

WJEC Eduqas GCSE Drama 2-Year

Course Outline

Qualification structure:

Component	Weighting	Assessment
1: Devising Theatre	40%	Non-exam, internally assessed, externally moderated (portfolio + performance/design + evaluation)
2: Performing from a Text	20%	Non-exam, externally assessed by visiting examiner (Jan–May)
3: Interpreting Theatre	40%	Written exam, 1hr30, Section A (set text) + Section B (live theatre review)

YEAR 10

Autumn 1 (Weeks 1–7): Foundations

Week	Topic
1	Course induction, GCSE overview, assessment objectives, ground rules, ensemble/warm-up games
2	Intro to devising process; skills-building; overview of practitioners/genres list
3	Practitioner workshop: Stanislavski
4	Practitioner workshop: Brecht
5	Practitioner workshop: Berkoff / physical theatre
6	Genre workshop: Theatre in Education / Musical Theatre
7	Review; groups formed; practitioner/genre preference chosen

Autumn 2 (Weeks 8–14): Component 1 - Devising begins

Week	Topic
8	WJEC stimulus set reviewed; stimulus chosen
9	Research and initial response to stimulus
10	Devising workshop: structure & form
11	Devising workshop: character/role development
12	Devising workshop: incorporating practitioner/genre techniques
13	Rehearsal, refine, teacher feedback round

14	Portfolio Stage 1 evidence collected (research & response to stimulus)
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Spring 1 (Weeks 15–20): Devising continues

Week	Topic
15	Devising workshop: staging & use of space
16	Devising workshop: design integration (lighting/sound/set/costume)
17	Rehearsal & refine; peer feedback
18	Portfolio Stage 2 evidence collected (practitioner/genre incorporation)
19	Rehearsal run-throughs; timing checks
20	Final rehearsals; technical run

Spring 2 (Weeks 21–26): Realise & evaluate Component 1

Wk	Topic
21	Dress rehearsal, final polishing
22	Component 1 performance/design realised and recorded
23	Portfolio Stage 3 evidence collected; portfolio finalised (750–900 words)
24	Supervised evaluation written under exam conditions (1hr30)
25	Internal standardisation/moderation of Component 1 marks
26	Feedback and reflection; transition briefing into Component 3

Summer 1 (Weeks 27–32): Component 3 set text begins

Week	Topic
27	Set text introduced, class copy issued (clean, unannotated)
28	Whole-text read-through, first response
29	Social/historical/cultural context workshop
30	Character & structure analysis — early scenes
31	Character & structure analysis — mid-text
32	Practical exploration: staging a key extract

Summer 2 (Weeks 33–38): Set text + live theatre trip

Week	Topic
33	Practical exploration: design choices for the set text
34	Language and stage directions analysis
35	Live theatre trip confirmed; pre-show briefing
36	Live theatre visit (Section B evidence-gathering)

37	Post-show review and reflective writing
38	Component 2 introduced; end-of-Y10 review

YEAR 11

Autumn 1 (Weeks 39–45): Component 2 begins

Week	Topic
39	Component 2 overview; contrasting-text selection rules explained
40	Groups formed; text and two 10-minute extracts chosen
41	Read-through of extracts; initial character work
42	Blocking/staging extract 1
43	Blocking/staging extract 2
44	Editing the two extracts into one coherent performance
45	Rehearsal; draft Artistic Intentions statement (~150 words)

Autumn 2 (Weeks 46–52): Component 2 rehearsal + Component 3 continues

Week	Topic
46	Rehearsal; general teacher feedback round
47	Rehearsal; design elements finalised (design candidates)
48	Mock performance run + peer feedback
49	Component 3: complete remaining set text study
50	Component 3: Section A question-type workshop
51	Component 3: practice extract-based questions
52	Visiting examiner date confirmed; final rehearsal push

Spring 1 (Weeks 53–58): Component 2 assessment window

Week	Topic
53	Final dress rehearsal
54	Component 2 assessed by visiting examiner (within Jan–May window)
55	Recording and paperwork submitted to WJEC
56	Component 3: Section B (live review) skills workshop
57	Component 3: past-paper practice, full Section A
58	Component 3: past-paper practice, Section B

Spring 2 (Weeks 59–64): Consolidation & mocks

Week	Topic
59	Full timed mock exam (Component 3)
60	Mock feedback; targeted revision groups
61	Revision: set text quotations and key moments
62	Revision: drama terminology (Appendix C) recap
63	Revision: live review structure and exemplar answers
64	Revision: exam technique, command words, timing

Summer 1 (Weeks 65–70): Final revision

week	Topic
65	Revision: practitioner/genre knowledge recap
66	Full past paper under timed conditions
67	Past paper marking and feedback
68	Individual gap-filling / 1:1 conferencing
69	Final Q&A and exam-day logistics briefing
70	Study leave begins / independent revision

Summer exam series: Component 3 written exam, 1hr30 (May/June).

Materials to Gather

- Set text: class set of clean (unannotated) copies for the exam room + one annotatable set for teaching, from the approved edition/publisher listed in the spec
- Shortlist of 3–5 Component 2 texts that satisfy the contrast rules (different playwright, different time period, different theme from the Component 3 text) — checked against the spec's exclusion table
- WJEC stimulus materials for Component 1 (released ~2 years ahead of the exam series)
- Practitioner/genre resource packs (Stanislavski, Brecht, Berkoff, Emma Rice, Katie Mitchell, Theatre in Education, Physical Theatre, Musical Theatre)
- Component 1 portfolio template/proforma and illustrative-evidence templates (mood boards, ground plans, storyboards)
- Component 1 and 2 authentication statements/cover sheets
- Component 2: Artistic Intentions form

- Component 2 Programme Proforma (for texts/extracts chosen)
- Live theatre written statement form (confirming learners attended live performance)
- Recording equipment for all NEA performances (audience-perspective video)
- Access to the WJEC e-portfolio system for NEA uploads
- Appendix A assessment grids (Component 1), Appendix B assessment grids and text list (Component 2), Appendix C drama terms glossary
- Past papers and exemplar/assessed sample work from WJEC (for standardisation and mock marking)
- Live theatre trip logistics: tickets, risk assessment, transport, permission forms

Assessment Plan

Component 1 (40%, internal):

- Portfolio monitored and signed off by teacher at 3 checkpoints during devising (Wks 14, 18, 23)
- Performance/design realised and recorded on camera (Wk 22)
- Evaluation written under 1hr30 supervised conditions immediately after performance (Wk 24)
- Internal standardisation across teaching groups, then marks submitted to WJEC; sample selected for external moderation

Component 2 (20%, external):

- Programme Proforma sent to visiting examiner 2 weeks before the assessment date
- Artistic Intentions form sent to examiner at least 1 week before
- Live assessment by visiting examiner on an agreed date, Jan–May (Wk 54)
- Recording + time sheet submitted to WJEC within 2 weeks of the assessment

Component 3 (40%, exam):

- One full timed mock in Spring 2 (Wk 59)
- Additional full past papers under timed conditions in Summer 1 (Wk 66)
- Section A (set text) and Section B (live theatre review) practised separately before being combined in mocks
- Final written exam, 1hr30, May/June exam series

Three Weeks Most Likely to Need a Buffer

1. **Week 22 Component 1 performance/recording.** Live group performances are vulnerable to illness, absence, or last-minute tech failure on the one day it's filmed; a slipped group can cascade into the following portfolio-finalisation week.
2. **Week 54 Component 2 visiting-examiner assessment.** The date depends on external examiner availability, and any illness, absence, or scheduling clash on the day is hard to recover since the assessment window (Jan–May) and the 2-week submission deadline afterward leave little slack.
3. **Week 36 Live theatre visit.** Dependent on venue schedules, transport, and ticket availability outside the school's control; weather, coach cancellations, or show cast changes can force a reschedule that ripples into the following review week.