	<p>Designing Home, I'm Darling using knowledge of cultural, social, historical context and demonstrating influences from live theatre seen.</p> <p>Making theatre relevant to a contemporary audience.</p>	<p>Looking at style and genre</p> <p>Stanislavski's rehearsal techniques.</p> <p>Developing plot</p> <p>Creating backstory</p>
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<p>Expected standard</p>	<p>Students should demonstrate a clear understanding of how to approach texts from the point of view of an actor, designer and director. They should be able to apply this knowledge to their studies on the practitioners. They should have clear notes show an understanding of: Naturalism, subtext, given circumstances, epic theatre, theatre of cruelty and physical theatre. They should also be able to highlight their understanding of these concepts through workshops, devising and performance.</p>	<p>See mark schemes for Component 1, 2 and 3 in the Eduqas A level specification. https://www.eduqas.co.uk/qualifications/drama-and-theatre-as-a-level/#tab_overview</p>	
<p>Key Technical Vocabulary</p>	<p>Voice, gestures, interaction, pace, pause, subtext, rehearsal techniques, Stanislavski, movement, Down/up/centre stage. Lighting, colour, intensity, direction, sound, volume, direction, staging, set, style, naturalism, period, communicating meaning, audience. Posture, themes, plot, backstory.</p>	<p>Voice, gestures, interaction, pace, pause, subtext, rehearsal techniques, Stanislavski, movement, Down/up/centre stage. Lighting, colour, intensity, direction, sound, volume, direction, staging, set, style, naturalism, period, communicating meaning, audience. Posture, themes, plot, backstory. Reinterpretation, style, Brecht, rehearsal techniques.</p>	
<p>Opportunities for Reading</p>	<p>https://www.bbc.co.uk/bitesize/guides/zn4mp3/revision/1 https://www.bbc.co.uk/bitesize/guides/zkgbscw/test http://essentialdrama.com/practitioners/antonin-artaud/ http://abigaillewisdrama.blogspot.com/2016/09/research-berkoff-8.html http://dramaandsuch.blogspot.com/2013/02/steven-berkoff-theatre-technique.html</p>	<p>A Level Drama and Theatre Resource E-Book Carole Dore, Peter Davies and Carys Edwards https://resources.eduqas.co.uk/Pages/ResourceSingle.aspx?rId=700 https://resources.eduqas.co.uk/Pages/ResourceSingle.aspx?rId=72_0</p>	<p>https://resources.eduqas.co.uk/Pages/ResourceSingle.aspx?rId=700</p>
<p>Developing Cultural Capital</p>	<p>Analysing, evaluating, interpreting and performing a range of theatre from across 100's of years. Study of potentially the most influential 20th century theatre practitioner in Stanislavski</p>	<p>Students work approach the text in a vocational setting, often tasks are set putting them in the role of actor, director or designer. Students explore women's rights, feminism, expressionism and issues such as the death penalty through the study of machinal. Students explore a range of texts that cover relevant social cultural and historical issues.</p>	<p>Students engage in themes from the play Saved and make connections with them in today's society. There is the exploration of what it is like to be part of society that is forgotten, the range of social, cultural and historical issues that were prominent in the 60s. Performing to an audience in an afterschool event. Working as part of a theatre company in the Murder Mystery event.</p>



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Cross Curricular Links	- Literacy through research of text, practitioner and interpreting language. - History when looking at the social, historical context of plays.		- Literacy- interpreting text and characters, developing characters, devising and creating script. - History-study of social, cultural, historical context of the 1920's, study of 20 th century practitioners' styles and their influence on today. - PHSCE/citizenship. Study of women's rights and society.	- Literacy- interpreting text and characters, developing characters, devising and creating script. - History-study of social, cultural, historical context of the 1960's, study of 20 th century practitioners' styles and their influence on today. - PHSCE/citizenship. Study of political, social, cultural themes from the 60's.	
Key Assessment	On-going assessment of notes for approaching a text and mini quizzes set throughout the scheme. Essay question set to compare the styles of practitioners.		- On going assessment of set texts notes and work in practical workshops - Assessment of process log at intervals - Assessment and feedback slots planned in by the teacher during devising of Component 1 piece. - Practice exam questions set on Machinal.	- On going assessment of set texts notes and work in practical workshops - Assessment of process log at intervals - Assessment and feedback slots planned in by the teacher during devising of Component 1 piece. - Performance of Component 1 piece - Assessment of process log. - Practice exam questions set on Saved	
Year 13 Drama	Term 1		Term 2		Term 3
Unit(s) – As outlined in 39 week plans	Murder Mystery	Component 3 Saved	Component 2	Component 2	Component 3 exam.
Key Retainable Knowledge & Skills	Working as a theatre company to write produce, prepare and perform in a production. Develop a character using a Stanislavski's techniques Work as an Ensemble Script writing, characterisation and performance workshops Devising Subtext Devel oping plot	historical context of the play. Discuss work of Edward Band and work he has influenced. Understanding of the plot/themes of Saved and how these could be realised in performance. Approach each scene as a director and an actor exploring how movement, voice, interaction, gestures, proxemics and rehearsal techniques can communicate meaning, highlight the themes and relationships between characters. Designing Saved using knowledge of cultural, social, historical context and demonstrating influences from live theatre seen. Making theatre relevant to a contemporary audience	Non-exam assessment: externally assessed by a visiting examiner, usually around the end of March. 40% of qualification 120 marks This component requires learners to engage with a stimulus to create two pieces of live theatre: one devised piece using the working methods and techniques of either an influential theatre practitioner or a recognised theatre company and one extract from a text in a different style to the devised piece. The texts chosen across the qualification must represent a range of social, historical and cultural contexts. In this component, each group must choose one text. The text chosen must have been either professionally commissioned and/or professionally produced. Learners study a 10–15-minute extract from the text, within the context of the whole text. Each group of learners may choose a different extract or text, although different groups are also permitted to choose the same extract or text. There are four stages to this component. Researching a. Learners must study their chosen extract within the context of the whole text to interpret the text for performance. When researching the text learners should consider how performance texts are constructed to be performed, conveying meaning through: • structure • character construction • the style of the text. b. Learners are also required to research the techniques and working methods of either an influential theatre practitioner or a recognised		• This term is used as the culmination of all the theory work that has gone throughout the course and consists of revision sessions, practice exam questions and one to one support in preparation for the written exam. Over the course students will have been prepared for the following: Written examination: 2 hours 30 minutes 40% of qualification 120 marks In this component, learners are required to study two complete texts and one extract from a third contrasting text. Centres are reminded that the five texts studied for this qualification as a whole must represent a range of social, historical and cultural contexts and centres should consider carefully their choice of texts in all components to ensure they cover a range of contexts. All texts listed for study will be reviewed periodically and updated when necessary. In Component 3, learners are given the opportunity to demonstrate their knowledge, understanding and skills in interpreting texts for performance in a written examination. Learners are encouraged to approach this component practically as an actor, designer and director, and as an informed member of a theatre audience. To this end, learners are required to view a minimum of two live theatre productions to inform their understanding. Learners are required to study a specified 10–15-minute extract from a third contrasting performance text: • The Curious Incident of the Dog in the Night-Time , Mark Haddon, adapted by Simon Stephens (Bloomsbury, ISBN: 978-1-4081-7335-0). The extract must be studied within the context of the whole text and the examination questions will be based on a different 10–15-minute extract from the text each



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		<p>theatre company. The chosen practitioner or company must be different to that chosen for Component 1. A list of suitable theatre practitioners and theatre companies can be found in Appendix B and is intended as a guide only. Learners may choose a different theatre practitioner or theatre company.</p> <p>Learners should consider:</p> <ul style="list-style-type: none"> • their historical, social and cultural context • their theatrical purpose and practices • their artistic intentions • the innovative nature of their approach • their working methods • their theatrical style and use of conventions • their collaboration with/influence on other practitioners. <p>c. Learners are required to participate as an audience member in viewing at least one live theatre production. It is recommended that learners take the opportunity to view a professional production; however, the work of amateurs may also be used. Centres should ensure that any work seen in preparation for this assessment is of suitable scope and quality to suit the requirements of the assessment. It need not be a production of the chosen text(s) or use the techniques of the chosen practitioner or company. Learners should consider:</p> <ul style="list-style-type: none"> • how elements of the live theatre production influence their own creative decisions including: <ul style="list-style-type: none"> o interpretation of text o use of design elements o performing styles. <p>Developing Learners participate in the creation and development of two pieces of theatre response to a stimulus (see page 16 for the length of each piece). Learners will choose one stimulus from a choice of four supplied annually by Eduqas. The stimuli will be released during the first week of June in the year before the assessment is due to be taken. Example stimulus materials can be found in Appendix E.</p> <p>Learners must produce:</p> <ol style="list-style-type: none"> 1. a devised piece based on the work of the theatre practitioner or theatre company chosen for study in stage 1. Clear elements of the practitioner's or company's work must be evident in the piece. 2. an extract from the text chosen for study in stage 1 in a style chosen by the learners. Learners may freely explore various stylistic concepts and need not be restricted by one particular style or influence. However, the piece must be in a different style to the devised piece. <p>Realising Both pieces of theatre must be performed live for the visiting examiner on a date agreed with Eduqas. Learners are assessed on the process of creating and developing theatre as well as the final performance or design. The timings of the pieces are based on the number of actors in each group and each piece must be: 2 actors 5-10 minutes 3 actors 7-12 minutes 4 actors 9-14 minutes. Each actor must be fully engaged with other performers on the stage for a minimum of 5 minutes in each performance in order to be able to interact meaningfully.</p> <p>4. Reflecting and evaluating Upon completion of the practical work, learners write one process and evaluation report on both pieces. Learners have one week to complete the report. The report has three sections and should be no more than 3000 words.</p> <p>1. Connections between theory and practice, (10 marks) including explanation of how:</p> <ul style="list-style-type: none"> • relevant research on the theatre practitioner or theatre company and chosen contrasting style informed their own practical work • the stimulus was used to interpret the text and provide ideas for devised work. <p>Section 1 may contain a limited amount of additional evidence such as photographs or diagrams where necessary to illustrate the connections between theory and practice.</p> <p>2. Analysis and evaluation of process, (15 marks) including how:</p> <ul style="list-style-type: none"> • dramatic conventions or design techniques were used to create meaning 	<p>year. Details of the full 10–15-minute extract for each exam series will be published during the first week of March, in the year in which the assessment is due to take place. A short (approximately 2 pages) section from the 10–15-minute extract will be printed on the examination paper. The exam has 3 sections.</p> <p>Section A: 40 marks A series of structured questions on a specified extract from the chosen set text from either the pre-1956 list or the post-1956 list. Learners should consider: interpretation of character (e.g. through motivation and interaction) vocal and physical performing skills including interaction how performance texts are constructed to be performed, conveying meaning through:</p> <ul style="list-style-type: none"> • structure • Language • stage directions • rehearsal techniques • interpretation of design elements including: <ul style="list-style-type: none"> • sound • lighting • set and props • costume • hair • make-up <p>Section B: 40 marks An essay question on the chosen set text from either the pre-1956 list or the post 1956 list, demonstrating how the text can be adapted for a contemporary audience as actors, designers and directors. Learners should consider:</p> <ul style="list-style-type: none"> • the social, historical and cultural context of the text (e.g. the original performance conditions) • the influence of contemporary theatre practice • how performance texts are constructed to be performed, conveying meaning through: <ul style="list-style-type: none"> • structure • language • style of text • how live theatre, seen as part of the course, influences their decision making and understanding of how drama and theatre is developed and performed • how the text approaches its theme. <p>Section C: 40 marks A question on the specified extract from The Curious Incident of the Dog in the Night-Time exploring how the text can be performed in the theatre. Learners will be expected to approach the text as theatre performers, directors and designers.</p> <ul style="list-style-type: none"> • Learners should consider: <ul style="list-style-type: none"> • the impact of different stages (proscenium arch, theatre in the round, traverse, and thrust) • character positioning and movement/proxemics • design elements including: <ul style="list-style-type: none"> • sound • Lighting • set and props • costume, • Hair • make-up • how live theatre, seen as part of the course, influences their decision making and understanding of how drama and theatre is developed and performed.
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			<ul style="list-style-type: none"> the piece was refined and amended for performance live theatre influenced their own work. <p>3. Analysis and evaluation of the final performance or design to realise artistic intentions, (15 marks) including:</p> <ul style="list-style-type: none"> the effectiveness of their performing or design skills the effectiveness of the practitioner or company and stylistic techniques in performance their own contribution to the success of the piece. 	
Expected standard	<ul style="list-style-type: none"> See mark schemes for Component 1, 2 and 3 in the Eduqas A level specification. https://www.eduqas.co.uk/qualifications/drama-and-theatre-as-a-level/#tab_overview 			
Key Technical Vocabulary	<p>Voice, gestures, interaction, pace, pause, subtext, rehearsal techniques, Stanislavski, movement, Down/up/centre stage. Lighting, colour, intensity, direction, sound, volume, direction, staging, set, style, naturalism, period, communicating meaning, audience. Posture, themes, plot, backstory.</p> <p>Stanislavski</p> <ul style="list-style-type: none"> the fourth wall feeling of truth the magic 'if' emotion memory concentration of attention 	<p>Voice, gestures, interaction, pace, pause, subtext, rehearsal techniques, Stanislavski, movement, Down/up/centre stage. Lighting, colour, intensity, direction, sound, volume, direction, staging, set, style, naturalism, period, communicating meaning, audience. Posture, themes, plot, backstory.</p> <p>This will be dependent on the text chosen.</p>	<p>Stanislavski</p> <ul style="list-style-type: none"> the fourth wall feeling of truth the magic 'if' emotion memory concentration of attention intonation and pauses, restraint and control <p>Brecht, direct address, narrator, multi-rolling, Gestus, placards, tickle and slap, music and songs, alienation, didactic, epic theatre, no fourth wall, episodic structure, political message</p> <p>Voice, gestures, interaction, pace, pause, subtext, rehearsal techniques, Stanislavski, movement, Down/up/centre stage. Lighting, colour, intensity, direction, sound, volume, direction, staging, set, style, naturalism, period, communicating meaning, audience. Posture, themes, plot, backstory.</p>	
Opportunities for Reading	Previous scripts	https://resources.eduqas.co.uk/Pages/ResourceSingle.aspx?rliid=549 https://resources.eduqas.co.uk/Pages/ResourceSingle.aspx?rliid=802	https://resources.eduqas.co.uk/Pages/ResourceSingle.aspx?rliid=1314 https://resources.eduqas.co.uk/Pages/ResourceSingle.aspx?rliid=700	
Developing Cultural Capital	<ul style="list-style-type: none"> Students are working here as actors. They get an insight into what it is like to work in the profession There are several transferable skills that are at play throughout the unit such as: Time management Communication Teamwork Interpreting and prioritising information 	<ul style="list-style-type: none"> Students are working here as actors. They get an insight into what it is like to work in the profession There are several transferable skills that are at play throughout the unit such as: Time management Communication Teamwork Interpreting and prioritising information Evaluating own and others performance Evaluating and analysing theatre 	<p>Students engage in themes from the play Saved and make connections with them in today's society. There is the exploration of what it is like to be part of society that is forgotten, the range of social, cultural and historical issues that were prominent in the 60s.</p> <p>Students work approach the text in a vocational setting, often tasks are set putting them in the role of actor, director or designer.</p> <p>Students explore women's rights, feminism, expressionism and issues such as the death penalty through the study of machinal.</p>	



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<p>Key Assessment</p>	<p>- Performance in October</p>	<p>Component 2 is externally assessed by a visiting examiner and assesses:</p> <p>Stages 1-2: Researching and Developing (AO1.1a, 20 marks, 10 marks for each piece) <i>Create and develop ideas to communicate meaning as part of the theatre making process.</i> This is assessed through both performances or designs.</p> <p>Stage 3: Realising (AO2, 60 marks, 30 marks for each piece) Apply theatrical skills to realise artistic intentions in live performance. This is assessed through the final performance or design.</p> <p>Stage 4: Reflecting and Evaluating (AO1.1b, 10 marks and AO4.1a, 1b and 1d 30 marks) <i>Making connections between theory and practice.</i> <i>Analyse and evaluate their own work.</i></p> <p>This is assessed through one process and evaluation report. All learners must:</p> <ol style="list-style-type: none"> 1. realise both performances and designs live for a visiting examiner. The centre must record all piece's audio-visually² from the audience perspective 2. complete a process and evaluation report which must be submitted with the - recording within one week of the practical assessment. 	<p>All three texts will be assessed in every exam series. However, the allocation of each complete text, pre-1956 and post-1956 texts, to sections A and B will vary from year to year. The 10–15-minute extract will always be assessed in section C. Learners must answer all questions in relation to their chosen text.</p> <p>In this examination learners are also assessed on their knowledge, understanding and use of specialist subject terminology. Learners should make detailed references to the texts in their answers. Note: a clean copy (no annotation) of the chosen set texts for Sections A and B can be taken into the examination.</p> <p>Component 3 assesses the following in relation to the three texts.</p> <p>AO3: <i>Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</i></p> <p>AO4: <i>Analyse and evaluate the work of others.</i></p> <p>This assessment of AO3 and AO4 is divided between the three sections of the examination paper.</p>
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