

GCSE

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# GCSE Drama

## Specification

For teaching from September 2025  
First Award 2027



Made for Wales.  
Ready for the world.

This specification meets the requirements of the following regulatory documents published by Qualifications Wales:

- [Made for Wales GCSE Qualification Approval Criteria](#) which set out requirements for any new GCSE qualification Approved for first teaching from September 2025 and beyond.
- [Standard Conditions of Recognition](#) which contains the rules that all awarding bodies and their qualifications must meet when offering qualifications to learners in Wales.
- Approval Criteria for GCSE [Drama](#) which sets out the subject specific requirements for GCSE Drama qualifications from September 2025 and beyond.

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# GCSE DRAMA

## SUMMARY OF ASSESSMENT

**Unit 1: Devising Theatre**  
**Practical non-examination assessment**  
**40% of qualification**

**96 marks**

**Summary of assessment**

Response to a stimuli set by WJEC, assessed by the centre and moderated by WJEC. The stimuli will be available on the WJEC Portal during the September of the first year of study. The stimuli will be changed annually.

Learners can choose either acting **or** design. Learners will create, refine and perform a piece of theatre. Learners will also produce a Reflective Log of the process in a non-prescribed format.

Learners can work in groups of between **two** and **five** actors. Up to **four** additional learners, each working on a different design skill, may work with each performing group.

**Unit 2: Performance from a Text**  
**Practical non-examination assessment**  
**30% of qualification**

**72 marks**

**Summary of assessment**

Marked by visiting examiner. Learners can choose either acting **or** design.

Each actor must interact with other actors and/or the audience for a minimum of five minutes. Designers will give a non-assessed viva outlining their ideas.

Learners can work in groups of between **two** and **four** actors. Up to **two** additional learners, each working on a different design skill, may work with each performing group.

**Unit 3: Interpreting Theatre**  
**On-screen examination: 2 hours**  
**30% of qualification**

**72 marks**

**Summary of assessment**

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

This is a linear qualification.

The qualification is not tiered.

There is no hierarchy in the order in which the units are presented. The order does not imply the teaching order of the units.

Unit 1 assessment will be available to learners in the first year of study, after the required teaching and learning has taken place and the required skills developed. Unit 1 will be submitted to WJEC in the summer series of the final year of study. Unit 2 and Unit 3 must be completed in the final year of study.

First awarding of this qualification will be in the summer 2027 series.

Qualification Approval Number: C00/4967/5

# GCSE DRAMA

## 1 INTRODUCTION

### 1.1 Aims

GCSE Drama qualification supports Learners to:

- explore drama created and performed by other people and develop their own talents in drama
- gain understanding of a range of techniques, forms, styles, genres, contexts and means of presenting drama
- develop knowledge, understanding and appreciation of how meaning is communicated in drama
- respond to and reflect on the dramatic work of others, applying knowledge of context to evaluate the effectiveness of ideas and techniques used to communicate meaning
- apply performance and/or design skills to demonstrate control
- develop creative skills to plan, devise and design effective performances and/or designs
- reflect on, refine and evaluate their own work
- explore the cross-cutting themes of human rights and diversity, including Black, Asian, and minority ethnic perspectives, identity, culture, and contributions.

These aims are set out in Qualifications Wales' Approval Criteria.

### 1.2 Curriculum for Wales

This GCSE Drama qualification is underpinned by the Curriculum for Wales framework and has been designed to ensure that learners can continue to make progress towards the four purposes whilst studying for this qualification. Central to this design are the [principles of progression](#), along with the [statements of what matters](#) and those [subject specific skills and concepts](#) outlined in the '[Designing your Curriculum](#)' section of the Expressive Arts Area of Learning and Experiences.

In developing this qualification, we have considered where there are opportunities to embed the cross-curricular themes and where there are opportunities for integral skills and cross-curricular skills to be developed. Appendix A provides a simple mapping, and information to support teachers will be provided in the Guidance for Teaching.

We have also considered where the qualification can generate opportunities for integrating the learning experiences noted on page 17. The Guidance for Teaching will include further information on integrating these learning experiences into delivery.

The construct of the GCSE Drama qualification is based on the Welsh Government subject specific considerations for Expressive Arts<sup>1</sup>.

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<sup>1</sup> [Expressive Arts: Designing your curriculum - Hwb \(gov.wales\)](#)

The qualification will:

- through the creative process, allow learners to explore, respond to stimuli and create and reflect on their own work while engaging in rich, authentic experiences.

The GCSE Drama qualification focuses on the following, based on the statements of what matter for Expressive Arts<sup>2</sup>:

- **exploring** the Expressive Arts is essential to developing artistic skills and knowledge and it enables learners to become curious and creative individuals **responding** and **reflecting**, both as artist and audience, is a fundamental part of learning in the Expressive Arts
- **creating** combines skills and knowledge, drawing on the senses, inspiration and imagination.

The GCSE Drama qualification supports the Curriculum for Wales by:

- supporting the principles of progression<sup>3</sup>
- encouraging learners to explore, experience, interpret, create and respond to increasingly complex meaning
- developing an increased sophistication of conceptual learning
- more sophisticated use of relevant skills and the ability to transfer existing skills and knowledge into new context.

Supporting the specific considerations for this area<sup>4</sup> by giving learners the opportunity to:

- explore, respond to stimuli and create and reflect on their own work while engaging in rich, authentic experiences
- build understanding of acting, directing, design, technical theatre and arts administration.

### 1.3 Prior learning and progression

Although there is no specific requirement for prior learning, the qualification is designed primarily for learners between the ages of 14 and 16 and builds on the conceptual understanding learners have developed through their learning from ages 3 – 14.

The qualification allows learners to develop a strong foundation of knowledge, skills and understanding which supports progression to post-16 study and prepares learners for life, learning and work. The qualification provides a suitable foundation for the study of Drama at either AS or A level. In addition, the specification provides a coherent, satisfying and worthwhile course of study for learners who do not progress to further study in this subject.

### 1.4 Guided learning hours

GCSE Drama has been designed to be delivered within 120 – 140 guided learning hours. The qualification has been primarily designed as a 2-year programme for learners in years 10 and 11.

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<sup>2</sup> [Expressive Arts: Statements of what matters - Hwb \(gov.wales\)](#)

<sup>3</sup> [Expressive Arts: Principles of progression - Hwb \(gov.wales\)](#)

<sup>4</sup> [Expressive Arts: Designing your curriculum - Hwb \(gov.wales\)](#)

## 1.5 Use of language

As our understanding of diversity, equity, and inclusion evolves, so must our language. Updated terminology better reflects individual identities and fosters respect and accuracy. Language used should be specific as possible. Staying informed and adaptable is crucial, as inclusive language promotes dignity and equity. Recognising that language will continue to evolve, we will remain open to further amendments to ensure it accurately represents and supports all individuals. WJEC will inform centres of any amendments and the most up to date version of the specification will always be on the website.

## 1.6 Equality and fair access

The specification may be followed by any learner, irrespective of gender, ethnic, religious or cultural background. It has been designed to avoid, where possible, features that could, without justification, make it more difficult for a learner to access and achieve because they have a particular protected characteristic.

The protected characteristics under the Equality Act 2010 are age, disability, gender reassignment, pregnancy and maternity, race, religion or belief, sex and sexual orientation.

Access arrangements and reasonable adjustments are made for eligible learners to enable them to access the assessments and demonstrate their knowledge and skills without changing the demands of the assessment.

Information on access arrangements and reasonable adjustments is found in the following document from the Joint Council for Qualifications (JCQ): Access Arrangements, Reasonable Adjustments: General and Vocational Qualifications. This document is available on the JCQ website ([www.jcq.org.uk](http://www.jcq.org.uk)).

We will be following the principles set out in this document and, as a consequence of provision for reasonable adjustments, very few learners will encounter a complete barrier to any part of the assessment.

## 2 SUBJECT CONTENT

### How to read the amplification

The amplification provided in the right-hand column, titled ‘Further Information’ uses the following four stems:

- ‘Learners should know’ is used when learners are required to use direct recall
- ‘Learners should understand’ is used when learners are required to demonstrate greater depth than straight identification or recall, for example they can apply knowledge to familiar or unfamiliar contexts and can synthesise and evaluate information for a given purpose
- ‘Learners should be able to’ is used when learners need to apply their knowledge and understanding to a practical situation or demonstrate application of practical skills and techniques
- ‘Learners are required to’ is used to show the requirements of individual units.

The use of the word ‘including’ indicates that the specified content must be taught and could be subject to assessment.

The use of the words ‘for example’ or ‘such as’ indicates that the specified content is for guidance only, and alternative examples could be chosen.

## Unit 1

### Devising Theatre

Practical non-examination assessment and Reflective Log

Marked by centre and moderated by WJEC

40% of qualification

96 marks

### Overview of unit

The purpose of this unit is to:

- develop an awareness and understanding of a range of theatrical practitioners/companies/styles and genres
- develop learners' awareness and skills regarding the creation and development of their own work
- develop learners' application of performance **or** design skills within a live performance
- provide an opportunity for learners to develop their ability to reflect, analyse and evaluate their creative decisions
- develop learners' resilience, determination and confidence.

This unit will focus on:

- **exploring** – learners will have the opportunity to explore a range of theatrical practitioners/companies/styles and genres. This will include a range of techniques, forms, styles, contexts and means of presenting drama. Exploration could also be through the means of live and/or digital theatre, as possible sources of influence for performance or design ideas. Learners should have the opportunity to explore diversity, including different perspectives, identity, culture, and contributions that span Wales and the world.
- **responding and reflecting** – learners will be able to reflect on their own work and respond to the feedback from others as an on-going process throughout the development period, allowing them to improve in the performances they give or in the designs they create
- **creating** – learners will contribute to the creation of a devised performance in response to a choice of stimuli set by WJEC.

Learners may choose to complete this unit as actors **or** designers, regardless of their chosen pathway in Unit 2.

Learners choosing design must choose **one** of the following options:

- lighting design
- sound design
- set and props design
- costume, hair and make-up design.

## Areas of content

1.1 Devising Theatre	
In this unit learners will develop knowledge, skills and understanding in:	
Content	Further information
1.1.1 Creating and developing ideas to communicate meaning 1.1.2 Developing and applying performance <b>or</b> design skills within a live performance 1.1.3 Reflecting on their own work	<p>Learners should be able to:</p> <ul style="list-style-type: none"> <li>(following exploration of a range of relevant practitioners/companies/styles/genres) create and develop ideas to communicate meaning within a devised performance.</li> </ul> <p>Learners are required to:</p> <ul style="list-style-type: none"> <li>devise a performance in response to a stimulus set by WJEC demonstrating either the techniques of a theatre practitioner/theatre company or the dramatic conventions of a specific theatrical style or genre.</li> </ul>
1.1.2 Developing and applying performance <b>or</b> design skills within a live performance	<p>Learners are required to:</p> <ul style="list-style-type: none"> <li>develop and apply their performance or design skills within a live performance.</li> </ul> <p>Learners should be able to:</p> <p>(performance)</p> <ul style="list-style-type: none"> <li>demonstrate their ability to apply performance skills in relation to their chosen practitioner/company's theatrical aims or their chosen style/genre's conventions</li> <li>communicate their interpretation of character(s) and sustain audience engagement</li> <li>contribute to the performance</li> </ul> <p>(designers)</p> <ul style="list-style-type: none"> <li>demonstrate their ability to apply design skills in relation to their chosen practitioner/company's theatrical aims or their chosen style/genre's conventions, as relevant to their chosen design option</li> <li>communicate their interpretation of the extract(s) and sustain audience engagement</li> <li>ensure their design contributes to the performance.</li> </ul>
1.1.3 Reflecting on their own work	<p>Learners should be able to:</p> <ul style="list-style-type: none"> <li>reflect on, analyse and evaluate their own work</li> <li>critically evaluate the effectiveness and impact of their creative choices linked to their: <ul style="list-style-type: none"> <li>response to their chosen stimulus</li> <li>choice of practitioner/company/style/genre</li> <li>application of performance or design skills.</li> </ul> </li> </ul>

## Unit 2

### Performance from a Text

Practical non-examination assessment  
Marked by a visiting examiner  
30% of qualification  
72 marks

#### Overview of unit

The purpose of this unit is to:

- develop learners' awareness and skills regarding the development, amendment and refinement of their own text-based performance or design
- develop learners' application of performance or design skills within a live performance.

This unit will focus on:

- **exploring** – learners will have the opportunity to explore and perform a range of theatrical texts, from various genres and periods and linked to different cultures, perspectives and contributions in Wales and the world. Exploration could also be linked to a range of theatrical styles and genres, to various practitioner/theatre companies' artistic aims and through the means of live and/or digital theatre, as a possible source of influence for performance or design ideas
- **creating** – linked to the process of creating and the realisation of the final text-based performance and could be experienced as actors **or** designers.

Learners will have free choice of text for Unit 2; however, the choice of text must be different to the set text selected in Unit 3.

Learners may choose to complete this unit as actors **or** designers, regardless of their chosen pathway in Unit 1.

Learners choosing design must choose **one** of the following options:

- lighting design
- sound design
- set and props design
- costume, hair and make-up design.

## Areas of content

<b>2.1 Performance from a Text</b>	
In this unit learners will gain knowledge, skills and understanding of:	
Content	Further information
<b>2.1.1</b> Creating and developing ideas to communicate meaning	<p>Learners are required to:</p> <ul style="list-style-type: none"> <li>• (following exploration of a range of relevant extracts) create and develop an extract(s) from a published performance text for performance.</li> </ul> <p>Centres should note that it is not necessary for all learners in the teaching group to choose an extract(s) from the same performance text.</p>
<b>2.1.2</b> Developing and applying performance <b>or</b> design skills within a live performance	<p>Learners are required to:</p> <ul style="list-style-type: none"> <li>• demonstrate and apply their performance <b>or</b> design skills within a live performance of a published performance text.</li> </ul> <p>Learners should be able to:</p> <p>(performance)</p> <ul style="list-style-type: none"> <li>• demonstrate their ability to apply performance skills</li> <li>• communicate their interpretation of character(s) and ensure audience engagement</li> <li>• contribute to the performance</li> </ul> <p>(design)</p> <ul style="list-style-type: none"> <li>• demonstrate their ability to apply design skills (as relevant to their chosen design option)</li> <li>• communicate their interpretation of the extract(s) and ensure audience engagement</li> <li>• ensure their design contributes to the performance.</li> </ul>

## Unit 3

### Interpreting Theatre

Digital only examination, marked by WJEC

30% of qualification

72 marks

#### Overview of unit

The purpose of this unit is to:

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

This unit will focus on:

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

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

## Areas of content

### 3.1 Interpreting Theatre

In this unit learners will gain knowledge and understanding of:

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

Content	Further information
<p><b>3.1.1</b> How drama and theatre is designed, developed and performed</p>	<p>Learners should understand:</p> <ul style="list-style-type: none"> <li>• how drama and theatre is designed, developed and performed.</li> </ul> <p>Centres will select <b>one</b> of the set texts below:</p> <ol style="list-style-type: none"> <li>1. <b>A Midsummer Night's Dream</b> William Shakespeare</li> <li>2. <b>The Glass Menagerie</b> Tennessee Williams</li> <li>3. <b>Blue Remembered Hills</b> Dennis Potter</li> <li>4. <b>Face</b> Benjamin Zephaniah</li> <li>5. <b>Lionboy</b> Zizou Corder adapted by Marcelo Dos Santos</li> <li>6. <b>Resting Restless</b> Bethan Marlow</li> <li>7. <b>Tuesday</b> Alison Carr.</li> </ol>
<p><b>3.1.2</b> How the actor, designer and director communicate meaning to an audience through the study of a set text</p>	<p>Learners should be able to:</p> <ul style="list-style-type: none"> <li>• identify and describe, using drama terminology how the actor, designer and director communicate meaning to an audience through the study of their chosen set text.</li> </ul> <p>Learners should be able to:</p> <ul style="list-style-type: none"> <li>• understand how an <b>actor(s)</b> communicates meaning to an audience through: <ul style="list-style-type: none"> <li>• interpretation of character (motivations and relationships)</li> <li>• character interaction</li> <li>• use of physical skills</li> <li>• use of vocal skills.</li> </ul> </li> </ul> <p>Learners should be able to:</p> <ul style="list-style-type: none"> <li>• understand how a <b>designer</b> communicates meaning to an audience through: <ul style="list-style-type: none"> <li>• costume, hair and make-up</li> <li>• lighting</li> <li>• sound</li> <li>• set and props</li> <li>• use of the stage including: <ul style="list-style-type: none"> <li>• proscenium arch</li> <li>• theatre in the round</li> <li>• thrust</li> <li>• traverse.</li> </ul> </li> </ul> </li> </ul>

	<p>Learners should be able to:</p> <ul style="list-style-type: none"> <li>• understand how a <b>director</b> communicates meaning to an audience through:           <ul style="list-style-type: none"> <li>• interpretation of character motivations and relationships</li> <li>• the use of rehearsal techniques</li> <li>• the chosen performance style</li> <li>• the chosen design style</li> <li>• the choice of stage including:               <ul style="list-style-type: none"> <li>• proscenium arch</li> <li>• theatre in the round</li> <li>• thrust</li> <li>• traverse.</li> </ul> </li> </ul> </li> </ul> <p>Learners should know:</p> <ul style="list-style-type: none"> <li>• the social, historical and cultural context in which the set text was originally performed.</li> </ul>
<p><b>3.1.3</b></p> <p>How to reflect on, analyse and evaluate the work of others through the study of unprepared extracts</p>	<p>Learners should be able to:</p> <ul style="list-style-type: none"> <li>• identify and describe various performance styles/genres including:           <ul style="list-style-type: none"> <li>• naturalism</li> <li>• musical theatre</li> <li>• physical theatre</li> <li>• theatre in education.</li> </ul> </li> </ul> <p>Learners should be able to:</p> <ul style="list-style-type: none"> <li>• analyse and evaluate using drama terminology how the actor, designer and director communicate meaning to an audience through the study of unprepared extracts.</li> </ul> <p>Learners should be able to:</p> <ul style="list-style-type: none"> <li>• analyse and evaluate how an <b>actor(s)</b> communicates meaning to an audience through:           <ul style="list-style-type: none"> <li>• interpretation of character (motivations and relationships)</li> <li>• character interaction</li> <li>• use of physical skills</li> <li>• use of vocal skills.</li> </ul> </li> </ul> <p>Learners should be able to:</p> <ul style="list-style-type: none"> <li>• analyse and evaluate how a <b>designer</b> communicates meaning to an audience through:           <ul style="list-style-type: none"> <li>• costume, hair and make-up</li> <li>• lighting</li> <li>• sound</li> <li>• set and props.</li> </ul> </li> </ul> <p>Learners should be able to:</p> <ul style="list-style-type: none"> <li>• analyse and evaluate how a <b>director</b> communicates meaning to an audience through:           <ul style="list-style-type: none"> <li>• interpretation of character motivations and relationship</li> <li>• the chosen performance style.</li> </ul> </li> </ul>

## Opportunities for integration of learning experiences

The GCSE Drama generates opportunities for the following learning experiences to be developed (the experiences will not be directly assessed):

- experience a variety of professional performance(s) and/or workshops, either in person or on-screen
- experience a range of roles – including performer, designer, director, producer and stage manager
- develop confidence in giving and receiving feedback, promoting independent thinking, originality and creative resilience
- be given opportunities to take risks, use improvisation and overcome creative challenges
- take part in some form of collaborative performance
- gain a basic awareness of ethical and legal considerations as appropriate.

Although learners must work in a pair/group during Unit 1 and Unit 2, they are not assessed on their collaborative skills.

Further amplification of the opportunities to develop cross-cutting themes, cross-curricular skills and integral skills can be found in Appendix C. The Guidance for Teaching will include further information on the opportunities provided by the qualification for teachers/centres to integrate these learning experiences into delivery.

### 3 ASSESSMENT

The Assessment Pack will include all detailed information relating to assessment.

#### 3.1 Assessment objectives and weightings

Below are the assessment objectives for this specification. Learners must:

**AO1**

Demonstrate and apply knowledge and understanding of how drama is developed, designed and performed

**AO2**

Develop and apply performance and/or design skills

**AO3**

Reflect on, analyse and evaluate their own work and the work of others

**AO4**

Create and develop ideas to communicate meaning in theatrical designs and/or performances

The table below shows the weighting of each assessment objective for each unit and for the qualification as a whole.

	AO1	AO2	AO3	AO4	Total
Unit 1	-	22.5%	5%	12.5%	40%
Unit 2	-	22.5%	-	7.5%	30%
Unit 3	20%	-	10%	-	30%
Overall weighting	<b>20%</b>	<b>45%</b>	<b>15%</b>	<b>20%</b>	<b>100%</b>

## 3.2 Overview of arrangements for non-examination assessment

### Unit 1: Overview

For this assessment learners are required to:

- create and develop a piece of theatre in response to a stimulus set by WJEC, using either the techniques of an influential theatre practitioner, company or the characteristics of a theatrical style or genre and demonstrate and apply their performance **or** design skills in a live performance
- produce a Reflective Log.

Learners can choose to be assessed on either acting **or** design.

Learners can work in groups of between **two** and **five** actors. Each group may have up to **four** designers, each offering a different design skill.

The length of this piece of theatre 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 actors and/or the audience **for a minimum of five minutes**. The number of designers in a group does not impact on the length of the piece.

Learners may complete the assessment anytime during the course. However, centres should ensure that assessment is completed only when learners have undertaken the necessary teaching and learning and developed the required skills and knowledge.

The assessment contributes to 40% of the overall qualification. The unit will be marked out of total of 96 marks.

The stimuli will be released on the WJEC Portal during the September of the first year of study.

This unit will be assessed by the centre and externally moderated by WJEC.

## Unit 2: Overview

For this assessment learners are required to:

- create and develop an extract(s) from a published performance text for performance
- demonstrate and apply performance **or** design skills that will be realised in the final performance.

Learners will have free choice of text for Unit 2, however, the choice of text **must** be different to the set text selected in Unit 3.

Learners can choose to be assessed on either acting **or** design.

Learners work in groups of between two and four actors. Each group may have up to two designers, each offering a different design skill.

The length of this piece of theatre 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 actors and/or the audience **for a minimum of five minutes**. The number of designers in a group does not impact on the length of the piece.

### Viva

All learners opting for design must give a 3-5 minute presentation of their design to the examiner. The viva is non-assessed and will occur after the performance. It is an opportunity for learners to explain and present their design to the examiner.

This unit will be completed in the final year of study.

The assessment contributes to 30% of the overall qualification. The unit will be marked out of total of 72 marks.

This unit will be assessed by a visiting examiner.

## 4 MALPRACTICE

Before the course starts, the teacher is responsible for informing candidates of WJEC's regulations concerning malpractice. Candidates must not take part in any unfair practice in the preparation of work for GCSE Drama.

Information regarding malpractice is available in our [Guide to preventing, reporting and investigating malpractice](#).

All cases of suspected or actual malpractice must be reported immediately to WJEC ([malpractice@wjec.co.uk](mailto:malpractice@wjec.co.uk)). If candidates commit malpractice, they may be penalised or disqualified from the examinations.

In all cases of malpractice, centres are advised to consult the JCQ booklet [Suspected Malpractice: Policies and Procedures](#).

## 5 TECHNICAL INFORMATION

### 5.1 Making entries

This is a linear qualification in which all assessments must be taken at the end of the course. The non-examination assessment for Unit 1 can be completed earlier in the course but must be submitted at the end of the course. The non-examination assessment for Unit 2 must be completed during the assessment window set by WJEC in the final year of study.

Assessment opportunities will be available in the summer series until the end of the life of this specification. Summer 2027 will be the first assessment opportunity.

A qualification may be taken more than once.

Marks for non-examination assessment (NEA) may be carried forward for the life of the specification. If a candidate resits an NEA unit (rather than carrying forward the previous NEA mark), it is the new mark that will count towards the overall grade, even if it is lower than a previous attempt (unless the mark is absent).

The entry code appears below:

	Entry code	
	English medium	Welsh medium
<b>WJEC GCSE Drama</b>	3620QS	3620CS

The current edition of our Entry Procedures and Coding Information gives up-to-date entry procedures.

### 5.2 Grading, awarding and reporting

GCSE qualifications are reported on an eight point scale from A\*-G, where A\* is the highest grade. Results not attaining the minimum standard for the award will be reported as U (unclassified).

## Appendix A: Opportunities for embedding elements of the Curriculum for Wales

Curriculum for Wales Strands	Unit 1	Unit 2	Unit 3
Local, National & International Contexts	✓	✓	
Sustainability aspect of Local, National & International Contexts	✓	✓	
Relationships and Sexuality Education	✓	✓	✓
Human Rights	✓	✓	✓
Careers and Work-Related Experiences	✓	✓	✓
Diversity	✓	✓	✓
Listening	✓	✓	✓
Reading	✓	✓	✓
Speaking	✓	✓	✓
Writing	✓	✓	✓
Developing Mathematical Proficiency	✓	✓	
Understanding the number system helps us to represent and compare relationships between numbers and quantities	✓	✓	
Learning about geometry helps us understand shape, space and position and learning about measurement helps us quantify in the real world	✓	✓	
Learning that statistics represent data and that probability models chance help us make informed inferences and decisions	✓	✓	✓
Citizenship	✓	✓	✓

Curriculum for Wales Strands	Unit 1	Unit 2	Unit 3
Interacting and Collaborating	✓	✓	✓
Producing	✓	✓	✓
Data and Computational Thinking	✓	✓	
Creativity and Innovation	✓	✓	✓
Critical Thinking and Problem Solving	✓	✓	✓
Planning and Organisation	✓	✓	✓
Personal Effectiveness	✓	✓	✓

## Appendix B: Glossary of Terminology

The following is a glossary of terminology which is designed to assist centres in preparing learners for the non-examination assessment within Units 1 and 2, and the examined assessment within Unit 3.

They are not aligned to specific assessment criteria within individual units but are designed to aid learners in articulating their ideas using subject-specific terminology as well as offering a range of concepts, terms and ideas for content that learners might wish to consider and/or include in the exploration and preparation of their practical and theoretical work. This list isn't exhaustive and centres/learners may explore other appropriate performance/design techniques and/or conventions.

### **Vocal skills**

- Pitch
- Pace/tempo
- Tone
- Pause
- Accent
- Volume
- Clarity
- Musicality
- Intonation
- Rhythm

### **Physical skills**

- Gesture
- Stillness
- Fluency
- Expression
- Posture
- Facial expressions
- Movement
- Proxemics

### **Interaction**

- Eye contact
- Listening and responding
- Pace
- Fluency
- Motivation
- Positioning
- Status

### **Development/Rehearsal**

- Conscience corridor (also known as 'conscience alley' or 'thought tunnel')
- Emotional memory
- Freeze-frame/tableau(x)
- Hot seating
- Improvisation
- Role reversal
- Role transfer
- Role on the wall
- Sculpting

Subtext improvisation  
Thoughts in the head or thought tracking

### **Lighting design**

Intensity  
Blackout  
Snap  
Fade (in/out)  
Fade  
Crossfade  
Spotlight  
Flood light  
Follow spot  
Lights up  
Lights down  
Preset  
House lights  
Lighting cue  
Projections  
Lanterns  
Cold wash  
Warm wash  
Gobos  
Specials  
Strobe  
Cue sheets  
Smoke machine  
Gauze (scrim)

### **Sound design**

Music  
Sound effects  
Sound cue  
Live sounds  
Recorded sounds  
Volume  
Reverb/echo  
Sound sources  
Surround sound  
Amplification  
Microphones  
Ambience  
Filter  
Sample  
Fade (in/out)  
Soundscape  
Diegetic/non-diegetic  
Distortion  
Feedback  
Cue sheets  
White noise  
Underscore  
Leitmotif

**Set design/staging**

Entrances/exits  
 Proscenium Arch  
 Apron  
 Theatre in the round  
 Thrust stage  
 Traverse stage  
 End-on stage  
 Promenade  
 Site-specific  
 Fly in/out  
 Revolve  
 Raked stage  
 Trapdoor  
 Gauze  
 Ground plan  
 Sight lines  
 Stage left  
 Stage right  
 Up stage  
 Down stage  
 Centre stage  
 Backdrop/cyclorama  
 Site specific  
 Wings/flats  
 Set dressing  
 Props  
 Furniture  
 Projection  
 Texture/fabrics  
 Model set  
 Levels  
 Furniture

**Costume design (including hair and make-up)**

Accessories  
 Materials/fabrics  
 Garments  
 Hairstyles  
 Wigs  
 Contouring  
 Pattern  
 Period  
 Style

**Performance Styles**

Naturalistic  
 Epic Theatre/Brechtian  
 Non-naturalistic  
 Physical Theatre  
 Artaudian/Theatre of Cruelty  
 Berkoffian  
 Theatre in Education  
 Theatre of the Oppressed/Boal/Total Theatre  
 Musical Theatre

**Design styles**

Naturalistic  
Epic Theatre/Brechtian  
Non-naturalistic  
Expressionistic  
Minimalistic  
Realism