GCE Examiners' Report

Drama & Theatre

GCE

Summer 2026

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Introduction

Our Principal Examiners' report provides valuable feedback on the recent assessment series. It has been written by our Principal Examiners and Principal Moderators after the completion of marking and moderation, and details how candidates have performed in each unit.

This report opens with a summary of candidates' performance, including the assessment objectives/skills/topics/themes being tested, and highlights the characteristics of successful performance and where performance could be improved. It then looks in detail at each unit, pinpointing aspects that proved challenging to some candidates and suggesting some reasons as to why that might be.[1]

The information found in this report provides valuable insight for practitioners to support their teaching and learning activity. We would also encourage practitioners to share this document – in its entirety or in part – with their learners to help with exam preparation, to understand how to avoid pitfalls and to add to their revision toolbox.

Further support

Document	Description	Link
Professional Learning / CPD	WJEC offers an extensive programme of online and face-to-face Professional Learning events. Access interactive feedback, review example candidate responses, gain practical ideas for the classroom and put questions to our dedicated team by registering for one of our events here.	https://www.wjec.co.uk/home/professional-learning/
Past papers	Access the bank of past papers for this qualification, including the most recent assessments. Please note that we do not make past papers available on the public website until 12 months after the examination.	Portal by WJEC or on the WJEC subject page
Grade boundary information	Grade boundaries are the minimum number of marks needed to achieve each grade. For unitised specifications grade boundaries are expressed on a Uniform Mark Scale (UMS). UMS grade boundaries remain the same every year as the range of UMS mark percentages allocated to a particular grade does not change. UMS grade boundaries are published at overall subject and unit level. For linear specifications, a single grade is awarded for the subject, rather than for each unit that contributes towards the overall grade. Grade boundaries are published on results day.	For unitised specifications click here: Results, Grade Boundaries and PRS (wjec.co.uk)

[1] ***Please note that where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report.***

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Exam Results Analysis	WJEC provides information to examination centres via the WJEC Portal. This is restricted to centre staff only. Access is granted to centre staff by the Examinations Officer at the centre.	Portal by WJEC
Classroom Resources	Access our extensive range of FREE classroom resources, including blended learning materials, exam walk-throughs and knowledge organisers to support teaching and learning.	https://resources.wjec.co.uk/
Bank of Professional Learning materials	Access our bank of Professional Learning materials from previous events from our secure website and additional pre-recorded materials available in the public domain.	Portal by WJEC or on the WJEC subject page.
Become an examiner with WJEC.	We are always looking to recruit new examiners or moderators. These opportunities can provide you with valuable insight into the assessment process, enhance your skill set, increase your understanding of your subject and inform your teaching.	Become an Examiner | WJEC

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Executive Summary

Overall, candidates demonstrated a secure understanding of the knowledge, skills and creative processes required across the WJEC GCE Drama and Theatre qualification. Across both the practical and written units, there was clear evidence of thoughtful preparation, confident engagement with theatrical practitioners, texts and performance styles, and an increasing ability to justify creative decisions using subject-specific terminology. The strongest candidates consistently demonstrated well-developed artistic intentions, effective application of theatrical skills and perceptive analysis and evaluation of both their own work and live theatre.

Practical work across Units 1 and 3 continued to be a significant strength of the qualification. Candidates produced an impressive range of imaginative reinterpretations, devised performances and technical designs, drawing on a broad selection of practitioners and theatre companies. Whilst Brecht, Artaud and Frantic Assembly remained popular choices, it was particularly encouraging to see centres broadening their approaches by exploring a wider range of practitioners and selecting influences that complemented both acting and technical disciplines. The most successful candidates established clear links between research, artistic intention and practical realisation, producing coherent practical work supported by focused written evidence. Evaluation also continued to improve, with many candidates demonstrating increasingly reflective and analytical responses to their own performances.

Performance in the written examinations was similarly positive. Candidates demonstrated detailed knowledge of the prescribed texts and increasingly confident application of acting, directing and design concepts. Responses were strongest where candidates addressed the precise focus of the question, tracked the extract carefully, supported ideas with appropriate dramatic terminology and integrated contextual understanding naturally into their discussion. Across both written units, candidates who selected extracts strategically, managed their time effectively and evaluated live theatre with precision were able to access the highest marks. Where performance was less secure, responses tended to rely on generalised knowledge, lacked detailed analysis or evaluation, or did not fully address every element of the question.

Across the qualification, there was evidence that centres are becoming increasingly familiar with the assessment requirements, with many candidates producing work that accurately reflected the demands of the assessment objectives. Administrative procedures were generally managed effectively; however, a number of recurring issues remain. These include incomplete examination documentation, late submission of required materials, omission of candidate identification, insufficient evidence of specification requirements within practical work and failure to adhere fully to published guidance regarding performance content and written submissions. Careful attention to these administrative requirements will continue to support effective moderation and examining processes.

Looking ahead, centres should continue to strengthen the explicit relationship between research, creative decision-making and practical application, encourage candidates to respond directly to the precise wording of examination questions and develop analytical rather than descriptive approaches to evaluation. Continued engagement with WJEC Professional Learning, exemplar materials, assessment guidance and past papers will further support centres in preparing candidates for future examination series.

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Overall, this series reflected the creativity, commitment and high levels of subject knowledge demonstrated by candidates and teachers across the qualification. The quality of practical performance, technical design and written interpretation continues to showcase the breadth and vitality of drama and theatre education, with many candidates producing ambitious, imaginative and highly accomplished work.

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DRAMA AND THEATRE

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UNIT 1: THEATRE WORKSHOP

Overview of the Unit

In Unit 1, three Assessment Objectives are assessed:

- AO1 (Create and develop ideas to communicate meaning as part of the theatre making process, making connections between dramatic theory and practice) – Assessed in Creative Log and Application in Practice (Performance)
- AO2 (Apply theatrical skills to realise artistic intentions in live performance) – Assessed in Application in Practice (Performance)
- A04 (Analyse and evaluate their own work) – Assessed in Evaluation

In this unit, learners participate in the creation, development and performance of a piece of theatre based on a reinterpretation of an extract from a text chosen from a list supplied by WJEC. The piece must be developed using the techniques and working methods of either an influential theatre practitioner or a recognised theatre company. Learners must produce:

- a realisation of the performance or design
- a creative log
- an evaluation.

This year, many candidates reached the higher bands of the assessment criteria, submitting work that was both engaging and varied. While Brecht, Artaud, and Frantic Assembly remained popular choices, there was also evidence of influence from Complicté, The Paper Birds and Berkoff. Notably, some centres drew on the work of local TIE companies with distinct styles.

It was very encouraging this year to see centres explore alternative practitioners with technical students, allowing them to be more creative and research a style that was better fitting for a technical candidate. Excellent work was seen in the style of Rupert Gould, Polly Teale and Elin Steele. A reminder that it's acceptable for acting and technical candidates within the same group to choose different practitioners, allowing both sets of students to access the assessment criteria.

Most students demonstrated a clear understanding of their chosen practitioner or company, and many articulated how they intended to incorporate specific techniques into their final performance. Evaluation and analysis of final performances were generally strong. Although a number of candidates misdirected their AO4 focus on the rehearsal process rather than the finished piece, it was clear that many centres had improved on this since last year's submissions.

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Comments on individual questions/sections

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- A04 (Analyse and evaluate their own work) – Assessed in Evaluation

In this unit, learners participate in the creation, development and performance of a piece of theatre based on a reinterpretation of an extract from a text chosen from a list supplied by WJEC. The piece must be developed using the techniques and working methods of either an influential theatre practitioner or a recognised theatre company. Learners must produce:

- a realisation of the performance or design
- a creative log
- an evaluation.

This year, many candidates reached the higher bands of the assessment criteria, submitting work that was both engaging and varied. While Brecht, Artaud, and Frantic Assembly remained popular choices, there was also evidence of influence from Boal, Katie Mitchell, and Berkoff. Notably, some centres drew on the work of local TIE companies with distinct styles—such as Bruiser in Ireland and Cwmni Theatr Frân Wen in Wales—which was particularly encouraging.

Most students demonstrated a clear understanding of their chosen practitioner or company, and many articulated how they intended to incorporate specific techniques into their final performance. There was a noticeable increase in the study of Katie Mitchell's work; however, acting candidates often leaned too heavily on design elements and struggled to fully achieve the heightened realism that defines her style.

Evaluation and analysis of final performances were generally strong, though a number of candidates misdirected their AO4 focus toward the rehearsal process rather than the finished piece.

ADMINISTRATION

Please note that the following should be completed/uploaded to surpass as part of the examination process:

I. The centre approval form - standardisation cannot start without this signed form.
II. Programme proforma with the names of the candidates.
III. The final script which shows the original script and the re-interpreted parts. This must be obtained to see and understand how the candidates have reinterpreted the work.
IV. The candidates' individual marking sheets and declaration forms.
V. Candidate introductions, in which candidates introduce themselves clearly at the start of their practical work. It is impossible to identify candidates without this and endangers due process in the moderation. Candidates who introduce themselves in costume before they perform are the easiest to recognise for moderation.

Finally, please ensure that all candidates put their names on their work and their examination number. Without this, it is difficult to identify work on Surpass.

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AO1

Nearly all candidates presented their AO1 evidence in essay format, with most including relevant supporting material. It remains good practice to complement written commentary with evidence of research, development notes, reflections on refinements, images and planning diagrams. It was encouraging to see many centres adhering more closely to the recommended word count of 1,000–1,200 words this year, with far fewer Creative Logs exceeding the suggested length unnecessarily.

The strongest Creative Logs demonstrated a secure understanding of the assessment criteria and used these effectively to structure responses. Most candidates communicated their creative ideas clearly, ensuring their individual contributions to the devising process were evident. However, some candidates found it difficult to capture the creativity evident in their practical work within the written log. Particularly effective examples clearly explained how the original text had been reinterpreted, outlining changes to the narrative, characters and dramatic structure. The highest-scoring responses also demonstrated, with clarity, how practitioner techniques had informed and shaped these creative decisions.

Understanding of performance space was rarely addressed explicitly within the Creative Log, with many candidates relying solely on the practical performance to demonstrate this aspect of the assessment criteria. Centres should encourage candidates to explain how they intend to use staging, levels and proxemics at significant moments within the performance, enabling this criterion to be evidenced more fully in the written submission.

When discussing their chosen practitioner or theatre company, nearly all candidates included appropriate research. However, many stopped short of explaining how this research directly informed their own creative decisions. While lengthy biographical accounts occasionally appeared unnecessarily, this aspect of the work showed noticeable improvement compared with last year's submissions.

Although less prevalent than in previous years, some *acting* candidates continued to devote excessive attention to technical aspects within their Creative Logs. Acting candidates should primarily focus on the development of their performance skills, while technical candidates must demonstrate a clear understanding of how their chosen practitioner or theatre company employs *design* and *technical* elements to communicate meaning.

A small number of candidates referenced multiple practitioners within the same Creative Log. Whilst it is recognised that practitioners are often influenced by the work of others, centres are strongly encouraged to guide candidates towards focusing on a single practitioner or theatre company. This helps maintain a clear artistic intention throughout the project and avoids confusion regarding the stylistic aims of the performance.

Most candidates incorporated practitioner or theatre company techniques effectively, with the strongest performances applying these methods imaginatively and consistently. For centres working in the style of Artaud, it is important to ensure that performances include sufficient dialogue to allow candidates to access the vocal assessment criteria. Centres are also reminded that between 30% and 70% of the original text must be retained within the performance. This expectation was not consistently met in some Artaudian interpretations where spoken text was minimal. It would also be good practice to reference the page numbers used for the chosen 10 minute extract in the Creative Logs.

A compliance issue identified in an increasing number of centres for the first time this year was that a number of centres did not adhere to the required minimum of 30% of the original text within the final performance. Centres where this has been highlighted in centre reports should ensure that future candidates meet this requirement. Centres are also reminded to

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upload the final performance script, clearly identifying which sections are taken directly from the original text and which have been reimagined. Colour-coding the original text is a simple and effective way of achieving this.

Centres exploring the work of Brecht should encourage candidates to move beyond the routine use of placards and direct address. The strongest Epic Theatre performances demonstrated a wider range of alienation techniques, including imaginative audience interruption, Slap and Tickle sequences, purposeful use of Gestus, and a clear political or social message communicated through ensemble-based physical theatre and comedy.

Almost all candidates produced performances of an appropriate length to access the higher assessment bands.

The most effective logs were clearly developed throughout the rehearsal period, capturing experimentation, refinement and decision-making as the work evolved. This approach enabled candidates to maintain a stronger focus on process rather than simply describing the final product.

AO2

An excellent and imaginative range of reinterpretation work was submitted for moderation this year, with nearly all centres applying the assessment criteria fairly and accurately. Most candidates benefited from opportunities to incorporate lighting, sound, set and costume into their performances, enhancing the overall quality of the practical work. It was also encouraging to see that the almost all centres performed to a live audience, providing candidates with an authentic theatrical experience.

The strongest performances demonstrated a confident and secure understanding of the chosen practitioner or theatre company. Only a small number of candidates failed to integrate the core stylistic conventions successfully. In the most effective work, practitioner techniques were applied consistently, creatively and with purpose, making imaginative use of performance space to communicate meaning. It was evident that candidates had been thoroughly prepared through stimulating and engaging teaching and learning experiences.

It was a pleasure to witness such a high standard of practical work across WJEC centres this year. Filming quality was generally very good, with teachers making every effort to provide moderators with an accurate representation of each performance. However, a small number of recordings were excessively dark, making it difficult to observe performers clearly. Whilst many centres understandably sought to create atmosphere through low lighting, it should be remembered that these are examination performances. Centres must ensure that all candidates remain clearly visible and audible throughout the recording to facilitate fair moderation. A reminder that the camera should be static and one take only presented for moderation; please avoid any editing or zooming in and out.

When introducing themselves at the beginning of the performance, it would be helpful for costume design candidates to identify the two costumes on which they wish to be assessed. This is particularly beneficial where a candidate has designed costumes for the entire production, allowing moderators to identify the intended assessment focus more easily.

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AO4

The majority of candidates produced thoughtful analyses and evaluations of their final performances. Most were able to identify both strengths and areas for development with increasing confidence, and the overall standard of evaluation continues to improve year on year. Where responses were less successful, candidates often identified creative choices but did not fully explain or justify the reasons behind those decisions, limiting the depth of analysis.

We would like to extend our sincere thanks to the centres that provided annotations on candidate work. Although annotations are not a requirement, they proved invaluable in supporting moderators' understanding of the marks awarded. In almost every case, annotated comments closely reflected the moderators' own judgements. The most effective annotations made explicit reference to the assessment criteria and band descriptors, demonstrating a secure understanding of the marking process and supporting accurate internal assessment.

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UNIT 2: TEXT IN THEATRE

Overview of the Unit

Written examination: 1 hour 30 minutes

16% of qualification

A series of questions based on one performance text from the following list:

- A Doll's House, Tanika Gupta
- The Caucasian Chalk Circle, Bertolt Brecht
- Leave Taking, Winsome Pinnock
- Face to Face, Meic Povey
- The Weir, Conor McPherson
- Once, Enda Walsh
- Lovesong, Abi Morgan

The overall standard of the papers in the second year of the new texts showed another marked improvement with some very effective responses. Again, 'Lovesong', and 'A Doll's House' proved to be the most popular texts in Welsh & English medium centres in Wales, with many Irish centres answering maturely on 'The Weir'. Povey's 'Face to Face' was popular in Welsh medium centres and had some excellent responses. Brecht's 'Caucasian Chalk Circle' had some quality responses and the few centres who chose Pinnock's 'Leave Taking and 'again structured clearly. Most candidates had paced themselves well to complete the paper in the time suggested by WJEC; 15 minutes for the first question, 45 minutes for the two-part second question and 30 minutes for question 3. The best candidates managed to track through the chosen extract with an efficient structure in the first two questions and choose their own apt extracts in the third and final question. Many thanks to all centres for preparing their candidates to track their answers in a structured manner and within the time constraints.

Comments on individual questions/sections

11-71 (10) There were some excellent responses to this costume design question with many demonstrating an in-depth knowledge and understanding of fabric textures and colours to reflect the specified character within the extract. Some lacked a link to the specified extract with a more general description of overall costume, whilst some failed to mention the period as specified in the bullet point. Some were barefoot and lacked the detail expected at this level, with a general description lacking accessories/jewellery/reasons for costume design.

12-72 i) (15) Candidates responded well to this performance question and the best used relevant terminology to track how the character's motivation developed throughout the extract and how their vocal & physical skills would reflect this. The weakest tended to be vague on interaction or not refer to it all. The highest achievers were specific when analysing their performance skill within and throughout the specified extract.

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12-72 ii) (15) There was a notable improvement in how candidates structured their responses effectively and chose live theatre influences carefully to correspond with their set text. The best responses could analyse and evaluate all three elements specified in the question, deftly linking their influence on how they performed the extract in the first part of the question. The weakest responses tended to compare similar characters rather than analyse and evaluate as the question requires.

13-73 (20) There was a mixed response with the third and final question. Most clearly understood the original performance style and could confidently refer to how it was originally performed. The best chose two extracts wisely to clearly show a development in how the director could communicate the relationship of the two characters. They also chose an apt stage and performance style, clearly positioning the characters within their space and directing their proxemics to reflect the relationship at that point of the play. Some weaker candidates lacked the knowledge of referring to stage positioning terminology on their chosen stage. Many lacked the ability to reflect on their understanding of how the characters positioning and spatial relationships affected their audience on their chosen stage. Timing was an issue with some who only referred to one extract. The direct responses lacked confidence in the performance and design responses.

Summary of key points:

1. An improvement on the design question but detail and subject specific terminology was lacking in some responses.
2. The acting responses were mature and detailed the specific area of the extract with excellent references to three performance skills. Character interaction was the weakest element of the performance question.
3. The synoptic analysis and evaluation of performances seen during the course that have influenced their performance choices should always analyse and evaluate the specific skill of the performer at a specific point, evaluate the effect that had and link to their choice.
4. As they study one text, they should be encouraged to direct sections of the play with their peers to get a feel of how to position and create atmosphere with spatial relationships between performers and audience.

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UNIT 3: TEXT IN ACTION

Overview of the Unit

Non-exam assessment: externally assessed by a visiting examiner

36% of qualification, 120 marks

Learners will be assessed on either acting or design.

Learners participate in the creation, development and performance of two pieces of theatre based on a stimulus supplied by WJEC:

- a devised piece using the techniques and working methods of either an influential theatre practitioner or a recognised theatre company (a different practitioner or company to that chosen for Unit 1)
- an extract from a text in a different style chosen by the learner.

Learners must realise their performance live for the visiting examiner. Learners choosing design must also give a non-assessed 5–10-minute presentation of their design to the examiner. Learners must produce a process and evaluation report within one week of completion of the practical work.

Comments on individual questions/sections

Overall, examiners reported that, as in previous years, the practical work was of a very good standard, with examiners noting the privilege of experiencing some outstanding performances and design.

Some centres need to be reminded of the need to email examiners the programme proforma in good time (at least **two weeks** before the arranged examination visit date) to check the suitability of text/practitioner/theatre company chosen. Examiners felt that those Centres that provided photographs as well as the candidates introductions on the day helpful with the marking process.

Most of the work was uploaded by the deadline date, but centres should note the specific timescale of **one week** regarding the upload of the written reports. This was not always adhered to, and it should be noted that any delays must be approved by the subject officer.

AO1/AO2 – Performance Work

Candidates demonstrated a wide range of performance skills-some exceptional work at the top end, using highly innovative techniques, forms and conventions to reflect the chosen practitioner style or theatre company. This was also true of several technical candidates, employing set, lighting, sound and costume design. Clearly the style/practitioner influences design content in performance and some centres ensured design candidates had chosen wisely and appropriately to effectively showcase their ideas and concepts. However, this

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was not always the case: if for example naturalism is being employed candidates must still meet the minimum recommendations as outlined in the Specification Pg 20 -21.
Designers were often well prepared for their Vivas some would benefit from being more succinct. Design candidates should also provide examiners with the essential documentation required for examination visits as outlined in the Specification Pg 19-21.

Many performances reflected a range of techniques appropriate to the chosen style/practitioner/company, but there were exceptions, particularly in devised pieces. For candidates to access the higher bands, a significant representation of these techniques is required, and performance work should highlight an appropriate selection of dramatic conventions, forms and techniques, chosen to communicate meaning effectively, throughout the piece. Centres should also note that the devised pieces are expected to use the working methods and techniques of either an influential theatre practitioner or a recognised theatre company, not a style. Likewise, text pieces are expected to employ a singular style, not the work of a practitioner. This should be stipulated clearly in both the programme proforma and written reports.

It was both enjoyable and useful to witness a variety of staging spaces being used for performance pieces and the timings of pieces were also adhered to in an effective way helping candidates to realise potential.

AO4 – Reports

The written reports would benefit from more consistency across the three sections, and for both pieces chosen. It was pleasing to see so many candidates discuss sophisticated responses to the stimulus to both of their pieces. And those candidates achieving higher marks in section one not only provided a detailed account of the response to stimuli but also gave context to the chosen extract and relevant information of selected techniques and conventions appropriate to selected style and practitioner/company.

Many candidates demonstrated perceptive and thorough analysis of how live theatre seen during the course influenced the development of their own pieces, but not all. Weaker candidates made either no reference to live theatre influences or included some that demonstrated little valid analysis.

The final section was often the weakest with not enough evaluation of how well candidates used performance/design skills to contribute to the success of the piece performance evidenced in the report. Most candidates did provide analysis of how the practitioner/company/stylistic techniques were used in performance, to varying degrees, including how the two designs differ. It should be noted that the report should be no more than 3000 words as stated in the Specification Pg 21.

Summary of key points

- The performances must be completely different. Devised pieces are expected to use the working methods and techniques of either an influential theatre practitioner or a recognised theatre company, not a style. Likewise, text pieces are expected to employ a singular style, not the work of a practitioner.
- The programme proforma should be sent two weeks in advance enabling the examiner to prepare for the examination and to check the suitability of styles.
- Candidates should present themselves to the camera and the examiner before commencing their performances.
- All work must be uploaded to Surpass by the deadline of one week.

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UNIT 4: TEXT IN PERFORMANCE

Overview of the Unit

Written examination: 2 hours 30 minutes

24% of qualification 95 marks

Candidates must answer two questions, based on two different texts from the following list:

- The Trial, Stephen Berkoff
- Blues for an Alabama Sky, Pearle Cleage
- One Man Two Guvnors, Carlo Goldoni (adapted Richard Bean)
- The Curious Incident of the Dog in the Night-Time, Mark Haddon (adapted Simon Stephens)
- The Watsons, Laura Wade
- Nurses, Bethan Marlow
- Our Generation, Alecky Blythe

An excellent start on the new texts this year. The standard across the texts was pleasing, with 'One Man Two Guvnors' the most popular text in Section A and 'Curious Incident of the Dog in the Nigh-Time' the most popular text in Section B. 'Nurses' was a popular text in Welsh medium centres with some excellent responses. There were also some mature responses on Berkoff's 'The Trial' and several centres responded with maturity on 'Blues', 'The Watsons' and 'Our Generation'. Centres should be praised on the ambitious Drama terminology that A Level students were using with ease across the acting, directing and design questions. Timing remains to be an issue with some candidates running out of steam by the synoptic element of Section B. Overall, the responses were very well structured with quality responses of both plays studied.

Comments on individual questions/sections

11-71 (15) There were some excellent responses on how voice and movement could interpret the character within the extract. The best responses could track the extract concisely and could deftly weave the character's interaction with others and their surroundings effectively. There was highly relevant use of performance specific terminology to reflect the level with maturity. At the lower end of the bands, the candidates had failed to answer an element of the performance or not tracked the extract chosen to reflect their performance choices. Many One Man Two Guvnors responses, for example, referred to the farcical style of Commedia dell'arte with ease; whereas some responses had very basic terminology that wasn't specific to areas of the extract. Overall, however, this question was very well answered across the texts.

12-72 (10) There was a range of digital and live theatre performances that had influenced the performance choices in the first part of the question. The best could succinctly analyse each element of performances, evaluating their response and how this influenced their own choices. The weaker responses tended to match the performer who played the character in the set text without analysis of their performance or refer to similar characters rather than

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analyse and evaluate how these performers influenced their choices in the first part of the question. Timing is key for this 10-mark question as candidates need to have time to reflect their abilities in AO4 in the 20-mark question in Section B.

13-73 (30) There were many excellent responses for this design question where the candidates could create a desired atmosphere within the extract, through the textures and colours of their chosen set and props. These top answers could show how their stage and production style could relate to the whole play as well as the extract under analysis as they had been thoroughly prepared on how to design at an advanced level. There were some highly creative designs for Blues for an Alabama Sky and One Man Two Guvnors; some Curious Incident designs lacked depth in creativity and terminology referring to lighting and sound which was not relevant to the design element in the question. There's an excellent resource on advanced level terminology available from the board that students are encouraged to study to get a wider knowledge of this design element.

SECTION B

14-74 (20) There were some excellent directorial choices made within two extracts of the candidates' choice for this section. The best answers chose their stage and performance style and could then position their performers within their space, moving within their performance style to emphasise an element of their relationship within the chosen extract. These candidates then chose an extract where their relationship may have changed a little and their positioning and movements within their space and style were adapted to reflect this change in their relationship. The Frantic Assembly style of Curious Incident had some very mature responses for example, yet the weakest couldn't position their characters and then the directing became weak. Some responses were superficial and too general, mixing performance styles and not able to state clear positions on their chosen stage. It is imperative that students are directing their peers in their set texts during the course to learn the skill of directing their performers within a variety of stage types. A deeper context and understanding of the relevance of their directorial choices for a contemporary audience was sometimes lacking, although there has been a vast improvement on candidates' understanding of interpreting for an audience today.

15-65 (20) There were some excellent responses in this synoptic element of Section B that could analyse the positioning and movement of performers on theatre seen as part of the course, evaluating their response and how it influenced their choices in the first part of the question. Like question two in Section A, the weakest responses tended to hook onto similar characteristics in relationships between characters in plays seen rather than analysing and evaluating the directorial choices seen and how that influenced their own contemporary performance. Candidates are encouraged to view a range of different theatre performances to enrich their work, therefore, to use the same production as Section A doesn't always give them the breadth of the differing style of their second set text in Section B.

Summary of key points

1. Candidates should be encouraged to time their answers as part of the course; the board suggests 1 hour 40 minutes for Section A and 50 minutes for Section B. However, a reminder that the synoptic element of Section B is worth double the marks of Section A.
2. Highly relevant subject specific terminology can be downloaded from the board to ensure that candidates are referring to acting, design and directing elements with vocabulary that reflects the quality expected at Advanced Level.
3. Candidates should have access to theatre of different genres to enrich their analysis and evaluation skills in the two synoptic questions on both set texts.

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4. Section A: Tracking through the extract is key to structuring a well-informed response. Section B: Choose extracts carefully to answer each element of the question and be analytical in your response to how well-chosen live theatre performances influenced your choices.

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Supporting you

Useful contacts and links

Our friendly subject team is on hand to support you between 8.30am and 5.00pm, Monday to Friday.
Tel: **029 2240 4299**
Email: drama@wjec.co.uk
Qualification webpage: https://www.wjec.co.uk/qualifications/drama-and-theatre-asa-level/ -tab_keydocuments

See other useful contacts here: Useful Contacts | WJEC

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WJEC
245 Western Avenue
Cardiff CF5 2YX
Tel No 029 2026 5000
Fax 029 2057 5994
E-mail: exams@wjec.co.uk
website: www.wjec.co.uk

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