

Curriculum Intent

Students undertaking the GCSE Drama course at Ecclesbourne should be aware of a natural progression from their study of Theatre and Drama at K.S.3. The three strands of curriculum relating to devising, performance, interpretation and analysis, that form the foundation of learning in Year 7,8 and 9, connect directly to the assessment objectives that underpin the programming of work for Year 10 and 11. They are the ability to:

AO1 Create and develop ideas to communicate meaning for theatrical performance.

AO2 Apply theatrical skills to realise artistic intentions in live performance.

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.

AO4 Analyse and evaluate their own work and the work of others.

It is our intention to encourage K.S 4 students of drama to develop their ability to independently critique and appreciate live performance. As Theatre Makers of the future, we aim to equip students with the knowledge required to stage existing play texts and create original pieces of theatre. Through increasing student's awareness of the impact that different practitioner's methodologies have had on the development of theatrical performance, we hope to enhance the devised work that they produce.

As students of drama, we challenge students to reflect upon the context in which texts were created, in order to appreciate how society can inform and shape the voice of the playwright. As devisers of drama, students are expected to analyse the society in which they live and consider how the work that they develop will connect with a modern audience.

As actors, students will continue to hone their performance skill base through their participation in the staging of text, the creation of devised work and the observation of live performance.

At the centre of the learning journey and process of knowledge acquisition for students of drama at Ecclesbourne is the acknowledgement of theatre as a collaborative art form. Throughout all stages of the drama curriculum, students are expected to develop their ability to interact and communicate effectively with others in order to realise a shared goal through the process of planning, implementation and evaluation. These transferable skills that are sought after by employers across all industries, ensure that students of drama at Ecclesbourne are not only developing their appreciation and skill set in relation to the performing arts, but that they are also equipping themselves with personal qualities that will increase their employability in the future.

Curriculum Implementation:

Year	Term	Content
	Autumn	<p data-bbox="464 275 496 297">1</p> <p data-bbox="544 275 1050 297">Theatre Makers in Practice: Performance</p> <p data-bbox="544 342 1331 443">We begin the GCSE Drama course by exploring the set text that is studied for the component three written exam. Currently the selected text is “The Crucible” by Arthur Miller.</p> <p data-bbox="544 488 1366 730">We start the course with this focus as it lays the foundation knowledge to build upon in preparing students for the written exam at the end of Year 11. Through the process of rehearsal, practical exploration and the development of collaborative working skills, a sense of class identity can be established. Establishing strong collaborative working skills is essential in order to prepare students for the component one devising process that is delivered in term 3.</p> <p data-bbox="544 775 1374 943">Throughout this programme of work, students also have the opportunity to develop their practical skill base through rehearsals and text exploration. This supports elements of component two during which students are assessed purely on their performance skill base.</p> <p data-bbox="544 987 1337 1088">Throughout this first term, students will continue to develop their drama vocabulary and be develop an understanding of how to respond to component three exam questions.</p> <p data-bbox="544 1133 1345 1301">Students will practically explore how a complete performance text might be interpreted and realised from ‘page to stage’. This exploration will give students an insight into how texts may be brought to life for an audience and the creative roles within this process.</p> <p data-bbox="544 1346 1377 1480">During this programme of work students will practically consider the ways and develop ideas in which performers, directors and designers create impact and meaning through the elements of performance, including:</p> <ul data-bbox="544 1525 1377 2013" style="list-style-type: none"> <li data-bbox="544 1525 1278 1547">● acting style and purpose, including vocal and physical skills <li data-bbox="544 1559 1278 1581">● set and props, including stage furniture and personal props <li data-bbox="544 1592 1129 1615">● lighting and sound, including colour and music <li data-bbox="544 1626 1102 1648">● costume, makeup and masks as appropriate <li data-bbox="544 1659 1337 1727">● use of stage space and spatial relationships, including levels and entrance points <li data-bbox="544 1738 1350 1872">● intended impact and meaning for the audience. Students must contribute to exploration of the performance text, so that they are able to offer possible interpretations from the perspective of performer, director or designer. <li data-bbox="544 1883 1377 2013">● Students will consider the potential for staging the text. They must explore and develop an understanding of how performers, directors and designers influence performance style, design elements and staging, to communicate meaning to an audience.

		<p>Practical work will include the exploration of:</p> <ul style="list-style-type: none"> ● the playwright’s use of meaning, genre, structure, character, form, style, language and stage directions for communication between performer and audience ● vocal and physical interpretation of character ● sketches and drawings to represent stage space ● performance style and theatrical devices. <p>Students will:</p> <ul style="list-style-type: none"> ● understand the practices used in twenty-first century theatre-making ● understand production elements and theatrical conventions ● understand the role of theatre makers in contemporary practice including performers, directors and designers ● understand how the meaning of a text might be interpreted and communicated to an audience ● understand social, historical and/or cultural contexts including the theatre conventions of the period which the text was created and performed ● use appropriate vocabulary and subject-specific terminology. ● analyse and evaluate the work of theatre-makers ● recognise specific challenges for performers, directors and designers based on their own experiences in exploring the chosen text ● analyse and evaluate the ways in which different performance and production elements are brought together to create theatre ● use subject-specific terminology in discussing their work as theatre makers. Students must also be aware of, and be able to use appropriate subject-specific terminology. <p>Prior learning to reactivate: K.S.3: Programmes of work that support GCSE prior knowledge acquisition that focus on text interpretation include:</p> <p>Year 7 Text exploration: “Charlie and the Chocolate Factory”</p> <p>Year 8 Text exploration: “Harry Potter and The Cursed Child.”</p> <p>Year 9 Text exploration: “Blood Brothers.”</p>
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	Autumn	2	<p>Theatre Makers in Practice: Design</p> <p>Students will continue their exploration of “The Crucible” by Arthur Mille, however the emphasis throughout term 2 is placed on the realisation of the text through the exploration of design elements. Students will be guided through practical activities that encourage them to reflect on the ways in which design elements can be used to enhance the text in performance and create visual impact.</p> <p>Students will study design elements, including staging and visual communication, costume, lighting, set and sound and consider how they might be applied to the set text in order to create impact for an audience.</p> <p>The aim of this programme is to help students to:</p> <ul style="list-style-type: none"> ● understand the practices used in twenty-first century theatre-making ● understand production elements and theatrical conventions ● understand the role of theatre makers in contemporary practice including performers, directors and designers ● understand how the meaning of a text might be interpreted and communicated to an audience ● understand social, historical and/or cultural contexts including the theatre conventions of the period which the text was created and performed ● use appropriate vocabulary and subject-specific terminology. <p>Prior learning to reactivate:</p> <p>Programmes of work that support GCSE prior knowledge acquisition that focus on design and practitioner influence include:</p> <p>Year 7 Design exploration: Treasure Island</p> <p>Year 8 Design exploration: Peter Pan</p> <p>Year 9 Design exploration: Wonder.land</p> <p>K.S.4: Design exploration: The Crucible</p>
	Spring	3	<p>Devising</p> <p>During term 3, students will explore a range of theatre practitioners to support the devising process for their component one coursework</p>

	<p>that will take place during term 4. They will create work in a range of styles, responding to a range of stimuli.</p> <p>Practitioners explored during this term include:</p> <ul style="list-style-type: none"> ● Stanislavski ● Brecht ● Frantic assembly ● Berkoff <p>Students will consider the impact that they can make on an audience, as they develop the ideas that they want to communicate.</p> <p>During this term students will develop their understanding of:</p> <ul style="list-style-type: none"> ● characteristics of dramatic work including genre, structure, character, form, style, and language ● how meaning is communicated and interpreted through: o performance conventions, use of space and spatial relationships on stage, relationships between performer and audience. <p>Students will practically explore stimuli using a variety of methods such as:</p> <ul style="list-style-type: none"> ● whole class exploration ● small group improvisations ● creating tableaux, role on the wall, hot seating, etc. ● developing movement/physical sequences ● developing soundscapes ● forum theatre. Students' research should include (where relevant) an investigation of: <ul style="list-style-type: none"> ● social, historical and cultural contexts ● theatrical conventions ● current themes and trends ● issues and controversies. <p>During this term students will extend their skill base with regard to:</p> <ul style="list-style-type: none"> ● rehearsing and learning lines; adapting work in response to rehearsals (to be done collaboratively) ● voice: use of clarity, pace, inflection, pitch and projection ● physicality: use of space, gesture, stillness and stance ● ability to combine and apply vocal and physical skills ● characterisation ● communication with other performers and with the audience ● understanding of style, genre and theatrical conventions. <p>Prior learning to reactivate:</p> <p>Programmes of work that support GCSE prior knowledge acquisition that focus on devising from stimulus and practitioner influence include:</p>
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		<p>Year 7 Devising: Devising from stimulus. Practitioner influence: Stanislavski and War Horse.</p> <p>Year 8 Devising: Devising from stimulus: Time Travel Practitioner influence: Berkoff and The Twits.</p> <p>Year 9 Practitioner influence/Devising from stimulus: Brecht and Documentary Theatre.</p>
Spring	4	<p>Devising</p> <p>Building on the skills and practitioner knowledge that students acquired during term 3, they will spend term 4 devising their performance for their component one assessment.</p> <p>Throughout the devising process, students will keep a logbook of rehearsals in order to help them to complete their written portfolio in term 5.</p> <p>During term 4, students are required to demonstrate an understanding of the following :</p> <ul style="list-style-type: none"> ● characteristics of dramatic work including genre, structure, character, form, style, and language ● how meaning is communicated and interpreted through: performance conventions, use of space and spatial relationships on stage and relationships between performer and audience. <p>Students will explore the processes by which devised performance is developed and demonstrate the following skills to create and communicate meaning through:</p> <ul style="list-style-type: none"> ● research ● developing ideas and intentions ● rehearsing, refining and amending work in progress for performance. <p>Component one is delivered after component three as it requires a greater level of independence. Staff will provide students with the stimuli, but the devised work must be student led.</p> <p>Students may practically explore stimuli using a variety of methods such as:</p> <ul style="list-style-type: none"> ● small group improvisations ● creating tableaux, role on the wall, hot seating, etc. ● developing movement/physical sequences

		<ul style="list-style-type: none"> ● developing soundscapes ● forum theatre. <p>Students' research should include (where relevant) an investigation of:</p> <ul style="list-style-type: none"> ● social, historical and cultural contexts ● theatrical conventions ● current themes and trends ● issues and controversies. <p>During term 3 students will continue to develop their skills in:</p> <ul style="list-style-type: none"> ● rehearsing and learning lines; adapting work in response to rehearsals (to be done collaboratively) ● voice: use of clarity, pace, inflection, pitch and projection ● physicality: use of space, gesture, stillness and stance ● ability to combine and apply vocal and physical skills ● characterisation ● communication with other performers and with the audience ● understanding of style, genre and theatrical conventions. <p>In the work that students devise, they should demonstrate their ability to:</p> <ul style="list-style-type: none"> ● use vocal and physical skills ● create a character ● communicate creative intent to an audience ● understand style, genre and theatrical conventions <p>Prior learning to reactivate:</p> <p>Programmes of work that support GCSE prior knowledge acquisition that focus on devising from stimulus and practitioner influence include:</p> <p>Year 7 Devising: Devising from stimulus. Practitioner influence: Stanislavski and War Horse.</p> <p>Year 8 Devising: Devising from stimulus: Time Travel Practitioner influence: Berkoff and The Twits.</p> <p>Year 9 Practitioner influence/Devising from stimulus: Brecht and Documentary Theatre.</p>
	Summer	5

		<p>final stages of rehearsal, students will be given the opportunity to refine their performance, reflecting on the assessment criteria for the acting assessment.</p> <p>During term 5 students must reflect on and evaluate the effectiveness of the devising process. Students must analyse and evaluate:</p> <ul style="list-style-type: none"> ● ideas explored and research undertaken ● decisions made and the rationale behind them ● their collaborative involvement ● content, genre, structure, character, form, style, and language ● the final performance and the effectiveness of their contribution to it ● the realisation of their intentions. All students must also be aware of, and be able to use, appropriate subject-specific terminology. <p>Through the written portfolio students will reflect on</p> <ul style="list-style-type: none"> ● their contribution to the creation, development and realisation ● consideration of genre, structure, character, form, style, and language ● successful communication of intentions ● health and safety issues. <p>Prior learning to reactivate:</p> <p>Year 7 Devising: Devising from stimulus. Practitioner influence: Stanislavski and War Horse.</p> <p>Year 8 Devising: Devising from stimulus: Time Travel Practitioner influence: Berkoff and The Twits.</p> <p>Year 9 Practitioner influence/Devising from stimulus: Brecht and Documentary Theatre.</p>
	<p>Summer</p> <p>6</p>	<p>Live Theatre Evaluation</p> <p>In preparation for the component three written paper, during term 6, students will observe a piece of live performance. In the written exam, students will need to evaluate a performance that they have seen. Throughout the term, students will dissect, analyse and evaluate the different components of the live performance. The performance studied in term 6 will not be used for the final examination. Students will observe a live performance closer to the final exam in Year 11.</p>

			<p>The live theatre evaluation is taught at the end of Year 10 because by this stage of the course, students will have had experience of performance, they will have analysed text in terms of thematic content, they will have explored the way that meaning is conveyed through performance, they will have considered the relationship between designer, performer and director. All of these elements explored throughout the set text exploration of term one and two and the devising process throughout terms three, four and five will equip students with the knowledge and skill set to analyse performance.</p> <p>Throughout this programme of work, students will develop their ability to:</p> <ul style="list-style-type: none"> ● recognise and understand how theatrical choices are used by theatre makers to create impact ● understand how the meaning of a text can be interpreted and communicated to an audience ● use appropriate vocabulary and subject-specific terminology. <p>Skills Students will develop the ability to:</p> <ul style="list-style-type: none"> ● analyse and evaluate the work of theatre makers ● form critical judgements about live theatre based on their understanding of drama and theatre ● analyse and evaluate the ways in which different performance and production elements are brought together to create theatre ● analyse and evaluate the work of others <p>Prior learning to reactivate:</p> <p>Programmes of work that support GCSE prior knowledge acquisition that focus on live theatre evaluation include:</p> <p>Year 7 Live Theatre Evaluation: Treasure Island</p> <p>Year 8 Live Theatre Evaluation: Peter Pan</p> <p>Year 9 Live Theatre Evaluation: Wonder.land</p>
11	Autumn	1	<p>Practical performance and Component Three Consolidation</p> <p>Throughout term 1 of year 11, students will begin to explore and select monologue/duologues for their practical performance assessment that forms part of component two.</p> <p>Alongside the initial rehearsal process for the component two practical assessments, students will consolidate their learning by</p>

		<p>revisiting the component three elements that they studied in Year 10. Students will complete regular exam style questions, focussing on “The Crucible” and the Live Theatre Evaluation.</p> <p>A practical focus is given to the work in terms one and two of Year 11 as visiting examiners will usually attend school to complete practical assessments during term three or the early part of term four, depending on the availability of the assessment window. By completing the practical assessments early, sufficient time is made available for students to complete preparation work for the Live Performance Evaluation during Term 3 and 4.</p> <p>Through independent and teacher directed rehearsals, students will continue to develop and refine their practical skill base in relation to the rehearsal and refinement of performance.</p> <p>Students will gain knowledge and understanding of their selected performance texts in order to explore how meaning is communicated through:</p> <ul style="list-style-type: none"> ● themes, issues, performance conventions ● genre, structure, form, style, language and stage directions ● character relationships ● character development. <p>Through the process of rehearsal, students will continue to develop skills in:</p> <ul style="list-style-type: none"> ● how meaning is communicated and interpreted through: the use of voice, physical and non-verbal techniques (such as facial expression and gesture) , use of space and spatial relationships, the presentation of characters/roles o relationships between performer and audience, production elements, such as set (including props), costume, lighting and sound. ● characterisation ● voice: use of clarity, pace, inflection, pitch and projection ● physicality: use of space, gesture, facial expression, stillness and stance ● communicating creative intent to audience ● communication with other performers and/or with the audience. <p>During the rehearsal process, performers must develop their understanding of how performance is created from a text. They should demonstrate the skills through:</p> <ul style="list-style-type: none"> ● developing interpretations independently and collaboratively ● the development of specific artistic intentions ● learning lines, rehearsing, amending and refining text extracts in progress for performance ● performing to an audience <p>Prior learning to reactivate:</p>
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		<p>Programmes of work that support GCSE I prior knowledge acquisition that focus on practical performance include:</p> <p>Year 7 Practical performance: Commedia dellarte, Devising from stimulus, War Horse.</p> <p>Year 8 Practical performance: Time Travel, The Twits, Harry Potter and The Cursed Child, Devising from Stimulus</p> <p>Year 9 Practical performance: Documentary Theatre, Godber, Blood Brothers</p>
Autumn	2	<p>Component Two Practical performance</p> <p>The second term of Year 11 is dedicated entirely to the rehearsal of practical performance pieces for component two. These are usually examined towards the end of term three.</p> <p>Through independent and teacher directed rehearsals, students will continue to develop and refine their practical skill base in relation to the rehearsal and refinement of performance.</p> <p>They will gain knowledge and understanding in order to explore how meaning is communicated through:</p> <ul style="list-style-type: none"> ● themes, issues, performance conventions ● genre, structure, form, style, language and stage directions ● character relationships ● character development. <p>As performers will develop skills in:</p> <ul style="list-style-type: none"> ● how meaning is communicated and interpreted through: the use of voice, physical and non-verbal techniques (such as facial expression and gesture) , use of space and spatial relationships, the presentation of characters/roles o relationships between performer and audience. ● characterisation ● voice: use of clarity, pace, inflection, pitch and projection ● physicality: use of space, gesture, facial expression, stillness and stance ● communicating creative intent to audience ● communication with other performers and/or with the audience. <p>Performers will develop an understanding of how performance is created from a text. They will demonstrate the skills through:</p> <ul style="list-style-type: none"> ● developing interpretations independently and collaboratively

		<ul style="list-style-type: none"> ● the development of specific artistic intentions ● learning lines, rehearsing, amending and refining text extracts in progress for performance ● performing to an audience <p>Prior learning to reactivate:</p> <p>Programmes of work that support A-Level prior knowledge acquisition that focus on practical performance include:</p> <p>Year 7 Practical performance: Commedia dellarte, Devising from stimulus, War Horse.</p> <p>Year 8 Practical performance: Time Travel, The Twits, Harry Potter and The Cursed Child, Devising from Stimulus</p> <p>Year 9 Practical performance: Documentary Theatre, Godber, Blood Brothers</p>
Spring	3	<p>Practical Performance and Live Theatre Evaluation</p> <p>Dependent upon examiner availability, component two performance pieces will be examined during term 3. Students will be assessed on:</p> <ul style="list-style-type: none"> ● Vocal and physical skills ● Characterisation and communication ● Artistic intention and style/genre/theatrical conventions. <p>Following the completion of the component two practical exams, students will visit the theatre to observe a performance for their live theatre evaluation as part of the component three written paper. This is programmed to take place at the end of term three as it allows sufficient time to prepare for the exam but will be recent enough that students can recall what they have seen when they complete the exam in the summer.</p> <p>The programme of work delivered in term 6 in Year 10 is revisited but applied to the performance that will be used for the summer exam.</p> <p>Prior learning to reactivate:</p> <p>Year 10 Term 6: Live Theatre Evaluation</p> <p>Year 7 Live Theatre Evaluation: Treasure Island</p>

			<p>Year 8 Live Theatre Evaluation: Peter Pan</p> <p>Year 9 Live Theatre Evaluation: Wonder.land</p>
	Spring	4	Revision Programme
	Summer	5	Revision Programme
	Summer	6	Study Leave

How you are assessed

Assessment Objectives:

AO1 Create and develop ideas to communicate meaning for theatrical performance.

AO2 Apply theatrical skills to realise artistic intentions in live performance.

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.

AO4 Analyse and evaluate their own work and the work of others.

Structure of Assessment

The course is structured into three components.

Component One

Component one is internally assessed and externally moderated. It forms 40% of the final GCSE grade.

There are two parts to the assessment.

1. A portfolio covering the creating and developing process and analysis and evaluation of this process (45 marks, 30 marks assessing AO1 and 15 marks assessing AO4)
2. A devised performance/design realisation (15 marks, assessing AO2).

Component Two

Component two is externally assessed by a visiting examiner. It forms 20% of the final GCSE grade. A02 is assessed.

Students must perform two key extracts from a published play. Each performance is worth 24 marks.

Component Three

Component three is a written paper that is 1 hour and 45 minutes. It forms 40% of the final GCSE grade. It is divided into two sections.

Section A: Bringing Texts to Life. This is worth 45 marks and assesses AO3. This section consists of one question broken into five parts (short and extended responses) based on an unseen extract from the chosen performance text.

Section B: Live Theatre Evaluation. This is worth 15 marks and assesses AO4. This section consists of two questions requiring students to analyse and evaluate a live theatre performance they have seen.

Enrichment – How can you deepen your understanding of Drama and Theatre?

Drama and Theatre students are encouraged to see as much live theatre as possible in order to extend their appreciation for a wide range of theatrical genres. An awareness of the work of contemporary Theatre Makers will strengthen and support drama student's ability to devise and construct work of their own.

As theatre continues to rebuild and move forward following the restrictions of the pandemic, students are advised to engage with performance platforms that offer a wide range of productions that can be streamed. Ecclesbourne is a member of the Digital Theatre Platform and all students are provided with a password in order to access the performance library.

Productions available as part of the Digital Theatre Library:

The Railway Children-Filmed at the Railway Museum

Present Laughter-Starring Kevin Kline

The Car Man- choreographed by Matthew Bourne

The Nutcracker-Royal Ballet

Into The Woods-Open Air Theatre, Regent's Park

Much Ado About Nothing- starring David Tennant and Catherine Tate

Hamlet-filmed at The Royal Exchange, Manchester, starring Maxine Peake

King Lear filmed at the RSC starring Antony Sher

As You Like It-Filmed at the RSC

The Tempest-Filmed at the RSC

The Crucible-starring Richard Armitage

All My Sons-Starring David Suchet

Lovesong- a co- production with Frantic Assembly

Ghosts-starring Lesley Manville

A Doll's House-Filmed at The Young Vic.

Practical skill development

Students of Theatre and Drama are encouraged to participate in extra-curricular activities that will enable them to continue to hone their practical skill base. Many students participate in the annual whole school productions at Ecclesbourne and sixth form students frequently volunteer to support younger students by facilitating activities as part of the Lower School Drama Clubs.

Students are supported in engaging with youth groups at local theatres and are encouraged to participate in national organisations such as The National Youth Theatre.

Literature:

Extended reading lists are available for students in order to extend their appreciation of text and practitioner methodology. A sample of some of the recommended literature is listed below.

Blue Stockings by Jessica Swale

One Man, Two Guv'nors by Richard Bean

The Trial by Steven Berkoff

Two by Jim Cartwright

Arabian Nights by Dominic Cooke

Daisy Pulls It Off by Denise Deegan

Grimm Tales by Carol Ann Duffy/Tim Supple

Can't Pay? Won't Pay! by Dario Fo

Teachers by John Godber

The Government Inspector by Nikolai Gogol/David Harrower

She Stoops To Conquer by Oliver Goldsmith

Dr Korczak's Example by David Greig

Animal Farm by Peter Hall

A Raisin In The Sun by Lorraine Hansberry

The Permanent Way by David Hare

Wendy and Peter Pan by Ella Hickson

My Mother Said I Never Should by Charlotte Keatley

DNA by Dennis Kelly

A View From The Bridge by Arthur Miller

War Horse by Michael Morpurgo

An Inspector Calls by J B Priestley

Sparkleshark by Philip Ridley

Kindertransport by Diane Samuels

Twelfth Night by William Shakespeare

Impact

What skills will the study of Drama and Theatre teach you?

The study of GCSE Drama will help students to develop and hone their ability to analyse and evaluate. As evolving practitioners, they will be required to consider how they can effectively communicate with an audience through the way in which they present and shape ideas practically. Students will develop an appreciation of playwrights both past and present and consider how the world around them shaped what they had to say to an audience. Students will work imaginatively to refine and develop ideas through the process of collaboration. As actors they will continue to strengthen their performance skill base through devised work and staff directed exploration of chosen texts. Alongside the skill and knowledge acquisition linked directly to theatre as an art form, students will develop transferable skills including:

- confidence
- self-presentation
- teamwork and collaboration
- time management and organisational skills
- self-awareness
- self-discipline
- an open mind and the ability to move beyond boundaries and experiment with different ideas
- communication skills
- analytical, critical and research skills
- the ability to cope with criticism and learn from it
- stamina.

What will you know and understand from your study of Drama and Theatre?

Students of Drama will:

- Develop an awareness of how to communicate effectively within collaborative situations and when refining work for performance.
- Acquire knowledge of a range of theatre practitioners and be able to identify the impact that their work had on the way in which drama has evolved.
- Hone their ability to interpret the work of Playwrights and respond personally to the work by developing production concepts.
- Understand and appreciate the role different theatre makers play in the rehearsal and production elements of performance.
- Continue to develop practical skills to enable them to become accomplished performers.

Where next – how can Drama and Theatre support your future?

We hope that the study of GCSE Drama will encourage students to pursue further Drama based study post 16. The Edexcel GCSE Drama course provides an excellent foundation to progress on to the A-Level Drama and Theatre course that is delivered at Ecclesbourne. Some students may then pursue Drama as a subject at university. Drama is offered at many prestigious universities as a single or joint honours subject. Some students, wishing to embark upon careers as actors choose to develop their craft by applying to Drama Schools place greater emphasis on the development of practical skills.

The creative economy accounts for 1 in 11 jobs across the UK and employs 7000.000 more people than the financial services industry (Creative Industries Federation.)

According to the University of Manchester, Drama graduates of Drama have gone on to work in a variety of industries, including positions in:

- Applied Theatre
- Directing
- Television and Radio
- Theatre
- Film and Broadcast
- Journalism
- Teaching at schools, colleges and universities
- Community Arts and Arts Administration
- Law and Business Management