Scheme of Work

GCSE Drama

Components 1, 2 and 3

This Scheme of Work covers the knowledge and skills required for the coverage of the three assessment components at GCSE:

* Component 1: Devising (internally assessed, externally moderated, 40% of the qualification)
* Component 2: Performance from Text (externally assessed by visiting examiner, 20% of the qualification)
* Component 3: Theatre Makers in Practice (written exam, 40% of the qualification).

We recommend that the following resources are made available to students:

* access to a suitable rehearsal/performance space
* access to relevant scripts/performance texts
* a range of stimuli for devising work
* access to professional standard theatre productions, as a member of the audience
* access to appropriate resources for the completion of portfolio, for example computers, internet, recording equipment.

Year 1

| Week | Content coverage | Learning outcomes | Exemplar activities | Exemplar materials and resources |
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| 1 | **Induction period** | * To understand the requirements of the three components at GCSE and how they relate to each other * To understand how assessment takes place and what coursework/ examinations will be undertaken | * Students listen to the outline of the GCSE course * Discussion, and questions and answers * Students look at exemplar work | * The specification * The Assessment Objectives (AOs) * The GCSE assessment grids * SAMs for written exam |
| 2 | **Induction period** | * To understand the core skills being developed in the qualification | * Discussion to give an underpinning understanding of what these core skills are * Practical exploration workshop, using a range of drama exercises | * The specification * Script extracts |
| 3 | **Induction period** | * To use a stimulus to devise performance work | * Practical devising workshop, exploring ways to create performance work from a stimulus | * Range of drama stimulus materials |
| 4 | **Theatre visit preparation**  (Comp 3) | * The ability to consider relevant aspects of theatre for analysis and evaluation purposes | * Students collate a list of questions as a group; these could be used to form a structured review/evaluation of the production being seen | * Specification knowledge and understanding points * SAMs for written exam * Whiteboard/PC to collate the questions * A planned theatre visit |
| 5 | **Theatre visit review**  (Comp 3) | * To reflect on own experience as an audience member * To understand the processes and practices used in the production | * Individual students present their evaluations * Group plenary | * Programme notes * Production reviews |
| 6 | **Skills workshop** | * To understand how to bring an extract from a performance text to life for an audience | * Working in small groups, students take an extract from a performance text and explore how to bring the scene to life | * Studio/performance space * Copies of an extract from a text * Recording equipment |
| 7 | **Skills workshop** | * To understand how to bring an extract from a performance text to life for an audience | * Students develop ideas and perform the extract to the rest of the class | * Studio/performance space * Copies of an extract from a text * Recording equipment |
| 8 | **Skills workshop** | * To understand how to approach the text as a theatre maker | * Discussion to identify key aspects of the text and creative intentions * Workshop to explore the text in practice using alternative styles/intentions | * Studio/performance space * Copies of an extract from a text |
| 9 | **Skills workshop** | * To develop drama skills, writing skills and analysis and evaluation skills | * Practical workshop to develop drama skills * Writing workshop to develop writing, analysis and evaluation skills | * A range of drama stimulus materials * Notes on techniques being used * Writing resources as required |
| 10 | **Skills workshop** | * To develop drama skills, writing skills and analysis and evaluation skills | * Practical workshop to develop drama skills * Writing workshop to develop writing, analysis and evaluation skills | * A range of drama stimulus materials * Notes on techniques being used * Writing resources as required |
| 11 | **Coursework portfolio**  (Comp 1) | * To understand how to build a portfolio of process evidence | * Group discussion and sharing of portfolio ideas * Skills surgery to support portfolio work * Group plenary | * Portfolios |
| 12 | **Devising**  (Comp 1) | * To use a stimulus to devise work | * Practical devising workshop, exploring ways to create performance work from a stimulus | * Range of drama stimulus materials |
| 13 | **Devising**  (Comp 1) | * To use a stimulus to devise work | * Practical devising workshop, exploring ways to create performance work from a stimulus | * Range of drama stimulus materials |
| 14 | **Devising**  (Comp 1) | * To understand how to devise a group performance | * Recap on devising skills * Practical session on effective use of stimulus material | * Studio/performance space |
| 15 | **Devising**  (Comp 1) | * To understand how to devise using a selected stimulus | * Discussion of the creative intentions * Students structure the piece | * Studio/performance space * Props/stimulus materials, as appropriate |
| 16 | **Devising**  (Comp 1) | * To understand how to develop ideas for the work to inform the devising process | * Discussion of students’ ideas and their intentions, skills, techniques and influences | * Studio/performance space * Props/stimulus materials, as appropriate |
| 17 | **Devising**  **Presenting the portfolio**  (Comp 1) | * To understand how to build a portfolio of process evidence * To understand how assessment criteria/descriptors apply to your work | * Mini informal presentations of the portfolio so far * Improving the portfolio | * Portfolios * The specification * The Assessment Objectives (AOs) * The GCSE assessment grids |
| 18 | **Devising**  (Comp 1) | * To understand how to develop the group performance | * Rehearsals * Notes and feedback | * Studio/performance space * Props/stimulus materials, as appropriate |
| 19 | **Devising**  (Comp 1) | * To understand how to realise the group performance | * Rehearsals * Notes and feedback | * Studio/performance space * Props/stimulus materials, as appropriate |
| 20 | **Devising**  (Comp 1) | * To understand how to realise the group performance | * Rehearsals * Notes and feedback | * Studio/performance space * Props/stimulus materials, as appropriate |
| 21 | **Devising**  (Comp 1) | * To understand how to build a portfolio of process evidence * To understand how assessment criteria/descriptors apply to your work | * Mini informal presentations of the portfolio so far * Improving the portfolio | * Portfolios * The specification * The Assessment Objectives (AOs) * The GCSE assessment grids |
| 22 | **Devising**  (Comp 1) | * To understand how to realise the group performance | * Rehearsals * Notes and feedback | * Studio/performance space * Props/stimulus materials, as appropriate |
| 23 | **Devising**  (Comp 1) | * To understand how to realise the group performance | * Rehearsals * Notes and feedback | * Studio/performance space * Props/stimulus materials, as appropriate |
| 24 | **Devising**  (Comp 1) | * To understand how to realise the group performance | * Rehearsals * Notes and feedback | * Studio/performance space * Props/stimulus materials, as appropriate |
| 25 | **Devising**  (Comp 1) | * To understand how to realise the group performance | * Dress Rehearsal * Tech rehearsal * Notes and feedback | * Studio/performance space * Props/stimulus materials, as appropriate |
| 26 | **Devising**  (Comp 1) | * Effective performance of devised work | * Final performance of devised piece | * Performance space * Technical support * Recording equipment |
| 27 | **Portfolio workshop**  (Comp 1) | * To understand how to build a portfolio of process evidence * To understand how assessment criteria/descriptors apply to your work | * Mini informal presentations of the portfolio so far | * Portfolios * The specification * The Assessment Objectives (AOs) * The GCSE assessment grids |
| 28 | **Devising**  (Comp 1) | * To understand how to analyse and evaluate their performance work | * Students complete their portfolios | * The specification * The Assessment * Objectives (AOs) * The A level assessment grids * Recording equipment |
| 29 | **Devising**  (Comp 1) | * To understand how to analyse and evaluate their performance work | * Students complete their portfolios | * The specification * The Assessment * Objectives (AOs) * The A level assessment grids * Recording equipment |
| 30 | Introducing the set text  (Comp 3) | * To understand how to approach the text as a theatre maker | * Discussion to identify key aspects of the text * Workshop to explore the text in practice | * Copies of the chosen text * Studio/performance space |
| 31 | Introducing the set text  (Comp 3) | * To understand how to approach a performance text for an audience | * Working in small groups, students take an extract from the performance text and explore how to approach the text for an audience | * Copies of the chosen text * Studio/performance space |
| 32 | Exploring the set text  (Comp 3) | * To understand how to realise the text as a theatre maker | * In groups, students explore in detail an extract from the performance text | * Extracts from the text * Rehearsal space |
| 33 | **Exploring the set text**  (Comp 3) | * To understand how to realise the text as a theatre maker | * In groups, students explore in detail a different extract from the performance text | * Extracts from the text * Rehearsal space |
| 34 | **Exploring the set text**  (Comp 3) | * To understand how to realise the text as a theatre maker | * Students do small performances/presentations on the extracts that they have been exploring | * Extracts from the text * Rehearsal space |
| 35 | Exploring the set text  (Comp 3) | * To understand how to realise the text as a theatre maker | * Students continue to practically explore the text | * Extracts from the text * Rehearsal space |
| 36 | Exploring the set text  (Comp 3) | * To understand how to realise the text as a theatre maker | * Students continue to practically explore the text | * Extracts from the text * Rehearsal space |

Year 2

| Week | Content coverage | Learning outcomes | Exemplar activities | Exemplar materials and resources |
| --- | --- | --- | --- | --- |
| 1 | Exploring the set text  (Comp 3) | * To further understand how to realise the text as a theatre maker | * Students recap the practical exploration work they completed before the summer holiday through group discussion and short presentations | * Extracts from the text * Rehearsal space |
| 2 | Exploring the set text  (Comp 3) | * To understand how to realise the text as a theatre maker | * Students continue to practically explore the text | * Extracts from the text * Rehearsal space |
| 3 | Exploring the set text  (Comp 3) | * To further understand how to realise the text as a theatre maker | * Students consider the roles of the different theatre makers involved in bringing a text to life | * Extracts from the text * Rehearsal space |
| 4 | Exploring the set text  (Comp 3) | * To further understand how to realise the text as a theatre maker | * Students focus on a character from the text to bring to life * Group presentations on their interpretation of this character | * Extracts from the text * Rehearsal space |
| 5 | Exploring the set text  (Comp 3) | * To further understand how to realise the text as a theatre maker | * Students focus on a design element that they would use to bring an extract from the text to life * Group presentations on these design elements | * Extracts from the text * Studio space |
| 6 | Exploring the set text  (Comp 3) | * To further understand how to realise the text as a theatre maker | * Students focus on how they would direct an extract to bring it to life * Group presentations on what they would consider when directing the performance text | * Extracts from the text * Studio space |
| 7 | **Theatre visit preparation**  (Comp 3) | * The ability to consider relevant aspects of theatre for analysis and evaluation purposes | * Students revisit and refine the group theatre review form | * Specification knowledge and understanding points * A planned theatre visit |
| 8 | **Theatre visit review**  (Comp 3) | * To reflect on own experience as an audience member * To understand the processes and practices used in the production | * Individual students present their evaluations * Group plenary | * Programme notes * Production review |
| 9 | **Performance from text**  (Comp 2) | * To understand how to develop and realise work for performance as a theatre maker | * Practical exploration of extracts of a performance text | * Studio/performance space * Copies of extracts from performance texts |
| 10 | **Performance from text**  (Comp 2) | * To understand how to develop and realise work for performance as a theatre maker | * Practical session to develop students’ ideas for interpreting the text for performance | * Studio/performance space * Copies of extracts from performance texts |
| 11 | **Performance from text**  (Comp 2) | * To understand how to develop and realise work for performance as a theatre maker | * Practical session to develop students’ ideas for interpreting the text for performance | * Studio/performance space * Copies of extracts from performance texts |
| 12 | **Performance from text**  (Comp 2) | * Preparation of key extracts for assessment | * Selection of key extracts for performance | * Extracts from performance text |
| 13 | **Performance from text**  (Comp 2) | * To understand how to realise the performance of the extracts | * Rehearsals * Notes and feedback | * Studio/performance space * Extracts from performance text |
| 14 | **Performance from text**  (Comp 2) | * To understand how to realise the performance of the extracts | * Rehearsals * Notes and feedback | * Studio/performance space * Extracts from performance text |
| 15 | **Performance from text**  (Comp 2) | * To understand how to realise the performance of the extracts | * Rehearsals * Notes and feedback | * Studio/performance space * Extracts from performance text |
| 16 | **Performance from text**  (Comp 2) | * To understand how to realise the performance of the extracts | * Rehearsals * Notes and feedback | * Studio/performance space * Extracts from performance text |
| 17 | **Performance from text**  (Comp 2) | * To understand how to realise the performance of the extracts | * Rehearsals * Notes and feedback | * Studio/performance space * Extracts from performance text |
| 18 | **Performance from text**  (Comp 2) | * To understand how to realise the performance of the extracts | * Rehearsals * Notes and feedback | * Studio/performance space * Extracts from performance text |
| 19 | **Performance from text**  (Comp 2) | * To understand how to realise the performance of the extracts | * Rehearsals * Notes and feedback | * Studio/performance space * Extracts from performance text |
| 20 | **Performance from text**  (Comp 2) | * To understand how to realise the performance of the extracts | * Dress rehearsal * Tech rehearsal * Notes and feedback | * Studio/performance space * Extracts from performance text |
| 21 | **Performance from text**  (Comp 2) | * Effective performance of text-based work | * Final performance of extract pieces | * Performance space * Technical support * Recording equipment |
| 22 | Revision of the set text  (Comp 3) | * To understand the expectations of the exam | * Discussion of work already completed on the text * Text surgery | * Copies of text * Any recordings of relevant work |
| 23 | Revision of the set text  **(Comp 3)** | * To understand the expectations of the exam | * Discussion of work already completed on the text * Text surgery | * Copies of text * Any recordings of relevant work |
| 24 | Revision of the set text  (Comp 3) | * To understand the expectations of the exam | * Practise questions * Practical exploration | * Previous papers/SAMs * Studio/performance space |
| 25 | Revision of the set text  (Comp 3) | * To understand the expectations of the exam | * Practise questions * Practical exploration | * Previous papers/SAMs * Studio/performance space |
| 26 | Revision of the set text  (Comp 3) | * To understand the expectations of the exam | * Students sit elements of a previous paper * Discuss | * Previous papers/SAMs |
| 27 | Revision of the set text  (Comp 3) | * To understand the expectations of the exam | * Practise questions * Practical exploration | * Previous papers/SAMs * Studio/performance space |
| 28 | Revision of the set text  (Comp 3) | * To understand the expectations of the exam | * Practise questions * Practical exploration | * Previous papers/SAMs * Studio/performance space |
| 29 | Revision of the set text  (Comp 3) | * To understand the expectations of the exam | * Students sit elements of a previous paper * Discuss | * Previous papers/SAMs |
| 30 | **Final preparation of theatre evaluation notes for the exam** | * To understand how to use the notes effectively in the exam | * Students prepare the points to be included * Students write a final draft of the 500 words allowed | * Copies of Live Theatre Evaluation notes form, Appendix 2 |
| 31 | **Exam preparation and revision** | * To understand the expectations of the exam | * Students do practice questions on the Live Theatre evaluation * Discussion | * Previous papers/SAMs * Live Theatre notes |
| 32 | **Exam preparation and revision** | * To understand the expectations of the exam | * Students sit elements of a previous paper * Discuss | * Previous papers/SAMs |
| 33 | **Exam preparation and revision** | * To understand the expectation of the exam | * Students craft ‘model’ responses and review their preparations for the exam | * Previous papers/SAMs |
| 34 | **External examination** | * To meet the expectation of the exam | * Students complete the external examination | * Exam conditions as required |